

Register 16/6/14

Daily Herald
16/6/14

426
Daily Herald
17/6/14

AMUSEMENTS.

Conservatorium Orchestral Concert.

The orchestral concert in the Elder Hall on Monday night gave enjoyment to a deservedly large and appreciative audience. Mr. Heinicke had under his baton a really talented, experienced, and matured body comprising numbers of the principal amateur instrumentalists of Adelaide. In fact, there was a strong similarity to the personnel of his own orchestra. As for the works performed, they created unbounded interest. First came Massenet's overture to the opera "Phedre"—a nobly inspiring work, opening with sombre chords and developing to a grand, surging measure by way of beautiful solo lines for woodwinds. With the exception of occasional lack of cohesion, praise could be found for the instrumentalists, led as they capably were by Mr. Eugene Alderman. The great fifth symphony of Beethoven, completely absorbed attention; it was thoroughly happy presentation—not perfect as to ensemble, and marked by some individual faults, but highly satisfying, nevertheless. Lastly, Mr. Heinicke swayed his forces in the four highly coloured descriptive phases of Greig's lesser-known second suite of "Peer Gynt" music. The cello concerto of Saint-Saens introduced Mr. Harold Parsons, Mus. Bac., to an Adelaide audience after his year's absence in old-world musical circles. The masterly composition, with its richly effective orchestral setting, was done with superb feeling and executive skill. The cellist demonstrated that he had gained a marked degree of finesse; it was apparent in several directions, but none more strikingly than in the chaste delicacy, and then the vivid fire of his tone production. Many times the artist had to bow his acknowledgments of the applause. The vocalists of the evening were Mr. Jack Fischer (Elder scholar) and Miss Hilda Gill (Brookman scholar). The first-named, accompanied by Mr. Winsloe Hall, presented "Valentine's Romance" (from Guonod's "Faust"). It was worthily rendered, and the powerful and still developing voice sounded most attractive in its upper range; there is yet some lack of control and a throaty tendency to be eliminated. Mr. Bevan accompanied Miss Gill, who is the possessor not merely of a naturally big and mellow contralto voice, but of imagination—temperament—besides. She sang the recit and aria, "Armida, dispietata" and "Lascia chio pianga," and added Arne's "Polly Willis" (old English). Smoothness and flexibility were promising features of the young vocalist's enjoyable performance.

gained an artistic and faithful interpretation.

The item which brought the programme to a conclusion was Greig's "Peer Gynt" Suite No. 2. The performance was exceptionally poetic and charming. On musical themes as fantastic as the fabrications of Ibsen's lying rascal, came visions of the northland. Strange bold forms seemed interwoven in the bizarre harmony, for though the themes are incidental to the travels of the immortal peer, there is still the mystery of the land of wondrous fjords and strange sagas in them. Through the Arab dance Greig gives us a vivid picture of the East, however, and Norway is forgotten in the characteristic music of desert lands. But then comes the stormy return of the wanderer, to be followed by the quiet legato strains of Solveig's song, which die away as her love did not. Herr Heinicke's interpretation was effective and full of richness. He is to be congratulated upon the success of the concert.

Register 17/6/14

UNIVERSITY EXTENSION LECTURES.

"THE IPHIGENIA OF TAURIS."

Professor Darnley Naylor delivered his second lecture on the problem of Euripides in the Adelaide University on Tuesday evening. There was a large and interested audience. In the first lecture the professor dealt with the character of Euripides, the nature of his writings, and their bearing upon the people of his time. On Tuesday he confined his remarks to the play, "The Iphigenia of Tauris." He detailed the construction of the plot, which is as follows:—Iphigenia, daughter of Agamemnon, who was supposed to have been sacrificed by her father, Aulis, was really (so at least Iphigenia thought) saved by Artemis, and she is now priestess to that goddess in the land of the Taurians, at the northern extremity of the Black Sea. The Taurians are savages, who kill all strangers, and if ever a Greek shall land in the wild place it will be her task to prepare him for sacrifice. She lives with this terror hanging over her, and the first Greek that comes is her unknown brother, Orestes. He is accompanied by his faithful friend Pylades, who tends him lovingly during his periodic attacks of madness. At such times Orestes imagines that he is pursued by the avenging spirits of his mother, who, at the instigation of Apollo, he had murdered. The recognition of Orestes by Iphigenia is, perhaps, the finest recognition scene in all tragedy. Orestes has been sent by Apollo to steal a sacred image of Artemis from the Taurian temple. By distinguished stratagem and heavy lying to Thoas, the Taurian King, Iphigenia, joined by Orestes and Pylades, gets away with the image; but just as they are on the point of being captured, Athena appears in the sky, stops the pursuit, and everything, apparently, ends happily.

Daily Herald
17/6/14

LECTURE BY PROFESSOR DARNLEY NAYLOR.

At the Adelaide University last night Professor H. Darnley Naylor, of the chair of classics, delivered the second of three lectures on Euripides. The lecturer first gave a digest of the plot of one of Euripides' plays and then proceeded to point out how in the play the dramatist had departed from the traditional view taken of the Greek gods and goddesses, and had striven in the guise of dramatic form to point out to the Athenian audiences the irrationality of their mythology. Special reference was made to Euripides' use of the traditional "god on the machine." This he employed merely to make light of the gods and goddesses, but he did it in such a way as to protect himself from charges of heresy, which would have meant literary extinction.

DR. MAWSON

ENTERTAINED BY SALTER.

LONDON, June 15.

Dr. Douglas Mawson, the Australian explorer, was entertained at dinner by the Salters' Company last night.

The guest narrated the incidents surrounding the death of Mr. Ninnis, one of his comrades in the Antarctic. The father of Mr. Ninnis was present.

Dr. Mawson went on to describe Captain Scott's crossing of the Beardmore Glacier during his ill-fated trip to the South Pole. That, he said, was a miraculous feat.

Colonel Roosevelt, who was present, was greatly interested in the biograph pictures of the Scott Expedition. He paid a great tribute to the heroism of Captain Scott.

MUSICAL EDUCATION

ENCOURAGEMENT FOR TEACHERS.

In order to encourage teachers to take up the study of music, and to make themselves fully competent to teach singing schools, the Education Department recently decided to issue a special certificate for musical ability (says the June issue of the "Education Gazette"). This certificate will be awarded to all teachers who pass the prescribed examinations in the theory and practice of music, and who have also demonstrated their ability to teach singing to the fifth class standard, to train a school choir to sing in two or three parts in a thoroughly satisfactory manner, to play from both tonic sol-fa and staff notation, and to accompany and harmonise school songs and choruses. The possession of this certificate will be regarded by the department as being equivalent to a pass in one subject for the B.A. or B.Sc. degree.

Teachers who have a liking for music will now be enabled to qualify for promotion by specialising in this subject. This important concession may perhaps be regarded as an acknowledgment by the educational authorities of the valuable service which musical teachers have so frequently rendered in connection with the annual decoration concerts and other school functions. For many years these teachers have cheerfully undertaken the work of training children for concerts, and, in addition, have frequently been called upon to do a good deal of the ordinary musical work in their schools because of the lack of teachers who are competent to give instruction in this subject. Some of them have acquired considerable skill in instrumental music, and are able to accompany songs with taste and sympathy, besides being experts in voice culture and school choir training. To these teachers, and to the splendid example set by the late Mr. Alexander Clark, is due in a great measure the high standard of the musical work in most of our public schools and the success of the annual concerts at the Exhibition. No part of the teacher's work involves more effort than the preparation for a school concert; but though the teachers upon whom the burden of this work has fallen in the past have received their due meed of praise and appreciation, there has hitherto been little practical recognition of the skill and enthusiasm they have displayed in this matter.

It is therefore gratifying to know that the Director of Education and the members of the Inspectors' Conference unanimously accepted the suggestion made by Mr. F. L. Gratton, instructor in music at the Training College, that musical talent should receive adequate consideration, and that encouragement should be given to teachers to continue their study of instrumental and vocal music, and to reach the highest possible standard of singing in their schools.

Classes of instruction for teachers who wish to take up this work have been established in the city and at Gawler. The attendance at each class is large, and the teachers are displaying much enthusiasm and a keen desire to qualify for the special musical certificate. The fact that the classes are held on Saturday mornings is sufficient in itself to show that the members are anxious to add to their knowledge of music and to improve their status in the department.

Daily Herald
16/6/14

CONSERVATORIUM CONCERT

AN EXCELLENT PROGRAMME.

An exceptionally artistic programme was presented at the Conservatorium orchestral concert last night. The excellent work of those contributing warranted the appreciation bestowed by the large audience.

One time was of a rather unusual nature. It is rarely that a violoncello concerto is performed in Adelaide, and this fact makes the rendition of Saint-Saens' concerto, by Mr. Harold S. Parsons, a particularly interesting one. The concerto, which is written in one movement only, was artistically played by the clever musician. The only vocal items were given by Miss Hilda Gill and Mr. Jack Fischer. The work of the latter in Valentine's "Romance" from Guonod's "Faust" was particularly pleasing. Miss Gill was also successful in a Handelian recit and aria. She achieved a rich effect in the old song of Arne's "Polly Willis."

The orchestra, conducted by Herr Heinicke, and led by Mr. Eugene Alderman, was successful in rendering the three difficult items chosen. There were some loose portions in the band and a little tightening here and there would have improved matters. The brass work was slightly marred by a tendency towards tonal unsteadiness, and other sections also lacked a little in precision of attack. Massenet's gifts as a melodist and a facile writer were exemplified by the performance of his "Pherde" overture. The big C minor symphony (the fifth) of Beethoven's was the next item. It is a work that has become very popular at symphony concerts. Herr Heinicke