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The Daily Herald
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The Advertiser
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THE UNIVERSITY OF ADELAIDE.

DIPLOMA OF ASSOCIATE IN MUSIC,
NOVEMBER, 1913.

PASS LIST.

—First Year.—

Andrew, Una Lois; Attiwill, Edna M.
Ayliffe, Evelyn Hamilton; Baker, Dorothy; Br.
ley, Flora Sylvia; Clausen, Marguerita; Fisher,
Jack; Gare, Stanley Phillip; Holthouse, Rose
Marie; Howard, Winifred Jean; Ingham, Myrtle
Lavinia; James, Vida Margretta; Leech, Doris
Lillian; Levasseur, Kate; Martin, Thelma
Dorothy; Pearce, Annie Elizabeth; Shannon, Ade-
laide Mary; Shannon, Rita Mildred; Simcock,
Hilda May; and Smith, Grace Daisy (singing);
Irvine, Alice Bond d'Arcy (pianoforte); Killicoat,
Harry Orsonde; Mewkill, Paula Marj; and
Stevens, John Georgina (violin).

—Second Year.—

Hay, Floria Clare; Irvine, Alice Bond d'Arcy;
Joyce, Hilda Burton; Oldham, Dorothy; and
Stokes, Teresa Eveline (pianoforte); Chaplin,
Erica Rita Ina (violin); Bampton, Alfred John
(organ); Vardon, Daisy (singing).

—Third Year.—

Irvine, Alice Bond d'Arcy (pianoforte);
Cilento, Gladys Muriel West; and Day, Florence
Muriel (singing); Evans, Bert (composition).

—Conservatorium Orchestra.—

Wednesday night's large audience in the Elder Hall was afforded an entertainment of sustained interest. The programme was contributed by the Conservatorium Orchestra, under the baton of Mr. Heinicke, and led by Mr. Eugene Alderman. Several songs were interlarded by vocalists of calibre quite beyond the usual student quality. The instrumentalists largely comprised the Heinicke Orchestra, which has had a busy and successful winter season. They were therefore heard under the advantage of well-rehearsed maturity. On the whole their work was excellent. Fault could have been found in several circumstances where tone was under the mark and tempo sometimes adrift; and again, there was an overpressure of the brasses and tympani, and a blurring of the general ensemble, both of which defects were chiefly due to the notoriously poor acoustics of the big hall. With those flaws cited, only praise remains. In the "Hansel and Gretel" prelude of Humperdinck, the orchestra had not quite "shaken down" to its work, but the picturesque and richly coloured work was nicely presented. Thereafter came a succession of numbers which aroused the auditors to quite a touch of excitement. These were the third (allegro molto vivace) movement of Tschaiakowsky's Symphonie pathetique; Massenet's orchestral suite, "Scenes pittoresques"; Elgar's "Pomp and circumstance"; and the "Ride of the Valkyrie." Wagner's immensely powerful and barbaric work had to be repeated without ado, but an almost equally high standard of combined expression was reached in the Tschaiakowsky, while the right fire and spirit were not lacking in the tingling British military march. Miss Hilda Reimann displayed executive facilities and an expressive individuality in her violin solo, the ballade and polonaise of Vieuxtemps, which was orchestrally accompanied. Miss Muriel King was the first of the vocalist party, and she was accompanied by Mrs. Quessel. Some nervousness probably obstructed the full musical quality of her light soprano voice in two dainty songs, "Chantons les amours de Jean" (Weckerlin), and "Your kiss" (Hubert Bath). Miss Gladys Cilento, pupil of Mr. Bevan, has probably never shone with quite such lustre as last evening, when she was paid a compliment very rare in the Conservatorium, namely an encore. At this institution, it may be added, the encore when it is successfully sued by an audience takes upon itself emphatic value. The graceful young contralto was heard in a lovely Italian song, "I dreamed" (by Schira). Her liquid notes, especially the delicious middle voice productions, charmed everybody, but there was a mark of undoubted personality about the rendering which was even more significant. Portion of the reverie was repeated. Another Conservatorium vocalist who stamped her appearance in impressive style was Miss Gladys Polglase, for whom Madame Delmar Hall accompanied. In "The blackbird's song" (a writing with a pretty rippling accompaniment by Cyril Scott), the singer employed a soprano voice of freshly ringing timbre. There was a quality in it, and an intelligence behind it which promise the development of the first-rank dramatic artist. Miss Flora Bromley's soprano voice was of the opposite—the lyric—type of soprano. In two songs of Landon Ronald, "Away on the hill," and "A little winding path" she made light and pleasing melody; the accompanist was Mr. Winsloe Hall.

CONSERVATORIUM ORCHESTRAL CONCERT.

The Elder Conservatorium Orchestra performed before a large and appreciative audience in Elder Hall last night, and in each item acquitted itself with credit. Herr Heinicke conducted. One of the choice items of the evening was the third movement of Tschaiakowsky's "Pathetic" symphony. The score was heavy, but throughout the tone was even and the harmony perfect. Some exceptionally fine string work was in evidence. Woodwind and the brass instruments were also nicely balanced. Wagner's "Der Ritt der Walkuren" was a characteristic composition by the great German. His passionate, tempestuous music never fails to rouse the audience when it is sympathetically interpreted—and that was the case last night. An adagio for the strings from Bizet's "Suite l'Arlesienne" was music of a very different type, but it was nevertheless one of the sweetest contributions of the evening, finely conceived, and it charmed the hearers. Other items by the orchestra were "Prelude to Hansel and Gretel" (Humperdinck); suite, "Scenes Pittoresques" (Massenet); and Elgar's popular military march, "Pomp and Circumstance." Miss Hilda Reimann, A.M.U.A., contributed Vieuxtemps' violin solo, "Ballade et Polonaise," with restricted orchestral accompaniment. She maintained a beautifully full tone, and showed splendid mastery over her instrument, the melody being excellently preserved throughout. Four vocalists contributed to the evening's programme, and each one secured a large measure of encouragement and applause from the audience. Miss Muriel King sang "Chantons les Amours de Jean" (Weckerlin) and "Your Kiss" (Herbert Bath). Miss Gladys Cilento was emphatically encoered for her reverie "Sognai" (Schira). Her second number won approbation also. Miss Gladys Polglase's dramatic soprano was well suited to Cyril Scott's "Blackbird Song." She has a fine range and nice expression. Two sweetly pretty little ditties from Landon Ronald's "Four Songs of the Hills," "Away on the Hills there Runs a Stream," and "A Little Winding Path" were Miss Flora Bromley's well-rendered numbers. The accompaniment in these was exquisite. The final concert for the season will be given on December 3.

UNIVERSITY STUDENTSHIPS.

Education regulations recently issued, provide that student-ships shall be offered annually for competition to persons attending or intending to attend the University evening lectures, with a view to studying for a degree or a diploma. These student-ships will be awarded to candidates whose occupation or circumstances prevent them from attending the day lectures. The value of each studentship is not to exceed £10 in the case of a science or engineering student, or £7 in other cases, and in no case to exceed the outlay necessary for lecture and examination fees, text-books, and material. The total value of the studentships granted in any one year is not to exceed £180. Nine student-ships will be offered to students studying for a degree in science or engineering and 13 to students studying to take some other course. Of the studentships for science or engineering, three will be offered for competition to students entering upon their course, two to students who have completed one year of study, two to students who have completed two years of study, and two to students who have completed three years of study. Of the other studentship five will be offered for competition to students entering upon their course, three to students who have completed one year of study, three to students who have completed two years of study, and two to students who have completed three years of study. Candidates for the first-year studentship must be between the age of 16 and 25 years on the first day of the first University term, and must have been resident in the State for at least one year. Candidates for the other studentships must comply with similar conditions, one year of age being added for each year of the University course.

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Elder Conservatorium Concert.

The last orchestral concert of the present season was given at the Elder Conservatorium last night. Mr. H. Heinicke conducted a full orchestra. A representative and interesting programme included Wagner's "Der Ritt der Walkuren," the prelude to "Hansel and Gretel," by Humperdinck; the "Allegro molto vivace" movement of Tschaiakowsky's Symphony, best known as the "Pathetic"; Elgar's fine military march, "Pomp and circumstance"; and of intense coloring and contrast, Massenet's orchestral suite, "Scenes pittoresques," in four movements. An adagio from a Bizet suite, for strings alone, was delightfully played. The orchestra quite surpassed any of its previous efforts in the realm of accompaniment work when assisting in Vieuxtemps' "Ballade et Polonaise," of which Miss Hilda Reimann was the soloist. Marked progress is noticed each time Miss Reimann makes her appearance. Last night her tone was of great beauty, and her work was notable for cultured expression. Of the vocalists, Miss Gladys Cilento won unlimited admiration. Her voice is of beautiful quality, and the song, "Sognai," by Schira, was sung with finished ease. Contrary to the usual rule, Miss Cilento had to repeat part of the work. Miss Muriel King made a good impression in two well-cho-en songs, "Chantons les Amours de Jean," and a charmingly written fragment, "Your kiss," by Herbert Bath. Miss Gladys Polglase was heard in Cyril Scott's "Blackbird's song." Her clear soprano voice has gained more power and evenness, which added considerably to her success. Miss Flora Bromley sang two of Landon Ronald's "Four songs of the hill" song cycle which suited her.