ART IN ADELAIDE

CHATS WITH MUSICIANS

NO. XXXVIII.—MR. HUBERT WINSLOW HALL

By Presto

One of the most accomplished of Adelaide's regular musicians is Mr. Hubert Winslow Hall, teacher of singing at the Mabel Spence Conservatorium. Mr. Hall has moved in an atmosphere of music practically all his life, as his mother, trained in the art of sweet sounds, his father was on the Royal Naval Staff, and it was his parents that Hubert first saw the light of day. From the earliest years the boy showed much inclination to worship Apollo than to follow in the footsteps of his forefathers, and the strain of vocal melody was mentioned before he had attained any considerable age. When, through an accident, he was unable to walk with his parents toinstancq and attended the singing school, his father led him to the offices of the youngsters, and the boy was generally called upon to take part. He was usually recognized as don too superior for the presentation of some of the numbers given by the pupils as a high voice tenor.

In later years Mr. Hall found favor both to the Mabel Spence Conservatorium and London. He joined the Royal College of Music and held a position until his voice broke. He also studied the piano and has won many prizes during the first eleven, and then followed a period when musical practice became a terrible hardship.

During the spring at Mr. Hall's studio at the Royal College of Music, Madame Kirkby (Madame Clara Berlioz) of Paris, one of the leading vocalists of the Quinlan Opera Company, and Mrs. Lawson, who has been a pupil of Madame Kirkby under the name of Miss Georgina Hood, came to Adelaide. Mr. and Mrs. Hall were married in 1897.

About the time of his marriage, Mr. Hall found that public singing was too much for the cold climate, and he was interested in teaching. Shortly afterwards Mr. Hall was appointed Conservatorium of study under Bodby, and later Mr. Hall visited the famous French master. The result was that the vocalist took a special course of lessons under Bodby with a view to taking up teaching professionally, and representing the great French school in London. The name of "Monsieur de Boudry" is well known in Paris, and in Paris they went along to Mr. Hall for a concert in the celebrated Parc des Princes, and it is said that the concert was presented by Mr. Hall and theTours". Musical critics frequently recommend aspiring vocalists to take lessons from Bodby, but if musical deficiencies prevented their reaching the full possibilities of their voices, they were not sent along to Mr. Hall for a grounding in the celebrated Parc des Princes. Mr. Hall gradually abandoned public singing and occupied the whole of his time in teaching and conducting light opera. On one occasion he went to the Canberra School of Music as a local director of an opera combination, and Mrs. Hall also being associated with the organization, as principal contralto, Mr. Hall continued his practice in London, and received a phone call from the Royal College of Music that he was to be made a fellow of the Royal College of Music in 1897.

When you think of musical composition, what is the first name that comes to your mind? Of course, it is Wagner. Mr. Hall had with Mr. Hall last week.

"I think they have improved enormously since then," Mr. Hall said. "At this point in our history, it was a bit of a shock to find how difficult it was to get students to approach their lessons with delight and take an interest in the whole of the school. I don't mean that they lack in modern class, but compositions similar to those of Bizet's. I made suggestions to the pupils to compose their own performances, and that we could all profit from having a school for the town. Mind you, I think they are overdoing a bit. It is a good sign and indicates that there is a growing spirit of musical making. "If we have a music festival of any kind," Mr. Hall continued, "I believe we have to have something that will attract the public. We may pull the Exhibition Building about it, but they have other interests, and board the effect of other improvements, but the thing they can do, as far as concerts are concerned, is to put them down. The building is suitable for other artistic exhibitions, and we understand why the money people do not put their heads together—or rather their hands into their pockets—and find money enough to build a concert hall. Until a hall is available, it is not possible, and not for pictures musical process will be seriously considered," Mr. Hall added.

Visiting artists have experienced difficulty in obtaining the Town Hall for rehearsal.

"I think Mr. Hall went on, "I think the importance of the building is the study of the sake of art. As there is no other suitable hall in the city, it would be a great service to obtain a hall for those artists to obtain dates at the Town Hall.

Do you think Herr Hinnecke's orchestra is contributing to the advancement of music?" Mr. Hall replied.

"I consider that Herr Hinnecke has made a move in the way of organizing the instrumentalists at his disposal for sufficient musical employment."

Miss Milfran Good, who splendidly filled her allotted duties, was chosen as the Honorary President of the Adelaide University's world-renowned Association of Secondary Teachers' Association of South Australia. Mr. Good is quite competent to teach the Church of England Girls' School in London. She is a daughter of the late Mr. Good, who was a teacher of music and a pupil of Mr. Hall. She has opened new buildings from the latest in Germany and is a new sight on the town. There are 300 students and in the residential wing there is accommodation for 30 more.

Mr. Hall's Hall is a popularly known school.

Mr. H. WINSLOW HALL

When Mr. Hall attained the age of 18 he walked through the advanced sphere of learning at Maghaur College, Oxford. At 18, after a visit to the Royal College of Music, Mr. Hall continued his education at the same institution, and was awarded a scholarship in the same year. He was later appointed to the position of conductor at one of the principal theaters in London, where he was during the early years of Victoria's reign, and where he had the opportunity of studying under one of the leading artists of the time, Sir Henry Wood. While at the Royal College of Music, Mr. Hall participated in the conducting of one of the productions of "Shamus O'Brien." He was also a chorister and deputy-conductor under Sir Henry Wood, while at the Royal College of Music, and was later appointed to the position of conductor at one of the principal theaters in London, where he was during the early years of Victoria's reign, and where he had the opportunity of studying under one of the leading artists of the time, Sir Henry Wood.