

Sir Thomas Elder bequeathed £65,000 to the University, £20,000 of which was for the School of Music. In view of the additional income this endowment provided the council established the Elder Conservatorium of Music, in addition to the degree courses of Bachelor and Doctor of Music. Professor Ives resigned in 1901, and Dr. J. Matthew Ennis, who was appointed his successor in 1902, occupied the Chair until the end of 1918. At the beginning of the present year Professor Harold Davies was appointed. The hall we occupy to-day, which is connected with the Chair of Music, was named the Elder Hall in memory of the founder, and the present Director, Professor Harold Davies, was the first graduate who obtained the degree of Doctor of Music, and the first student of the Adelaide University to be appointed a professor. Continued success had followed the establishment of the Chair, and there are now something like 500 students proceeding to degrees and diplomas, or taking courses of instruction in practical and theoretical subjects.

MYRTLE BANK.

Reg. 8.10.19.

THE FIRST CONCERT.

A TRIUMPH AT THE TOWN HALL.

"Veni vidi vici" might well have been uttered by M. Verbrugghen at the close of the first concert of his Adelaide series on Tuesday evening. The performance must have been a revelation to the large audience which assembled in the Town Hall full of expectations, which were fully realized. The conductor comes to us with a world reputation as conductor, executant, and all-round musician; and the New South Wales Conservatorium Orchestra is a product of his energy and talent for organization. As heard last night it was excellent in every respect, save that the string basses might have been a little more numerous. Four double basses hardly balanced 32 violins. At the same time, it must be remarked that four good basses are better than eight poor ones, and the quality of the strings is a whole was excellent. The wood-wind, too, could not challenge any hostile criticism, and the tone of the horns and the heavy brass was effective throughout, and yet not obtrusive.

The programme opened with Beethoven's overture "Egmont." This is one of a series of pieces which Beethoven wrote to Goethe's tragedy of that name. The overture appears to have been written after the other works of the set, in 1810, and concludes with the final passages of the whole work. It is undoubtedly the finest of the set, and is with the exception of the coda, sombre in tone. It is laid out on a moderate canvas, no trombones being employed. It is full of the genius of the great Bonn master, and in its performance last night the main points were brought out with absolute incisiveness, and the performance can only be called a brilliant one.

The next item was the scena "Ah Perfido," rendered by Madame Goossens-Viceroy. The lady vocalist was heard to very great advantage, not only on account of her fine voice, but also because of the artistry she bestowed on her performance, and the audience gave her a very cordial acknowledgment.

Then came Saint-Saens symphonic poem "Phaeton." The celebrated French composer was always eclectic. He was a great traveller, absorbed the best of everything he heard, and in his original compositions displayed masterly in the technical work of composition, and was also very picturesque in his orchestration. In the symphonic poem played on Tuesday night, the most noteworthy points were varieties of rhythm, gorgeousness of orchestration, and a delicacy which was brought out by the presiding genius M. Verbrugghen.

By far the chief item of the programme was the symphony "Pathetique" of Tchaikowsky, the celebrated Russian composer, who is accredited with having Jewish blood in his veins, and who enriched symphonic literature to the extent of six works. The sixth, namely, "The Pathetique," is the most famous and undoubtedly the best. The writer has heard this work repeatedly performed by the Queen's Hall Orchestra in London, the Richter Orchestra, and by the Philharmonic Orchestra. It is his pleasure to utter the opinion that in conception and in execution the performance last night would not suffer in comparison with performances in the old country. The crispness of the staccatos in the first movement and the fullness of tone in the second subject left nothing to be desired. A point to be remarked is the absolute clearness of the instruments in each department of the orchestra, in which one was reminded of the precise performances under the baton

of Monsieur Lamoureux. The second movement of the work may be regarded in the light of an intermezzo, for the conception is somewhat lighter than that of the rest of the work. It is written in the unusual rhythm of five-four time, but the complication is not difficult, as it merely consists of an alteration of a duple and triple rhythm. The third movement is very strenuous in character. It is heroic, and may be interpreted as depicting a hero's struggle in this life. It bristles with technical difficulties, which were easily overcome by the orchestra, and M. Verbrugghen's rendering recalled old times in London. In the last movement tragedy is very deep, and, in fact, the movement seems to be conceived to depict utter despair. The throbbing, first of all of the horns, accompanying a melody in which there is a ray of hope; and later the throbbing of the basses, accompanying a similar melody in which all hope is gone, were interpreted with what must have been absolute fidelity to the intentions of the composer.

Throughout the concert the magnetic personality of the conductor was evident. His interpretations could not fail to command the highest praise, but the greatest conductor can do nothing without the support of the musicians in his charge, and it must be said that one and all responded to his beat with absolute sympathy. At the end of the concert both conductor and orchestra received a tremendous ovation. The performance was on a level entirely new to South Australia, and the forthcoming concerts by the organization must have the greatest possible attraction for the musical audiences of the State. The management is to be complimented on the programmes issued, which contained information which was highly instructive, and which must have added very greatly to the enjoyment of the audience.

Reg. 8.10.19.

M. HENRI VERBRUGGHEN.

Adelaide's Welcome.

The advent of M. Henri Verbrugghen and the New South Wales State Orchestra is of historic importance to Adelaide. On arrival from Melbourne on Tuesday morning, M. Verbrugghen was met at the Adelaide Railway Station by the Director of the Elder Conservatorium (Professor Harold Davies, Mus. Doc), the Registrar of the Adelaide University (Mr. C. R. Hodge), and Mr. A. J. Chapman (local manager of Allan's, Limited). There was a large gathering of musical people, on whose behalf Dr. Davies formally bade the visitors a sincere welcome.

—At Elder Hall—

On Tuesday afternoon there was a notable assembly of "musical Adelaide" at Elder Hall, where the famous orchestral leader and his company were bidden welcome to the State. Dr. Davies presided, and greeted M. Verbrugghen and the orchestra, in the name of the University and the music-loving public. He said he considered M. Verbrugghen to be one of the most enthusiastic amateurs he had ever met. A true amateur needed to be both "God-filled" and a lover of music. Besides being an enthusiastic amateur, M. Verbrugghen was also a distinguished professional, and his coming to Adelaide was a red-letter day in the annals of music in South Australia. It was an event of the greatest importance and significance, and an enterprise of Napoleonic magnitude to bring 80 persons 1,000 miles to what he might term an outlying district. This revealed the faith which the speaker felt would not be misplaced, and was also a challenge "Go thou and do likewise!" No plea was needed with regard to the orchestral needs of national life, for they were of supreme importance. Music was a solace, an expression of joy, content, aspiration—in fact, the life of the people. The more music there was, the less unrest we should have. The question was in what light to take the challenge now thrown down to them? There were many splendid players in their midst, but there were difficulties also. They needed money. The State annually took many thousands of pounds in amusement taxes, and returned nothing. Here was an opportunity for an exception. A guarantee subsidy would be a good investment from every point of view. Failing that, a private endowment would suffice, and here was the chance of a lifetime for a wealthy resident. The visit of the Verbrugghen Orchestra would create a public conviction

based upon the experience of the next few days. But they would also need another Verbrugghen of cyclonic force whose work in behalf of music lovers in the State could not be rivaled. In conclusion Dr. Davies said that Adelaide was a small town compared with Sydney and Melbourne, but it would not be found wanting. (Applause.)

—Other Welcomes—

Professor Rennie, who apologized for the absence of the Chancellor (Sir George Murray) added his welcome in behalf of the Adelaide University, and briefly sketched the musical life of the State. A report of his speech appears in another column.

Mr. Thomas Grigg spoke in behalf of the orchestral players of South Australia; Mr. H. Brewster-Jones for the Brewster-Jones Symphony Orchestra; Mr. E. A. Daltry, for the Orphans Society; and Mr. John Dempster for the Women's Choir.

—The Acknowledgment—

M. Verbrugghen, who received an ovation, expressed his appreciation of the cordial reception, which, he said, was a repetition of the Melbourne greeting. Viewed in the light of Australian unity this was a very good augury. It would be little short of criminal to take in hand the division of this continent into smaller sections. This had been done in Europe, and the result seen during the last few years. Therefore to come from one State to another and receive such a greeting was a most healthy sign of good interstate feeling. The same spirit was the secret of the true success of their orchestra. There was no single factor, but a conglomeration which had grown out of the Conservatorium, and had started very humbly indeed. The New South Wales Government had allowed him a lot of liberty, and had put faith in his word, and the result had justified this. In two months the first concert had been given by 35 members. Now they could perform difficult compositions, often with one rehearsal. Perseverance and patience had been the two important factors in bringing this about. Money, of course, had played its part, too. Harmony among the members of the orchestra had also greatly aided progress; and, from the beginning, the members had been taken into their conductor's confidence and their advice often asked. By thus working hand in hand, and in full sympathy and a sense of the importance of associated help, the entire 80 were a happy family. Many had joined the orchestra at great personal inconvenience, but would not lightly leave. In concluding M. Verbrugghen again warmly thanked the gathering for such a cordial reception.

Reg. 11.10.19.

FORMING AN ORCHESTRA

M. VERBRUGGHEN'S HINTS FOR ADELAIDE.

Suggestions regarding the formation of an orchestra in Adelaide on lines similar to those followed in Sydney by M. Henri Verbrugghen were made by the famous conductor on Friday.

"The small population here would not be able to afford to keep an orchestra such as ours permanently, he said. I could not at first, but I took things very quietly, and gradually. In the first year the New South Wales Government allowed me £1,800 for the orchestral part of my curriculum at the Conservatorium. I engaged professional players, and supplemented them with capable students. The latter were very few at first, but they have grown. Four concerts were given in the first year, and I duplicated them so that those interested had an opportunity of hearing the items more than once. Union terms were observed, and rehearsals were paid for at rates higher than those laid down in the log. The most important part of a concert is the rehearsals. The result was very little was lost of the £1,800. A series of chamber concerts made profits, and of course more than counter-balanced the slight deficit on the orchestra. A guarantee should be found in Adelaide for enough to pay the players for at least several rehearsals, for from four to eight programmes. Plenty of time should be taken for rehearsals, and the concerts should be repeated if necessary. A great point is to give nothing to the people which is not done well, and to choose music adapted to the conditions and the means available. To try to do that for which you have not the money is suicidal.

"My original orchestra numbered 35 players. As it grew I selected players that the members were capable of performing, and now they can do anything. The subordination of the individual to the interest of the undertaking is one of the great secrets of success. Everybody is equally paid, and all are willing to do what they are told. I have only to ask an artist in any part of the Commonwealth to come and take part in my orchestra and he is willing to respond to the invitation. There is the big advantage that the orchestra is permanent."

"The orchestra has had a splendid reception in Adelaide. I suppose orchestral performances in this city have been relatively few, and it is therefore wonderful with what discrimination the audiences have appreciated the various programmes drawn from all schools and periods. On the holiday night, for instance, I noticed a workman thoroughly enjoying the Brahms Symphony. I have every confidence in the public, and I have proved that it is not necessary to give the people bad music in order to have success. I have made a success with the finest music in existence.

"Most of the players in the orchestra are Australians, and they are most receptive. All they lack is a sufficiently systematic education. Even the University system of musical education is not sufficiently wide in its scope. It is a pity it is not possible for the universities to enlarge their circle of activity. The talent is latent, and the only thing against the development of music on the higher plane is the absence of supervision over the teaching. However, in New South Wales they are going ahead by leaps and bounds in the way of education and performance.

"I sensed that there was big work to be done in Australia. That is why I came out here. I also wanted to prove my theories that a school of music can be made a success on non-academic and practical lines, and that good music can be made to pay. Both these things have been done. I undertook the trip to Melbourne and Adelaide because I love the work. This is my holiday, and I shall not get one penny extra above my salary."

Commenting on the disconcerting Post-Office clock chimes, M. Verbrugghen said it was absolutely uncivilised to allow them during the performance of heavenly and ideal works, such as the prelude to "Lohengrin." In Sydney the authorities were paid to stop the bells from striking, and the same thing should be done in Adelaide when concerts were held in the Town Hall.

Ad. 14.10.19.

THE RHODES SCHOLARSHIP.

AWARDED TO MR. S. HOWARD.

The Rhodes Scholarship selection committee for South Australia met at Government House at 11 a.m. on Monday. There were present: His Excellency the Governor (chairman), the Chief Justice (Sir George Murray), Sir Joseph Verco, Mr. J. R. Fowler, Professor Naylor, Professor Henderson, and the honorary secretary (Mr. C. R. Hodge). The applications of eight candidates were considered, and each entrant was interviewed by the committee. Finally the committee unanimously selected Mr. Stanford Howard as the Rhodes Scholar for 1919. Mr. Howard, who is a son of the Rev. H. Howard, was born on July 8, 1898. In 1908-9-10 he won 10 class prizes at Start-street State school, and in 1910 was dux of Start-street school. In 1911 he passed the primary examination from the Adelaide High School, and in 1912 won a junior entrance scholarship at Prince Alfred College. He passed the junior examination in 1912, and the senior examination in the following year, and in 1914 he passed the higher public examination, and was awarded the Colton Scholarship for languages. In 1915, in the examination for senior cadet officers, he took first place. In the higher public examination he was twentieth on the honors list, with second credit for English literature; and at Prince Alfred College he won the school reputation prize, the Scripture prize, and the headmaster's house prize. In 1916, in the higher public examination, he took third place, with first credit in English literature, the Tennyson Medal, first credit in modern history, a Government bursary, and the Old Collegians' Scholarship. He was dux of the school, and won the headmaster's prize for captain of Prince Alfred College. In 1917 he entered No. 2 School Military Aeronautics at Oxford, and passed the ground course for pilots with honors. Athletic Sports.—He took part in the intercollegiate sports in five successive years, and won the junior high jump in 1912 and 1913, the under 16 hurdles in 1914, the senior high jump, the mile, and second in the long jump in 1915, and in 1916, as captain of the P.A.C. team, he won the mile, and was second in the high jump, steeplechase, and hurdles. In the P.A.C. sports he won the College