

dents, so that there should be a full supply of players at the end of the period of training. In securing the services of such a distinguished master of orchestral playing, as well as an equally distinguished performer, the executive has taken what it believes to be the most practical step in the direction indicated. Mr. Foote will be immediately entrusted with the instruction of the wood-wind players, and possibly other sectional rehearsals. Dr. Davies will retain the position of director and conductor, but Mr. Foote will aid him with sectional and individual work.

Mr. Foote was born in 1880 at Hampreston, Dorset. He began musical life as a chorister in the parish church and received his first violin lessons from Mr. John Randell, L.R.A.M., at 12 years of age. He took up the clarinet a year later, and played with the Wimbourne Philharmonic Society at 14 years of age. When 17 he resolved to become an orchestral player and enlisted with the Scots Guards as a clarinettist and violinist. After a short while he was asked by the conductor of the Scots Guards Band to take up the bassoon and, agreeing to do so, proceeded to the great training school for military bandmen at Kneller Hall, where he studied the bassoon under Mr. John Hardy and also the stringed bass as second study. In less than eighteen months he returned to the Scots Band as solo bassoonist. In 1903 he competed for and won an open scholarship at the Royal College of Music for the bassoon and studied there for three years, taking, in addition, piano with Stephen Kemp, general musical knowledge and orchestration with Sir Walter Parratt, harmony with Dr. Read and Mr. S. P. Waddington, and counterpoint with Dr. Wood. In 1904 he was engaged by Sir Henry Wood as bassoonist in the Queen's Hall Orchestra, in which Mr. Henri Verbrugghen was then leader in the promenade concerts. He remained with the Queen's Hall Orchestra for four seasons and subsequently joined the Royal Opera at Covent Garden in 1907, the distinguished Mr. Percy Pitt being the musical director. He was engaged there until 1914 and among other notable performances played as principal bassoonist in the first production of Wagner's "Parsifal" in England. Amongst other important engagements he played with the Beecham-Denhof Opera Company, as well as the New Symphony Orchestra on the 1911 tour of Madame Melba. He has enjoyed the wonderful privilege and experience of playing under Hans Richter, Nikisch, Bodansky, Richard Strauss, Debussy, Grieg, Saint-Saens, Glazounow, Mengelberg, Sir Thomas Beecham, and many other world-famed conductors. He enlisted in September, 1915, with the Canadian army and served for three and a half years, being awarded the Meritorious Service Medal. During this war period he was actively engaged as divisional bandmaster and organizer of orchestral music with the Canadian forces, forming an orchestra of about 40 players, which subsequently performed on several occasions in Paris and in London, including two occasions by special command of H.R.H. the Prince of Wales, and four performances to the Australian troops at Aldwych Theatre.

Mr. Foote has a most engaging personality. He is filled with enthusiasm in his work, and has strong hopes regarding the future of the South Australian orchestra. When asked by a reporter whether he had many experienced players to begin with in his Canadian Army Orchestra, he replied that there were but a Russian cellist and a clarinette player. The rest were raw material. Yet in a very short time the orchestra was giving high-class performances.

"The chief factor in the success of the South Australian Orchestra will be the instruments," he added, speaking with great earnestness. "If we get those everything else will be possible. How fine it would be if some generous person would present the orchestra with a complete set like that which Madame Melba gave to the Melbourne University Conservatorium of Music. The strings in this orchestra are all right. It is wind, and particularly wood-wind, which we must have for complete success. If I had an apt student who understands how to read music I could make him a reputable player in three months if I had him practising daily under my personal supervision. It was this personal supervision which made John McCormack and Tom Bourke develop their voices in two years. Wind instrumentalists are often failures because they do not practise daily under the master. The whole art is in the development of the correct embouchure or lip action."

Mr. Foote is already charmed with Australia, and eloquent in his praise of the Elder Conservatorium, which far exceeded his greatest expectations. His first day in Adelaide has given him the impression that there is much natural musical talent in this city. He heard a man singing in his hotel, and there was a continuity of sound quite surprising to him.

The reporter enquired how much the wind and wood-wind instruments he spoke of would cost.

"At least £500," he replied, with a little diffidence.

The executive of the South Australian Orchestra proposes to offer scholarships for students of wood-wind instruments. The wish is to create a wave of enthusiasm which will bring the students in.

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AN ENTHUSIASTIC MUSICIAN

Mr. W. H. Foote Interviewed.

Enthusiasm and energy are said to be the chief characteristics of Mr. William Henry Foote, who arrived in Adelaide on Monday by the Omar, and certainly his record should mark him out as one likely to give an impetus to orchestral work and music study generally. He was born in 1880 in Hampreston, Dorset, and began his musical life in the parish choir. He received his first violin lessons from John Randell, L.R.A.M., when he was 12 years of age, took up the clarinet a year later, and played with the Wimbourne Philharmonic Society at 14. Three years later he decided to become an orchestral player, and enlisted in the Scots Guards as clarinettist and violinist. Later he took up the bassoon, and went to the great training school for military musicians at Kneller Hall, where he studied that instrument under John Hardy, and took stringed bass as a second study. In less than 18



MR. W. H. FOOTE.

months he returned to the Scots Band as solo bassoonist. In 1903 he won an open scholarship at the Royal College of Music for bassoon. He studied there for three years, taking in addition piano with Stephen Kemp, general musical knowledge and orchestra with Sir Walter Parratt; harmony with Dr. Read and S. P. Waddington; and counterpoint with Dr. Wood. In 1904 he was engaged with Sir Henry Wood as bassoonist in the Queen's Hall Orchestra, in which Mr. Henri Verbrugghen was then leader in the promenade concerts. After four seasons with the Queen's Hall Orchestra Mr. Foote joined the Royal Opera at Covent Garden in 1907, under the distinguished Percy Pitt, and remained until 1914. During this time he played as principal bassoonist in the first production of Wagner's "Parsifal" in England. He played with the Beecham-Denhof Opera Company as well as the New Symphony Orchestra in Melba's 1911 tour. He has enjoyed the privilege of playing under Hans Richter, Nikisch, Bodansky, Richard Strauss, Debussy, Grieg, Saint-Saens, Glazounow, Mengelberg, Sir Thomas Beecham, and other famous conductors.

—At the Front.—

Mr. Foote enlisted in 1915 with the Canadian Army, and served for three and a half years, and was awarded the Meritorious Service Medal, the 1915 Star, and General Service and Victory Medal. Music went with him to the war, and during his time of service he was engaged as divisional bandmaster and organizer of orchestral music with the Canadian forces. Out of practically raw material he formed an orchestra of about 40 players, which when the armistice came performed successfully in Paris and London, twice by special command of the Prince of Wales, and four times to the Australian troops at Aldwych Theatre. Mr. Foote, who has been retained for a term

of two years by the executive of the South Australian Orchestra, not only as bassoon player, but in an instructional capacity in the wood-wind section, is thoroughly interested in his work, and full of plans for the success of the South Australian Orchestra and the new Conservatorium orchestra to be formed early this year, of which he is to be conductor. He has also been appointed by the council of the Adelaide University as a teacher of wood-wind instruments in the Conservatorium, and if enthusiasm is infectious, should provide a valuable impulse towards the advance of music in this State. Mr. Foote remarked that the building up of a student orchestra, so as to supply orchestral players, was of the greatest importance, and individual and sectional training was the only means to obtain real success. It was intended to offer free scholarships for wood-wind students. Mr. Foote said he thought it possible to turn any one with a love for music and knowledge enough to read music into an orchestral player in (say) six months, on the one condition of constant carefully supervised work! His beloved band at the front was composed of all nationalities, and only two members could play at first; all were more or less incapacitated for active service, "but in three months they could give very decent performances," said their conductor proudly.

—Instruments.—

The main need here in South Australia, he urged, was instruments. Was there no one to come forward, as Dame Melba did for the Melbourne Orchestra, and present a set of wind instruments. The cost would be about £500, or perhaps a little over, "but it would be worth while." Constant supervised work was what made for rapid development, continued Mr. Foote. That was how they taught in Italy—every day a lesson. In wood-wind the development of correct embouchure or right lip action was as essential as a correct method of bowing was in regard to stringed instruments; and the student must never be allowed to get into wrong habits. That was the reason for the close watching and frequent lessons. Mr. Foote has had little time in Adelaide, not quite two days; but already is inclined to be most hopeful as to musical capabilities. "At the hotel," he said "I heard a quite ordinary singer, but he had a voice of the right quality—that continuity of sound that counts for so much. I am much struck with your University building and the Conservatorium—not only the hall, but the rooms. You possess a wonderful building, much finer than I expected to see."

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A CHAT WITH MR. REIMANN.

Mr. R. S. Reimann has just returned from a trip to Europe. Interviewed at the Elder Conservatorium on Tuesday morning he was full of enthusiasm over what he had seen and heard during his trip, but even more enthusiastic over the joy of getting back. No one who had not travelled abroad, he said, could possibly understand the wonderful atmosphere of Australia. Nowhere in the world was it possible to be so free from the stress and strain of the war. "In the old world," remarked Mr. Reimann, "you feel it everywhere. How long have we been away? One year and 10 days exactly. And where have we been? There was first a lovely restful time in Oxford in the spring. Even there there is a note of sadness—long lists of names, gaps where well-known folk are missing; but the wonderful calm, the charm of the place, is there. Oxford is Oxford for all time. Then we went to London for two months for the musical season. Notable events were the Handel Festival, the visit of the New York Symphony Orchestra, under Walter Damrosch, also the visit of Busoni. They made a great fuss over him. He gave four concerts, and they were crowded. Of course, in Busoni, you have the absolute top notch in piano playing at the present time. I also heard D'Albert, who is wonderful, but more given to composing than playing now. Busoni is an intellectual giant, his playing is all you could possibly wish for. Then there was Melba's concert before the King, Queen's Hall, which holds 3,500, was packed. At the end of July we went across to the Continent, and in Berlin heard much good music. Even at the present time there are many first-class concerts supported mainly by the large floating population of wealthy refugees from the Baltic provinces, Poland, and Russia. We heard all the finest soloists, three important orchestras, and visited the two principal opera houses which give performances every night to crowded houses. In addition to this I visited the chief conservatoriums, and noted new developments in teaching—there are special classes for teachers. A delightful time in Paris gave opportunity for hearing church music, also a magnificent performance of Faust at the beautiful Paris Opera House." Asked if music had received any setback through the war, Mr. Reimann said that might be so, as it was difficult for orchestras to meet financial needs; but as far as actual good music went both in England and on the Continent, there was as much as ever.

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"SOME BAND!"

The Canadian forces in France possessed what they were fully justified in calling "Some band." Indeed, they had a real live orchestra of 40 performers which not only provided music for the forces, but when the armistice came won golden opinions elsewhere, performing several times in Paris, twice by special command before the Prince of Wales and four times before the Australian forces at Aldwych Theatre. The bandmaster who evolved this orchestra from raw material is the new teacher of wood-wind instruments at the Adelaide Conservatorium, and his views on music study are enthusiastic and strenuous. The story of that band would make good literature—even a lightning sketch of it, in a few words, indicating the possibility of quick development of musical powers, was full of human interest. "What do you mean by 'raw material,'" some one asked. "Fairly good players who had not been used to orchestral work?" "Oh, no; pretty well any one. I remember there was one Russian who had played 'cello; some of the others knew a little. There were all nationalities—Russians, Dutchmen, French-Canadians, and one of the violinists, I remember, was an Icelander. They were lumbermen, farmers, backwoodsmen from all over Canada. But they played—oh, yes; quite soon they played quite creditably. It was just the constant work under supervision." "Yes," added some one who knew. "Every day when the shellfire wasn't really too severe that band was out under the trees working up its technique."

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News has been received of the death on February 6 of Dr. Frederick William Pennefather, the first Professor of Laws in the University of Adelaide. Dr. Pennefather was appointed Lecturer in Laws on January 1, 1888, in succession to Mr. Walter R. Phillips, who resigned in 1887. In 1890, when a Professorship of Laws was established, Dr. Pennefather received the appointment. He retained the chair until the close of 1896. He was a son of the late Mr. Edward Pennefather, Q.C., a distinguished barrister of Dublin, and was born on April 29, 1832. In 1874 he graduated B.A. at Trinity College, Cambridge, and three years later M.A. He took the LL.D. degree in 1891. He was then in practice, having entered Lincoln's Inn in 1874, and been called to the bar in 1877. For some time he travelled the South-Eastern circuit, and was afterwards admitted to the Irish bar. Dr. Pennefather's first official connection in South Australia was as private secretary to Sir William Jervis from 1881 to 1883, and when the distinguished soldier-Governor was Governor of New Zealand, Dr. Pennefather held a similar position there. He was a man of many parts, and was selected as one of the Commissioners for New Zealand at the Colonial and Indian Exhibition in London in 1884. A year later he was appointed Lecturer in Laws at the Adelaide University, and entered on his duties at the beginning of 1888. He wielded a facile pen, and when travelling in India he wrote attractive articles for "The Advertiser." He also contributed to a volume on "The Civil Code of New Zealand," a subject which more than once engaged his ready pen. He prepared a criminal code for South Australia, which unfortunately never passed the Legislature. He was a man of culture and extensive knowledge of the world, having travelled much. He acted as private secretary to Sir Samuel Way when the latter was filling the position of Lieutenant-Governor of the State during the interval between the departure of Lord Kintore and the arrival of Sir Thomas Fowell Buxton. Since leaving South Australia Dr. Pennefather had been living on his estate in Rathsalagh, County Wicklow, Ireland.