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The presentation was arranged some little time ago, and on the death of Dr. Birks, it was decided to hand the wallet and contents over to his widow. Mrs. Birks expressed the utmost gratitude for the kindly thought which prompted the action, and wishes to extend her personal thanks and appreciation towards each and all who contributed. She says that the money will be devoted to the education of her children, as she feels that this would be in compliance with her late husband's dearest wish.

Referring to the death of Dr. Birks "Barrier Daily Truth" wrote:—The Broken Hill workers mourn his passing, for they have lost a friend and champion. The late Doctor had ingrained himself into the imagination of the people of the Barrier, by his services, straightforwardness of character, and his fearless outspoken comments upon public questions. It mattered not to him whether he pleased or offended, he spoke what he thought was the truth and risked the consequences that so often follow on honest opinion.

An illuminated address is being executed by Mr. Conlon, of Conlon Studio, Broken Hill, and will be forwarded to Mrs. Birks immediately it is completed.

Register

8 MAY 1924

SOUTH AUSTRALIAN ORCHESTRA.

Eulogy by Dame Nellie Melba.

The engagement of the Jubilee Exhibition Hall in Adelaide for the opening concert of the 1924 season of the South Australian Orchestra next Saturday evening offers the choice of a large number of seats which it is not possible to submit in a smaller hall. The programme will be of a popular though carefully selected nature. Some of the numbers call for special mention. They will include Liszt's "Rhapsody No. 2," the symphonic poem, "Finlandia," by Sibelius; and portions of the beautiful Hiawatha ballet suite. For the convenience of teachers, blocks of not less than 12 seats may be reserved for students. All tickets are available at Savery's Pianos, Limited, where the boxplan is on view.

"Go Straight On!"

Enthusiastic praise was bestowed on the orchestra by Dame Nellie Melba on Wednesday night at a rehearsal at Elder Hall. Dame Nellie and Lady Bridges were received by the Director of the Conservatorium (Dr. Harold Davies, Mus. Doc.) and were conducted to special seats. The audience comprised members of the Conservatorium staff, the Adelaide Bach Society, the University Choral Class, and the Students' Orchestra. Shortly afterwards an interval was made and the conductor (Mr. W. H. Foote, A.R.C.M.) exchanged greetings with Dame Nellie Melba and Lady Bridges.

Professor Davies said he wished to introduce two of his "children," namely the South Australian Orchestra, which was four years old and "a lusty infant," and the Bach Society, which was 22 years old and "well set." He also wanted to introduce the University Choral Society, which was 25 years old and was under the good management of their old friend, Mr. Frederick Bevan; and the University Orchestral Class, which was another lusty infant and "cutting its teeth." It was the first time Dame Nellie Melba had been in Elder Hall, but that was not his fault, and if she had been in Adelaide during his directorship she would have seen it then. He outlined the inauguration of the orchestra, and added that it had every prospect of a long life. Dame Melba had of her own accord attended the orchestra because she loved the art and because she loved every enterpriser that attempted to worthily exalt the orchestra to be a reminder and an example to the people of South Australia that they should give the most friendly support and encouragement at the opening concert next Saturday. Dame Nellie's presence was an example for the orchestra too. As musicians they should recognise her enterprise in having brought to Australia the grandest and most complete opera company the Commonwealth had ever heard. They all wanted to help her, and would do everything in their power to ensure that the visit of her company would be in every way successful.

Dame Nellie, in responding was accorded an ovation. She said:—"I did not know when I came to Australia that I

was going to hear anything like this band. It is wonderful." She congratulated them on their success and shook hands with the director and Mr. Foote and bowed to the orchestra. "Nothing is done without hard work," she proceeded. "I know. I have been at it for years. It is only by continual work and continual practice that we become perfect. I am very glad to see that there are so many of my sex in this orchestra, but I also congratulate the men—but, of course, they must take second place." (Laughter.) Proceeding, she expressed the hope that nothing would deter them from going on with the good work. Australia was a young country, and the only way to get on was to go on! Sometimes they might get a snub, but they should not let that matter. They should go straight on until they became as great as, or greater than, the Boston Symphony Orchestra, which was always her ideal. (Applause.) Dame Nellie then congratulated the leader (Miss Sylvia Whittington, A.M.U.A.) and the members of the orchestra.

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"JUST SPLENDID." DAME NELLIE AND THE ORCHESTRA.

In a characteristic speech of appreciation, Dame Nellie Melba congratulated the members of the South Australian Orchestra, after hearing them at rehearsal.

"I did not know when I came to Australia that I was going to hear anything as nice as this band," said Dame Nellie Melba, after listening to the members of the South Australian Orchestra rehearsing at the Conservatorium of Music last night for their opening concert of the season to be given in the Exhibition Hall next Saturday evening.

"It is wonderful," she continued, "and I congratulate you all from the bottom of my heart. I am very glad to see so many of my own sex among the members of the orchestra. I congratulate you, women of Australia, on the rendering of the pieces it has been my pleasure to listen to. I congratulate the men also, but," she added, laughingly, "the women always come first with me. I hope nothing will deter you from going on with your good work. Australia has so much to do in every direction, both musically and otherwise, as we are only on the threshold of our nationhood as yet, and the only way to succeed is through hard work. I know that as the result of my own experience, and I pass the message on to you. Keep on as you have begun, and I am certain that you will succeed. I hope the time will not be far distant when, through the philanthropy of some patriotic Australian, we may see in all the States orchestras similar to the Boston Symphony Orchestra, which has always been my ideal since I heard it as a girl." Then, turning to the conductor of the orchestra (Mr. W. H. Foote) she said:—"It is just splendid. I congratulate you all once again."

Dame Nellie, who visited the Conservatorium, where the orchestra was rehearsing, in company with Lady Bridges, was welcomed by Dr. Harold Davies (Director), who mentioned that she had come that night of her own accord because she loved her art, and would always go out of her way to do anything in her power to exalt that art. Her presence with them and her personal interest would be an inspiration to the orchestra. As musicians they must recognise her enterprise in bringing to Australia the most complete and finest grand opera company it had ever been Australia's privilege to hear.

Dr. Davies also said he wished to introduce to Dame Nellie that night two of his children. One was the South Australian Orchestra which she had just heard, and which was entering upon the fifth year of its life, and the other was the Adelaide Bach Society, the members of which were seated in the body of the hall. The society was still full of vigor though it was over 22 years old.

AUSTRALIAN MUSIC EXAMINATIONS BOARD.

CHAIR OF MUSIC WANTED.
The annual meeting of the Australian Music Examinations Board was held in Melbourne recently. The delegates were:—Professor W. A. Laver and Mr. A. E. H. Nickson (University of Melbourne), Mr. Arundel Orchard, Mus. Bac., and Mr. T. S. Lobban (State Conservatorium of New South Wales), Professor Harold Davies, Mus. Doc., and Mr. C. R. Hodge (University of Adelaide), Mr. A. J. Leckie, Mus. Bac. (University of Western

Australia), Mr. J. Scott-Power (University of Tasmania), and Mr. R. Dalley-Scarlett (University of Queensland). Mr. C. R. Hodge was nominated as Chairman for 1924. While expressing appreciation at the nomination, Mr. Hodge said that as he had retired from the University, and was living in the country, it would be practically impossible for him to fill the position. Professor Harold Davies was then elected to the chair for 1924 and Mr. Arundel Orchard for 1925.

At its annual meeting the board carefully reviews the operations of the scheme, deals with questions of policy and principle, appoints examiners, prepares the syllabus for the ensuing year, and, where deemed advisable in the interests of candidates, seeks to broaden the scope of the examinations and make recommendations towards further development. Two important recommendations will be made by the conference to the universities, namely, that music be allowed to count as a subject in the B.A. course, as at Cambridge University, and that provision be made to establish examinations in elocution in three grades. A further unanimous decision was agreed to urging the University of Sydney to establish a Chair of Music. Reports made to conference showed that the examinations were rapidly growing in favour, as shown by the fact that 13,000 candidates had been examined in the past year. The opinion was expressed that teachers and candidates by supporting the A.M.E.B. examinations not only showed their loyalty to Australian institutions, but by so doing assisted such bodies to provide further facilities for musical education.

There was, it was declared, still considerable confusion in regard to the status and significance of the A.M.E.B. examinations, which were frequently referred to as the examinations in music of the State in which candidates presented themselves. It was considered most desirable that that misconception should be dispelled. The A.M.E.B. examinations were held under the auspices of the Australian universities (with the exception of Sydney) and the State Conservatorium of New South Wales. The partnership formed an "Australian Associated Board," and the examinations held by it were quite distinct from those held by the conservatoriums of the several States. Salient points about the A.M.E.B. examinations are:—1. They are conducted by examiners, appointed for their undoubted ability in the subjects taken. 2. In the higher grades candidates are entitled to two examiners. 3. Provision is made for the interchange of examiners between the several States. 4. Valuable scholarships, bursaries, and exhibitions are offered in connection with the examinations and candidates, in some instances, who satisfy the conditions set out, may obtain by this means free instruction for a period of three years. 5. Special examinations are provided whereby candidates who have passed Grade I. may obtain the licentiate diploma either as teachers or executants, and, when qualified, to use letters signifying that such teachers or performers are licentiates in music. Another important feature is that in each State music will count as one subject for schools intermediate and leaving examinations, if the examinations in music have been passed under the auspices of the A.M.E.B. The increasing success of these examinations is no doubt due to the fact that in all the Australian universities the standard of education is undoubtedly high, and the degrees granted receive recognition throughout the Empire. The scheme prepared by the A.M.E.B. offers a series of grades or stepping stones whereby candidates may begin in an elementary way, and not only achieve success as talented musicians, but may qualify through the universities for their life work either as teachers of the art and science of music or as professional executants.

AUSTRALIAN MUSIC.

PUBLIC EXAMINATION SCHEME.

The annual meeting of the Australian Music Examinations Board has just been held in Melbourne, when the undermentioned delegates were in attendance:—Professor W. A. Laver and Mr. A. E. H. Nickson, University of Melbourne; Mr. Arundel Orchard, Mus. Bac., and Mr. T. S. Lobban, State Conservatorium of New South Wales; Professor Harold Davies, Mus. Doc., and Mr. C. R. Hodge, University of Adelaide; Mr. A. J. Leckie, Mus. Bac., University of Western Australia; Mr. J. Scott-Power, University of Tasmania; Mr. R. Dalley-Scarlett, University of Queensland.

Mr. C. R. Hodge was nominated chairman for 1924. He expressed his great appreciation of the honor the members wished to bestow, but pointed out that as he had now retired from the position of Registrar of the University and was living in the country it would be practically impossible for him to fill the position. For these reasons he did not feel justified in acceding to the courteous invitation of the conference. Professor Harold Davies was then elected to the chair for 1924, and Mr. Arundel Orchard for 1925.

At its annual meeting the board carefully reviews the operations of the scheme, deals with questions of policy and principle, appoints examiners, prepares the syllabus for the ensuing year, and, where deemed advisable in the interests of candidates, seeks to broaden the scope of the examinations and make recommendations towards further development.

Two important recommendations are being made by this conference to the several Universities:—(1) That music be allowed to count as a subject in the B.A. course, as is the case in the University of Cambridge, and (2) that provision be made to establish examinations in elocution in three grades. A further unanimous resolution was passed asking the University of Sydney to establish a Chair of Music.

Reports made to the conference by the several representatives demonstrated that the examinations are rapidly growing in favor as shown by the fact that some 13,000 candidates have been examined in the past year.

There is still considerable confusion in the minds of the public in regard to the status and significance of the A.M.E.B. examinations which are frequently referred to as the examinations in music of the State in which candidates present themselves. The A.M.E.B. examinations are held under the auspices of the Australian Universities (with the exception of Sydney), and the State Conservatorium of New South Wales. The partnership forms an "Australian Associated Board," and the examinations held by it are quite distinct from those held by the Conservatoriums of the several States. They are conducted by examiners, appointed for their undoubted ability in the subjects taken.

In the higher grades candidates are entitled to two examiners. Provision is made for the interchange of examiners between the several States. Valuable scholarships, bursaries and exhibitions are offered in connection with the examinations and candidates, in some instances, who satisfy the conditions set out, may obtain by this means, free instruction for a period of three years. Special examinations are provided whereby candidates who have passed Grade I. may obtain the Licentiate Diploma either as teachers or executants, and, when qualified, to use letters signifying that such teachers or performers are Licentiates in Music.

Another most important feature is that in each State "music" will count as one subject for the schools intermediate and leaving examinations, if the examinations in music have been passed under the auspices of the A.M.E.B.

The increasing success of these examinations is no doubt due to the fact that in all the Australian Universities the standard of education is undoubtedly high, and the degrees granted receive recognition throughout the British Empire. The scheme prepared by the A.M.E.B. offers a series of grades or stepping stones whereby candidates may begin in a very elementary way and not only achieve success as talented musicians, but may qualify through the Universities for their life work either as teachers of the art and science of music, or as professional executants.