

ELDER CONSERVATORIUM.

CHAMBER MUSIC RECITAL.

A large audience assembled in the Elder Hall last night to hear the Conservatorium Quartet play under the leadership of Mr. Charles Schilsky. Associated with the cultured violinist were Miss Sylvia Whittington, Miss Kathleen Meegan, Mr. Harold Parsons, and Miss Maude Puddy. It has been Mr. Schilsky's chief aim from the moment of his appointment to see that the works chosen shall be only the finest examples of the art of chamber music and, further, that their presentation may be brought to that stage of interpretative beauty which it is his keenest desire that Adelaide audiences may recognise. During this session special interest has been shown in the career of the Conservatorium Quartet, and at each concert a deeper significance is found in the unanimity of the players in rhythm, contrasts, and climaxes. This recital was notable for a very fine portrayal of Cesar Franck's famous quintet in F minor for pianoforte and strings. The versatile genius of Franck manifested itself in various directions—oratorio, symphony, opera, and chamber music principally. Always there are radiated a serenity and light which are soul- uplifting. Strength and vision breathe comfort and consolation, and impress the listener with the feeling of presence of supernatural power. It was last, on one occasion Franck's sole auditor in the quiet, spacious church of Saint Clothilde at Paris, who sat enthralled listening to the music, which passed from the soul of the great artist through his organ, and declared, "He has no peer save Bach." It has been said that the quintet must be heard through the ears, but with the heart, a message conveys to a large extent the wondrous beauty of the whole work. The vitality, nobility, and inspirational proportions of the music are enormous, and make vast demands upon executants. It was a memorable event of great musical importance, as realised by Mr. Charles Schilsky (violin), Miss Kathleen Meegan (violin), Miss Sylvia Whittington (viola), Mr. Harold Parsons (cello), and Miss Maude Puddy (pianoforte). The string quartet was the D major by Mozart, considered one of the most beautiful examples of the composer's chamber music. The first movement provided light and graceful rhythmic context; the second was in the form of a minuet and trio. A typical Mozart adagio led to the finale, which was full of melodic charm. All through this work it was felt that the players were giving of their best, so that the influence and mastery of Mozart should be fully realised. Miss Hilda Gill was the assisting vocalist. Her songs were chosen far from the customary sources, and she used her beautiful contralto voice with extreme care in regard to resonance and purity of tone. The group included "Night," by Cornelius; "Sunday" and "Rosemary," by Franz; and Wolf's "The gardener," in all of which clearness of interpretation was allied to well-judged phrasing. Mr. Harold Wyde was accompanist.

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ELDER CONSERVATORIUM.

MR. CLIVE CAREY'S RECITAL.

Through the courtesy of the Director of the Elder Conservatorium, Dr. Harold Davies, an opportunity to hear the newly-appointed professor of vocal culture, Mr. Clive Carey, Mus. Bac., in a song recital, was given last night in the Elder Hall. Invitations were over-applied for, and many who hoped to obtain admittance found all seats occupied before 8 o'clock. Mr. Carey has arrived here at an opportune moment, and there is no doubt that his attainments as a performer, his wide knowledge of music and musicians, and his command of several languages, place him in a fortunate position as a leader and teacher. Such advantages as these give are not often at the disposal of students in Australia. More often those in search of deep culture and fine artistic aspiration are forced to depart for older countries to gain experience. Mr. Carey gave a striking impression of earnestness of purpose, thoroughness in detail, and a perfection of interpretative art. His voice is a baritone of rich quality, resonant, and produced with that ease and power which proclaim the artist. His judgment with regard to programme-building was evidenced in the varied list prepared for this recital, each group of which was prefaced by valuable information. The works were widely contrasted in periods and composers, and scarcely any of them were familiar here. Mr. Carey has a particularly happy way of making friends with an audience. The programme was full of interest, and had been divided into six distinct groups, English folk songs, French chansons, Spanish folk songs, modern art songs, contrasted folk lore, and sea chanties. The French group contained Gabriel Faure's wonderfully beautiful "Autonne" and "Clair de lune," and Reynaldo Hahn's equally compelling "Cantiere de campagne," "Inferite," and "Les fontaines." All these displayed well the clear diction and perfect phrasing of the singer. The Spanish folk songs, sung in Spanish, were arranged by Manuel de Falla. The translations indicated satirical moods, railings at inconstancy, and the fascination of the rhythmical dance form as associated with the music of Spain. There were seven altogether, "El pano moruno," "Seguidilla murciana," "Asturiana," "Jota," "Nana" (Lullaby), "Cancion" (song), and "Polo," to which the singer gave powerful expression. From the early English composers' works a number of fine examples had been prepared, notably Henry Purcell's, "Ye Twice Ten Hundred Diets," "There's Not a Swain," and "The Self-banished Hill." John Blow's "Have you seen but a whyte lillie grow," and "Caleno Custurame." Modern songs were representative of present ideals, and so suited Mr. Carey's style that one hopes to hear more of them. There were strong Gibb's "Nod" and "Five Eyes," and two fine songs by the recitalist, "Mel-mille," and "A Three-part Song." The concluding groups contained "The Holly and the Ivy," arranged by Cecil Sharp; "O Waly, Waly," "Billy Boy," "I Will Give My Love," by Vaughan Williams, and the sea chanties "Shenandoah" and "Away, Eric," arranged by Clive Carey. All through Mr. Carey was heartily rewarded with applause, and several works had to be repeated. Miss Maude Puddy was at the piano and proved her value as an accompanist.

FINE SONG RECITAL.

BY MR. CLIVE CAREY.

Lady Bridges was present at the Elder Hall on Monday evening, when Mr. Clive Carey, B.A., Mus. Bac., gave a particularly notable song recital. There was a large and most appreciative audience, and applause was frequent, emphatic, and prolonged—also thoroughly well deserved, for this English singer possesses not only unusual artistry, but a distinctly arresting personality. A most versatile musician, pianist, organist, conductor, and composer, Mr. Carey was first a student and afterwards an assistant of the famous Jean de Reszke, and has had success in operatic as well as in concert singing. It is interesting to note that he adopts the method favoured by some of the greatest singers of the day of giving just a touch of expressive gesture to emphasize the dramatic quality of his numbers. The wonderful manner in which he uses his musical baritone voice, and the spontaneous enjoyment he seems to have in the performance are worth a very great deal, for they carry his work beyond and above the mere "vocalization" too often heard, to real singing, expressive, vital, arresting. Perhaps it is not wonderful that this should be so, for Mr. Carey is well known for his interest in the revival of English music, old folk songs, and the fine inheritance of times when England led the world in music. An interesting feature of the recital was the running comment upon the music rendered, his rapid word sketches of the characteristics of different periods and composers adding much to the enjoyableness of the recital. It says much for Mr. Carey's powers of enunciation that his remarks were heard well down the most difficult hall in Adelaide in which to speak. The two opening numbers were taken from a period when English music was at its greatest, and known all over the world. Generally the music of this time was very simple and without much ornament.

Later came a time when most songs were written with accompaniment for lutes. John Blow, a composer of this time, was luteist to the King of Denmark. Reference was also made to the qualities of the work of Henry Purcell, and the gradual invasion of Italian and French musical influence. The programme was remarkably varied and full of interest, and the particularly artistic accompanying of Miss Maude Puddy, Mus. Bac., materially increased the effect—her playing bringing out the characteristics of each composition, giving a beautiful background to the singer's voice, yet being always delightfully restrained. "Caleno Custurame," a traditional sixteenth century song, was charmingly rendered by Mr. Carey, and the delightful modulation of his sympathetic voice was still further evident in "Have you seen but a whyte lillie grow." "The self-banished" (John Blow) brought out an especially rich quality of tone, and "Ye twice ten hundred dietics," from Purcell's "The Indian Queen," was strikingly dramatic. "On the brow of Richmond Hill" and "There's not a swain," by the same composer, went to intensify the impression made. A group of French songs followed, not the most extremely modern French music, but typical of the feeling of the day. These included "Autonne" and "Clair de lune," by Gabriel Faure, and "Cometiere de champagne," "Inferite," and "Les fontaines," by Reynaldo Hahn. Mr. Carey's singing brought out charmingly the character of these songs. A group illustrating modern English composition included "Spring sorrow," John Ireland's setting of Rupert Brooke's words "Nod," and "Five eyes," by Armstrong Gibbs, and two songs, "Mel-mille" and "Three-part song," composed by Mr. Carey himself. The first was mystic and descriptive, the second gave a fitting rendering to Kipling's verses. The rendering of both was as fine as anything in the recital—which is saying a great deal. A Spanish group contained seven Spanish folk songs, arranged by Manuel de Falla. Grave or gay, sarcastic or pathetic, Mr. Carey made each one live, the curious dance rhythms in many of the accompaniments making a characteristic setting. "El pano moruno," "Seguidilla murciana," "Asturiana," "Jota," a lullaby called "Nana," "Cancion," and "Polo," each one was given its fitting expression, and the perfect enunciation, the dramatic feeling, and pure, even tone of the singer's voice made the whole recital a notable one. The programme concluded with old folk songs, "The holly and the ivy," a Christmas carol arranged by the late Cecil Sharp, "O waly waly," "Billy Boy," by Mr. Carey, and "I will give my love an apple" (Vaughan Williams). Additional numbers had to be added in response to prolonged applause.

A UNIVERSITY WAR MEMORIAL.

A CARILLON OF BELLS.

The authorities of Sydney University have organised amongst the members, students, and friends of the University a fund for a war memorial in the form of a carillon of bells. The University Union is taking a very active part in forwarding the movement, which is on the high road to success; the total cost of the memorial is estimated at £15,000, and the last £1,000 required to make that up is coming in now. "The Union Recorder," published weekly during term, is the organ of the union, and in addition to all University news gives, from week to week, details of the progress of the funds towards the completion of the carillon, which will be an impressive memorial (indeed, it will be the only one of its kind in Australia) to the members of the University who gave their lives for the Empire and freedom in the Great War. The following paragraph from the "Union Recorder" may interest the members and students of the Adelaide University:—"Another small bell has been given in the second series of donations, the donor being one of the principal recent benefactors of the University, the Hon. Sir Josiah Symon, K.C. His gift was made upon his birthday—and not by accident. Sir Josiah Symon is a former Attorney-General of the Commonwealth, as well as of his own State. Since 1902, when he was one of the distinguished men asked to speak before this University at its jubilee, he has been much interested in Sydney's progress. He has lived a life of strenuous effort in law and politics and Constitution-building, and yet other work—public, literary, and private—since he arrived in Australia 58 years ago, and is now one of its great veteran leaders. We are delighted to have him upon our list of carillon bell donors."

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CARILLON OF BELLS.

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THE NEWS, OCTOBER 17, 1924

LOST HIS BET

NEW TENOR DISCOVERED

Laurence Power Returns

Mr. Laurence Power, the winner of "The Sun" prize of 20 guineas for the best sung aria from grand opera at the Balfarat competitions returned to Adelaide this morning. He is naturally elated with his success, and the praise he had received from Mr. Alfred Hill, the musical adjudicator. "Acting on Mr. Hill's advice," said Mr. Power, "I am going to give up my position in the civil service and devote myself to singing. Mr. Hill says I must go to Italy as soon as possible. I told him that I had no money; 'Well,' he said, 'if Adelaide will not help you, Melbourne and Sydney will. You come back here and I will get you plenty of engagements.' "You see," continued Mr. Power, "tenors are remarkably scarce, and I am told that anything up to £80 a week can be made by professional engagements to sing at concerts and at homes. Anyway, I am going to do my best to sing my way to Italy, and I hope Adelaide will help me." Mr. Power said that "The Sun" prize was open for competition for professionals and amateurs of both sexes. There were 105 entries, which included men and women from Victoria, New South Wales, Queensland, South Australia, and Tasmania. "It was rather an ordeal," he said, "to stand up and sing before an audience of 8,000 people. When I had sung the aria, 'On with the Motley,' from 'I Pagliacci,' I went back to my seat in the hall. A woman behind me touched me on the arm and said, 'I'll bet you 5/ you've won the prize!' 'Right,' I said 'I will willingly lose the bet, and I did.' "Judged by the uproar when the judge announced his decision, it was a popular award, and I felt most elated." Mr. Power will visit Melbourne shortly to take possession of "The Sun" cup, and he will then know definitely what his future movements will be. Mrs. Reginald Quessel, who has been Mr. Power's singing teacher at the Elder Conservatorium for the last 15 months, spoke in high praise of his voice. "He has a pure lyric tenor," she said, "with a range of more than two octaves. Mr. Power is quick to learn, extremely temperamental, and his French and Italian are remarkably good. He has all the essential qualities for an operatic artist, including a charming personality."

THE SOUTH AUSTRALIAN ORCHESTRA.

LAST CONCERT OF THE SEASON

A MESSAGE FROM DR. HAROLD DAVIES.

Next Saturday evening, in the Exhibition Hall, the South Australian Orchestra will give the last concert of the season. They will play a magnificent popular programme of opera music under the baton of the accomplished conductor, Mr. W. H. P. A.R.C.M. Asked to say a few words about the orchestra, Professor Harold Davies replied: "I have really only one message, and that is, to say to the big, generous, loving public of Adelaide, 'Stand by the band' and make next Saturday evening in the Exhibition a truly memorable occasion. Our very life depends on this support. Only lately I have been amazed at the thousands of people who have flocked to the Melba Grand Opera performances, surely sensing the best in art."



Dr. Harold Davies.

and spending hard-won savings in lavish appreciation of it. "It has been simply great, and to all those enthusiasts I now appeal for an equal zeal in the cause of the South Australian Orchestra, the only permanent establishment of its kind in the whole of Australia. We have good reason to be proud of it. "Perhaps there is just one other word. Last Friday night, when the opera season ended, and still more on Saturday afternoon, when the Melbourne express steamed out of the station, carrying with it the artists who have endeared themselves to us during the last month, one had almost a feeling of personal bereavement. Would not there be just the same sense of loss if our own orchestra came to an end? We get so used to familiar possession and do not stop to think how or why they belong to us. Seldom do we realise what their existence may cost—of effort and expenditure. And it is this constant work on the part of the executive as well as of Mr. Foote and the players themselves, that I want made known. We all trying to do a big thing for the good music and the advantage of the community. "It is a costly undertaking, even though our players receive less than a bricklayer laborer for the time spent at rehearsal. So, again, I say to all who love music 'Stand by the band' and help us to realise our ideals. Adelaide can do it."