

with lower than the oboe. The clarinet, quite a modern instrument, probably owed its name to its fine and brilliant tone, but the modern method of playing had reduced its shrillness to a far sweeter and purer tone, limpid and liquid in quality. The difference between the clarinet and the oboe was due to the circumstance that the clarinet had a single reed and the oboe a double reed. The bass clarinet was an octave lower than the ordinary instrument and possessed a rich sonorous tone.

The bassoon was an indispensable instrument in the orchestra by virtue of its tone, versatility, and extreme compass as a bass instrument. In ancient Egypt it was made from a large bamboo. It was modernised by Afranio, an Italian monk, in the fourteenth century, but there was reason to believe it was introduced into Western Europe in the twelfth century. Modern instruments were made from maple and rosewood.

The French horn was a most fascinating and difficult instrument. Its tone was a mixture of brass and wood, orchestrally it blended better with the wood wind, and it was used in conjunction with that department more frequently than with the strident trumpets and trombones, although in massed fanfares it was brilliant.

The trumpet, the most ancient of brass instruments, had no connection with the cornet, which was unsuitable for the orchestra. The reason was that although the trumpet blended with all instruments, the cornet tone penetrated through all combinations, and when the cornet was used in an orchestra as a substitute for the trumpet, lacked the crackling and sparkling tone of the original, with the grandeur of which it could not compete. Mr. Foote also explained and demonstrated the trombone, the tuba, the pedal tone of the base, and the contra flaggiti.

Musical Recitals.

During the day two recitals were given, the first by Miss Ada Wordie and the second by Miss Maude Puddy and Mr. Charles Schilsky. Both were well attended by appreciative audiences. Miss Ada Wordie was in excellent voice, and her programme was one of contrasts both in matter and arrangement. Beginning with an aria and recitative from Handel's "Allessandro," she passed to a bracket of Dvorak, "Tune thy strings, o Gipsy," "Songs my mother taught me," and "Hark! my triangle." Next were "The green hat," Schumann and Schubert's setting of "The wild rose." A group of Rachmaninoff's songs, "Lilacs," "Ah, night," and "Into my open window," led to a selection from Purcell's "Don Quixote." These followed Massenet's "Ouvre tes yeux," and Sinding's "Svevlin." Another group of three songs, "Neath my lattice" (Sullivan), "Willow, willow" (traditional), and "The black-bird" (Hook-Corder), completed an excellent programme. Mr. Harold Wyde made an ideal accompanist. In the afternoon another most enjoyable recital was given, the first number of which, Brahms' violin sonata in D minor (op. 108), was rendered by Miss Maude Puddy and Mr. Charles Schilsky with all the verve which it demanded, and received with merited applause. Schumann's "Papillons" was brilliantly rendered by Miss Puddy, and Mr. Schilsky conclusively proved his mastery of his instrument in a paraphrase of the "Meistersinger," for the violin, and the Rondo capriccioso of Saint Saens.

TO-DAY'S PROGRAMME.

The programme for to-day's session is as follows:—Morning, 10.30, question box and open discussion; 12, pianoforte recital, Miss Elsie Willmore, Mus. Bac.; afternoon, at 3, address, "Music in Schools," Mr. Frank Gratton; evening, at 8, concert in the Elder Hall, Miss Sylvia Whittington, A.M.U.A., Mr. Clive Carey, and Mr. George Pearce.

CONFERENCE OF MUSIC TEACHERS.

AESTHETIC VALUE OF MUSIC.

There was a large attendance at the Elder Conservatorium on Wednesday morning when the conference of music teachers was continued. Among those present were teachers from distant country districts and a number of sisters from the various convents. The morning session was opened by Dr. E. H. Davies, who said the first speaker for the day, the Rev. Brian Wibberley, was an example of the happy combination of religion and music. He was an authority on the subject he had chosen, and to which he had devoted a lifetime of research.

Mr. Wibberley presented a scholarly address on "The Aesthetic Value of Music." He said three fundamental matters must be recognised and appreciated before any criterion of the values of musical art could be established. They were the limitations created by the absence of standardisation, the authoritative reign of aesthetic law, and the peculiar principles of aesthetic science in music generally. Nature provided the raw materials from which man formed his measurable tones from wood, ore, gut, and such things; but the combinations which produced melody and harmony were the creations of the mind of music-making man. There was no harmony or melody in the accepted sense in nature, though there was rhythm. Only the harmonic chord remained in the last analysis as the one universal factor and indestructible foundation which music derived from nature. The sounds of nature were not music, but an irregular succession of sonorous pulses, and the so-called music of nature and the artistic music of man belonged to two distinct realms. In respect to the aesthetic relation between nature and art, the peculiar distinction between music and the other arts, with the exception of architecture, was momentous. Nature provided the painter, the sculptor, the poet, with originals in the external world, such as figures, landscapes, and tragedies, but she offered no fugue, overture, or sonata. What could be termed absolute music derived nothing directly from nature, being purely abstract in quality, and its logic rested on certain elementary natural laws. Programme music was really the incursion of music into the realm of the drama, and was really only legitimate when its aesthetic appeal was in the nature of absolute music. Especially since Beethoven's time the principle had been to use

the art more and more for characteristic expression, and to identify the work with some definite idea or subject. In the last instance it was the poetic rather than the dramatic element which predominated and clearly differentiated true programme music from the vulgar and sometimes debased hybrid of mere descriptive music, such as "The sufferings of Queen Marie Antoinette" (Dussek), in which the queen's execution was described by a descending glissade scale



The Rev. Brian Wibberley.

and the composer must have regretted the fact that he had not a drum to thump at the crucial moment. The purpose of vocal music was to reinforce the sentiment of the words which lent themselves to dramatic illustration in precise proportion to their dramatic content. Accompanied vocal music clearly illustrated the aesthetic value and function of realistic means in music when duly subservient to its idealistic end. Practically the art of music had no history, for its "historic" achievements had all been accomplished within the past two centuries, music as it was known to-day beginning with Bach. Concerning the origin of music the three chief hypotheses advanced were those of sex put forward by Darwin, speech, and

rhythm. The scientific investigation of savage music, however, was a matter of most recent development, but with the aid of the gramophone much was being done in the way of analysis.

The Formalist contended that music was an arabesque of sounds, but the Expressionist regarded it as the language of the emotions. There was much to be said on both sides, as there was much that could be reconciled in both. Dr. J. A. Newman had said with exquisite grace, "Perhaps thought is music," but perhaps they could venture to assume that music was thought. The aesthetic qualities of musical form divided themselves into the categories of structure and style, the first of which must include unity and proportion. The aesthetic laws of style in music were so subtle that a single bar or solitary figure in a composition though musically perfect in itself, if out of place, could vitiate all the rest. The work of the composer who was the creator, and not the fabricator, of the ideas expressed must reflect his individuality. The ideas must be his inspirations, and the tone pictures his imagination expressed in the symbols of his art. Beauty in music was not only disinterested and premeditated, but had the elements of the infinite and the universal. In formal design it was the intellect which was chiefly interested; in characteristic expression it was the emotions which were mainly concerned and in ideal beauty the whole of man's spiritual powers was involved. The spiritual factor called for elevation of mind, purity of soul and innate love of the good, the true, and the beautiful. Beethoven's works might be instances as typical of ideal beauty. The special domain in which his music lived, moved, and had its being was the ideal, and the glories of a supersensible world were everywhere reflected in his creation. Well might he have said:—"Music is the medium between the spiritual and the realistic life."

Folk Songs.

In the afternoon Mr. Clive Carey delivered a lecture on English folk songs, in which he pointed out that the folk song came from unlettered people and was not a conscious art production. It was not national in theme, but bore the national imprint from the fact that it was the product of a great many minds. It was handed down by ear and so bore the stamp of the different individuals who had passed it on. When folk songs were really alive music was not a universal art. In Queen Elizabeth's time the knowledge of music was the hallmark of an educated gentleman, and later it became the pastime

of the cultured classes in England. The country folk, through their isolation, were denied this, and the folk song with them was employed as a means of self expression. It proved a great outlet, and its distinguishing features were its spontaneity and sincerity. Sometimes it was an even which the singer sought to commemorate and from this might be traced the beginning of the ballad. Naturally only those songs which were acceptable to the community generally were passed on. It was a phase of music which, alas, would never be likely to come again without isolation and time to meditate, both of which were foreign to present day civilization. In a corner of the United States, embracing part of Kentucky and South Carolina, there was an isolated community in which folk songs were still a vital factor in the lives of the simple people, who live as their ancestors did 150 years ago, but this state of affairs could not, in the nature of things, last much longer. In certain Continental countries such as Bohemia, Hungary, and Russia, the folk song was a vital force, but as far as the English speaking people were concerned it was dying out. As a matter of fact, the old scales which comprised their music had died out of ordinary musical use 300 years ago on the evolution of the modern scale, which had supplanted the Ionian, Dorian, Phrygian, and Mixolydian modes, among others. Their first music had probably consisted of melodic ejaculations, which had gradually led to phrases, and so to regularly built-up tunes. At first a song would be entirely in one key, but the present scales had been devised by altering the size of the intervals. Folksongs were, of course, entirely unaccompanied, and so with them the old modes had lasted. Every singer sang them differently, and there was often the greatest difficulty in taking them down correctly, owing to the continual variation of notes and words. Some of the ballads had been handed down, as in the case of "Lord Rendall," from centuries ago, and had travelled not only through England, but Ireland, Scotland, Hungary, Bohemia, Denmark, Sweden, and Iceland, in all of which countries it had been traced. This journeying of songs was due to the wandering minstrels, who passed them on not only from generation to generation, but from country to country, and the folk of different nations were quick to adapt the story of a ballad to their own times and needs, even though it meant a big alteration in names and localities. Once in Sussex he had heard an aged couple singing of Henry VIII. and Queen Jane Seymour without the faintest knowledge of those whom they were singing about, and had afterwards traced the origin of their ballad to one brought from Denmark concerning a Queen Dagmar of that country, and dating from the tenth century. It had long been the fashion to say that the Anglo-Saxon was not musical, but that was quite untrue. They were

just beginning to republish the musical treasures of Queen Elizabeth's time, and had found a rich storehouse from which to choose. In 1840 an old Sussex clergyman, the Rev. John Broadwood, had collected a number of old peasant songs from the people in his district, but it was not until another 40 years had gone by that any real effort was made to secure a record of the folk songs which were typical of England. It was a fascinating search, and one which well repaid music lovers, but it was often very difficult to secure the words, as many of the singers were aged folk. The youngest singer of folk songs he had ever heard was a middle-aged man, and the oldest over 90. He remembered an old gentleman well over 80 years of age protesting to the elderly lady who proposed to take down the words:—"Oh, no, mum, I couldn't. It's too clumsy for girls," "clumsy" being his homely and polite description of the words, which were certainly highly improper in modern hearing. Most of the old songs, however, possessed a rare beauty, some of them sprightly, but most of them strangely plaintive, and all of them intensely human and appealing.

In his address, which was delivered with a delightful air of informality, Mr. Carey sang a number of quaint old songs to illustrate the different modes. These included "I'm seventeen come Sunday," which with its joyous lilt proved exceedingly attractive. "I gave my love an apple," "John Barleycorn," and others. He appealed to all the teachers present to help to preserve the folksongs by teaching and singing them.

Musical Programmes.

The concerts which have been arranged for midday and evening each day have been much appreciated, and it was a kindly thought on the part of those taking a leading part in Adelaide's musical activities to afford visitors from the more distant centres an opportunity of hearing them in their best work. Members of the general public have also availed themselves of the invitation to attend at the Elder Conservatorium concerts.

The violin recital by Miss Hilda Reimann, A.M.U.A., at midday on Wednesday, showed the depth and scope of this young artist's achievements. With Miss Melita Reidel, Bruch's Concerto in D minor, op. 44 (first movement) was given with excellent effect and brilliant tone values. The remainder of the programme, which was of an exacting nature, ranged from the sombre beauty of the "Meditation" from "Thais" (Massenet) to the quaint "La Gitana" (Kreisler) and the sparkling "Habanera" (Sarasate). Two Kreisler arrangements, comprising a Slavonic dance (Dvorak) and Viennese Volksong (Brankl), showed Miss Reimann to be not only a brilliant executant, but one of sympathetic understanding and deep knowledge. Miss Reidel was accompanied throughout the exacting programme.

On Wednesday evening the concert had been arranged by Miss Hilda Gill, A.M.U.A., Mr. Harold Parsons, Mus. Bac., and Mr. Harold Wyde, F.R.C.O. Mr. Parsons and Mr. Wyde evoked the enthusiasm of the audience with their opening number, which was Beethoven's magnificent Sonata in A major. Later in the Locatelli-Piatta Minuet and Variations Mr. Parsons displayed a wonderful and ringing clarity of tone and the full beauty of the Andante Cantabile (Cui) was brought out. This was accompanied by Mr. Wyde on the organ. Miss Gill's first numbers were a delightful Schubert bracket, in which the purity of her voice and the simplicity of her singing gave a rare delight to music lovers. In a series of old-fashioned songs she showed the same fine elements, and her contributions were all given with artistic charm. They included such contrasting songs as "Linden Lea" (Vaughan Williams) and the old Manx ballad "The juchan tree" (Quilter). A cradle song, "O my dear heart" (Howells) was one of the gems of the evening. The full beauty of Mr. Harold Wyde's work was shown in the exquisite shadings of his organ solo, "Fancie Rustique" (Wolstenholme). A Bach Toccata and Fugue was most impressive, and the brilliance of Lemare's "Chant Heroique" was brought out to the full. All three artists were compelled to supplement their programmed numbers.

To-day's Programme.

The programme for to-day's sessions is as follows:—Morning, address, "Form in music," by Professor Harold Davies; noon, vocal recital, Miss Ada Wordie, A.M.U.A.; afternoon, 2.30, address, "Orchestral instruments," by Mr. W. H. Foote, A.R.C.M.; and at 4, piano and violin recital, by Miss Maude Puddy, Mus. Bac., and Mr. Charles Schilsky. Only members of the conference may attend the lectures and discussions, but the public are invited to all concerts and recitals.

Reg 16.7.23

CANBERRA FORESTRY SCHOOL.

SYDNEY, Wednesday. As the result of the visit of Mr. C. E. Lane Poole, Commonwealth forestry expert, the State Ministry has agreed to support the proposal to establish an Australian forestry school at Canberra, and to nominate three students annually.