

25-2-26
ADVERTISER
THE ELDER CONSERVATORIUM.
GREAT MUSICAL CENTRE.

A big forward movement at the Elder Conservatorium is predicted by the Director, Dr. E. Harold Davies, who said on Wednesday that it was most encouraging to see the enthusiasm displayed by students and teachers alike. The cause of musical education meant much to the well-being of the community. To ensure this, however, generous endowment was needed and it would be the realisation of the dream of his life if some great-hearted man, like Sir Thomas Elder, arose and helped them in this regard.

Reviewing last year's work Dr. Davies said they had a record number of pupils at the Conservatorium, the roll call for the year being 500.

The outstanding event of the year had been the arrival of Mr. Clive Carey and the formation of the opera school which had followed. During his visit to Eng-



Dr. Harold Davies.

land Mr. Carey, who would return to South Australia by the Osterley on Saturday, had been studying opera methods at the Royal College. The enrolments in the class for this year had already grown to such an extent that Mr. Winsloe Hall had been appointed to assist Mr. Carey.

A distinctly new feature of the curriculum at the Conservatorium is the introduction of special classes for aural culture and musical perception. Dr. Davies said this filled a long-felt want, and one the value of which was being recognised in every true musical centre. Learning to play an instrument by long and arduous technical exercises by no means always promoted either a love of the art or any improvement in the sense of musical hearing. Too often indeed the contrary was the case. Sir Walford Davies had summed the matter up when he reminded a conference of teachers that a merely mechanical practice of the piano had as much relation to the appreciation of music as working a typewriter had to the understanding of English literature. Only the favored few were born with an instinctive sense of musical hearing, but the great majority could be taught to discern pitch, nuance, and rhythm and might even acquire a certain sense of actual melodic invention. The classes were to have been undertaken by Miss Agnes Sterry, but as she found it impossible to return from England in time she had chosen Miss Ivy Ayres for the post on their behalf. Students frequently failed to realise the necessity of systematic and progressive ear training, being consumed with a desire to become performers, and were content with a technical equipment while forgetting the vital development of musical perception. Miss Ayres's classes would be graded to include teachers' classes, as there would later be definite examinations in perception of music.

The establishment of language classes once more at the Conservatorium was an accomplished fact, and these classes would be under the direction of Signorina Masullo, a cultured Italian lady who had long been connected with the Hamburg Conservatorium.

It is not generally known that students at the Conservatorium may join any classes though they may not be taking up a principal study. For instance, the classes in history, form, and analysis of music, and the higher branches of harmony and counterpoint and orchestral and operatic classes, were open to all.

Dr. Davies said it was a great source of gratification to him to see the Conservatorium curriculum assuming a complete character at last. Musicianship was only obtainable by comprehensive study. For instance singers and violinists should take the piano as an extra subject as a matter of course, just as the pianist should take up singing or an orchestral instrument. Referring to the Student

Orchestra under Mr. W. H. Foote, Dr. Davies said it certainly looked as if orchestral playing was one of the quickest ways to earning a competency, judging by the number of young people who had graduated from this organisation to the ranks of professional players. With regard to the Conservatorium Quartet under Mr. Charles Schilsky, it was especially gratifying to know that they had been asked to give two concerts in Melbourne this season, and it was hoped that this would lead to a regular interchange of artists between the Conservatoriums of the different States.

Mr. Frederick Bevan, who is at present on leave, is expected to return from England in September. Dr. Davies mentioned that he personally proposed to carry on the series of midday organ recitals in the winter instituted by Mr. Harold Wylde, during that gentleman's absence. The re-establishment of the Elder Conservatorium Association had brought musicians much closer together, and had promoted an excellent spirit of understanding.

The inaugural social in connection with the re-opening of the Conservatorium will take part next Tuesday, when Dr. Davies will deliver an address entitled "Backward Glances in Musical History."

25-2-26
ELDER CONSERVATORIUM.

Opening of the 1926 Session.

Increased Facilities For Students.

"A point I should like to emphasize is that the Elder Conservatorium classes are not only available for the ordinary students, but for anybody who desires to take up the study of one or more of the secondary subjects."

Thus did the Director of the Elder Conservatorium (Dr. E. Harold Davies) stress the desire of the Conservatorium to aid all students of music, and especially those who intend to make practical use of their training. Speaking to a representative of The Register on Wednesday, Dr. Davies remarked that they had come to a greater understanding with regard to the art of teaching, which rested on the assumption that education did not consist so much in the gaining of knowledge as in the development of faculty—in the growth of mind and sense. A knowledge of psychology was also essential. It should be



DR. E. HAROLD DAVIES.

obvious that the first essentials of musical education were ear and rhythm training. The ultimate use of systematic ear and rhythm training must inevitably be to lay a foundation of real musical perception of lifelong value. To very few was it given to become great performers; to still fewer was creative genius vouchsafed; but to the multitude might thus be given the power to appreciate music in a greater or lesser degree.

"Retrospect and Prospect."

Discussing both past and future, Dr. Davies said—"So far as retrospect is concerned, the last year has been an extraordinarily good one, and we have again broken records in regard to the number of students, who now number 500. The outstanding event of the last session was

Continued

the arrival from England of Mr. Clive Carey, Mus. Bac., and the formation of an opera school. We realize his exceptional fitness for this work, both musically and historically. He will return in the Osterley on Saturday, and during his stay at home has been studying the methods of the opera school at the Royal College; and no doubt many fertile suggestions will be incorporated into the work this year. The class already has grown to such an extent and the work become so heavy, that arrangements have been made for Mr. Winsloe Hall to assist Mr. Carey with a portion of it, but Mr. Carey will still be responsible for the undertaking. I am glad that Mr. Winsloe Hall will thus aid us. The Elder Conservatorium Association, which was so successfully re-formed last year, has more than justified its re-organization, for large numbers of old students have joined up. A distinctly new feature in this year's curriculum is the formation of special classes for aural culture and musical appreciation. I have already stressed the importance of this branch. These classes were to have been undertaken by Miss Agnes Sterry, whose splendid work in that direction is so well known. But she has been in England for the past year, and finds it impossible to return, so has selected Miss Ivy Ayres, L.R.A.M. Miss Sterry pays a warm tribute to the qualifications of her substitute, whom she has personally watched at work at Reading. Dr. Davies observed that aural training was of tremendous importance, yet students of music largely neglected it. Consumed with a desire to acquire technique, they became performers, and forgot that vital thing—development of musical perception. Miss Ayres's classes would be graded ultimately, and also would include a teachers' course. Another important innovation this year would be the re-establishment of the language classes under the care of a new arrival—Signorina Masullo, who had been on the staff of the Hamburg Conservatorium. A born linguist, the signorina fluently spoke English, Italian, German, and French. Her first lessons were given on Tuesday evening here." Dr. Davies stressed again that ordinary students might take this course of lessons. A general misunderstanding seemed to have arisen, so that many students, who were not taking a principal subject, thought they were debarred from availing themselves of the secondary ones. Asked what classes he was supervising this year, the Director spoke of history, form, and analysis of music, and higher branches of harmony and counterpoint. Other classes available included the ensemble and operatic.

Hint To Students, and Syllabus.

"I cannot help feeling a great sense of gratification that the curriculum is now assuming a generally complete character—for the first time in our history," remarked the Director. "We do want our students to realize more and more that musical education does not consist of a single principal subject, such as the piano, violin, or singing. True musicianship can be acquired only by a more comprehensive course of study, and a second chief subject should be added. For example, every singer and violinist should take the piano-forte; and every pianist should take singing or an orchestral instrument as the second study. This brings me to the Student Orchestra, under Mr. W. H. Foote, which has proved such a fine groundwork training. The enrolment is very large again this year, for the orchestra. It is gratifying to know that already a great number of young players have passed through the course into the South Australian Orchestra; and out from that into the ranks of professional players, where many are now earning an excellent living. Apparently, orchestral study offers the quickest way to competency and to remunerative engagements."

Discussing the concert syllabus, Dr. Davies said it would be similar to that of last year, with at least six concerts by the Conservatorium String Quartet, and members of the staff; and six students' concerts also. "I am very proud that our quartet has done such work under Mr. Schilsky," remarked the Director. "And it is significant that the members have been invited to give two concerts in Melbourne. This will be done in the July vacation, and I hope will lead, later on, to regular interchange, so that the Melbourne quartet will be induced to come to Adelaide, where it will be assured of a welcome."

Reference was made to two absentee teachers in England, Messrs. Frederick Bevan and Harold Wylde; the former would be back in September. In Mr. Wylde's absence Dr. Davies said he contemplated giving the course of midday organ recitals about the middle of the year.

"Wanted—Another Benefactor."

"I have one 'last word' to say," added the head of the Conservatorium. "It is most encouraging to see the enthusiasm and ability displayed by our teachers and students, and we are hoping Adelaide will continue to maintain its prestige for culture. But I am longing for a day when another greathearted Sir Thomas Elder will arise to give us a further lift on the road for the cause of musical education, which means so much to our well-being as a people. We need a generous endowment, and if one of our wealthy citizens would give us a trifling £25,000, why, I would be the happiest man in Australia!"

Dr. Davies discussed the inaugural social to be held at the Elder Hall next Tuesday evening, when he hoped to give a talk upon "Some backward glances in musical history."

New Sep. 2-26
ELDER CONSERVATORIUM

Attendance Records Broken
NEW SPECIAL CLASSES

The number of students now taking principal subjects at the Elder Conservatorium is 500. Dr. E. Harold Davies (Director) stated today that last year all attendance records had been broken.

The Conservatorium opened this week, and an interview this morning with Dr. Davies elicited interesting information with regard to work achieved and contemplated.

The outstanding feature of the year had been the coming of Mr. Clive Carey, and the initiation of the Opera School. They could not but realize his fitness for the work, and his aptitude in dramatic work, allied to his keen application. His vacation had been spent in London, from whence he would return by the R.M.S. Osterley on Saturday. While in London he had been busy absorbing ideas from the opera school of the Royal College of Music, and was bringing many suggestions to bear on his work in Adelaide during the forthcoming year. This department of his work had grown so much that Mr. Winsloe Hall was to assist him. The respective duties had not been allocated, but Mr. Carey would be entirely responsible.

The reorganised Students' Association had brought together many former students of the Conservatorium, and happy evenings had been spent together. It would probably hold its first gathering of the session some time in March.

A new feature of the work this year was the formation of special classes for aural culture and musical appreciation. Miss Agnes Sterry, whose work was so well and favorably known, was to have taken these, but owing to her prolonged stay in England, this had proved impossible, and Miss Ivy Ayres, B.R.A.M., had been appointed in her stead. Miss Ayres held the highest qualifications as a specialist in these subjects, having studied the most modern methods from the chief exponents of ear training and musical appreciation. Miss Sterry had seen Miss Ayres at work in England, and had written in the highest terms of her ability.

TRAINING THE EAR

Dr. Davies emphasised the value of systematic ear training, which students consumed with a desire for technical equipment, were inclined to neglect. Musical perception was a vital thing in musical education. The classes would be graded, and would include a teachers' class. Examinations in musical perception were to be included in the syllabus of the Australian examinations scheme, and the other universities were leaving the matter in the hands of the South Australian representatives.

Another feature of the work this year would be the formation again of the language classes under Signorina Masullo, late of the Hamburg Conservatorium. Her experience in Conservatorium work had been most comprehensive, and singing students especially should derive much help from her experienced tuition.

A great misunderstanding existed in the minds of many persons with regard to the classes at the Conservatorium, the impression being that only those who were studying a principal subject at the institution were eligible to join classes. This was a great mistake. Any of the classes were open to students, irrespective of principal subjects. There were the director's classes in history, form and analysis, and harmony and counterpoint; the opera class, and ensemble, theory, and orchestra.

It was a cause for gratification, said Dr. Davies, that gradually the work of the Conservatorium had been added to until the curriculum was now assuming a complete character. He wanted students to understand and realise more and more that a musical education did not consist of a single subject. Musicianship could only be acquired by a complete course of study. A piano student, for instance, should learn singing, and a singing student piano, or an orchestral instrument.

With regard to the Student Orchestra under the able conductorship of Mr. W. H. Foote, many young players had passed through it to the South Australian Orchestra, and out to the rank of professional players, and were now earning an excellent living. Orchestral study was apparently one of the quickest ways to competency.

CONCERT SYLLABUS

The concert syllabus for the year would be much the same as last year, and would embrace staff and chamber music concerts, also student concerts. It was a matter for congratulation that the String Quartet under Mr. Schilsky had been invited to give two concerts in Melbourne during the July vacation, and it was to be hoped that this would lead to an interchange of quartets, and those of Melbourne would be induced to visit Adelaide.

Two members of the staff were absent on leave—Mr. Frederick Bevan and Mr. Harold Wylde. Mr. Bevan would be back in September in time for the fourth term, and, as when the cat was away the mice took the opportunity of playing, in Mr. Wylde's absence he himself would pro-