A Century In A Musical Light

SOME OPTIMISTIC THOUGHTS ON SOUTH AUSTRALIA

Criticism of music begun in South Australia on the very day of its foundation as a province under separate government. When Governor Hindmarsh took control on December 28, 1836, so Raunder's "History of Australia" informs us, in the open air feast of cold things was made, loyal toasts were royally received, and the National Anthem (according to the newspaper chronicle) "had more grandeur in its simplicity than those who have only heard it in a theatre can conceive."

From an adherent of the many nays, befalls the complaint in the propagation of the musical gospel in Australia it remains possible to see good and preserve an optimist. For that reason, and in thinking of the splendid isolation of the continent, it should be pointed out that grown does not so speedily mantle the shoulders of our music as might be inferred from a couple of comparable articles contributed by Mr. H. Brevett-Jones to this South Australian Musical News, "The Australian Musical Scene."

South Australia, like its fellow States, has passed through successive periods of musical activity in which "choral excerpts" and "grand sacred concerts" gave place to intensive patronage of whatever grand opera company came along. William Smirke Layton's historic company in particular. Then the covenanted indulged in chamber music, orchestras formed and failed as they do in other parts of the world, the less elect went to the called "pops" at which Ada Cunliffe and others won fame, while the visits of famous personalities like Madame Anna Bussard, triumphant soprano of the composer of "La Traviata," "Gentle Love," the great dramatic soprano Luma di Musica, the pianist Arabella Goddard, the violinist Wilhelmenia and Camilla Uriso, and afterward Santos copies, Belli, Viole, and others gave joy to all classes. Finally came what may be described as the "Consortium" period, setting up a new standard for musical aspirations. The chamber concert, the recital on modern lines, and some still precarious ambitions towards orchestral formation are its best manifestations. A tendency to narrowness may sometimes result from Conservatorium domination in Australia whenever it exists, yet there is no doubt whatever that the substantiality of musical hearing proceeds from the college.

In all this, however, various efforts may be thwarted, there is certainly no case for a breakdown of optimism. It would probably be very illuminating were Mr. Brevett-Jones to supplement his present article by supplying one or two specialized programmes of the best concerts of the past periods and the best concerts of today.

The present lack is not so much what, for want of a better phrase, has to be described as a "nightmare" tendency in music, neither in South Australia nor on the United States, as a proper show of Government and civic—and newspaper-interest, so that stately munificence which led Sir Thomas Elder to found a Conservatorium and establish an orchestra for scholarship at South Australia, and Francis Osmont and Sir William Clarke to do the same things for Victoria, the extensive record which Mr. Brevett-Jones presents to us with the special authority of being himself a link with one of the most notable musical families of South Australia in an act of research for which Australia may have every reason to thank him.

THOROLD WATERS.

PIONEERS AND PROBLEMS

SOUTH AUSTRALIA'S MUSICAL HISTORY

(H. Brevett-Jones)

In attempting to outline the chief musical activities and personalities in the State of South Australia during the past one hundred years, the writer has been faced with a difficult task, which he realises can only be partially and sketchily filled. He, therefore, craves the indulgence of his readers for any names or events of importance which have been omitted in this hastily compiled record.

The first piano to arrive in South Australia, is said to have been floated ashore on a raft at Holdfast Bay in 1836, and was installed early up to Government House,—a three roomed matched building near the site of the present City Baths. Here it was used by the Governor Hindmarsh, with the concert (?) conditions, and the fact that a number of pianos were at that time living in tents, would make it unlikely that many pianos arrived here during these first years; but there is a letter from the wife of Governor Collett to her sister in 1839, which states:

"The pianon (evidently her little family joke) came in excellent condition and in a very sweet tone, but I regret exceedingly not having one prepared for the little ones; the changes are going so well and sudden an one that the windows and doors always open, for the piano does not keep in tune a day."

Great Official Tuner

Mr. Stephens, the Colonial Secretary, who was a good pianist, was called upon to tune this piano. At this time there was Mrs. MacLeod here, who played harps and pianos, and also taught Julia, the daughter of Geo.
venue Gawler. We hear of a good hand in existence this year,—evidently used at various official and private dances given; and an orchestra appearing at the Adelaide "Tavern," when "comic and other songs" were given.

In 1880 we find a Mr. Bennett had set himself up as a teacher of organ, violin and piano, at his studio in Grenfell Street, so evidently organs had begun to arrive with the building of the churches.

Mr. Platt, organist of Trinity Church, was described in 1876 as professional musician. He was the musical director of the " Hobart Company," which played "Little Stranger" at the Victoria Theatre, North Terrace, in 1875. Mrs. McDonald, a member of the cast, singing "sweetly and with taste." He said we had "All the musical talent in the Province" at a performance in the same theatre as "The Snoops to Comper," and in this year the first professional concert was held at "Solomon's Rooms," Currie Street, when Beethoven and other composers were represented.

As an example of musical criticism of the time the following press notices of this event are interesting:

"The concerted pieces were the most de- fective."

"The glees and the catch gave general pleasure although we thought they might have done greater justice had the singers possessed the advantage of a little more practice, and a better knowledge of each other's voices."

Even in those days lack of rehearsal or musical efficiency was not allowed to pass without comment.

Mr. Platt, besides his concert and theatrical activities, became one of the first South Australian dealers in musical instruments, for in 1841 he advertised "On sale, 238 violins and bows, from 10 to 15 guineas each." The instrument was played at Trinity Church.

Startled With Sacred Concerts:

This year we find a notice in the "S.A. Magazine" of a "Concert of Sacred Music" the best available; also the "Best music in South Australia" being supplied at a ball in Jellington. "Difficulty" is expressed by a writer "of musical development in this new colony from great musical centres," and reference is made to the Irish, Scotch and Welsh members of the community being "naturally musical." We may assume from this that their folk songs and dance music was playing its part in the musical entertainment of the late seventeenth century. It was not until 1841 that we hear of a public concert of sacred music in Adelaide, but the first occasion upon which sacred music was sung was no doubt at a service on the beach at Nepean Bay, Kangaroo Island, held in 1836 the settlers from the "Duke of York" sang hymns.

In September of 1842 we find Messers. Edward and sparking soliciting the patronage of His Excellency Governor Grey for their "consecrated music" to be given at the large room, South Australian Company's New Buildings. They entertain a lively hope that His Excellency and Mrs. Grey will give the concert with their presence, as it will be the means of attracting most of the respectable families in the community." What is amusing about the year 1842 is the appearance of Mr. E. Solomon in his new capacity as the "Queen's Theatre in Gilles Arcade, Carrington Street. This house 'capable of containing between twelve and thirteen hundred persons' the seating capacity of our present Town Hall, was unfortunately something of a "white elephant.""

In this year, Mrs. C. J. Carleton, authoress of "Words to "Song of Australia" arrived in Adelaide, and taught at a private school on North Terrace. Her refined culture and influence is still apparent in those pupils of hers who are with us.

Then Came the Orchestra:

In 1844 an Oratorio concert was given at the Wesleyan Chapel, Gawler Place, and in the same year a "grand" orchestra of three flutes, violin, viola and piano played in "Lambert's Glee" to the whole galaxy of fashion and beauty of the Colony, including Governor Grey and his wife. Mention is made of the performance of Mr. Bennett (Violinist) and Mr. Postle (Violinist) at this performance.

The former gentleman too was a prominent in the musical life of the early Scotch, hiring one concert bringing forth this apology—

"In January 1846 Mr. Bennett gave a concert of vocal and instrumental music at the Company's rooms, Rundle Street. For the higher order of intellectual music, where the effect is dependent upon the nicety of the consummate execution, where a delicately beautiful and pathetic attention of some sort, sometimes shoddy, alternate with an awfully bursting volume of harmony, the absence of superior instruments disqualifies Mr. Bennett and his conductors. Nor do the Adelaide dilettanti maintain the conventional stiffness of a classical concert-room, and we suspect that the majority have little taste for the musical alchemy of Mozart's Symphonies, or for Houstoun's chef d'oeuvre. The room was not all that could have been wished for the purpose, there is perhaps no better in an eligible situation."

A trio for violin, tenor (viola) and cellos (Mozart) was played by Mr. Bennett, Bennett, Lee and Boake. Many rounds, glee and a cachette were included as well as two overtures—"Houstoun's 'William Tell' and Ascher's 'Ft Diavelo.'" Mrs. Murray and Mr. Bower were the vocal soloists.

At a dinner held this year in the Gilles Arcade, Shakespeare Tavern, we find the names of several vocalists. Among them were—

Mr. Shyke singing "The Old House in Hoxton," Mr. Keats singing "The Mountain Maid," Mr. Johnson singing "The Days Gone By," Mr. Arthur Herrick singing "The Pope." Mr. Hardy singing "The Bush of Australia." Mr. J. Philbin singing "I was merry and full." Mr. Shyke singing "Happy Land." This year at Mr. Fysh's foundry, we find bells being cast.

Choral Society's Ginger Beer Baptism:

In 1844 comes the first appearance of the "Adelaide Choral Society" performing chor- cals and exert one of the accompaniments to the "The Idea of Ginger Beer loyalty." This time the population of the State was about 20,000—hard working and struggling not to be thought at their behaviour in the concert room was not always exemplary, especially on a hot night when there were no such luxuries as electric fans, etc.

In 1845, T. Hether advertised himself as a plateworker and tanner (from Broad- wood, London) and as he offered to tune pianos in "any part of the country," we may thus assume that instruments had already found their way outback.

The Adelaide Choral Society informed the public and subscribers in November 1848 that the next concert of sacred music would take place at the "Concert Room of the Freemasons' Tavern." John Dalton, the Hon. Sec., requested early application as the number of tickets was limited to 206. The price of admission was 5/-, and programmes were sold at 6d. each. In the report of this concert (which, by the way, was repeated three days later) Mrs. Russell's singing of an excerpt from "Depth" was "highly commended. Her Excellency was "praised by indisposition from attending, but Lady Young honoured the assembly with her presence, thereby putting to shame many people whose position in our City imposes on them a duty, the support of institu-

tions like the Choral Society." This immi-
tence upon patronage of music as a civic duty is characteristic of the 19th century, and unfortunately appears to have been abandoned in the 20th.

In 1849 Bedford Cisley was offering for sale flutes, clarinets, bassoons, together with all the accessories of wind and string players such as reeds, strings, bridges, mutes, pegs, etc.

Important Musical Reens:

Carl Linnet arrived in Adelaide this year, and soon identified himself with its musical life.

W. R. Fysh was born at Adelaide in 1848. He commenced a musical career as chorister, was organist of Kent Town Methodist Church for 14 years; and later was organist of Trinity Street Baptist Church, and Flinders Street Presbyterian Church. He was Hon. City Organist from 1871 for many years. He be-

came conductor of the Adelaide Philharmonic Society, and for some time held the same post in the Adelaide Liedertafel. He wrote an Ode for the Sunday School Festi-
val in 1860, in which 1,000 voices took part.

William Chapman, born in Sevenoaks, England, 1829, arrived in South Australia in 1840, Before leaving London he played in Julius's orchestra. He conducted a band in Adelaide which bore his name, played 1st violin in the Philharmonic Society and died in 1857, being described in his obituary notice as "the father of the postman," on account of his connection with the depart-

ment as postman.

In 1859 William Bowen Chimney, an Impor-

tant figure in South Australian music, was born. His father, G. W. Chimney (who
taught him music as the years passed by) was "well known in the early days of the concert, and his reputation as a musical personality was based on serious study of the classics. W. E. Chinn" later became one of the leading figures in the Pirie Street Wesleyan Church, a post he held for thirty-one years from 1852 to 1883. He also acted as organist for the Philharmonic Society and the City Organist in Adelaide. He was a contemporary of Carl Linger and made a musical arrangement of "The Song of Solomon." He wrote several compositions for piano, organ, and choir, which were published and became popular in England and Australia.

Locally Made Pianos

A fine large piano was made by Mr. R. Marshall, organ builder, of Currie Street, Adelaide, in 1857. A report at the time stated that "the interior, including the mechanism, etc., will bear the closest inspection." It had a hard case. "No parts were outside, excepting the strings, and ivory fingers, and the keys." Possibly this is the first piano built in South Australia! Mr. H. M. Moorhouse informs me that several more were built at that time and are still in existence.

Edward Smith Hall, who was born in Adelaide in 1850, studied piano and was engaged by Madame Anna Hilaire (wife of Sir Horace Mann) to compose to play before Lady Pergamol. Later he appeared as assistant to the violinist, Mr. John Hill, at Madame Arabella Goldard's concerts in Adelaide. He was later organist at St. Paul's, Adelaide; St. Peter's, Glenelg; St. Mary's, Semaphore; and St. Augustine's, Unley. He composed a "De Umbris" and "Sh wonderful country, and several compositions for piano. He was also founder of Parker and Sons, of Melbourne.

Evidently musical composition was being indulged in at this time, for we read in "The Farm and Garden, 1856," of Mr. W. H. Munro's first attempt at writing the music to the words "Our English Home." A novel offer was made, for it was understood that any reader wishing for a copy could procure one of payment of two cents. This the writer did not get, but a bad suggestion for contemporary composers who can't afford work on paper.

Later in the year Mr. H. Poussaint tried his hand at writing a setting of the verse "Our English Home," and "Cora and Walter," both of which are suggesting an Australian atmosphere.

Liederfest Spirit

In 1858 the Adelaide Liederfest was founded by German colonists who desired to sing some of their student songs and folk songs of the land of their origin. Herr Carl Linger was appointed conductor, holding this post until his death in 1862. Some of the early conductors were Herr C. Xynta 1852-4, Herr Sintetsche 1854-6, Herr C. Pottmam 1855-6, Herr C. A. Momme 1858-9, Herr Pylon 1860-9, Herr Hermann Heinrich 1881-14, when this society went into recess as a performing body. Herr Heinrich was instrumental in amalgamating the Liederfest with several other German singing clubs and societies when he took over the conductorship, and under his direction it became one of the finest male vocal choirs in the State.

Tumby Bay now has the chief Liederfest at this state, conducted by Mr. P. H. Homberg. At the jubilee concert of the Adelaide Liederfest in the Exhibition Building in 1888, several local and foreign societies joined forces with them, the Adelaide Choral, Adelaide Bach Choir, Adelaide Choral Society, Port Adelaide Orpheus, and Broken Hill Quamby, which showed the fine feeling of good fellowship which existed. These societies are still in existence.

In 1859, Carl Linger, who had given up farming and had become one of the leading teachers of music in Adelaide, won the price offered by the Gawler Institute for a musical composition with his "Song of Australia." The work was by Mrs. Caroline Carleton and had already been awarded first prize. Two editions of this song were published that year.

First "Messiah" and Big Orphans

In the same year Handel's "Messiah" was performed for the first time in South Australia. This took place under the conductorship of Carl Linger in the Adelaide Rooms or White's Rooms, King William Street. William Chapman, already mentioned as an outstanding violinist of his day, led the orchestra of 20 performers; and a choir of 75, which had trained under J. W. Daniel (choral master) assisted in the performance, which took place before a large and enthusiastic distinguished public. His Excellency the Governor and the Chief Justice, Sir Charles Coghlan, were present on this important occasion—the 100th anniversary of the death of Handel.

In 1861 Adelaide, with a population of 13,000, supported a season of Grand Opera lasting 16 weeks. What a contrast with this day! Even those few operatic spectacles are performed in a season. These visits of Opera Companies continued for a number of years, and enthusiasm ran so high that one company travelled to Taminda in German night-caps, with all its scenery and performances, for the benefit of the local inhabitants. I know about this personally, for it was my wife's grandfather, Herr Fischer, a pupil of Schlesier-Deventer, who arranged for this trip, and who sang one of the roles in the Taminda performances.

Of Madame Decro's "Lucrezia," in the "L'opera Senza Sogno" of 1860, a dramatic critic wrote: "On Monday she was as brilliant and pathetic as ever! Mrs. Beaumont as "Tania" in "The Daughter of the House" was most popular this season. Madame Simonsson, whom the audience in "Lucia," was never criticised for her singing, however, and was most popular among the Madamis in "Fasolt." Madame Lyster's "Nephtalide," which he "avoided Montgomery's mistake of making Satan too much of a respectable character," he praised the critical credit of the day.

Carl Linger died in 1862, and his funeral was attended by members of the Liederfest who had been conducted for four years. Schumann's "Auber" and "Handel" also attended. He was buried to the sounds of the music, the Liederfest stopping some of the German songs he loved so well.

Clito Backing of Philharmonic Society

We read of a Philharmonic Society performing the "Messiah" in 1862. Under the conductorship of Mr. F. Spiller it was organised in 1860. It then had 100 members and 20 in the orchestra.

The "Adelaide Philharmonic Society," as it was then called, was formed at a meeting of "about a dozen gentlemen at Lloyd's Coffee Rooms." Thirty-three people of "pieces of music" were performed at the first concert under the conductorship of Mr. F. Spiller, Mr. R. R. White leading the orchestra, which included Chamberlain (violinist), Mr. W. Shakespeare "presided at the grand piano." The soloists were Messrs. Proctor and Walkley, the Messrs. E. Winter, Vaughan and Nimmo, Messrs. F. Searle, G. S. Smith and L. Grayson.

The City Council assisted the establishment of this society, which held a leading place in Adelaide choral life for many years. Other musicians who conducted it were John Hall, Cecil J. Sharp, Joshua Ives, W. H. Fyfe, and in the nineties, E. E. Mitchell. This society eventually became defunct and out of its ashes is born the Adelaide Choral Society, with which the names of C. J. Stevens and Stephen Farros (the father of Harold Farros) are associated.

E. E. Mitchell, Mus. Bac., was born at Port Adelaide in 1865. He studied piano under Herr Reimann, and succeeded Cecil Sharp, after the great English folk-singer, as conductor of the Adelaide Philharmonic Society.

He is composer of Anthems, Part Songs and Cantatas; was organist and choirmaster with the Woodville Methodist Church for 25 years, and has been a teacher in Adelaide for many years.

Carl Pottmam, born in Cologne 1885, arriving in Adelaide in 1886 with the Lyceum Opera Company, remained there teaching the piano, violin and singing for over 20 years. In 1857 he was elected conductor of the Adelaide Liederfest. He conducted a opera, "The Morguld Prom," in the Theatre Royal, and appeared on the platform with Wilkins, the eminent violinist, and Ketten the tenor, in Adelaide.

The Polyphonic Concertina

The English concertina was found to be popular in the sixties, and a visitor to Adelaide, who was one of the "cleverest polyphonic performers," and with her melody and with melody in mind, was accompanying her concertina. She enjoyed an uninterrupted run of popularity for ten years. On September 10, 1869, a concert was given in the Town Hall by the Lyceum Opera Company. A press notice says "a fine performance of music was given by Mrs. S. A. Smith as a testimonial to the generosity of the public. "La Sommamosa, "Barber of Seville," "Les Plages," "L'Avventura," "The Prophet," "Der Frischwind," "Webber's Overture," "Il Trovatore," "L'Italiana," "Fasolt," "Marina," and "Semiramis.""

Alfred Romh, sculptor, was born in Adelaide in 1858. In 1862. He studied in Leipzig from the age of 16, and after performing in London returned to Adelaide as sculptor and teacher of the flute. He was for some years connected with the Elder Conservatorium in this capacity, and now conducts a flute orchestra.

To return to the Seventies: The Sunday afternoon service of song was a feature of this period with J. W. Daniel as leader. He introduced the tonic-sol-fa system here. His son, A. H. Daniel, also became a polyphonic singer. In this decade there were some more seasons of Italian Opera, and band-ringers, who played excerpts from operas, became very popular. Christy Minstrels had also become a great feature of public entertainment.

George Oughton was born in 1842 in Jamaica and died in Adelaide, 1898. He arrived in South Australia in 1876 and was soon appointed organist and chaplain to St. Paul's, Adelaide. Later he held a similar appointment at the Unitarian Church, Wakefield Street. He was the first City Organist in Adelaide, and for some years bandmaster of the Military Band.

(Continued on page 29)
S.A. Pioneers and Problems

Adelaide Was Opera-Minded

As an indication of the opera-mindfulness of the South Australian musical public in 1877 it is interesting to note that for the Cagli and Pompée's Royal Italian Opera Company engaged at the Theatre Royal, subscription tickets were issued at six guineas for 24 tickets, available for the 24 different operas performed during the season. The companies of 20 operas, are well remembered in bad circles.

An interesting programme points on silk has been preserved of a "Grand Complimentary Concert" held at the Hotel Midland, 1877. It was a grand event, with songs and music master and music master at Glengam Grammar School for 22 years; Hard- wick for 25 years; Prince Alfred College for 11 years; St Peter's College for 12 years, and Wynham College for 22 years.

H. J. Jones, the first Mus. Bac. in South Australia, was born at Willaston, South Australia. In 1875, he was educated at St Peter's School, Adelaide. He held posts as organist and choirmaster of various metropolitan churches in Adelaide from 1876 onwards. He was a composer of songs, anthems, part-songs, and instrumental numbers, a teacher of harmony and counterpoint at the Elder Conservatorium, and his name was always known to the music profession.

Chamber Music Eforts

The "Adelaide String Quartet Club" came into existence in 1889 and gave regular seasons of chamber music concerts until 1895, when it went into recess "not for lack of support from the public." Its first honorary secretary was John H. Greiner, father of Percy Greiner. Its resuscitation, due to the efforts of Mesers, Cecil Sharp, Reimann and Reid, took place in 1900, when the services of Messrs, Quin and Grigg, Herr Heinem (violinist) and Herr Gerdot Vollmar (twin tenor) were utilised.

Excellent programmes were given, the first season's concerts being held 4 p.m. at the Academy of Music, Rundle Street, and the performers being Messrs, John Hall, C. E. Barton, and Chapman (violonists). P. Cattell and H. Schmidt (violins), and Messrs. H. H. Schuster (cellos). In 1881, Mr. Frank Hall (viola) joined the club. In 1882 Messrs, H. D. Hackett and F. B. Morton (cellists) were added as players.

Messrs, Reimann and Cecil Sharp, who had been appointed Hon. Director of Music and pianist, performed sonatas together. Since Quintet played second violin, and Mr. R. Leclerc at viola. In this year, 1894, Mr. Albertsen appeared in the Quartet and Signer Cezanou (double bass) performed in the Hummel Quintet. In 1895 Herr Demery started the quartet, with Herr Grunow and Feltig playing viola. The last season they played double basses in the "Tout Court" of Schubert.

The last two seasons were given at the Albert Hall, First Street, and E.M.A. Hall, Gawler Place, respectively. In 1893, the Adelaide String Quartet Club, in conjunction with the Adelaide College of Music, gave a regular season of chamber music at the Albert Hall, the personnel of the Quartet remaining constant. Assisting performers were the Misses Nina Silverdale and Emily Hall. The Adelaide String Quartet Club decided to disband Chamber Music concerts at the end of this year.

Thus we bid farewell to the Hon. Treasurer Mr. C. A. Reimacke (a well known collector of string instruments), and those other gentlemen, including the Chief Justice, who so faithfully served the cause of music, during seven fruitful seasons. From 1922 onwards we find intermittent seasons of Chamber Music concerts with such names as Harrow van de Wey (cello) and H. Suryo (contrabassist) appearing. Singers in these concerts in 1902-35 were the Misses Lucy Stevenson and Ada Crampton; and

Late J. G. Reimann

Chief geologist, Elder Conservatory, Adelaide, whose college of Music was taken over to form the Elder Conservatory. His name pops up on many occasions during periods of sobering in Adelaide.

The Civic Organ

The Adelaide Town Hall organ, built by Messrs, Hill and Sons, London, was opened on 2nd October, 1877. Mr. Geo. Oughton was the first Hon. City Organist. He resigned upon the appointment of Professor J. H. B. E. van den Hoven as Organist at the University of Adelaide. He was also appointed to the position of City Organist at a salary of £150 per annum. He gave recital organ recitals. Mr. W. B. Pyke followed as Hon. Organist, being succeeded by T. H. Jones, W. B. Knox, John Dompleton, and Harold Whitley, the present organist.

Another example we may quote is the organization of Beethoven violin and piano sonatas in a programme given by Mr. Alfred Armstrong at St Peter's College in 1875. In which he was assisted by Mr. J. H. Hall, violinist.

A familiar local name was Mr. T. W. Lyons, who with his singing classes produced scenes from operas at his concerts in the Adelaide town hall. He was organist and choir master and music master at Glengam Grammar School for 22 years; Hardwick for 25 years; Prince Alfred College for 11 years; St Peter's College for 12 years, and Wynham College for 22 years.

H. J. Jones, the first Mus. Bac. in South Australia, was born at Willaston, South Australia. In 1875, he was educated at St Peter's School, Adelaide. He held posts as organist and choirmaster of various metropolitan churches in Adelaide from 1876 onwards. He was a composer of songs, anthems, part-songs, and instrumental numbers, a teacher of harmony and counterpoint at the Elder Conservatorium, and his name was always known to the music profession.
Measures. Albert Fairbairn and L. Neossi. The Director of these concerts was Herr G. Reimann, who appeared also as pianist, Walter D. Heid, who was the indispensable accompanist of the A.C.C.M. Club throughout its existence, continuing to act in that capacity.

The Composer-Organist

Mr. J. H. Stallman, violinist and maestro of violins, settled in Adelaide in 1880. His instrument was praised by Johann Kruse, the famous Victorian violinist of the Janisch school, who ordered one for his own use. At this time Tom Lyons, a teacher of music, was introducing operas such as "Maritana" and "Palmerin." Mr. E. J. Dod, organ builder, who has built many of the largest organs in the State, established his instrument making business in 1880. It stands now in Gawler Place.

Charles Sharp, who arrived in Adelaide in 1882, is said to have been attracted to this city by his wife's name. That was his favourite Beethoven song.

Sir William Robinson, Governor of South Australia, arrived in February, 1883. He was an accomplished musician, and he wrote the music to a song "Unfurl the Flag" which was sung on the day His Excellency was sworn in.

It was in this year that the late Herr G. Reimann (who hailed from the little German village of Hahnendorf, and had studied piano under Herr Otto Siange in Adelaide, later in 1883 travelling to Germany, where he continued his studies under Theodore Kullak, and Xavier Scharwaks, returned to Adelaide and founded the "Adelaide College of Music," with the co-operation of Mr. Cecil Sharp and Mr. Otto Fischer, he developed his activities. By 1886 it had 250 students on its roll. From 1890 until his death in 1893 he taught at the Elder Conservatorium. Herr Reimann was also the organist of St. John's Lutheran Church, Flinders Street, for many years.

Elder Scholarship Founded

In 1883 Sir Thomas Elder made a generous donation to the Royal College of Music, London, on the occasion of inaugurating a three years' scholarship tenable there and eligible to any Australian student. Following is the list of winners—Frank A. B. Turner; Hoeck, Miss Gull, soprano; Kennedy, H. W. M., Covran, Miss Mary; Harmer, pianist; Miss Alice, pianist; Miss Daisy, violinist; Jones, H. Browne, pianist; Polly, Miss Dwendelee, violinist; Linischiutt, Miss Clara (Clara Stevens); contestant O'Beirne, Miss Kathleen, violinist; Robertson, Miss Mere, pianist; Richmond, Miss Eliza John, pianist; Girrill, Miss Charlotte, violinist; Watson, Richard, pianist; Naylor, Miss Ruth, soprano; Nyman, Miss Minna, pianist; Bottrill, pianist; Sommar, Miss Thora, pianist.

In 1884 the Adelaide Glee Club was formed and conducted by Mr. W. Waldemar conducted in 1887 succeeding conductors including Aris and S. H. Potts and Spruch Kennedy, its present conductor.

In 1886 the Adelaide Glee Club was first founded and conducted by the late J. C. McMillan, one of the "Adelaide Musical Association." During its first twenty years of existence it engaged such famous conductors from abroad as Charles W. Stanford, Madame Albin, Madame Pleyel, C. C. A. Ogg, Adelaide Street, Sanger, Fold, and Andrew Black. At its peak strength it numbered 200 singers, who were accompanied by an orchestra of 45 players.

The Adelaide Harmonic Society, which had been conducted for 15 years by Mr. Samuel Coud, received as a gift the valuable library of the defunct Adelaide Choral Society in 1911, the light music, songs and glees being given to the Adelaide Orpheus Society.

Recent Music Makers

Harold Parson, Mus.Doc., cellist, was born at Northola, South Australia, in 1880. He studied with Thomas Grice, Herr Kapelsky, and later in Germany under Hugo Becker. He was appointed teacher of music at the Music Hall in 1897, and still holds this post. He has acted as conductor of the South Australian Orchestra for four years, and for many years has been Adelaide's leading solo cellist.

Chauvelier, Quartets, compositions-violinet, studied at Turin Conservatoire, Italy. He played for Adelaide String Quartet Club in 1880, and he was the conductor of the Theatre Royal Orchestra, Adelaide, bearing the name of the Dunedin Exhibition as Musical Director there. One of his pupils, A. E. Y. Musme (violinist), played for many years in the Theatre Royal Orchestra. This gentleman, after studying with Signor D’Iorio, was appointed cellist at St. Xavier’s Cathedral, a post he held for many years.

Wallace Facker was organist and choirmaster of Christ Church, North Adelaide. He was educated at Elton College. The Choral Society, England, studied the organ under George P. Huttley. He arrived in Adelaide in 1886 as organist of St. Paul’s Church, Port Adelaide. He has given organ recitals in the Adelaide Town Hall, and has written a number of compositions including anthems, services, special hymns and seven-fold festival anthems.

Otto Fischer, tenor, was the first winner of the Elder Scholarship. He was afterwards known as Otto Fischer-Schad. He was born in Tannen. After some special success in "Tanahassee" at Covent Garden and in operas elsewhere, and teaching at the Humphrey Conservatoire, where he was associated with Cecil Sharp, he was invited to join the staff of the University Conservatorium, Melbourne, under Professor Marshall Hall. He died in Melbourne not long ago. His sister, Madame Fischer (also born in Tannen) is one of the leading singing teachers in London, especially for German Isolier; examples of which she was successfully singing at the Cambridge concerts in 1878, when a complimentary concert was given for her in White’s Music Hall.

Miss Goll Hack was the second student given the Elder Scholarship. After three years at the Royal College of Music, London, she returned and taught singing at a later date at the Elder Conservatorium for several years. She created a reputation for her article on operatic.}

Sir Thomas Elder's Benefactions

The name of Sir Thomas Elder stands out in the story of musical development in South Australia. Besides founding the Orphan School, this generous patron of music also made secured the tentative efforts of His Excellency Sir William Robinson, the musical Governor, to establish a chair of music at the Adelaide University, donating approximately £20,000 for the purpose. Sir Thomas Elder also gave £20,000 for this purpose and provided for the further one of building and founding a Conservatorium of Music, opened in 1890, which still bears his name.

It was thus in 1885 that the chair of music at the University was founded; and Professor Joseph Ivan was appointed to the post. Professor Matthew Bass and E. Harold Davies have since occupied this chair. These three gentlemen have all composed, Professor Ivan being responsible for a symphony.

Cecil Sharp was an interesting character in the eighties. His main musical activities here were as assistant organist at St. Peter’s Cathedral and a joint director of the Adelaide College of Music with the late Mr. L. G. Reimann in 1889. This institution was later absorbed into the Elder Conservatorium of Music, founded through the generosity of Sir Thomas Elder. While here, Sharp published a setting of Nursery Rhymes which were sung in the "smallest" form of music—song. He had already left for Europe in 1895, but produced "Full come from Overseas" for his arrival, with the assurance of an Adelaide friend "of his acquaintance." This he later achieved his great fame in this field of research.

C. J. Stevens was born in England in 1847; became choriophant at Westminster Cathedral, subsequently becoming chorister at the Chapels Royal, St. James’s Palace and Whitehall. He arrived in Adelaide in 1877, and conducted the "Musikale," in that year, the performance being given by the Adelaide Choral Society, which he had founded as "The Adelaide Musical Association." He continued to direct it until his death. He founded the Adelaide Orphic Society shortly after his arrival in Adelaide. He was organist at Christ Church, North Adelaide, for five years, and a teacher of distinction.

Dr. E. Harold Davies Arrives

E. Harold Davies, Mus.Doc., also came to South Australia in January, 1887. He was appointed organist and choirmaster at Christ Church, Kapunda; conducted the Kaduna Philharmonic Society; Gawler Choral Union, and Orpheus Society, and in 1888 appointed organist of St. Peter’s, Glenelg. In 1897 he was appointed organist and choirmaster of Kent Town Methodist Church, which appointment he held for over 20 years. In 1902 he graduated Mus.Doc., the first doctorate in music to be conferred on Australasia.

Doctor Davies founded the Adelaide Bach Society in 1919, and conducted it for 30 years, performing "St. Matthew Passion," "Dream of Gerontius," "Everyman," Brahms' "Requiem," and Bach's B Minor Mass. He was actively associated in the founding of the Australian Music Examinations Board, and was many times chairman of this Board. In 1919 he was appointed Elder Professor of Music at the Adelaide University and Director of the Elder Conservatorium.

Through the generous support of Adelaide patrons who donated large sums of money the South Australian Orchestra was founded for several years. He created a reputation for his article on operatic.

Sir Thomas Elder's Benefactions

The name of Sir Thomas Elder stands out in the story of musical development in South Australia. Besides founding the Orphan School, this generous patron of music also made secured the tentative efforts of His Excellency Sir William Robinson, the musical Governor, to establish a chair of music at the Adelaide University, donating approximately £20,000 for the purpose. Sir Thomas Elder also gave £20,000 for this purpose and provided for the further one of building and founding a Conservatorium of Music, opened in 1890, which still bears his name.

It was thus in 1885 that the chair of music at the University was founded; and Professor Joseph Ivan was appointed to the post. Professor Matthew Bass and E. Harold Davies have since occupied this chair. These three gentlemen have all composed, Professor Ivan being responsible for a symphony.
Promenade Concert in the Exhibition, 3,000 people assembled at 1/-. Popular music was in demand, and we cannot take this period as the best in the history of the State music. However, celebrated artists came here from abroad and helped to maintain a higher standard.

**Saturday "Pops"**

Mr. P. A. Howells, of the firm of Howells, Young & Co., Bundle Street, Adelaide, had arrived in 1865, at this time became our leading entrepreneur. He organized the "Saturday Popular Concerts" in Adelaide, and engaged well-known artists from the other colonies. These included the Misses Ada Crewe, Ida Miranda, Bertha Ragoon, Mrs. Banner, and Florence Simonsen, not forgetting Mrs. Palmer. To this list could be added Moebius, Armes Beaumont, H. H. Gee, T. Lieber, Frank Bradley, the celebrated Belgian organist Auguste Wergnino, and J. Malone.

Mr. Howells was responsible, with Mr. C. J. Stevens, for bringing out those English artists mentioned previously, also the Misses Emily Seidell, Marian McKenzie, Marie Keeton, Thelma Rickerby, Florence Florence, and Lily Moody. We must also add the names of Philip Newton, Douglas Powell, C. Magaz, Edward Brannican, Cyril Tyler (the boy soprano), and Mark Hambour.

At the Century Exhibition in 1890, Mr. Howells introduced Miss Minnie Waugh from Melbourne, and Miss Jessie King, the Scottish contralto. In the Adelaide Town Hall in 1890 three orchestral concerts were given by the Victorian Orchestra—with forty members, the conductor being Mr. Hamilton Clarke, and the leader Mr. George Weston.

In the same year John M. Dunn, an Adelaide boy, pupil of Sir Frederick Bridge in London, was appointed organist and choirmaster at St. Peter's Cathedral, a post he held for 35 years, until his death this year, Arthur Bondi previously held this position. Sir Charles Halle, pianist, and Lady Halle (Mildred Norman-Neruda) violinist, visited Adelaide in 1921, giving several piano and violin recitals in the Town Hall, assisted by Yolanda M. Fillinger (vocalist).

Signor Fusi, Mr. M. Muncip, Mrs. Palmer, and Miss Ada Cosnacly appeared in a series of vocal concerts, assisted by the Adelaide Oratorio Society during the year 1892.

Morris Hendrood, pianist, composer and teacher, held a prominent place in Adelaide musical life for many years from the 'nineties to the 'nineties. His opera "Ismene" (libretto H. Cragg Evan) was produced at the Adelaide Theatre Royal on the nights of October 7, 9, and 11, 1895, with Arthur Schrader singing one of the chief roles. This lady (now Mrs. Dunn) was the sister of Adelaide, was renowned for her singing of German lieder in the 'nineties.

In 1906 an opera, "The Mandarin," composed by John Dunn, was presented at the Theatre Royal.

"Musil," an interesting "monthly journal devoted to the interests of the Art and Travel Society of South Australia" commenced publication in November 1896. It covered a period of some years very fully and is a faithful record of the latter half of the 'nineties.

A previous publication, the "Musical Journal," commenced its issues in 1896 as a quarterly.

**"Adelaide Grand Orchestra"**

With Mr. Heinsen, Mr. Cowthorne in 1880 helped to found the "Heinsecke Grand Orchestra" which afterwards became the "Adelaide Grand Orchestra." The first hall and sheet (1894) shows receipts of £154/12/2.

Late Dr. J. Matthew Emms
Director Elder Conservatorium, Adelaide


It was then determined to alter the title of the orchestra to "Adelaide Grand Orchestra" and appoint a new conductor. Mr. Charles J. Stevens was approached. He promptly placed his services at the orchestra's disposal, and on December 1, 1898, he was unanimously appointed conductor. Several new members joined, and the orchestra then consisted of fifty performers. Among those who belonged to the orchestra were Misses A. C. Quin (leader), W. J. McPhie (afterwards conductor of Thousand Voices Choir), and R. H. Davies (first violin), J. T. Amor, R. Farrow, and Charles Cowthorne, all well-known names. Mr. A. H. Otto was the assistant. Later on Mr. R. G. Alderman, Mr. A. Munn, Mr. Lehmann, Mr. E. G. Brindley, Mr. W. J. Harris, and others joined. Signor Rambino played the harp.

**The Ballad Days**

In the 'nineties the songs selected seemed to be mainly of the old ballad type, and we find "The swallow," "Leave me not" (Mac- te), and "All in All" (Juncle) sung by Miss Lucy Stevenson. Mr. Wambourne Fishinger sang "Island of Dreams" (Adams) and Miss Lilian Davis rendered "At my Window" (Parkes). Other performers mentioned in various programmes are: Leslie Harris and Goo Patmore, Miss G. Galdorath, Richard Nudie, Rhibel Lohr, Oscar Tashier, Wambourne Fishinger and Miss A. Koons Porter, singers.

Mrs. R. G. Alderman acted as leader of the Philharmonic Society under Professor Ivan and Cecil J. Sharp. She was the only lady member of the Heinsecke Grand Orchestra in 1897, and the only performer on the violin. Her voice, Eugene Alderman, studied violin under Herr Heinsecke, later spending several years in Brussels under Cesar Thomson, and re- turned to Adelaide to teach privately. He was a fine violinist, excelled in chamber music, and after an early demise was a distinct loss to the local scene.

W. Yemans was organist and choir- master of North Adelaide Baptist Church in 1897.

Suzzan Ann Winwood, MacRae, established Hyde Park School of Music in the year. Flano, violin, harp, singing, and theory were taught. She was organist at the Primitive Methodist Church at Parkside for 12 years.

Other teachers at this time included Moebius, Arthur Corge (violin), Edward Howard (singing), James Shakespeare (singing), Albert Richardson (singing), and A. G. Quin (violin). Hay's string band was available for balls, parties or picnics.


Entertained Rather Than Educated

At a Fliehende Concert given by Hein- secke's Grand Orchestra of forty-five members in the 'nineties each week as the Over- tows "William Tell" by Rossini; "Marcha" (Wallace), and the "invitation to the Ball" (Weber), the intermezzo from "Cav- allerio Rustiches" (Mascagni); and the Fantasia "The Smithy in the Woods" (Michaelis) were given. The light quality of this programme suggests that after the financial worries of this critical period the public preferred to be entertained rather than educated. In 1897 the Adelaide Harmonic Society, under the conductorship of Mr. E. van der Luy, was producing operas with Mr. J. H. Lyons as stage manager. At this time the "Albert Fairlamb Operatic Society" was in full swing producing Gilbert and Sullivan Operas at the Theatre Royal.

In this year Herr Hans Bertram, the blind organist, replaced P. K. Harris. Duvivier at the organ of St. Paul's, Adelaide, having the assistance of Mr. Albert James as choirmaster.

H. G. Noah was then a popular baritone.

Frederick Bevan, teacher of singing, and well-known in England as balade composer, arrived from England in 1898. He was on the staff of the Elder Conservatorium, and retired in 1935. During this period he conducted many choral concerts and trained some excellent singers, including Muriel Chair, now of Melbourne.

Elise Hamilton won the Elder Scholarship for piano in 1898. Later she gave recitals in Adelaide and went abroad. She now com-

Charles Cowthorne, founder of the firm Cowthorne & Co., made violins, conducted an orchestra, conducted an orchestra in the 'nineties. He was also...
hassonnement in many Adelaide orchestral concerts. He was a conductor for many years, providing Adelaide with its old-time dance music, and in 1910 founded and conducted the Adelaide Orchestral Society.

George E. Davis was a conductor of the famous choir, the Adelaide Choral Society, where for many years during the early part of the century he gave concerts—also at Clare.

Lottie Harris, a popular Adelaide violinist, studied with Robert Mahr in Berlin, and was a leading professor of violin and leader of orchestra at Brandenburg, Germany.

The Vocal Contingent

The following tenors were popular about the end of the century—D. Engeln, Frank Mendelsohn, Thos. Middleton, G. M. Martin, Albert Salmon, J. T. Cook, James Chamberlain, Alex Cooper, J. G. Nash, Fred Duncan. To these may be added the names of several baritones—Richard Nicholls, Alfred Var- den, H. G. Nash, James Ople, J. J. Vigo, and others—H. H. Holder (bass) Francis Hall (bass), Edward Noon (alto) and T. C. Patridge. Ladies were also in evidence, judging by the following list—Concetto, Emma Ossy, Myra Playford, sopranos, Laura Cargill, Lili Gilpin, Mrs. Johnstone-Jones (Mezzo-soprano) and Ethel Jones, Viennese. Ivy Phillips, May Carroll, Lili Woldell, and Madame Kate Thorp.

During the period under review William Simon, musical critic for the "Register" for 15 years, held the position of organist and choirmaster at Clayton Church; G. M. (Gribble at St. John's and Trinity Church; C. H. Little at Norwood Baptist Church; E. P. Gratton at Chalmers Presbyterian Church; and Warren at Archer Street, Norwood.

The late Albert Fairbanks arrived and was appointed to the staff of the Adelaide College of Music. He later became a private teacher. He founded the "Fairbanks Opera Company," which made many appearances. The name of Charles Leenane (tenor), who settled in Adelaide in this year, will be remembered.

Ludwig Hopf, conductor of the Leipzig Instrumental Concert Company delighted the audiences of the "Adelaide Continental" in 1884. Herr Hopf remained here, and conducted the "Lindlekreis" and the "Adelaide Grand Orchestra," which in 1896 was called the "Adelaide Orchestral Society," including by then "some half dozen young ladies" in its ranks.

Many Fine Openings

Lord Tennyson, in opening the Elder Conservatorium of Music and the Elder Hall in 1900, made the following amusing speech: "I was asked some days ago to open this Conservatorium and Elder Hall. If I have attended a fine performance of 'Aladdin' to open the hall; I have attended a brilliant piano performance to open the hall; and now I am asked to repeat it positively for the third time with all the ceremony of the last time with all the ceremony of the last time, to open the hall! I therefore, ladies and gentlemen, with much pleasure declare the Conservatorium and Elder Hall open!"

During the first five years of the 20th century, and that a number of visiting artists drew highly appreciative audiences in the Adelaide Town Hall. They included Jean Gérard (cello); Paderewski and Marx (pianists); Lemaire, organist; Madame Bullock, Cole, Holtes and Mello, violinists; and Hugo Heereman and his son, violinist. The Johns German Opera Company conducted by Slapoffski in 1901 was a memorable one.

The Adelaide Bach Society was founded by E. Harold Davies in this year, and was conducted by him from its inception for thirty years; it now appears under the baton of John Horner. Judging by the works performed by this society during its first five years, choral singing was of a higher standard than orchestral playing at the beginning of this century, although string sections were never stronger than then.

A list of South Australian composers since 1900 includes Percy Fitchett, Dudley Glass, E. Harold Davies, John Done, John Hurmer, Haydn, Brough, Arthur Burnand, Spickney Kennedy, H. Winmore, Hall, Miriam Hyde, Edith Ripper, David Cox, Maurice Procter, Hugh King, Angelina Davy, and B. Brewster Jones. Most of our manuscripts are in their possession, but an occasional performance remains the musical public that we have not been inactive.

Meta Baring studied singing in Frankfurt, Germany, about 1900. She has since taught in Adelaide.

Regime of Professor Ennis

Professor John Matthew Ennis, D.Mus., who arrived in Australia from London in 1909, entered upon his duties as Elder Professor and Director of the Elder Conservatorium in 1912. He was a talented pianist and organist, an erudite musician, and in 1921 was appointed Conductor of the Adelaide Choral Society.

Stanley Newman, baritone, who appeared frequently in oratorio and concert programmes, later studied in London, where he has remained.

Peter Dawson, since become world famous, stands out as a very promising student, and generally speaking there was a brilliant galaxy of talent among young artists in this period. Included in the list are Eugene Alderman, William Cadie and Daisy Kennedy and Gwen Felly (violinists); Harold Parsons, Elford Black and Fritza Hemburg (cellists); William Silver, Massey Puddle and Elise Hamilton (pianists); Stanley Newman, Ethel Hantke and Martha Brugemann (violinists).

All of these came under the artistic influence of Bryencon Tzahara, who besides having a wonderful musical enthusiasm, founded the Adelaide Repertory Theatre in 1905. O. P. Higgie, of film fame, was then a vocal student under Fredric Bacon. M. Chasenworth tenor, Howard Hall and Francis Halls were all singing. Charles Allmon, the veteran band conductor, was still here, and Angelo Demondelli, mandolinist, was a popular figure.

Several chamber-music concerts were held in the Banquetting Room of the Town Hall in 1909 on Thursday afternoon. One of particular interest included the Quintet, Q. 81, for pianoforte and strings, by Anton Dvořák; and the String Quintet, Q. 117, by Anton Dvořák; and the String Quartet, Q. 118, by Anton Dvořák. The artists taking part were Eugene Alderman, John Done, and William Viggia, first and second violin respectively; William R. Cade, viola; Elford Black, violoncello; and William Sil- yer, piano. Elford Black now lives in Mel- bourne, having made quite a career for himself.

William R. Cade, born in Adelaide, studied the violin under H. Heinsohn. He went to Berlin in 1909 and studied with Janigervej, then to London and joined the Boehm Opera Company as principal violin; then was first violin with the Queensland Opera Company in its first English tour. He returned to Ade- lasla in 1912 and conducted at the Theatre Royal; then went to Melbourne for 7 years and conducted Hoyt's Regina and Plaza. He is now conductor of the A.B.C. Studio Orches- tra, Adelaide, and has recently con- ducted symphony concerts with great suc- cess.

Allan's of Adelaide

In 1916 Allan's Ltd. took over the business of the old-established firm of Howells, Young & Co., and is now the largest and most important music house in the State.

A. H. Otto was organist and teacher of singing in Adelaide for many years until he left for England about 1917. In 1922 we find Annette Scannell (pianist) of Adel- aide making her debut in Sydney after a period of study abroad. Miss Violet Painel also visited Sydney in this year, singing at a Philharmonic Society concert with suc-

Miss Edith Grandfield was conducting the "Port Adelaide Ladies' Glee Club," and Leonard Norwich, the celebrated English pianist, gave recitals here. It was in this year that Heinzor's Orchestra was formed anew, and it continued to give concerts until the outbreak of war.

The famous English singer Madame Kiv- kby Lunn, the possessor of a lovely contralto voice, gave concerts in the Exhibition Hall, assisted by William Murdoch (pianist), Andrew Shanks (baritone), and M. Schrader (violinist), who played sonatas with H. Brewey Jones, accompanied. A series of Silver-Alderman Chamber Music concerts included a performance of Alfred Hill's M aorl Sonata for piano and violin.

C. J. Fors, a talented pupil of Bryencon Tzahara, gave a piano recital at the Pina- nol Hall.

Nora Kynif, Thomas, violinist, assisted by Hansie Homburg (violon), Ethel Cowl and Charles Omiem (violin), and Fritz Homburg (vola) gave a chamber music concert in the Victoria Hall at which possibly the first performance in Adelaide of the Delphine Quartet was given. Singers who appeared frequently included: Enrico Caruso, the tenor; Castellini, the baritone; Gilbert, the contralto; and G. A. Garwood, the bass.

You can Sing too?

Learn how to Sing correctly.

Join the Female or Male "VOCO" Study Club"

and experience the joy of Vocal Study in Classes. The modern method especially written for this purpose makes class study a distinct pleasure.

Classes now being arranged

For particulars see or write

CHARLES BRADLEY
Cro Allan's Ltd.,
Rundle Street, Adelaide.
then included Katie Cheekett, Madame Vegev, Walter Wood, and A. R. Royal, who were musical critics for the "Mail" for some years.

Miss Edith Durlan Hall (wife of E. Wiencele Hall) arrived in Adelaide in 1915, and at the Elder Conservato-
rium, after considerable operatic experience at Covent Garden and elsewhere.

Her Carl Sauer, pianist, was here ad-
judging at local competitions. Erich Chop-
lin came into prominence as a child violin-
in Mr. Walford Arrows (now of Sydney) gave an organ recital in the Town Hall, as-
ding a girl of about ten years old. Joseph H. Cade, an eminent, was very young at the time.


Gertrude Jordan and C. G. Yorke were well-known jurists. Mr. Shott has since es-
tablished his own firm, an inmate, teacher, and

Eldorado in New Zealand, having left for

in October 1974.

The Australian Musical News

was its conductor for the longest period, Mr. Harold Parsonage succeeding him. This orchestra is now in resident, and the recently formed Adelaide Symphony Orches-


The New South Wales State Orchestra, conducted by Henri Verbruggen, visited Adelaide in 1918, giving four symphony con-
certs. Soloists were Henri Pommier (pianist), Gerald Walleon (violinist), who had also acted as the Elder Conservatorium's agent, and Madame Gosseomens-Veers (vocalist). The orchestra of eighty professional players was a magnificent combination, and its perform-

ances were most popular.

This year began the all too short musical career of late Hugh R. King, whose magnificent voice in the face of the great-

est difficulties incurred through his war work was a lesson to us all. One and the same time he was conductor of the fol-

lowing church societies:—The Adelaide Ly-

rion Singers, Holdfast Bay Choral Society, Port Adelaide Orphic Society, The Elder-

dian Choral Society), and Adelaide Ladies' Chorale, he was also conductor of the Ade-


The South Australian Operatic Society, with which the name of Seymour Fox was associated, had a remarkable career for several years, raising large sums for chro-

India, the Town Theatre.

Oyvind Taubner, bass-baritone singer and teacher of singing, founded the Oscar Toin-


The Adelaide Sing Club (conductor Arthur Wilkinson) performed "Jeroen the Goli-

Robert Robinson, "The Celestial Serenade Society (conducted by R. Newell) performed the "Messiah." Just before the Great War the Adelaide chamber Music Society was formed for the purpose of performing the best chamber music by local players with distin-

cutioned conductors, such as Leonard Ber-

With the famous pianist, who gave recitals and appeared with this society in 1914, going into reverse during the war, the society did not re-function. One of the duties was to entertain visiting celebrities, which it did in the case of Harold Barlow (violinist) and Malta Rima (violinist), both of whom gave concerts here in the year 1913.

Present Orchestral Situation

All South Australian musicians gave their last concert at the State Conservatorium in October, 1913, and the patriotic concerts from 1914 to 1919, and Dame Nellie Melba visited Adelaide as a specially engaged guest. Choral societies survived the period, but there was no symp-


The Beverley-Jones Symphony Orches-

taxe here in the year 1913.

The Beverley Jones Symphony Orches-

taxe here in the year 1913.

The Beverley Jones Symphony Orches-

taxe here in the year 1913.

The Beverley Jones Symphony Orches-

taxe here in the year 1913.

The Beverley Jones Symphony Orches-

taxe here in the year 1913.

The Beverley Jones Symphony Orches-

taxe here in the year 1913.

The Beverley Jones Symphony Orches-

taxe here in the year 1913.

The Beverley Jones Symphony Orches-

taxe here in the year 1913.

The Beverley Jones Symphony Orches-

taxe here in the year 1913.

The Beverley Jones Symphony Orches-

taxe here in the year 1913.

The Beverley Jones Symphony Orches-

taxe here in the year 1913.

The Beverley Jones Symphony Orches-

taxe here in the year 1913.

The Beverley Jones Symphony Orches-

taxe here in the year 1913.

The Beverley Jones Symphony Orches-

taxe here in the year 1913.

The Beverley Jones Symphony Orches-

taxe here in the year 1913.

The Beverley Jones Symphony Orches-

taxe here in the year 1913.

The Beverley Jones Symphony Orches-

taxe here in the year 1913.

The Beverley Jones Symphony Orches-

taxe here in the year 1913.

The Beverley Jones Symphony Orches-

taxe here in the year 1913.

The Beverley Jones Symphony Orches-

taxe here in the year 1913.

The Beverley Jones Symphony Orches-

taxe here in the year 1913.

The Beverley Jones Symphony Orches-

taxe here in the year 1913.

The Beverley Jones Symphony Orches-

taxe here in the year 1913.

The Beverley Jones Symphony Orches-

taxe here in the year 1913.

The Beverley Jones Symphony Orches-

taxe here in the year 1913.

The Beverley Jones Symphony Orches-

taxe here in the year 1913.
The Australian Musical News


Competition Flours

Competitions, both band and solo, vocal and instrumental, have played a prominent part in our musical development during the past thirty years. The Adelaide and suburbia contests have flourished for many years. The chief brass band contests are held each year—the first one took place in 1908, and this year the Championship of Australia will be judged there.

The following country towns have also held their musical competitions, namely—Spalding, Clare, Roxburgh, Millicent, Port Pirie, Mount Gambier, Victor Harbour, Mount Gambier, Yarrawonga, Mount Gambier, Portland, Lismore, and Hadley.

The Port Pirie competitions have been noted for their excellent choral singing by church choirs—one of the strongest musical areas throughout the State.

Several interesting attempts to develop juvenile talent are in progress, such as the Adelaide Girls' Brass Band (conductor Arthur Hodgkinson), and the Adelaide Drum and Fife Band, the largest in the world, (conductor Mr. Beeker). Special competitions have been written for this band by Maurice Sheard. The more elderly folk are catered for with community singing, which takes place weekly in the Adelaide Town Hall. Recently it celebrated the 16th anniversary, and every one present received a piece of birthday cake.

Greatest Concert Result

Mr. A. J. Chapman, managing director of Allan's, recalls the greatest financial success of any concert in Adelaide, that of Dame Nellie Melba, who in 1914 gave a concert in the Exhibition Hall, Adelaide, to aid of Red Cross Funds, the takings being £2,000.

Two weeks after Melba's death a memorial service was held on the Adelaide Oval, 70,000 visitors being present. Massed bands and orchestras numbering 200, under the conductorship of Gustav Kuhn and a choir of 5,000 voices, took part in the greatest demonstration of its kind ever held in this State. It was indeed a fitting tribute to the Queen of Song.

During the past 20 years the well known firm of J. & N. Tait, concert entrepreneurs, have brought to Adelaide many famous artists, including Harold Bauer (who gave a recital in Adelaide Town on the memorable night that England declared war on Germany, August 4, 1914), Paderewski, Kirsty Lina, Clara Hatt, Clara Amen, Charles Hinsley, Tuti da Monte, Pavlova, John McCormack, Leonard Borowitz, Boffa Mecister, Mieha Elias, Percy Grainger, Dr. Burritt, Arthur Middleton and Paul Attophe, Harry Leader, Daisy Kennedy, and Jascha Sprawinsky.

South Australia's centenary year has already witnessed several musical changes. Philip Hargrave, after a brilliant concert career as a prodigy pianist, has decided to abandon music for medicine. Mr. Stanislav de Tavnyakhas has become the leader of the Adelaide Symphony Orchestra in association with Miss Sylvia Whitington. Eileen Joyce, the Tasmanian pianist, made some interesting appearances in Adelaide. These and the BALPERPZIMA concertos follow on the move the Australian Broadcasting Commission has already made in entering the concert field by bringing out the Budapest String Quartet. Richard Crooks has given us our first experience of listening to a famous artist amplified in the concert hall, and we are soon to have a musical treat with the Russian Ballet.

CAMPERDOWN COMPETITIONS

At the Campberdown Competitions some outstanding talent was shown, particularly in the Operatic Aria section. This drew competitors from all over the State, and some fine work was submitted to the adjudicator (Miss Dorothy Firth). The winner was Mr. Neil Troncony of Garden Vale. He is a pupil of Mr. A. Bartleman. Mr. Troncony also won the solo and champion men's solo and was pronounced by the adjudicator to have an exceptional voice and musicianship. The second prize winner in the Aria section was Miss Margaret McEwan, of Maroochydore.

In the junior sections the outstanding competition was little Gwen French, of Colac, aged 16 years. This did not deter her from entering sections competed in by candidates much older than herself. In many instances she carried off the prize. Her list of successes in as follows—First, Recitation under 12; first, Temperance Recitation, under 16; first, Australind Recitation, under 16; first, Child Entertainer, under 16; second, Recitation under 10; second recitation under 15; second Humorous Recitation under 15; third, Recitation under 15.

EILEEN JOYCE IN NEW ZEALAND

Editor, "Australian Musical News." Sir: It has occurred to me that you might be interested to hear of Eileen Joyce's immense success in New Zealand. On August 29 she played Grieg's Piano Concerto with the Wellington Symphony Orchestra under Dr. Malcolm Sargent, and achieved a remarkable triumph, receiving an ovation unparalleled in local musical annals. Since then Miss Joyce has toured the country, giving broadcasts and recitals, and the general opinion is that she is the finest performer of her sex heard in N.Z. since Caruso was here 25 years ago.

Personally, I think she is unrivalled among women pianists to-day, and I have heard them all in Europe recently.

I am, yours, etc., L. D. AUSTIN.

Arnold Matters as Falstaff in Verdi's greatest opera. The Adelaidebaritone, winner of the Melbourne "Sun" Aria at Ballarat some years ago, is in a great role. He is now a figure of the Covent Garden Opera season.