



A Monthly Journal devoted to the interests of the Art and Trade in South Australia.

VOL. II.

ADELAIDE: JANUARY, 1898.

REGISTERED FOR TRANS-MISSION AS A NEWSPAPER.

No. 15.

IMPORTANT NOTICE.

The price of "Music" is 3d. per copy, or 3s. 6d. per annum, in advance, if posted.

All Subscriptions (in stamps or postal notes), Advertisements, Editorial and Business Communications, and Music for Review, to be sent to the Proprietors of "Music," care of MR. W. T. BEDNALL, "Register" Office.

Liberal terms to the trade.


Wholesale Agents—CAWTHORNE & Co., Gawler Place.

PROFESSIONAL DIRECTORY.

Cards of Members of the Musical Profession are inserted in our Alphabetical List at a special rate per Quarter.

NOTICES.

Back Numbers may be obtained through Messrs. CAWTHORNE & Co.

 Have you paid your Subscription for the current year? If not, the Manager will be pleased to receive postal note or stamps for the amount.

All copy must be in the Editor's hands on or before the 20th of each month, to ensure its insertion in the next number.

RAGO'S STRING BAND

IS OPEN FOR ENGAGEMENTS FOR

BALLS, PARTIES, PICNICS, &c.

Specially Reduced Charges for Charity Engagements.

ADDRESS: KINTORE TERRACE, 288, HINDLEY STREET WEST.

SIGNOR F. SETARO, Leader of Canary String Band,

(Patronised by His Excellency the Governor)

Provides Music for Concerts, Balls, Picnics, and Private Parties With Harp or Piano Accompaniment.

Lessons on the Violin, Flute, Harp, and Piano, or Private Lessons at Home

AURORA VILLA, 256, WAYMOUTH STREET, ADELAIDE.

BUY YOUR SEEDS, PLANTS, BOUQUETS, &c.,

AT

C. F. NEWMAN & SON, 17, Rundle St.

THE MUSIC OF 1897.

DURING the year which has just closed we have had abundance of concerts and musical entertainments. Three concert companies—M. Musin's, the Hambourg's, and Miss Amy Sherwin's, have visited Adelaide, giving altogether eighteen concerts, and to this we may add the eleven orchestral concerts given by Heinicke's Grand Orchestra. This should be ample to satisfy the concert-going public. Musical students will, however, have cause to deplore the absence of chamber music concerts and oratorio performances, two branches of the art very necessary to their musical education. It should be mentioned here that we have not been entirely destitute of oratorio performances, for three works, Haydn's "Passion," Spohr's "Last Judgment," and the Prince Consort's "Te Deum," were produced by Mr. J. M. Dunn at St. Peter's Cathedral. Unfortunately only the "Te Deum" was given with an orchestra. Seventeen comic operas were played during the year; fourteen by professional companies (Pollard's and Bracy's), the other three by local amateurs. Perhaps the most memorable event of the year was the decision of the University authorities to found a Conservatorium of Music, which this year will doubtless see in active operation. For the fifth time the Elder Scholarship of Music has been competed for, and one new Mus. Bac. (Miss Florence Way Campbell), has been created. Below is a summary of the more important musical events of the year:—

FEBRUARY.

- 6th. Continental at the Adelaide Oval. Performers, Herr Hopf's Orchestra and Mrs. E. W. Oldham.
- 23rd. Organ at Norwood Baptist Church re-opened after enlargement with a performance of "Christ and His Soldiers" (Farmer). Conductor, Mr. C. H. Fisher; Organist, Mr. W. Sanders.

MARCH.

- 16th. Death of Mr. John Foggo Whillas, of Heinicke's Grand Orchestra.
- 17th. St. Patrick's Night Concert at the Town Hall. Performers, Mrs. Geach, Misses N. O'Sullivan and

- 24th. Ethel Lohrmann; and Messrs. R. Nitschke, Oscar Taeuber, Frank Monk, A. C. Quin, and W. Sanders. Haydn's "Passion" given at St. Peter's Cathedral.

- Continental Concert in honour of the Federal Delegates at Exhibition Oval. Performers, Heinicke's Grand Orchestra, S.A. Militia Band, Miss Guli Hack, Mr. R. Nitschke, and Mr. E. H. Davies, Mus. Bac.
- 31st. Concert at Exhibition Building in honour of the Federal Delegates. Performers, Adelaide Orpheus Society, Mrs. E. W. Oldham, Miss Lucy Stevenson, and Messrs. Beaumont Read, A. C. Quin, C. J. Stevens, and F. S. Bleechmore.

APRIL.

- 16th. Good Friday Night. Sacred Concert, arranged by Mr. P. A. Howells, at Victoria Hall. Performers, Mrs. E. W. Oldham, Misses Lucy Stevenson, Lilian Davis, Messrs. R. Nitschke, Beaumont Read, and C. J. Stevens.
- Sacred Concert at Cyclorama, Hindley Street. Performers:—Mrs. Fyvie Dench, Misses Madeline Wall, Ada Goodall, and Messrs. Oscar Taeuber and Cook.
- 25th. Mr. E. Harold Davies, Mus. Bac., commenced his duties as Organist of Kent Town Wesleyan Church.
- 26th. Professor Ives left for a holiday in Europe. Mr. T. H. Jones, Mus. Bac., acted as his *locum tenens* at the University for a period of about six months.

MAY.

- 3rd. Popular Concert by the Liederkrantz at Gay's Arcade.
- 4th. "Les Cloches de Corneville" (Planquette), produced by Hindmarsh Musical Society at the local Town Hall.
- 8th. Herr Heinicke returned from his holiday in Europe.
- A series of eight free organ recitals commenced at the Norwood Baptist Church. These were continued at intervals of about a fortnight until the 21st August, when the last was given. The following organists played:—Mr. C. H. Fisher, Mr. L. W. Yemm, Mr. W. R. Pybus, Mr. W. R. Knox, Mr. W. Sanders, Mr. J. M. Dunn, and Mr. E. Harold Davies, Mus. Bac.
- 11th. Smoke Social of Adelaide Liedertafel at the Albert Hall.
- 14th. Adelaide Orpheus Society and friends entertained by Sir Edwin Smith at "The Acacias."
- 22nd. Adelaide Harmonie Society produced "Les Cloches de Corneville" (Planquette), at the Bijou Theatre.
- Pollard's Opera Company opened at the Theatre Royal for a short season of comic opera. They produced "Boccaccio," "Rip Van Winkle," "Falka," "Paul Jones," "The Gondoliers," "Olivette," "Uncle Tom's Cabin," and "Black Cloaks." The Company met with only a moderate amount of patronage.
- 24th. Concert at Jubilee Exhibition Building in connection with the Jubilee of Forestry in South Australia. Performers:—Fairbairn Operatic Society, Misses Gillespie, Lilius Weddell, M. A. Wright, and Winwood, Mrs. Fyvie Dench, and Messrs. W. J. Graham, H. Kelly, F. R. Field, George Field, and A. H. Otto.

Caledonian Society's Concert at Town Hall. Performers:—Mrs. R. G. Alderman, Misses May McLellan, Jessie Galbraith, Messrs. W. A. Patterson, D. Eunson, W. R. Pybus, and the Goodwood Scotch Choir.

During this month Mr. Gribble entered upon his duties as organist and choirmaster of Trinity Church. His position at St. John's Church was taken by Mr. J. Bruer, who resigned St. Andrew's, Walkerville, for this purpose. The position at the latter place was filled by Mr. Lloyd, who formerly occupied it for a number of years.

JUNE.

- 2nd. First Primary Examination in Theory and Practice of Music held at the University. Examiner—Mr. Hermann Schrader.
- 18th. Gilbert & Sullivan's "Patience" produced at the Port Adelaide Town Hall by the Fairbairn Operatic Society.
- 19th. Fourth season of Heinicke's Saturday Orchestral Concerts commenced at the Town Hall. A series of ten concerts was given at intervals of about a fortnight, the last taking place on Saturday, October 2nd. A supplementary performance was given on November 6th. As on previous occasions, the whole of the concerts were splendidly attended.
- 20th. Jubilee Sunday. Special musical services at all the important city and suburban Churches. At St. Peter's Cathedral the Prince Consort's "Te Deum" and Dr. Bridge's anthem, "Blessed be the Lord," were given.
- Two-manual organ built by Mr. J. E. Dodd, of Twin Street, opened at St. Andrew's, Walkerville.
- 21st. Concert by Adelaide Orpheus Society and others at Adelaide Town Hall.
- 22nd. Concert at Adelaide Town Hall by Adelaide Liedertafel, Heinicke's Grand Orchestra, and others.
- 23rd. Adelaide Harmonie Society reproduced "Les Cloches de Corneville," for one night only, at Theatre Royal.
- Ovide Musin Concerts commenced at Adelaide Town Hall. Four concerts were given, ending on Saturday, 26th. The Company consisted of M. Ovide Musin, Madame Musin, Herr Eduard Scharf, and Miss Constance Hatherley. The attendances, save on the final evening, were somewhat small.
- 30th. Quarterly Concert at the Town Hall by the students of the Adelaide College of Music.

JULY.

- 6th. Pipe organ opened in College Park Church with sacred concert and recital by Mr. W. Sanders.
- 24th. Concert at Town Hall in aid of Cyclists' Touring Association. Performers:—Misses Lucy Stevenson, Nora Kyffin Thomas, Ethel Lohrmann, Messrs. E. Behrndt, and A. H. Otto.
- 27th. Smoke Social of Adelaide Liedertafel at the Albert Hall.

AUGUST.

- 3rd. Wells' Benefit Concert at the Town Hall. Performers:—Misses Guli Hack, Lucy Stevenson, Ethel Lohrmann, Elsie Jefferis, and Messrs. J. J. Virgo, B. E. Peagam, T. C. Paltridge, Hans Bertram, and T. H. Jones, Mus. Bac.

- 7th. Farewell Benefit Concert to Mrs. E. W. Oldham at Town Hall, arranged by Mr. P. A. Howells. Performers:—Misses Guli Hack, J. Galbraith, Lucy Stevenson, Ethel Lohrmann, Adelaide Porter, Mrs. Oldham, and Messrs. R. Nitschke, Oscar Tauber, A. H. Daniel, Beaumont Read, T. C. Paltridge, Ludwig Hopf, W. R. Pybus, E. Harold Davies, Mus. Bac., and W. Sanders. The Y.M.C.A. Quartett also assisted.
- 9th. Concert at the Deutscher Fortschritts Verein by Herr Hopf's Orchestra and others.
- 20th. First of a series of Free Organ Recitals at Town Hall, provided by the Mayor, Mr. C. Tucker. Mr. W. R. Pybus played at the first, Mr. T. H. Jones, Mus. Bac., at the second on the 7th September, Mr. W. Sanders on the 5th October, and Mr. J. M. Dunn on the 18th October.
- 30th. Smoke Social of the Adelaide Orpheus Society.

SEPTEMBER.

- 8th. New organ opened in Clayton Congregational Church, built by Mr. J. E. Dodd, of Twin Street. Recital by Mr. W. Sanders, other musical numbers by Miss Jessie Galbraith, Messrs. Oscar Tauber, Frank Monk, Ludwig Hopf, and C. H. Fisher.
- 11th. Herr Kugelberg, cellist to Adelaide College of Music, arrived.
- 16th. Public Schools' Concert at the Exhibition Building. A second performance was given on the 18th.
- 23rd. New organ opened at St. Mary Magdalene's, Moore Street, Adelaide. Built by Mr. J. H. Fray.
- 27th. Quarterly Concert by students of the Adelaide College of Music at the Victoria Hall.
- 28th. Miss Guli Hack's Pupils' Concert at Victoria Hall.
- 29th. First of a series of Three Organ Recitals at Clayton Congregational Church. Performer—Mr. T. H. Jones, Mus. Bac. The others were given by Mr. W. Sanders and Mr. W. R. Pybus.

OCTOBER.

- 4th. Gilbert & Sullivan's "Iolanthe" produced by the Fairbairn Operatic Company at the Theatre Royal.
- 10th. Hambourg Concerts commenced at the Town Hall. Five concerts and a matinee were given, the last performance taking place on the 20th. The company

consisted of Messrs. Mark and Jakoff Hambourg and Mr. John Lemmone. The local artists who assisted were Misses Guli Hack, Lucy Stevenson, Lilian Davis, Mrs. T. H. Jones, and Mr. R. Nitschke.

- 11th. Bracy Opera Company opened at the Theatre Royal. The following works were staged:—"The Beggar Student," "Bohemian Girl," "Sultan of Mocha," "Maritana," "Martha," and "Nemesis."
- 18th. Mr. L. W. Yemm's Pupils' Concert at Town Hall.
- 21st. Orpheus Society's Concert at Town Hall.
- 23rd. Liedertafel Concert at Town Hall.

NOVEMBER.

- 2nd. Mrs. Boulton's Pupils' Concert, at Victoria Hall.
- 5th. Examinations in Music commenced at the University.
- 9th. Death of Herr Moritz Heuzenroeder at Tanunda.
- 10th. Amy Sherwin Concerts commenced at the Town Hall. Seven concerts and a matinee were given, the last performance taking place on the 20th. The Company consisted of Madame Sherwin, Mr. Barton McGuckin, Mr. Arthur Deane, Miss Kitty Grindlay, vocalists; Mr. Stoneham, flautist; and Mr. S. Szczepanowski, accompanist.
- 20th. Examination for Elder Scholarship at University. Miss Mary Trevena Corvan (pianiste) was chosen.
- 25th. Eighth Annual Concert of the Adelaide College of Music at Town Hall.
- 27th. Mr. T. W. Lyons' Pupils' Concert at the Victoria Hall.
- 30th. Smoke Social of Adelaide Liedertafel at Albert Hall.

DECEMBER.

- 10th. Sphor's "Last Judgment" given at St. Peter's Cathedral.
- 15th. Mr. W. R. Pybus' Pupils' Concert at the Victoria Hall.
- 16th. Ladies' and Gentlemen's Social of Adelaide Orpheus Society at the Society's Rooms.
- 17th. Annual Concert by Pupils of Hardwicke College at Victoria Hall.
- 22nd. Mr. Edward Howard's Pupils' Annual Concert at his Studio, Franklin Street.
- 25th. Opening Continental Concert at the Exhibition Oval. Soloists:—Miss Emily Spada and Mr. R. Nitschke.

MUSIC OF THE MONTH.

Notwithstanding that it was a most oppressive night, the Seventh Annual Concert by the pupils of Mr. W. R. Pybus attracted a crowded audience to the Victoria Hall on the 15th ult. As on many former occasions, the vocal students were most agreeably in evidence, and of the efforts of Miss Lilius Weddell and Mr. Oscar Tauber it is almost superfluous to speak, for they may now be regarded as, at any rate, semi-professionals. On this occasion, however, Mr. Tauber appeared somewhat overweighted in Schubert's "Erl King," and Miss Weddell would have been heard to better advantage had Mr. E.

Farrow subdued the flute obligato to her song, "Lo! here the gentle lark," which was otherwise satisfactory. A very promising bass voice was exhibited by N. J. Opie, who gave a capital rendering of "This work a-day world" (Adams), and for an encore further sang "The gallant Salamander." Other vocal items were presented with generally successful results by Misses Ethel Newbery, Ida McRostie, Alice Beeton, Florence Pretty, and Mrs. G. Sharp. Instrumental music was given by Misses Levy, Leitch, Davy, Dorsett, Lottie Howitt, Ada Goodall, Ethel Sketheway, Jeanne Gardiner, Iris Pybus, and Louie Moss, and the Singing Class was heard in three choruses. The concert

Mr. W. R. Pybus' Concert.

was an enjoyable one, and the frequent and warm applause bore eloquent testimony to the efficiency of Mr. Pybus' training.

Adelaide Orpheus Society. A Ladies' and Gentlemen's Social, at which the members of the Adelaide Orpheus Society entertained their friends, was held at the Society's rooms, Pirie Street, on the 16th ult. Notwithstanding that the night was oppressively hot, there was a very large attendance, and the evening proved a most successful and enjoyable one. Solos were given by Messrs. W. T. Orchard, W. G. Doley, T. C. Paltridge, R. W. Swan, and G. B. McBride, and the Society sang six part songs in their customary finished and effective manner. Four of these were given for the first time, and will doubtless form an acceptable addition to the Society's repertory. Mr. C. M. Gribble accompanied with his usual efficiency, and Mr. C. J. Stevens once more manifested his talent with the baton.

The Continentals. Once more an individual has been found willing to risk all the uncertainties of our capricious climate in a series of open-air concerts. This time it is Herr Heinicke who has stepped into the breach, and he carries with him all *Music's* good wishes for the success of his venture. The concerts were most successfully inaugurated on the evening of Christmas night with a performance of sacred music, in which the chief attraction was the singing of Miss Emily Spada, who had been specially engaged for the concerts. This lady gave an artistic presentation of "I know that my Redeemer liveth," and "Inflammatus" from Rossini's "Stabat Mater," in which the chorus was sustained by the Cathedral choir. Mr. R. Nitschke was highly successful in his two numbers, "Why do the nations," from the "Messiah," and Hartwell Jones' "Perfect Life." Heinicke's Grand Orchestra gave six numbers, one, a selection from Rossini's "Mosé," for the first time, with their customary success, and accompanied all the vocal numbers. At the second concert given on the evening of the 28th ult., Madame Spada sang "Roberto tu che Adoro," from Meyerbeer's "Roberto," and the "Miserere" scene from "Il Trovatore." Mr. Oscar Taeuber was highly successful with his two songs "Kings of the Road" (Bevan), and "The Yeoman's Wedding Song," being recalled for each. The orchestra presented a popular programme of eight numbers.

The Biograph Vaudeville Company.

A capital entertainment, wherein music is worthily represented, is that now provided by Mr. Harry Rickards at the Theatre Royal. Miss Lilian Tree, who was here as prima donna of Solomon & Bracy's Opera Company some six or seven years ago, sings several selections of a popular character in first-class style. Miss Fanny Wentworth's entertainment is something almost new to Adelaide, and as this lady is a clever pianist, vocalist, and actress as well, she is enabled to do full justice to a class of humorous entertainment which was made famous in the old country by the late Corney Grain, and later by Mr. Grossmith. Mr. Sydney Deane has evidently in a large measure recovered his voice and sings various ballads with good results. Master Sherwin, billed as a mezzo-soprano, meets nightly with warm appreciation for his efforts, and our old friend Mr. Phil Newbury, who is certainly one of the best, if not the very best tenor yet heard in Adelaide, gives his selections in a faultless style

which meets each evening with quite a furore of applause. Then there is the Biograph, Mr. Emmett, Professor Charles Merritt, and Miss Alma Gray, all alike admirable in their various "turns."

At the annual concert of the Hindmarsh Public School, held in the local Town Hall on the 2nd ult., several choruses were given in good style by the school choir and Mr. Uren. Songs were contributed by Mr. A. Vardon, and Miss Field made a capable accompanist.

An excellent entertainment was given at the Unley Town Hall on the same evening, in aid of the funds of the Hawthorn Anglican Church. Musical numbers were given by Mrs. Mayes; Messrs. G. McBride, F. H. Wild, A. E. Lawton, and R. W. Swan. Mr. Reeves contributed a large portion of the entertainment, giving five recitals, which were greatly enjoyed. Mr. C. J. Stevens acted as musical director and accompanist.

At the fair held at the Unley Town Hall on the 4th ult., in aid of the New Parkside Congregational Church, musical numbers were given by Misses Messervy, M. A. E. Smith, Ehmcke, and Messrs. W. Ward, A. James, and the Star Quartett Company.

A benefit concert held at the Deutscher Fortschritts Verein on the 6th ult. attracted a fairly large audience. Those who contributed were the orchestra, under the conductorship of Signor F. Setaro, the D.F.V. Leiderkranz, the Adelaide Mandolin and Guitar Society, under the conductorship of Mr. Davidson, Herr L. Hopf, Herr C. Wittig, Miss F. Phillipson, Mrs. Piggot, and Herren T. Roeder, W. Killius, W. Graby, C. Haerder, R. Scholz, J. Gaetjens, and G. Belschner.

On the same evening the Diamond Jubilee Minstrel and Variety Troupe gave a performance in the Hindmarsh Town Hall, when a long programme was carried out by Messrs. E. Glover, L. Logic, B. Burgess, T. Fahlbusch, M. Thongood, B. Holloway, F. Thomas, J. Page, Chaplin, Brown, A. Holmes, E. Jacobs, and Master H. Warner, and Misses Nellie Chapman, Florence Nelson, Pearl Francis, C. Summers, and Lillian Arnold. Mr. E. Coombe acted as accompanist, and played two overtures. There was a good attendance.

The first annual concert by the pupils of Mrs. Johnson James was given at the St. Peter's Town Hall on the 8th ult. There was a very large audience present, and the

Trinity College, London.

EXAMINATIONS FOR 1898.

THEORETICAL—Saturday, June 4th. Entries close February 28th.

PRACTICAL—September. Entries close June 6th.

Regulations and lists of pieces on application to

H. E. FULLER, Local Secretary,
Gilbert Place.

concert proved an unqualified success. The following students took part:—Misses Westover, Goode (2), Skinner, James, Sutton, Maggie Elliott, Lizzie Pole, Farrant, Birdie Bailey, and Mrs. F. G. W. Gurney. The students were assisted by Herr Belschner, who gave two zither solos. Mrs. James acted as accompanist.

The annual concert of the Parkside College of Music was held at the Unley Town Hall on the 9th ult. For this occasion the students were assisted by Misses Birks and Knight, and Messrs. T. C. Paltridge and G. G. Martin. The principal students who performed were Misses Hall, Lily White, Burnard, Ding, White, Malpas, G. and M. Scrymgour, Knapton, and Royce, and Messrs. F. Milbourne, W. Howell, and Stan Scrymgour. The performances of the students reflected great credit on the principal of the College, Mr. E. Smith Hall.

The first public concert by the violin pupils of Miss Maybell Hocking was given in the Angaston Institute on the 8th ult. before a fashionable and interested audience. The performance of the pupils was most satisfactory, and showed that they were receiving careful training. A good programme was presented, in which the following students took part:—Misses Holmes, Edgecombe, and Master Thamm. The violin class gave three selections in a style which reflected great credit upon Miss Hocking's tuition. Mrs. Mortimer, Misses V. Lucrezia Taylor, Roberts, and Messrs. A. Rowley and J. Roach (from Adelaide) kindly assisted. Miss Hocking, as well as playing a number of the accompaniments, gave a violin solo. Miss A. Taylor also accompanied in a skilful and artistic manner. The proceeds were in aid of local charities.

The Port Adelaide Town Hall was crowded on the evening of the 10th ult., when the scholars of the local public school gave a concert which included an operetta "School Picnic." The principal rôles were capably sustained by Misses Hilda Martin, Rose Hains, Lena Harvey, and Ada Maxfield, and Masters Stephenson and Holker. The remainder of the concert consisted of various drills, marches, and a musical sketch from "H.M.S. Pinafore." The performance reflected considerable credit on Mr. A. Martin, the Headmaster, and Mr. E. Farrow, who conducted and played the accompaniments.

A concert was given at the Thebarton Town Hall on the 14th ult. in aid of the poor of the district. The performers were Miss G. McFarlane, Messrs. R. Lambe, P. Carstens, F. McNeill, N. Siebert, R. Menhennet, D. Fraser, F. Block, B. Maegraith, and C. H. Nitschke. The Austral orchestra gave two selections.

On the 15th ult. a concert was given at the Enfield Institute before a crowded house. A capital programme was carried out by the following performers under the direction of Mr. F. J. Pash:—Misses M. Collett, E. Watkins, and Messrs. W. Chase, J. Penaluna, C. F. Folland, P. S. Edwards, and L. Folland. The Enfield Glee Club sang several choruses, and the programme included a farce "Wagner out-Wagnered." Miss L. Thomas acted as accompanist.

The annual Christmas concert for the poor was given at the Town Hall, Norwood on the 16th ult. Despite the intense heat there was a satisfactory audience present. A good programme was carried out by Misses Ethel Evans, Lucy Stevenson, Adela Solomon, J. Nelson, Ethel Lohr-

mann, and Messrs. O. Treichel, A. E. Hawkes, Oscar Taeuber, T. Wickens, and W. R. Pybus, musical director.

Mrs. Alfred Law's ninth annual students' concert took place at Gawler on the 22nd ult. in the presence of a large and appreciative audience. The Rev. J. Lumsden, who presided, presented the certificate gained by Miss Jane Drysdale Ure, the only pupil presented by Mrs. Law for the University examination this year, and who passed in the first year's examination for the degree of Bachelor of Music, being placed in the first class. The programme, consisting of solos and duets by Bach, Beethoven, Gade, Grieg, Ham-bourg, Andre, and Moore (the Bach fugue and Beethoven sonatas deserving special mention), was presented by the Misses Harris, Martin, Turner, Warren, Ure, Barnet, and Leicester, and Mrs. Law. The concert proved a very enjoyable one.

At Mr. Edward Reeves' recital in the Victoria Hall on the 23rd ult., musical numbers were presented by the Y.M.C.A. Quartet and Master Hurst, of the Christ Church choir.

The Moonta Cornish Carol Society, a capital body of 25 voices, under the conductorship of Mr. John Chapple, visited Adelaide at Christmas time and sang at various churches and the Victoria Hall. They were given a cordial welcome on their arrival, and their performances were warmly appreciated.

SCHOOL CONCERTS.

On the 14th ult., the UNLEY PARK SCHOOL gave their annual entertainment at the Albert Hall, Pirie Street. The principal musical item of the evening was an original comic operetta written by Mr. A. E. Lawton, and composed by Mr.

P. A. Howells & Co.,

53 RUNDLE STREET,

Music Sellers - -

AND IMPORTERS OF

Pianofortes and Organs

OF THE LEADING MAKERS,

Which may be purchased on our liberal TIME PAYMENT SYSTEM—viz., by 6, 12, 18, or 24 monthly instalments.

Violins and Violin Strings a Specialty.

Fittings for every description of Musical Instrument.

MUSIC. The Newest and Most Popular Music always kept in stock.

Augener's, Academic, Germer's, Litolf, and Peter's editions of Classical and Teaching Works, always on hand.

C. J. Stevens. This proved eminently melodious and pleasing, and the chief roles were satisfactorily sustained by Misses Eva Minchin, Florry Rogers, Grace Williams, and Pen Wood. The junior scholars gave a simple cantata, "An hour in Fair land," in which several short solos were creditably sung by some half dozen little ladies, and the whole of the evening's music reflected great credit on Mr. C. J. Stevens, who trained and prepared the scholars.

The annual concert of HARDWICKE COLLEGE attracted a large and appreciative audience to the Victoria Hall on the 17th ult. Vocal music under the direction of Mr. T. W. Lyons was given with pleasing effect; the junior singing class being heard in a pretty cantata, "The Queen of Choice," and the senior scholars in a lengthy selection from Balfe's "Bohemian Girl." In this several of the familiar solos were capitally sung by Miss Passfield and Miss Morris, and Miss F. Tilly presented the pianoforte accompaniments in a thoroughly satisfactory manner. The pianistes of the afternoon—Misses Marian Hill, Hobs, Peters, McInnes, Morris, James, and C. Beeton—pupils of Miss Florence Tilly, were heard to considerable advantage, and their efforts were warmly appreciated. It is worthy of note that this school at the recent University examinations secured the highest number of passes, both in practice and theory of music.

An enjoyable concert was given by the pupils of Mrs. KELSEY'S DRYBURGH HOUSE SCHOOL at the St. Peter's Town Hall, on the evening of the 17th ult. The Right Hon. the Chief Justice presided. Instrumental numbers were given with success by Misses D. Jacob, E. Smith, Shylie Blue, R. Coles, N. Greenaway, W. Short, and B. Warmington. Under the direction of Miss Guli Hack, A.R.C.M., the singing class presented a couple of part songs with excellent effect. The performances of the pupils reflected considerable credit upon their instructors.

MUSIC AT PORT VICTOR.

[By "XMAS VISITOR."]

It would be out of place, in writing an account of music at a seaside resort such as Port Victor, to omit beginning with the music of the dashing waves in their magnificent, wonderful, and fascinating breakings.

Little wonder that under the influence of so much weird music one and all are led to give vent to their feelings in song.

When walking, or rather climbing, round the rocks, the writer was often struck by the sweet strains of some popular number issuing from crannies and crevices which one would think hardly accessible.

I shall not soon forget the effect the singing of that old and beautiful duct, "The sailor sighs as sinks his native shore," had upon me as sung by two most promising amateurs.

The officers of the Militia encampment were responsible for the first concert of importance. This was a great success, one item worthy of special mention being Mr. Lou Conrad's rendering of "The Leper," recited with most dramatic effect. Mr. Conrad was encored to the echo. Another excellent item was the singing of Mr. Julian O'Sullivan, whose voice has greatly improved in power since the writer last had the pleasure of listening to it at Gawler.

The nightly concerts at the "Grosvenor" were, as usual,

well attended, and were of a high order. Miss Humberston's splendid collection of songs was taxed to its utmost to supply the different vocalists, among whom I noticed Messrs. Julian O'Sullivan, Harry Heath, Louis Yemm, Ferguson, McKenzie, and several others.

Perhaps the most popular song of the season was the "Valley by the sea," with "Bid me to love" a close second.

Other visiting vocalists noticeable were Misses Lucy Stevenson, Guli Hack, Ethel Lohrmann, and Mr. Dick Nitschke.

With such an array of talent visiting Port Victor, is it surprising that it should become such a popular watering place?

THE LOTHIAN CLUB.

At a Smoke Social of the above Club a capital musical programme was carried through on Saturday evening, January 8th, by the following gentlemen:—Messrs. D. M. Eunson, Scotch songs; Jno. W. McDonald, "Only this"; Harry Heath, "Mary"; F. Thom, violin solo; T. H. Wickins and J. Eure, duet; Eunson and Anderson, duet; F. G. Benson, "Here upon my vessel's deck," and "Gallant Salamander."

MUSIC IN THE OTHER COLONIES.

MELBOURNE.

[FROM OUR OWN CORRESPONDENT.]

Mr. W. J. Turner gave a Pupils' Invitation Concert at Messrs. W. H. Glen & Co.'s on the evening of the 2nd ult. The most striking efforts of the evening were those of Miss Nellie Archer, Miss Theodora Frick, and Miss Critchley Parker. Mr. Albert Zelman assisted by playing some violin solos.

Miss Elsie Hall's second Pianoforte Recital attracted a large and critical audience at the Athenæum Hall on the 4th ult. The concert proved a great success, and the fair pianiste was several times recalled for her selections. Miss Hall's principal numbers were Beethoven's Sonata, Op. 31, No. 3; Chopin's Polonaise in F sharp and Etude in E major; Mendelssohn's Prelude and Fugue in E; Schumann's "Tocatta" in C, and Liszt's transcription of "The Wedding March." The vocalists were Miss Maggie Stirling and Mons. Napoleon Boffard. Mr. W. J. Turner supplied the accompaniments in an efficient manner.

A Complimentary Benefit Concert to Miss Regina Nägel, prior to her departure to complete her studies in Europe, attracted a very large audience to the Town Hall on the 8th ult. Both the Governor and Lady Brassey were present. Miss Nägel's exceptionally fine contralto voice was much admired in Sullivan's "Lost Chord," Mascheroni's "Ave Maria," and the air familiarly known as Handel's "Largo." Other performers at this concert were Miss Maggie Stirling, Signorina Cesca Vollugi, Miss Ethel Godfrey, Miss Nellie Billings, Miss Edith Joshua, and Messrs. E. Napoleon Boffard, Henry Rofe, Herr Hattenbach, Mr. W. E. Nott,

HARDWICKE COLLEGE, East Adelaide.

Our Musical Candidates have gained 425 Passes at the Adelaide University and other Examinations taking 200 First Classes, 11 Credits, and one Special Prize from England. For Terms, &c., apply MISS F. TILLY. Resident Pupils received.

and Charles W. Rose. The Cathedral Quartet Party also assisted.

Mr. Gladstone Wright, the well-known baritone vocalist, died quite suddenly at Geelong on the morning of the 8th ult. from heart disease. The deceased came to Geelong the day before in company with Mrs. Palmer and Mr. Armes Beaumont for the purpose of assisting at a production of the "Elijah." He was in splendid voice at the rehearsal on the night before his death, and it seems somewhat prophetic that he should have, after the majority of the others had left, again sung, "It is enough." He was staying with relatives at Geelong, and rose early in the morning apparently in excellent health. After chatting lightly with a nephew he took a bath. Hearing a noise like that caused by a person falling, the deceased's wife hurried to the bathroom, where she found her husband dying. A few minutes later Mr. Wright expired in his brother's arms. He was 39 years of age, and leaves a widow and four children. A public subscription has been started for the family, who are almost entirely unprovided for.

The Metropolitan Liedertafel held a Smoke Social at the Athenæum Hall on the 20th ult. A splendid programme was submitted, in which the Liedertafel had the assistance of Messrs. Armes Beaumont, R. R. Taylor, A. J. Powell, J. Franklin, and the Cathedral Quartet Party. Mr. Armes Beaumont received quite an ovation for his selection. Mr. Ernest Wood conducted.

The Annual Concert by the students of the University Conservatorium, which was held at the Town Hall on the 20th ult., proved a great success. Miss Annie Cocks played the opening movement of Mozart's A major Concerto, Miss Zelman Wittkowski gave evidence of talent as a violiniste in Svendsen's "Romanza," and Miss Marie Richardson sang Handel's "Largo," in excellent style. Other students who performed were Misses Samuels, C. M. Browne, Olga Zichy-Wornarski, Bella Whitley, and Hugard. In the absence of Professor Marshall Hall, Herr Scharf acted as conductor, and may be congratulated upon the efficiency with which the orchestra played two movements from Schubert's "Unfinished" Symphony.

The Sixth Invitation Concert, at Glen's Concert Hall, attracted a large attendance in the afternoon of the 22nd ult. Miss Cecelia Summerhayes played the first two movements from Greig's Concerto in A, the orchestral accompaniment being presented with good effect upon a second piano by Miss Lottie Fraser. Miss Sara Lewis and Miss Ida Cox and Mr. Charles Rose contributed vocal numbers, Mr. A. Zelman was heard in some violin solos, and Mr. Claude Harrison played a couple of 'cello solos by Popper.

On the evening of Christmas-day the Philharmonic Society gave their 45th annual performance of the "Messiah" at the Town Hall. There was, as usual, a very large audience. The solos were given by Mrs. Palmer, Miss Fanny Lyndhurst, Mr. James Wade, and Mr. W. G. Barker. Mr. George Peake conducted, Mr. Carlis made a trustworthy leader, and Mr. G. B. Fentum presided at the organ.

FOR PRETTY SONGS, PIECES, AND DANCE MUSIC,

GO TO VICTORIA MUSIC DEPOT, LATE

S. MILBOURN, Jun.,

Victoria Square, West Side.

On the same evening a Concert was held at the Exhibition Building, the proceeds of which were for the widow and children of the late Mr. Gladstone Wright. The programme consisted of over a score of sacred and semi-sacred numbers, the principal of which were illustrated by limelight reproductions of photos and coloured drawings. The only encore insisted upon fell to Mr. Armes Beaumont, for his song "The Star of Bethlehem," which he gave in magnificent style. A pronounced success was achieved by Miss Nina Schlotel, a young New Zealand lady, who displayed considerable talent in two violin solos.

VICTORIA COLLEGE OF MUSIC, LONDON.

The following is a list of the successes gained at the December Practical Examinations for 1897 of the Adelaide centre connected with the Victoria College of Music, London:—

Primary Grade.—Pianoforte—Isabel M. A. White, honours, Convent, Angas Street; Millicent M. Hare, honours, Convent, Parkside; Ethel M. Roden, pass, Convent, Parkside; Annie M. Slattery, pass, Convent, Angas Street; Violet M. G. Cummins, honours, Convent, Angas Street; Margaret M. O'Connell, honours, Convent, Angas Street; Stanislaus Upton, honours, Convent, Angas Street; Ethel J. Green, pass, Convent, Angas Street; Esther M. Sullivan, honours, Convent, Angas Street; Lena Leahy, honours, Convent, Angas Street; Blanche E. M. Bonney, pass, Sisters of St. Joseph, Norwood; Florentine M. A. Becker, pass, Sisters of St. Joseph, Norwood.

Junior Grade.—Pianoforte—Catherine A. Leahy, pass, Convent, Angas Street; Nellie M. Rowe, pass, Convent, Parkside; Amelia Bald, pass, Convent, Parkside; Eily B. Carpenter, pass, Convent, Parkside; Agnes G. C. Toleman, honours, Convent, Angas Street; Katie M. Rooney, pass, Convent, Angas Street; Mary J. Moylan, honours.

Senior Grade.—Pianoforte—Blanch Brown, pass, Miss Gean Cornish.

Mr. C. J. Stevens was the Examiner, and Mr. W. R. Knox, F.V.C.M., is Hon. Secretary of the Institution.

OBITUARY.

The death is announced at Brisbane at the age of 75, of Mr. G. B. Allen, Mus. Bac., Oxon. Mr. Allen first came to the colonies in the early seventies, with an English opera company, and resided for many years in Melbourne.

On the 1st of November, Mr. Frank Bradley, an excellent organist, who was in Adelaide some eight years ago, died at Birmingham, England. The deceased was 44 years of age.

The death is also announced at Worcester, England, of Mr. Alfred J. Caldicott, the well-known composer.

MR. EDWARD REEVES,

Elocutionist. † *Voice Culture, Dramatic Expression, Platform Department.*

FRANK PULLIN, Private Secretary,

Y.M.C.A. ROOMS.

MR. REEVES begs to draw attention to the fact that at the Annual Literary Competition of 1896 his Pupils (as in the previous year) secured the whole of the Elocution Prizes.

MISS FANNY WENTWORTH.

It is certainly unusual to meet an artist possessing a three-fold gift in such perfection as does Miss Fanny Wentworth, the clever entertainer who has been delighting audiences for the past fortnight at the Theatre Royal. As a pianist, vocalist, and actress Miss Wentworth has won fame both in the old country and America, and, like Alexander of old, sighing for fresh worlds to conquer, is now visiting the colonies as a sketch artiste and entertainer.

While waiting for her "turn" at the Theatre Royal, this artiste kindly consented "to talk" for the benefit of the readers of *Music*, and led off something like this:—

"Yes, you know, this is really awful weather. I never experienced anything like it before, not even in America or South Africa. I'm nearly eaten alive with the mosquitos. They like English folk, I suppose? Want to find out what I'm like; eh?" And Miss Wentworth fans herself vigorously, and sighs.

"Did I start my music at the piano? Oh, yes. I commenced with that instrument when I was only four years of age. At eight I played in public, and by ten—well, I was playing Beethoven's sonatas and similar classical pieces in public. My principal teacher was the late Sir Julius Benedict, but I commenced with Mr. G. A. Osborne, an excellent master, who, however, had not the reputation that Benedict had. In my fifteenth year I was engaged as solo pianist at Covent Garden, Riviere being the conductor. Well, about that time I discovered I had a voice, and as pianoforte engagements were not particularly remunerative, I went in for singing, and as I always had a *penchant* for acting, studied that also. About a couple of years later I made my *debut* in comic opera, as 'Serpolette' in 'Les Cloches de Corneville.' During the ten years or so that I spent on the operatic stage I played in the provinces and America (I was three years in Yankeeland) through nearly all the Savoy productions and the best-known French works. I was the first one to play the title role in 'Pepita,' which you know is an adaptation of a French work. I was also in the first English production of 'Falka.'"

"How did you come to leave the comic opera stage?"

"Well, I suppose you know comic opera has almost had its day at home. Consequently artists are not in very great request, and I found it getting more and more difficult to obtain my usual salary. Besides, operatic comedy became the fashion, and almost any girl who sings a little is able to take a part in most of these productions. As I

had frequently amused my friends with little sketches and imitations of various singers and others at private parties, I was advised to try an entertainment in public, and ultimately decided to work up a short sketch as an experiment. It proved an immediate success, and I have since devoted my time entirely to this sort of thing."

"Are your entertainments your own original work?"

"Yes, most of them; except in some cases the introduced songs. In one sketch, which I think is one of my best, the songs and all are my own work, also the piano variations which I play on 'Her Golden Hair' in the style of different

classical authors. I can tell you something about one of my sketches which will, no doubt, interest you. In one of these, 'An up-to-date At Home,' I introduce Tosti's duet, 'A Venetian Boat Song,' burlesquing it as sung by a newly-married couple who have not got past the billing and cooing stage of their existence. Well, some friends of Tosti's told him of this, and so one night he dropped in at the Palace Theatre to hear it. A few days later I received such a nice letter from him, in which he said that he had appreciated my performance of his music so much that he could not refrain from giving me a little 'Tosti-monial.' Very kind of him, was it not? And one would scarcely have expected a foreigner to make a pun like that."

"I suppose now, after the fearful heat of Adelaide, and the ravages of the mosquitos, &c., you don't intend to pay another visit to the Colonies?"

"I would not say that. I'm sure I have been treated splendidly in the various Australian capitals, and am delighted with the people and all that I have seen, and—"

Just at this moment the bell rang for Miss Wentworth's "turn," so with a hurried adieu she left her audience of one, much to his sorrow, to entertain the larger audience on the other side of the footlights.

Miss Wentworth brings with her a sheaf of golden opinions from all the important London journals, of which the following from *The Times*

may be quoted:—"Miss Fanny Wentworth . . . gave a most successful musical and humorous recital in Steinway Hall on Thursday evening before an audience which completely filled the room. Two new sketches were introduced. The first, entitled "Burlesque up to date," written by Mr. H. R. Lindo, contains not only a great deal of excellent feeling, as to the manner in which modern burlesque is written, but also a number of exceedingly clever imitations of popular music-hall and other performers, such as Mr. Eugene Stratton and Miss May Yohé. . . The entertainment was an unequivocal success throughout."



MISS FANNY WENTWORTH.

THE INTERVIEWER.

MISS LILIAN TREE.

A CERTAIN blazing hot afternoon in January saw *Music's* interviewing scribe wending his weary steps in the direction of the Coffee Palace in search of Miss Lilian Tree. He was not, however, without some misgivings as to whether he would accomplish the object of his mission, for knowing how partial professional ladies (and gentlemen also), are to a post-prandial nap, he was quite prepared for a disappointment. It was, consequently, a pleasant surprise when the attendant informed him that Miss Tree would see him in the drawing room presently. A few minutes later the lady herself entered, and after a few minutes devoted to mutually anathematising the weather clerk and all his relations, the subject of the afternoon's discourse—"The Life and Adventures of Miss Lilian Tree, was fairly started.

"I suppose," remarks the interviewer by way of making a beginning, "you are not a Colonial?"

"Oh no, I am English you know. I was born at Manchester, and first studied music in that city under the late Sir Charles Hallé, with the intention of becoming a pianiste. Of my appearances as an instrumentalist, I may say that I have played Weber's "Concertstück," and Henselt's Concerto at St. James' Hall with orchestral accompaniment, and also that when about fourteen I played at Marlborough House before the Prince and Princess of Wales and suite, in a company which included Albani and Sarasate."

"I had, perhaps, a somewhat unique experience of the two large London Colleges of Music. At fourteen I won a Scholarship at the Royal College for piano, and three years later obtained the 'Parepa Rosa' Scholarship at the Royal Academy."

"This latter is a Singing Scholarship."

"Yes, and so I then studied for about three years under Randegger. My *debut* was made at a concert in the Free Trade Hall, Manchester, given by Sir Charles Hallé. For my services I received £10. I don't think that ever a bank note was so much treasured as that one. I carried it about in my pocket—so proud was I of my first earnings—until I verily believe it was worn out."

And Miss Tree laughs very heartily at the recollection of her girlish enthusiasm.

"Then," she continues, "you will perhaps remember that I was in the Colonies some eight years ago."

"Yes."

"Well, I was brought out by M. Simonsen, and, unfortunately, only a few weeks after my arrival his company had to be disbanded. I was then engaged by Mr. Bracy and did a fourteen months tour in comic opera through the Colonies. I might say that this was absolutely my first experience of comic opera."

"After leaving Australia I went to Italy and started operatic singing at Milan under Signor Blasco, a celebrated maestro. My Italian *debut* was made at Florence in Boito's 'Mefistofele.' This proved a success, and I afterwards sang at Rome, Genoa, Bergamo, Ferrara, Naples, Palermo, and Milan, and was naturally elated at being able to do this successfully in such a land of song."

"There are two evils in Italy which fortunately we never have to contend with in English speaking countries. These are the *claque*, who attend each theatre and applaud or hiss you, just according to whether they are paid or not, and the press critics who praise or blame actuated by the same motive. There is really only one thing that may be said to in some way mitigate the offences of these gentlemen, and that is the delightfully open way in which they go about it. A pressman will wait on you before a performance and tell you how much a column he requires (for praise of course), and if you don't comply in some measure with his demands, well, you can guess what happens. One of these gentlemen waited on me at Palermo and wanted 200 francs for his services. He ultimately agreed, however, to take considerably less, but just as he was about to depart, asked me very confidentially if I would let him have a little on account, say 10s., as he was very hard up. Foolishly I did this, and never after heard any more of either the man or his notice. Then the chief of the *claque* comes to you in the



MISS LILIAN TREE.

same way and agrees for so much a 'call.' Unfortunately one must make terms with these fellows, otherwise you would have no chance of a hearing."

"The *impresarios* at the smaller theatres are generally in a horribly impecunious position, and you may be sure that you will never get your last fortnight's salary from them, in fact, during the last fortnight you rarely see them. The conductor's agents, and nearly everyone connected with opera, appear to be much the same, their services and good opinions must be bought. For example, one agent had obtained for me a good engagement in Italy, and while I was fulfilling it I received a letter from him in which he asked if I knew anyone in England who could get him some good tablecloths and serviettes with his monogram worked in each. Then he went on to say that he knew of a remunerative

engagement in Russia which he thought he could obtain for me. I took the hint, had the articles sent to him, and well, those tablecloths secured for me that Russian engagement."

"Before you are allowed to sing, in Italy, any work of which Ricordi has the copyright, you must sing the role from start to finish before Signor Ricordi himself. I did this (very much in fear and trembling I can assure you), choosing Verdi's "Aida," and obtained the requisite permission both for that opera and all the other works published by his house. The same thing has to be done if one sings any of the operas published by the rival Italian house, Sonzonio's. I had to go through the same ordeal before the head of this firm before singing in 'Pagliacci,' and got his permission also.

"Where did you sing after Italy?"

"In England. Sir Augustus Harris engaged me to sing in grand opera for five years. After his death I was re-engaged by the Covent Garden Syndicate to sing the roles of 'Brunnhilde' in Wagner's 'Valkyrie,' and 'Elizabeth' in Tannhäuser, the tenor being the celebrated Signor Alvarez. After this I sang at the Albert Hall and St. James' Hall in ballad concerts. Then, I have sung in oratorio at the festivals at Liverpool, Manchester, and Cardiff, and also at the Queen's Hall Concerts under Henry T. Wood, who is undoubtedly the coming conductor at home. I studied oratorio under him for some little time, and profited immensely from his tuition. Mr. Wood's fee is 25s. a lesson! Fancy that! and even at this figure he has to refuse work."

"You don't intend, I suppose, to stay in the Colonies?"

"Oh, no. My first engagement was for six months only, but Mr. Rickards is so well satisfied that he has given me a re-engagement for another twelve months, so I shall be in Australia until the end of the present year."

"What class of vocal work do you prefer?"

"Opera, decidedly."

"And your favourite roles are—"

"'Elizabeth' in 'Tannhäuser,' and 'Brunnhilde' in the 'Valkyrie.'"

"And now," continues Miss Tree, "I can tell you of one startling experience which I had in the Theatre at Barcelona, Spain, on the evening when the Anarchists threw the bombs among the audience. An opera company of which I was a member was playing there, but it happened to be an off night with me, so I was sitting in the house. The piece was 'William Tell,' and in the cast that evening was the famous stentorian tenor Signor Tamango. This artist had just commenced to sing when I heard a loud explosion close by me, followed by several others in quick succession, and then the lights all went out. Of course, in an instant all was confusion. Some gentlemen with our party got us into a box that was near by, and from there we soon got outside the theatre. The lady sitting next to me however was killed, though I did not know this until next day, for as I saw her fall back I thought she had merely fainted from fright. The theatre was closed after this and our company broke up, but the horror of that night haunted me for months afterwards."

Violin Tuition.

ALBERT WILLIAMS

VISITS AND RECEIVES PUPILS. 5, BOTANIC TERRACE.

NOTES AND COMMENTS.

Miss Mary Chatterton Ellery, who passed the recent Senior University Examination in piano playing, first class, is one of the youngest students to achieve such a success. She is now but twelve years of age, and has studied under Mr. W. B. Hills, of Glenelg.

Another pupil of this gentleman's, Miss M. E. Birks, achieved the distinction of being the first lady to pass the Senior Organ Playing Examination first class.

Mr. Martin Haurwitz, who managed Mdlle. Trebelli's tour in Adelaide, has stated that he wishes to bring a strong concert Company of at least three performers to the colonies, about the middle of this year. Mr. Haurwitz has lately, in America, been associated with the tours of such stars as Mr. and Mrs. Henschel, Nordica, Rosenthal, the great pianist; and Ysaye, one of the finest violinists of our time. A visit from any of these artists would be a great treat.

The seven music students from Unley Park School who passed the recent University Examinations were taught by Mr. C. J. Stevens.

Mark Hambourg's favourite composer is Beethoven.

Dr. Max Schlier, of Berlin, has shown that by the use of the Röntgen rays one can see how sounds are produced by the voice in singing. This process should prove very useful to all teachers.

Mr. J. M. Dunn, the well-known organist and choirmaster of St. Peter's Cathedral, has relinquished his rooms at the A.M.P. Buildings, King William Street, and taken a new studio at Beaconsfield Buildings, King William Street. Owing to the disbanding of the staff of the Adelaide College of Music, Mr. Dunn will now teach entirely on his own account, and is having his new rooms fitted up so as to secure the greatest comfort and convenience of his pupils. Mr. Dunn's long association with the College of Music, and his even longer career as Cathedral organist, will, no doubt, cause his services as a teacher of the various branches of the art to be in considerable request.

It is said that the late Ambrose Thomas was the only composer to whom it was permitted to assist in the flesh at the thousandth performance of one of his own compositions. This work was the opera "Mignon," and the thousandth performance took place in May, 1894.

Up to the time of our going to press there is nothing new of importance to be said about the Conservatorium of Music. It appears to be tolerably certain that Herren Reimann, Heinicke, and Kugelberg are engaged as the principal teachers of the piano, violin, and cello respectively, and that the new institution will commence duties in the beginning of March next at the premises now occupied by the Adelaide College of Music.

Professor Niecks, of Edinburgh University, in opening his classes there the other day, observed:—"The undeniable fact was that music was now a question of pathology rather than of æsthetics. It had become in the highest degree sensualised and brutalised. The elemental, not the artistic, qualities of a work of art decided in our day its success. Speaking generally—for, of course, there were exceptions—one might say that the public and composers held these artistic qualities equally cheap. The time was past when music was a refining and beneficent art. It

could no longer be refining, because the beautiful was no longer the ideal followed; it could no longer be beneficent, because it had become a strong intoxicant that deteriorated body and soul. What was the present day music but a vast machinery for exciting our nerves, a monstrous pander to our sensuality?"

Miss Meta Büring, who has studied singing for three years at the Melbourne Conservatorium of Music under Madame Wiedermann and Professor Marshall Hall, has now commenced the practice of her profession in Adelaide. Miss Büring was, during her last year at the Conservatorium, engaged as Assistant Teacher of Singing, and has won high encomiums from the Melbourne Press for her performances at the Conservatorium and other concerts.

We have received from Mr. J. H. Fray, the local Secretary of the Musical International College, copies of the Theory papers set at the recent November examination. These comprise the Junior and Senior Pass and Honours, and Associate. Each paper is clear and concise, of reasonable difficulty, and the questions set are in each case eminently practical. Students who have been prepared on sound lines should experience no difficulty in passing on such papers as those now before us.

Mr. A. Fairbairn, the late singing master of the Adelaide College of Music, has taken the large room over Mr. P. A. Howell's music warehouse, where he will in future practice his profession entirely on his own account. Mr. Fairbairn is to be assisted by his wife (*nee* Miss Lulu Gillespie), who will teach both the piano and singing.

An interesting experiment was recently made at Berlin, in the presence of several noted persons, with photographic cylinders taken in New York. They were reproductions of two voices. Mr. S. P. Hecht, bass, was on the cylinders with the "Mephisto" Serenade and the Address of the Landgrave from "Tannhäuser"; and Mr. Andrew Schneider was represented with the "Evening Star" Romanza, and a duet by Broemme, which he had sung into the phonograph with a lady vocalist. Several theatrical agents listened to the reproduction of the cylinders, and were so struck with the beauty of these two voices, that they at once tried to secure operatic engagements for the owners thereof. It seems possible that in the future singers may send to agents and directors a phonographic reproduction of their voice, together with their photograph and their repertory. This would simplify matters, and reduce the cost of travelling and time lost.

Mlle. Janotha, the well-known pianiste, recently played before Her Majesty at Balmoral Castle. The Queen specially requested that she should play upon the Erard piano which the Prince Consort selected, stating further that it was her favourite instrument.

A writer says:—"Wagner took all he could from Liszt—money, help, musical ideas, and a daughter to wed; and he invariably improved on Liszt's ideas. He stole, as it were, the green fruit of Liszt, and made it the golden apple of the Hesperides. Wagner was, however, willing to acknowledge his indebtedness. At a rehearsal of 'Die Walküre,' in 1876, Wagner seized Liszt's arm, exclaiming, 'Papa, here comes a theme which I got from you!' 'Very well,' replied Liszt; 'then it will get a hearing.' That theme was taken from the 'Faust' symphony."

CHURCH AND CHOIR.

On Monday, November 29th, the members of the Flinders Street Baptist Church Choir, at the invitation of the Rev. and Mrs. Raws, spent a social evening at the Manse. The usual games, charades, &c., were indulged in, and after supper, on the motion of Mr. E. L. S. Tuck, seconded by Mr. Blackwell, a hearty vote of thanks was accorded to the host and hostess for their hospitality.

On Monday, December 13th, a concert was given by the choir, in the Church. The building was comfortably filled, and to judge from the frequent applause, the programme met with hearty appreciation. Mr. E. L. S. Tuck, under whose direction the concert was given, played several organ solos, including an "Interlude" which met with an undeniable encore. Choruses and carols suitable to the season of the year were rendered, while Mr. Newman sang "The Children's Home," Cowen; Miss White "Heaven and Earth," Pinsuti; and Miss Wheaton "Ecce Homo," Piccolomini; the two ladies having to repeat their contributions. The chorus, except in a few items, was well balanced, and the attack and expression left little to be desired. After the concert the members and friends were entertained by the lady choristers at a supper, which was greatly appreciated.

Mr. J. E. Dodd expects to finish the new organ for Kent Town Wesleyan Church about the middle of this year. A full specification of the new instrument was given in *Music* for September. A slight variation from this has, however, been made in the pedal organ. The fifth stop is now to be a powerful 16 ft. reed.

The authorities of Wellington Square Primitive Methodist Church have accepted the following scheme for their new pipe organ:—

Two manuals, CC to G; Pedals, CCC to F; College of Organists' measurements and suggestions throughout.

GREAT.		SWELL.		PEDAL.	
Open Diapason	8 ft.	Open Diapason	8 ft.	Bourdon	... 16 ft.
Claribel	..... 8 ft.	Violet/orchestra	8 ft.		—
Dulciana	..... 8 ft.	Celeste	..... 8 ft.	Three Couplers	
Wald Flute	... 4 ft.	Gedacht	..... 8 ft.	Three Compositions	
Principal	..... 4 ft.	Principal	..... 4 ft.	to Great.	
Fifteenth	..... 2 ft.	Oboe	..... 8 ft.	Balanced Swell Pedal	

Mr. J. E. Dodd has already started the work, and expects to have the new instrument finished by next June.

At the special Advent service held at St. Peter's Cathedral on the evening of the 10th ult., Spohr's "Last Judgment" was sung. Strange to relate the Cathedral was not crowded to excess (as is usually the case with these oratorio performances), but only comfortably filled. This, however, probably made but little difference to the offertory, which is generally anything but commensurate with the numbers of the congregation on these occasions. Seeing that we have so few performances of oratorio, the musical public are indebted to Mr. Dunn for his energy and enthusiasm in producing each year some works of the great masters, even though, as on this occasion, owing to the wretched pecuniary support which he receives he has to dispense with an orchestra. But one serious fault could be found in the performance of the "Last Judgment," and that was that in several choruses the tempo was unduly hurried; otherwise the work was given satisfactorily. The solos were undertaken by Messrs. Butterworth, Walter Everard, T. Narroway, and

Masters R. G. Hosking, (who sang particularly well), N. M. Hack, Pizey, and Fraser. Mr. A. H. Otto presided at the organ, and Mr. Dunn conducted.

On Sunday afternoon, the 12th ult., a Service of Song entitled "St. John the Baptist," was given at St. Peter's Church, Port. The soloists were Mrs. Newman, Masters Holkar and Maley, Messrs. G. J. Abernethy, A. Taplin, and H. W. Hills. The connective readings were given by Canon Samwell, and Mr. F. Warhurst directed the music.

On the evening of the 22nd ult. a sacred concert consisting entirely of excerpts from the "Messiah" was given at the North Adelaide Baptist Church. Notwithstanding the intense heat there was a fairly large audience. Several of the most familiar choruses were given under the baton of Mr. W. R. Pybus, and solos were sung by Misses Jessie R. Syme, Jessie Galbraith, Ey, and Olga Neinaber, and Messrs. A. Patterson, and W. H. James, jun. Mr. L. W. Yemm, the church organist, presided at the organ with considerable skill and judgment.

Knowing how the members of a choir are prone to wander on holidays, the conductors of most of the large city and suburban Nonconformist choirs gave their Christmas music on the Sunday preceding Christmas-day. The principal Churches who did this were Kent Town Wesleyan, Chalmers Church, Clayton Church, and the Norwood Baptist Church. On Christmas-day the usual services were celebrated at St. Peter's Cathedral. Haydn's Third Mass was given at St. Francis Xavier's Cathedral, the soloists being Mrs. Keogh, Misses Carrigg, Morrissy, Conrad, Korff, and Messrs. McCreanor, Bermingham, Walters, and Foulks. Miss N. O. Sullivan presided at the organ, and Mr. Gordon conducted. At St. Patrick's Church, Silas' Mass in C was given for the first time in Adelaide. Mr. E. Naylor conducted. The usual service by the S.A. Sunday School Union was held at the Town Hall, where solos were given by Misses Fanny Michell, Lilla Fowler, Amy Fowler, and Mr. A. Patterson. Mr. F. J. Pash conducted, and Mr. W. R. Pybus presided at the organ.

MUSICAL NOTE.—Friend: "How are you getting on?" Seedy Composer: "Good. I've got the material on hand for a splendid opera, besides." "You are fortunate." "Yes, all I need now is the material for a new pair of trousers."

VIOLIN OUTFITS -

30s. to £30.

HARMONIC and TESTED Violin Strings, the Best in the Colonies.

JUST TO HAND - ALL THE NEW SHILLING ANNUALS,

Including Sheard's 'Comic,' 'Christy,' and 'Dance' Albums; Enoch, Phillips' & Page, and Francis & Day's Xmas Annuals. 1s. 2d. posted.

Shipments from London every week. Catalogues gratis.

CAWTHORNE & CO., Musicsellers,
GAWLER PLACE, ADELAIDE.

CORRESPONDENCE.

The Editor is not responsible for the opinions and statements of his correspondents.

Correspondence is invited on subjects of general musical interest. In all cases the writers' names must accompany their letters, not necessarily for publication, but as evidence of good faith.

SONGS AND THEIR SINGERS.

TO THE EDITOR "MUSIC."

Dear Sir—Phil May, in the London *Punch*, has recently portrayed, as only Phil May can do, "Songs and their Singers," and I wish to appeal through the medium of your paper to Adelaide singers, and ask that they will use a little discretion and thought in the choice of the songs which they sing in public.

I recently had occasion to act as accompanist at a concert where a well-known lady of this city was singing, and was surprised to find that she had chosen as her contribution "Bid me to Love," which I always understood was a gentleman's song. In the same way I have heard a gentleman render "The Children's Hour," while another tenor gave Jude's "Plymouth Sound," which is essentially for a baritone.

"The Perfect Life," "The Valley by the Sea," and many others form the repertoire alike of gentlemen and ladies, but I expect sooner or later to learn from a soprano all about the "Deathless Army," or that she "Fears no Foe!"

Surely there are enough good songs for all voices to prevent this overlapping, which is, to say the least of it, apt to become wearisome.

Thanking you in anticipation, I am,

Yours, &c.,

Adelaide, December 14th, 1897.

MUSICAL.

ON TEACHING THE PIANO.

The following is an article written by Professor Michael Hambourg, who himself is responsible for most of the marvellous technique which his son Mark, so recently with us, displays. Professor Hambourg after several years teaching at the Conservatorium of Moscow and St. Petersburg, has within the last few years established a pianoforte school in London which now enjoys great popularity. He says:—

"I have been asked several times since I came to England to write a short article on "Pianoforte Teaching," and should have complied with that request long since, but that my limited acquaintance with the English language prevented my making clear to my readers what I wish to say, and I fear I must still ask indulgence if I don't express myself as plainly as I should wish.

As a late professor of the Moscow Conservatoire, I should like firstly to point out the difference between the systems of pianoforte teaching in Russia and England.

Several years ago, at the Conseratoire of St. Petersburg and Moscow, when such great pianists as Anton and Nicholas Rubinstein were directors, a class was started for the training of teachers. This course, lasting two years, is both practical and theoretical; the first six months being devoted to theoretical work, the rest to practical teaching, each student being provided with beginners whom they have to train under the supervision of a superior professor. Every pupil throughout the Conservatoire is obliged to learn the piano, no matter what branch of music is to be their ultimate aim; those taking it as a compulsory study being

given to the young teachers and receiving the lesson gratis. The scheme works excellently, being advantageous to those wishing to teach and those wishing to play, the teachers getting valuable experience in the quickest possible way and under the best conditions. Both the conservatoires and the public have gained through the sources of this system; for the teachers turned out of the conservatoires are known to be really qualified for the subject they profess to teach, and the public has learnt to have confidence in the value of the diplomas obtained.

Consequently, the teachers who have gone through this course have always plenty of work to do, and the whole standard of pianoforte playing is immensely improved.

Theoretical training in the art of teaching is, I believe, given in most of the musical conservatoires of Europe, but it is, I think, limited entirely to that, and the student has no opportunity of putting his ideas in practice till he leaves the Conservatoire.

To teach well it is necessary for the knowledge gained to be well digested and experimented upon, it being impossible to explain clearly what the pupils wish to understand when that knowledge is too lately acquired. People are apt to mix up the good teacher and the good player. The good teacher from all points of view should be a good player, but it is by no means a *sine qua non* for the player to be able to teach, the two careers being essentially different.

The task of teaching children how to play the piano is not an easy one, and I don't think that the parents, and too often the teachers, realize this.

Many parents suppose that preliminary teaching does not require good masters, and are content to accept as competent any one who thinks he is qualified, provided he charges a very small fee. Later on, when the child's muscles and touch are effectually spoilt, that money which should have been spent in the beginning in giving the best lesson possible is wasted in a few so called "finishing lessons," which are of no advantage to either side concerned.

It is an art to impart knowledge to a pupil in the most simple and easily understood way, much experience being required; and probably of all the thousands of teachers who get their diplomas every year from the Conservatoires and Academies here, scarcely any would know how to set about it in the right way; not having been *taught to teach*.

I will now try to give a few hints to young teachers as to the best way of training a pupil from the very beginning. The principal things to be considered are: firstly, not to strain the pupil's attention in any way; and secondly, to simplify and make everything so easy and clear that the pupil can understand it directly, for which purpose a teacher must separate his work in divisions. First division: Reading music at sight; second: Technical exercise to train the fingers; third: How to count correctly. These three divisions must be adhered to during six lessons at least; must not be mixed up together, but go on independently of each other; so, supposing the pupil to have an hour's lesson, the teacher must give twenty minutes to each division. All this must be done only by degrees and very small steps, of course, everything depending on the intelligence of the child. After a few lessons of independent divisions, the teacher must carefully combine them.

Reading at sight should be done first of all without the piano, the pupil only *saying* the names of the notes until they can be repeated quickly; then when they are thoroughly known they can be played on the piano.

Technical exercises must be played without any printed music before the pupil at first, and the teacher must explain what fingers are to be used, each exercise to be performed slowly, taking great care that the fingers are held in the exact proper position which will be required in more advanced execution. Every exercise must be played by each hand separately and on each succeeding white key, so as to train the ear and prevent monotony.

Counting will quickly be understood if the teacher writes out on a sheet of paper all the notes of different lengths, and trains the pupil to distinguish them easily, and to understand the time value of each. Exercises can be invented and written by the teacher, and the pupil must count these aloud, beating out the time with his hands, until the most difficult time value is thoroughly understood. The student can begin to play *études* and pieces from the music when the hands are in a perfectly prepared condition, and naturally take the right position, so that all the attention can be given to the music, *looking at the keyboard being forbidden*, so that different positions of the keys may be learnt by sense, without the student being obliged to look continually from the music to the hands for every new note. During two or three months everything which a pupil learns must be done separately with each hand; in fact, this mode is always very useful for the development of the memory and surety of the fingers.

A teacher should never use any of the known "Schools of Music" or "Pianoforte Tutors," as the knowledge obtained through them can be acquired much more quickly by other means, and more thoroughly. Much better results can be obtained in a shorter time, and much more easily, by following the compositions which are specially written for beginners, and of which there is a rich collection at the present time. One *étude* or piece can be considered as finished when the pupil knows how to perform it from memory and in the proper *tempo*, and under no circumstances should a new *étude* or piece be given until these conditions are fulfilled, otherwise the pupil will develop a careless manner of playing, which will very much impede good progress and be a great drawback to artistic development, or a *dilleante* style may ensue, which would be a very grave mistake and unworthy the great art of music.

This is only a brief sketch of a very large and already often discussed subject, but I hope my readers will be sufficiently interested in this scheme of teaching, to care to follow it out in a series of lectures I hope to be able to give in London in the autumn, with practical illustrations of how to teach. I do not wish to set aside the many excellent systems of teaching I have met with in this country, but only to give a trial to a scheme that has been found to answer excellently in my country, and through which the Moscow Conservatoire has gained an immense reputation as a centre of pianistic ability in Russia and elsewhere.—*Leeds College of Music Quarterly News*.

IMPORTANT TO SMOKERS.

Smoke MAIN TOP NAVY CUT TOBACCO.

In 2-oz. air-tight Tins.

Pure American Leaf.

WM. CAMERON & Co., Ltd., Adelaide.

MRS. R. G. ALDERMAN,
Teacher of the Violin,
PARTRIDGE STREET, GLENELG,
AND
AT COWARD & LINDSTRÖM'S,
KING WILLIAM STREET.

School of Music and Languages
Beaconsfield Buildings, King William St.
PRINCIPAL—
HERR J. G. BELSCHNER,
First Class Honours, Melbourne University
Prospectus on Application. S.A. ZITHER CLUB
MEETS EVERY FRIDAY AT 8 P.M.

MR. ERN. M. BENNETT,
TEACHER OF THE
Violin, Viola, Theory, &c.
Private Address—
YOUNG STREET, PARKSIDE.

MR. ARTHUR D. CORPE,
Teacher of Violin, &c.
ADDRESS—
c/o COWARD & LINDSTRÖM,
King William Street, City.

MR. E. HAROLD DAVIES,
MUS. BAC., A.R.C.O. (London),
Lessons in Pianoforte, Organ, Singing,
Harmony, Counterpoint, Composition, &c.
Students Prepared for Mus. Bac. and other Ex-
aminations. Terms on application.
ANGAS STREET EAST, CITY.

MR. J. M. DUNN,
ORGANIST AND CHOIRMASTER OF ST. PETER'S
CATHEDRAL,
Is prepared to receive Pupils for
PIANOFORTE, ORGAN,
SINGING, and HARMONY.
First Term of '98 begins Monday, January 31st.
For Prospectus apply Beaconsfield Buildings, King
William Street.

Violin School, 7 Landowna Terrace
Victoria Square
East.
Conducted by
THOS. GRIGG,
Conductor Theatre Royal Orchestra,
Violin Master Hardwicke, Prince Alfred, Way, and
Malvern Colleges.
STUDENTS
RECEIVED FOR *Violin, Viola, and 'Cello.*

Miss **GULI HACK, A.R.C.M.**
(PUPIL OF SIGNOR GARCIA.)
TEACHER OF
Singing and Fianoforte,
2 PALM PLACE, HACKNEY.

MR. EDWARD HOWARD,
PROFESSOR OF SINGING,
4, FRANKLIN STREET,
NEXT G.P.O.

Violin **HERR LUDWIG HOPF,**
Tuition. R.C.M.L.,
Late Conductor Leipzig Instr. Conc. Co., late
Leader Academical and Liszt Societies' Conc., Hon.
Member famous Gewandhaus Con., Leipzig, &c.
Quarter may commence at any time.
Addresses—3, Tavistock Street; Mrs. Boulton,
North Adelaide; and S. Marshall & Sons' Music
Warehouse; Beaconsfield Buildings, King William
Street, No. 1.

MR. A. JAMES,
Piano Tuner,
Teacher of 'Cello, &c.,
ANGAS STREET, CITY.

MR. T. H. JONES, Mus. Bac.,
North Adelaide School of Music,
Students Prepared for Adelaide University and
other Exams. in Piano, Organ, Singing, and
Theory.
POSTAL ADDRESS,
HENLEY BEACH.

MR. W. R. KNOX, F.V.C.M.,
Professor of Music,
S.A. COLLEGE OF MUSIC.
SOUTH TERRACE
(A few doors west of King William Street, City).

MRS. ALFRED LAW,
Teacher of Pianoforte
and Theory of Music.
Students prepared for Mus. Bac. Examinations
61, Jeffcott Street, North Adelaide.

MR. T. W. LYONS,
Teacher of Music and Singing,
BEULAH ROAD, NORWOOD,
AND
Fenn Place, off North Terrace, City.

Musical International College,
LONDON.
EXAMINATIONS FOR 1898.
THEORETICAL—May 17th and Nov. 22nd.
PRACTICAL—November 22nd.
Prospectuses and all particulars from
J. H. FRAY, F.M.I.C., Local Secretary.
RUNDLE STREET

HERR A. R. MUMME,
HURTLE SQUARE WEST,
Teacher of the Violin,
Piano, &c.
TERMS ON APPLICATION.

MR. A. H. OTTO,
(Pupil of Signor De Beupuis),
Assistant Organist at St. Peter's Cathedral.
Piano, Organ, and Theory.
204 HALIFAX STREET.

MR. W. R. PYBUS,
Professor of Music,
Piano, Organ, Singing, and Theory.
ADDRESS: IRIS VILLA, FLINDERS STREET EAST.

MR. E. H. WALLACE PACKER
ORGANIST OF CHRIST CHURCH, N.A.
LATE ASSISTANT MUSIC MASTER AT
ETON COLLEGE (ENG.).
Students Prepared for Adelaide University
Exams. in Piano, Organ, Singing, and Theory.
Private Address—HILL STREET, N.A.
Music Room—MESSRS. HOWELLS & CO.,
RUNDLE STREET.

VIOLIN SCHOOL,
Conducted by
A. C. QUIN, F.M.I.C.
50 RUNDLE STREET, ADELAIDE.
Students received for Violin Tuition, Rudimentary
and Advanced, Viola, 'Cello, Pianoforte, Harmony,
&c.

Voice Production and Artistic Singing.
MR. ALBERT RICHARDSON,
(Conservatorios Milan and London).
Principal Baritone Royal Italian and English
Opera.
LESSONS DAY AND EVENING,
"Milano," HUTT STREET (corner of
Pirie Street), or MARSHALL'S
Pupils Prepared for Concert or Operatic Stage and
all Examinations.

MR. W. SANDERS,
TEACHER OF MUSIC,
WOODMAN'S, GRENFELL ST.
Private Address—
NO. 2 CHARLES STREET, NORWOOD.

MR. JAMES SHAKESPEARE,
Teacher of Piano, Organ, Theory,
and Singing,
STRATFORD VILLA,
No. 143, PULTENEY STREET, CITY.

C. J. STEVENS,
School of Music,
VICTORIA SQUARE WEST.

MISS WINWOOD,
Teacher of Music.
PIANOFORTE, VIOLIN,
HARP, and THEORY.
Park Street, Hyde Park.

LOUIS W. YEMM,
Organist and Choirmaster
North Adelaide Baptist Church.
ORGAN, PIANO, SINGING.
ADDRESS—29 Mercantile Chambers,
Victoria Square East

REVIEWS.

We have received from the publishers the November number of the *Musical Opinion and Trade Review*, one of the best of the English musical journals, and one which is already so well-known in South Australia as to render any comments from us unnecessary. The issue contains professional and trade news of all descriptions, and there is in it something of interest for all types of musicians, from the amateur to the professional specialist.

Mr. P. A. Howells forwards us the Christmas number of *Glen's Musical Cabinet*. This is an excellent collection of light popular songs and ditties, and contains among others "My Fiddle is my Sweetheart," "Dreams," and "The Liberty Bell" dance. Altogether a very excellent shilling's worth.

MR. EDWARD HOWARD'S PUPILS' CONCERT.

On the evening of the 22nd December, when a "heat wave" was making its presence most uncomfortably felt, a crowded audience assembled at Mr. Edward Howard's large room in Franklin Street for the Annual Concert by his pupils. Mr. Howard has long been known as a most painstaking and conscientious teacher, and, despite the adverse weather conditions, his pupils acquitted themselves generally in a most creditable manner. A special feature of the concert was the fine part-singing by a choir of sixteen voices, eight members of which passed in singing at the recent examination in Adelaide by Dr. Vincent on behalf of Trinity College, London, three in the Junior and five in the Senior Division, while each member of the choir is, or has been, individually under Mr. Howard's tuition for solo-singing. The choir's numbers were Nichol's May Day song, "Hey, nonny," H. Newbould's "Boat song," and Sullivan's "O gladsome light." In each selection the ensemble proved very pleasing; the time and expression were specially good; while the blending of the parts was almost perfect, and elicited well-deserved applause. The following numbers were also rendered:—"The voice of song" (Marks), Mrs. A. C. Dunn; "I will sing" (Mendelssohn), Miss L. Smith; "Love's old, sweet song," Miss May Gosse; "The Mirror" (Bonheur), Mrs. H. W. Beaney; duet, "The bridesmaids" (Donizetti), Miss L. Smith and Mrs. H. W. Beaney; "The blind girl to her harp" (Glover), Miss Edmeades; "The reaper and the flowers" (Cowen), Miss E. Roediger; "Come, ever smiling liberty" (Handel), Miss E. Goldsack; "Angel of light" (Piccolomini), Miss M. B. Bruce; "At the ferry" (Welling), Miss Douglas Whittam; "Children's Voices" (Claribel), Miss Pomeroy; "Sound an alarm" (Handel), Mr. W. G. Doley; duet, "The fishermen" (Gabussi), Messrs. W. G. Doley and A. J. Lyon; "Where'er you walk" (Handel), and "My queen" (Blumenthal), Mr. A. Millbank; "Good company" (Adams), Mr. F. L. Gratton; duet, "The moon has raised" (Benedict), Messrs. Gratton and Lyon; "The deathless army" (Trottere), and "Margarita" (Lohr), Mr. A. J. Lyon; "Big Ben" (Pontet), Mr. A. W. Roediger.

WHY HE ADMIRER.—Hicks: "Look at Gaddings! He has sat listening to Miss Pedal-pounder play that piano for over an hour. I thought you told me that Gaddings wasn't fond of music?" Wicks: "He isn't. But he's simply mad on athletics."

A STORY OF MOZART.



IMES were hard with "The Little Wizard," when about six years old, with his sister Frederika, two years older, he was sitting on the trunk of a tree on the outskirts of a Bohemian wood.

The children were accustomed to get jam on their four o'clock bread. To-day there was nothing but bread, for the good reason that there was not any more jam in the crock at home, and worse yet, no money to buy any. The father was a choirmaster in Kosoheez, where they did not pay Metropolitan House prices. He had to pay for the coming into the world of seven children and the going out of five of them, and nourishment meantime; and music lessons had grown more and more scarce, till now the old black coat was so shiny he could go to give no more. He loved his violin so much that he could have lived on the sound of that alone, indeed! if it had not been for the rest of them.

So the children sat kicking their heels against the old tree log, and the dry bread remained in their hands, for neither one or the other of them could eat it, poor thing!

A nice-looking man in a cocked hat and knee-breeches passing by stopped to rest upon the log, and, after sneezing a couple of times and blowing his nose with a loud noise he began by asking the children about themselves. They were not slow in disclosing their small lives, especially the little Wolfgang, who ended by cordially inviting the stranger to come up to the house and hear him play!

It must be said that on jumping off the log the portion of his small breeches where he brushed off the pieces of clinging bark was patched with pieces wholly different from the original stuff, and a similar tell-tale rested a little below the left knee. But that was nothing, he was already worrying whether he could remember his last "piece" for the gentleman, and was gathering into place in his baby brain the vagrant fragments of the tone story that were floating about him.

At the house the father gasped with astonishment at sight of the visitor, and, bowing low with deepest reverence, saluted—

His Majesty the Emperor of Austria, Francis I.!

But royalty must bow before genius. On leaving, it was the emperor who bowed low before the little Mozart, kissing reverently his small hand.

A few days later he and the father, in a new black coat, were *en route* for the royal palace at Vienna, where a concert was organised expressly that the court should hear him. The patched breeches were replaced by a new pair of pink silk, and the little musician's costume was completed by coat and vest of lilac silk, with white stockings and shoes with silver buckles.

On the evening of the concert he found himself alone in the grand hall, where he seated himself before the superb piano naturally, as though it were a rocking horse or toy train. Playing several minutes in his marvellous fashion, at the first pause he heard a sweet child voice:

"They must have made you practise a long while to play like that. I hate to practise!"

Wolfgang, turning in astonishment, found by his side the most lovely little girl, exquisitely dressed, a small pout on her cherry lips as she expressed her horror of hand labour.

"Are you the little Mozart that they have been talking about here?"

"Oh, how pretty you are!" was the answer of the baby musician from Bohemia.

"Yes, I know, that's what everybody tells me always," she laughed. "But that's nothing; are you Mozart?"

"Yes, Amedée Wolfgang."

"Don't you get very tired of practising?"

"When I feel tired I always pray the good Saint Népo-mucène to give me courage."

"Who is that?"

The little musician in pink knee-breeches slid from his piano stool to a little tabouret by her side, and placing his small hand over hers, as it lay on the gilded lion's head of her chair, leaned close towards her, his eyes fixed on her pretty face and told her the story of the brave priest who would not betray the secrets of his confessional even to his king, nor at the threat of death; nor even when carried upon the bridge of the Moldau at Prague, where he was dashed into the water below, whence his body was never recovered, having been taken by an angel up to heaven, where it was enthroned as patron saint of Bohemia, to whom all good people might address their prayers.

So deeply interested were the children in the story of the unfortunate priest that they did not notice a great crowd of grandly dressed ladies and gentlemen who had filled the room and were eagerly watching the unique picture. The emperor stepping forward conducted him to a beautiful lady, who was the Empress Marie Thérèse, and who kissed him tenderly. The ease with which he seated himself before the piano, smiling at the little girl, who remained close beside him, and began to play with the certainty of a grown man and with the most astonishing expression, held the audience spellbound till a cry of admiration went up as from one person.

"You may cover Wolfgang's hands and the piano and he will play just the same," said the father, which was done, and he played with as great spirit and nerve as ever. At the close the Empress motioned for him to come towards her; but whether from the emotion of his playing, or because he was not accustomed to the thick carpets, the poor little fellow fell on the big rug at her feet, his face pale, his little forehead covered with sweat.

The little girl flex towards him with a cry and lifting his head, petted him in a voice so sweet and plaintive that Mozart, looking up at her, cried out:

"You are prettier than you were a while ago; will you marry me?"

The child laughed, saying: "Why how could I? You are nothing but a poor little artist, and I—I am Marie Antoinette, Archduchess of Austria."

"That's nothing, I will marry you just the same!" replied Mozart stoutly, to the great amusement of the company.

Later on, the very day when Mozart was publicly crowned and applauded by the populace at Vienna, his pretty little friend as Queen of France, wife of Louis XVI., was being publicly insulted by the populace of Paris; and two years later was put to death on the scaffold. She was one year older than Mozart.

An English paper states that it can be proved that there was an organist at Bangor Cathedral as far back as the year 1300, though the name cannot be produced. The records, however, give the name of Thomas Bolton, who was appointed early in 1600.

TRADE NOTES.

MR. J. WOODMAN, GRENFELL STREET.

Mr. E. T. Collins, the well-known Manager of Mr. Woodman's business, reports a very satisfactory month's sales in pianos and organs for December. Two of the largest upright grands from the celebrated house of Rönisch were included in the month's sales, as well as a number of smaller models by the same firm. This affords a very conclusive proof of the growing popularity of this maker's instruments. To cope with the promised trade for the present year, Mr. Woodman has just stocked his warehouse with an extensive assortment of Thürmer, Rönisch, Haake, Otto, Ramsberger, and Shilling Pianos. The latter name is clearly a misnomer, for the Shilling piano is a first-class instrument at a medium price, and not by any means a cheap line. A large consignment of the well-known "Bell" organs, various sizes, on hand.

MR. A. KAUFFMANN, GRENFELL STREET.

Though the Christmas trade with the importers of high-class musical instruments was not what it would have been under brighter conditions as regards the harvest, &c., there is apparently no lack of confidence in the future, judging by the fine array of pianos and organs constantly provided by Mr. Kauffmann. Western Australia has for some time been a place of consignment for pianos by this enterprising merchant, and with the further development of the Western colony trade in this direction is sure to increase. Mr. Kauffmann makes a point of stocking some moderate priced but really excellent pianos for the money, while the best English and German manufacturers are also represented in cottage, upright grand, and full concert grand instruments, superb alike in tone and artistic finish. The new Estey organs to hand well deserve inspection, particularly by those interested in providing a church or public room with such an instrument.

MESSRS. CAWTHORNE & Co., GAWLER PLACE.

The December trade with this firm was particularly brisk towards the close of the month, though earlier portents were not thought to be very reassuring. Among a number of violins recently imported by the firm may be seen a German instrument of the model known as "Classic," which though perfectly new is so peculiarly stained and marked as to closely resemble many an old instrument. The tone is decidedly good, as if to further aid deception. A number of very fine violin bows may also be seen, ranging in prices up to several guineas. There has been a good demand for new songs lately, and two likely to achieve great popularity are "The Great Eternal Home" and "The Reef Bell," both by the composer of "The Perfect Life." "The Great Eternal Home" is adapted to most voices, while "The Reef Bell" makes a fine song for either bass or baritone.

MESSRS. P. A. HOWELLS & Co., RUNDLE STREET.

There was a good month's business for December at this well-known establishment, and the new year has also opened with fair auspices. All the latest and most popular songs and song-books are as usual in stock, and musical accessories of all kinds may also be seen. Teaching institutions and teachers are specially well catered for by Mr. Howells, and violinists, both beginners and adepts, should inspect the stock of instruments and sundries so carefully selected. Arrangements are continued for the repair of violins, pianos, and organs by skilled experts. The bound volumes of the oratorios, musical albums, music folios, &c., offer an exceptionally good choice for those seeking to purchase an appropriate present for a musical friend.