

# MUSIC

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

VOL. II.

ADELAIDE: OCTOBER, 1898

REGISTERED FOR TRANSMISSION AS A NEWSPAPER.

No. 24.

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## THE UNIVERSITY EXAMINATIONS.

By the time the next issue of *Music* is in the hands of our readers the examinations in Music of the Adelaide University will have fairly commenced. It is satisfactory to note that for this test the University authorities have made still another advance in the strength and completeness of their examining body. Last year the co-operation of the Associated Board, and the assistance of their representative, Mr. C. Lee Williams, added very materially to the value of the certificates granted. This year we are glad to see that the same procedure is to be carried out with regard to the practical examinations, Mr. Frederick Cliffe having been appointed to assist Professor Ives, and in addition to this Mr. W. H. Wale, Mus. Bac., F.R.C.O., of Sydney, will assist in the theoretical work. All musical folk will, we think, admit that the appointment of but one examiner, be he ever so distinguished, for a large and important institution such as the Adelaide University has now become, is a very bad procedure. A board containing specialists in the principal subjects of the examination is the only body who can give a certificate which will be generally regarded as of high intrinsic worth. This the University Council are gradually effecting, and we trust that the time is not far distant when we shall see a pianist of high attainments, a singing master of equal calibre, and a good violinist on the examining board. The theoretical side of the work has always been well represented. Such an examining board as we have indicated would gain the entire respect of not only the Adelaide musical public but we believe the musical public of all the colonies, and in the midst of the numerous examining bodies who are now competing for public favour the Adelaide University would stand out prominently by reason of the real value of its certificates. The appointment of Mr. Wale to assist in the theoretical department has everything to recommend it, particularly with regard to the third year Mus. Bac. examinations. The Adelaide University is primarily a teaching institution, and it is obviously unwise that professors should examine their own students. This has, however, with the exception of the "exercise," been the case with the Mus. Bac. examinations up to the present, save for the initial examinations, when Dr. Summers, of Melbourne, was called in to assist. As Professor Ives is the sole teacher of the Mus. Bac. students it is obviously much better for another authority to test the results of his work. The course which the University has adopted with regard to the third year, we believe, might with advantage be adopted in the first and second years of the Mus. Bac. course also, for it is certain that students make more thorough preparation when

the examiner and his methods are unknown to them. The number of entries received in both the practical and theoretical departments is highly satisfactory, and demonstrates

clearly that the certificates of the Adelaide University are held in very high estimation by the musical public of the colony.

## MUSIC OF THE MONTH.

### Conservatorium Students' Concert.

The University Library was well filled on the evening of the 2nd ult., when the second concert by the students of the Elder Conservatorium was held. Several students who had not previously appeared at any of the College of Music concerts made their appearance, and their efforts were on the whole highly creditable. Naturally the concert was not so meritorious or enjoyable as the first performance given by the new institution, when several of the most gifted students of the Adelaide College of Music who had long before won the public approval contributed to it. The most striking performances of the evening were the violin playing of Miss Doris Cloud and the singing of Miss Nellie Jarvis, who possesses a very agreeable light contralto voice. Creditable renderings of vocal items were also given by Miss Isabella Beresford, Miss Minnah Gebhardt, and Miss Alice Sayers, and pianoforte selections were played with a fair measure of success by Miss Catherine Cook and Miss Maud Brown. Other students who contributed solos were Miss Gladys Thomas, whose violin solo was somewhat uncertain in intonation, and Miss Violet Parkinson, a promising young pianist. The "Allegro" from Saint-Saens's trio, Op. 18, for piano, violin, and 'cello was played by Misses E. Ward, R. Read, and F. M. Ward, and two movements from Beethoven's work, Op. 11, for the same instruments, were given in an artistic manner by Miss E. Burford, Messrs. W. L. Harris and H. Kugelberg, the Professor of the 'cello at the Conservatorium. Miss Guli Hack's Part-Singing Class exhibited a tendency to go flat, which marred their efforts in two part-songs. This, which was probably the fault of but one or two of the choristers, is very much to be regretted, for at her own concerts in former years the efforts of Miss Hack's Singing Class have invariably been the most enjoyable items of the programme. Miss Hack, Mr. Bevan, and Mr. H. Heinicke accompanied their various pupils.

### Grand Musical Fete.

The Concert which was given at the Exhibition Building on the 3rd ult. to augment the fund for the statue to Sir Thomas Elder, though of a high-class character did not attract so large an audience as was anticipated, or as the merits of the programme warranted. The entertainment was chiefly remarkable from the fact that all our leading Musical Societies took part in it, thus providing a highly enjoyable and diversified programme. The Conservatorium Grand Orchestra, conducted by Mr. H. Heinicke, gave three numbers; the Adelaide Orpheus Society, conducted by Mr. C. J. Stevens, sang two choruses in a highly satisfactory manner; the Adelaide Liedertafel contributed two German part-songs under the baton of Mr. H. Heinicke, which were very heartily applauded; and the Adelaide Choral Society, strengthened in the male parts by the Orpheus Society, were heard in a couple of choruses. Considering the large number of performers who took part in these items, the arrangements for getting on the platform and leaving it were very satisfactory, and the delays but of slight duration.

Vocal numbers were given by Miss Guli Hack, A.R.C.M., Miss Jule Layton, Miss Lucy Stevenson, Mr. R. Nitschke—who sang "There is a green hill" (Gounod), with accompaniments by the Conservatorium Orchestra—Mr. Oscar Tauber, and Mr. J. Opie. All these artists did well in their various selections, and were warmly applauded. The whole performance came to a conclusion with the National Anthem, given by the combined vocal and instrumental forces. Mr. T. H. Jones, Mus. Bac., played the pianoforte accompaniments in a satisfactory manner. All the performers gave their services gratuitously at this concert.

### Free Organ Recitals.

The fourth of the Mayor's Free Organ Recitals attracted another overflowing house to the Town Hall on Tuesday evening, the 6th ult., when, notwithstanding that the organ galleries and aisles were packed, numbers of persons had to be refused admittance. Mr. J. M. Dunn, the organist of St. Peter's Cathedral, presented a good programme of popular music, which included Maily's "March Solennele," Guilman's "Allegretto" in B minor and "Offertoire on Christmas themes," portions of the symphony to the "Lobgesang" (Mendelssohn), two of the same writer's "Songs without words," and Smart's "Festal march," in D. Master R. G. Hosking contributed two vocal numbers with pronounced success, being recalled with great enthusiasm for each effort.

Mr. C. J. Stevens gave the fifth recital of the series on Thursday evening, the 22nd ult., before an immense audience. Quite an acceptable innovation at this recital was the capital description of each item given by the recitalist himself, which must have added greatly to the enjoyment of his auditors. Mr. Stevens's programme contained the following items:—"Offertoire" in B flat (Wely), "Chant Nuptiale" (Dubois), "Gavotte" (Handel), "Grand Chœur" in D (Guilman), "Tocatta" (Dubois), "Bell Rondo" (Morandi), the Andante from Haydn's "Surprise" symphony, Jaell's "Serenade Itallienne" (arranged by Mr. W. R. Knox), and "Offertoire" in D (Batiste). Mr. W. R. Swan was recalled for his song "Anchored," and Mrs. Pilley sang in an acceptable manner "The promise of life" (Cowen).

### Caledonian Society's Concert.

A concert given at the Town Hall, on the 7th ult., by South Australian Caledonian Society, in order to liquidate a debt incurred in organising the Pipers' Band was well attended. Vocal numbers were given by Misses Jessie Galbraith, Lillias Weddell, Laura Smith, and Messrs. A. Paterson and D. Eunson. Piper R. Harrison contributed a couple of dances, and other terpsichorean efforts were furnished by Pipers Bruce, J. Boath, Duthie, Harrison, McKenzie, McLennon, A. Ross-Scott, and J. Nichol. The Pipers' Band played several selections, which came in for very hearty appreciation, and Mr. W. R. Pybus acted as accompanist.

### Miss King's Pianoforte Recital.

Miss Marguerite King's pianoforte recital attracted a satisfactorily large audience, consisting (as is usually the case at recitals) mainly of ladies, to the Town Hall on the afternoon of the 17th ult. A diversified and interesting programme served to show that Miss King already possesses technical powers of a high order, a fair measure of natural talent, an artistic temperament, and a reliable memory. Her faults are those which invariably attend youth and inexperience—a tendency to hurry the rapid passages and to exaggerate the nuances. Little fault could be found in any other direction, and the recital, which gave much promise, was generally enjoyed. The following was the programme:—The last two movements from Mendelssohn's "G Minor Concerto," with Mrs. King at the second piano; "Sonata Pathétique" (Beethoven); "Ballade" in A flat (Chopin); "Fantasie Impromptu" (Chopin); "Romance" (De Beupuis); "Minuetto Capriccioso" (Weber); "Spinning Song" (Wagner-Liszt); "Andante and Rondo Capriccioso" (Mendelssohn); and the "Erl King" (Schubert-Liszt). Vocal numbers were given by Miss Lucy Stevenson and Miss Lillian Davis. A Ronisch boudoir grand piano from Mr. J. Woodman's Grenfell Street warehouse was used.

### Public Schools' Concerts.

The two concerts given by the children of the public schools at the Exhibition Building on the evenings of the 15th and 17th ult. proved in most respects as great a success as their predecessors. There were immense audiences on both occasions, and the efforts of the children were naturally received with great enthusiasm. The singing of the combined choir of 1,000 voices under Inspector Clark was a splendid example of what may be done with children's voices, and their performances were certainly remarkable for the unerring manner in which the words of every selection were remembered, the expression, and the excellent quality of tone produced. This latter feature is perhaps the most satisfactory of all, as proving beyond doubt that many of the rising generation of South Australia are being taught to sing, and not to shout. As was the case last year, the most artistic and successful vocal efforts were contributed by Mr. McBride's contingent from Grote Street School, though the singing of the Rose Park children was also very creditable. Efforts more of a spectacular than vocal character were given by the Sturt Street infants, who made a very pretty tableau; the Hindmarsh boys, who gave some minstrel songs in character; and the Norwood boys, who sang "Ballyhooley" likewise in character. The production of such efforts as the latter two, while they unquestionably add greatly to the mirth and variety of the entertainment, are, we think, of questionable good to the children taking part in them. A programme which consisted entirely of legitimate singing would undoubtedly be more in accordance with the true spirit of such concerts. The most of the marches and the accompaniments for the combined choir were supplied by Cawthorne's "Adelaide Orchestra," a capital body of thirty-six instrumentalists led by Mr. A. C. Quin, and containing several very familiar faces. The remainder of the marches were given by various young ladies, whose efforts were, on the whole, a decided improvement on those of last year, which were in some cases distressingly weak. There is, however, still room for improvement, and we hope next year to be able to note absolutely satisfactory performances. Inspector Clark

conducted the bulk of the concert on both evenings with singular skill and success.

### Amy Sherwin Farewell Concerts.

What may be regarded as Madame Sherwin's second farewell season in Adelaide was successfully inaugurated at the Town Hall on Saturday evening, the 24th ult., in the presence of a very large audience. As the "Tasmanian Nightingale's" company was reduced to two members—herself and Mr. Stockwell—it became necessary for her to engage local assistance for this course of three concerts, and she herself obtained the help of the Conservatorium Grand Orchestra for the last evening, and the Adelaide Orpheus Society for the remaining two concerts. The result proved highly satisfactory, both from an artistic and financial point of view, for every concert was interesting and enjoyable, and the audiences were large on each occasion. Madame Sherwin's singing, while as pleasing as ever in its artistic finish and charm, was scarcely so spontaneously effective as at her previous visits. In fact with one or two exceptions it conveyed the impression that the gifted vocalist was run down and weary, a circumstance which is not remarkable considering the heavy work which she had been engaged in during the last ten months. Her chief novelty was a sacred song "Abide with me" (Liddle), which was not quite new to Adelaide, for it had been given, at least on one occasion, in the Town Hall before. Still Madame Sherwin was the first vocalist of note to sing it, and her interpretation of the very excellent music was in all respects very pleasing. Other numbers of importance which she gave were "Couplets du Mysoli" (David), with orchestral accompaniment, and a highly praiseworthy flute obligato by Mr. E. Farrow; the "Polonaise" from "Mignon," and long duets from "Romeo and Juliet" and "Martha," sung with Mr. Stockwell in a highly satisfactory manner. Mr. Stockwell's efforts were in each case well up to the high standard of the performances which he gave us on the occasion of his first visit two months ago. His voice appears to be thoroughly reliable, and always in order—quite a rare thing for a tenor—the very name of tenor suggests a veritable nightmare of ailments in the mind of the average concert-goer—and his singing was thoroughly artistic and enjoyable. Among his chief efforts were "Lend me your aid," from "Philemon and Baucis" (Gounod); the "Death of Nelson"; "Maid of Athens" (Gounod); and the "Swan Song," from Wagner's "Lohengrin." Mr. Stockwell also had very important work to do in each of the operatic excerpts given with Madame Sherwin, and it is almost unnecessary to remark he proved in every case a skilful and conscientious coadjutor. At the first concert, given on the 24th ult., the orchestral numbers were, with the exception of the "Athalie" overture, entirely of the light and popular order, such as the "Cavalleria" Intermezzo, "Réve du bal," and Ganne's "La Scandinave" Mazurka. In their accompaniments to Madame Sherwin's numbers, "Ombra mai fu" and the "Couplets du Mysoli," the orchestra were scarcely so happy as when accompanying Mdlle. Trebelli two years ago. The reason is probably to be found in the fact that only one rehearsal was held, which is not sufficient for a band containing so many amateurs as our local orchestra does. At the second and third concerts, given on the 27th and 28th ult., the Adelaide Orpheus Society rendered valuable assistance, singing several of their best part-songs and some new numbers in capital style. Messrs. F. H. Wild, G. B. McBride, C. A. Degenhardt, R. W. Swan, and F. S. Bleechmore, all members of the Society,

were also heard in solo numbers at these two latter concerts, and on each occasion a quartett was sung with considerable finish and taste by Messrs. Rowley, Lawton, Swan, and Wild. Mr. C. J. Stevens conducted the Orpheus Society with his customary success, and provided the majority of the pianoforte accompaniments with skill and great taste. The remainder were given by Mr. C. M. Gribble, the Hon. Accompanist of the Society.

#### Maley Benefit Concert.

The Adelaide Town Hall was crowded on the evening of the 26th ult., when a benefit concert in aid of the widow and family of the late F. W. Maley, who lost his life in the coach accident at the Queen's Statue, was given. With the assistance of several of our prominent vocalists, headed by Mr. J. M. Dunn, who acted as musical director and accompanist, a good programme of popular songs, instrumental numbers, dances, and recitations was provided. The audience was in a merry mood, and in consequence openly resented Mr. M. H. Madge's attempt to work off an advertisement for certain Friendly Societies under the guise of a prologue, and that gentleman's discourse was frequently interrupted by ironical cheers. Songs were contributed by Miss Lucy Stevenson, Miss Ethel Lohrmann, Mrs. Fyvie Dench, Mr. R. Nitschke, who was recalled; Mr. J. Opie, a promising young baritone, Mr. A. Patterson, and Mr. A. E. Hawkes. Mr. Edward Reeves's recitation "The Bishop and the Caterpillar," was one of the best things of the evening; and Mr. H. H. Davies' violin solo, a concerto by De Beriot, proved a highly enjoyable item. A Scotch dance with bagpipe accompaniment was given by Messrs. W. K. Harley and W. W. Stewart, and a similar terpsichorean effort was contributed by Messrs. Harley, Stewart, and Harrison, with great success. The Locomotive Band, conducted by Mr. C. Allison, played a selection of music on the Town Hall balcony prior to the concert.

An afternoon concert was held at St. Michael's Hall, Mitcham, on the 2nd ult., in aid of St. Michael's day school. An interesting programme was carried out by the following performers:—Mrs. Fulford, Mrs. Clampett, Miss Agnes McFarlane, Miss Barbara Andrews, Miss Lily Waite, the Misses Ward (3), Miss Ethel Lohrmann, Mr. H. Heath, Mr. R. Nitschke, and the Rev. A. W. Clampett. The entertainment concluded with a scene from "The Honeymoon," by Mrs. Paltridge and Messrs. J. H. Lyons, C. C. Paltridge, and H. Heath.

On the 6th ult. a concert was held at the Semaphore Town Hall in aid of the Cumberland Football Club. The following took part:—The Lloyd Sisters, Misses Sharp and Primmer, and Messrs. H. Knowles, J. Sangster, C. H. Primmer, J. Anderson, D. Fennell, J. Burch, T. O'Grady, Jacobsen Brothers (5), and G. Thompson. The entertainment concluded with the farce "Madame Albani Outdone," by Messrs. Powell, Iverson, and Fennell.

At the monthly meeting of the Port Adelaide branch of Caledonian Society, held at the local Oddfellows' Hall on the 13th ult., a good programme of music was carried out by Miss Fraser, Mrs. White, and Messrs. B. Maegraith, Lambe, Phillips, Mussared, and Bushell.

On the 14th ult. a concert was given at the Enfield Institute by members of the "John Kirk" Sunbeam Circle. Those who took part were the Misses M. Evans and

O. Edwards, Masters N. Wells, D. Drysdale, A. Burton, and R. Edwards, and the members of the Circle.

At the social given to the Metropolitan Police Force at the Town Hall on the 14th ult., by Alderman A. W. Ware, a capital musical programme was carried out by the Adelaide Glee Club, and Messrs. Christie, Taeuber, R. Menz, J. Opie, Frank Monk, A. Daniel, J. J. Sharp, R. Nitschke, and the Hon. E. Ward, and Alderman Johnson. Mr. W. R. Pybus acted as accompanist.

The same evening an entertainment was held at the Temperance Hall, North Adelaide, by members of the "Prince Consort" Sunbeam Circle. The programme was contributed by the girl members of the Circle, who gave an exhibition of clubswinging and a cantata, assisted by the Misses H. Moss, E. Bruce, Daisy Hutton, E. Stack, S. Pegler, J. and J. Sweeddale, M. Hutton, G. Field, M. Dawkins, and R. Goodwin, and Mr. F. Langlois.

A concert was given in the Diamond Jubilee Hall, Alberton, on the 15th ult., in aid of the Queenstown Primitive Methodist Church. There was a large attendance. The following were the performers:—Miss Carmen Wright, and Messrs. A. Godden, W. Hall, Maurice Loire, and H. Fotheringham. Mr. Gordon's Rosewater class gave an exhibition of clubswinging.

An entertainment was given at St. Peter's Town Hall on the 16th ult., in aid of the King's School sports fund. The chief contributors to the programme were Misses Mabel Hall, O'Halloran, Botting, and Haynes, and Mr. Daniels. Several elaborate tableaux arranged by Aird were presented, and also a farce "Joke's Joke."

On Saturday evening, the 17th ult., the last of a series of entertainments in aid of the Glenelg Oval Association was

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given at the Glenelg Congregational Lecture Hall, before a packed house. Those who contributed to the programme were:—Misses Jenkins, Crane, Lawton, and Nellie Jenkins, and Messrs. Percy Stuart, H. Allchurch, N. J. Pontifex, J. A. Duggan, the Mayor of Glenelg, and the local State school drum and fife band, conducted by Mr. J. A. Kennedy.

The O.B.I. orchestra made their *debut* at the Gymnasium Hall of the O.B.I., before a moderately large audience, on Monday evening, the 19th ult. Under the conductorship of Mr. Arthur D. Corpe, a programme of light popular music was presented in a manner which reflected credit upon both the conductor and the members of the band. Naturally there were several slight blemishes to be noticed at this initial performance, but with the exception of the fact that the double-bass player was somewhat uncertain in his intonation, they were not of sufficient importance to merit notice. The programme submitted by the band was as follows:—March, "Under the Double Eagle" (Wagner): fantasia, "Martha" (Flotow); "Floretta" (Rose); "Russian Grand Imperial March" (Voltri); selection from the "Huguenots" (Meyerbeer); "Chop Chop" Polka, and two string quartettes, "Graceful Dance" (Tolhurst), and the same writer's "Allegretto." The vocalists were Miss Nina Chapman, Miss Olga Nienaber, Mr. H. H. Phillips, and Mr. George Hassel. Miss Gilbert led the orchestra, and Miss Scrymgour acted as pianoforte accompanist.

On the evening of the 16th ult. a benefit concert was given at the Plympton schoolroom in aid of Mr. Fred. Abbot. A good programme was carried out by the following performers:—Misses G. Ward, Lottie Teakle, G. Relf, and L. Davis, and Messrs. H. Copley, G. E. Teakle, H. Thurston, J. Burns, Allchurch, F. A. Teakle, H. Teakle, White, and E. Copley.

The Unley Town Hall was crowded on the evening of the 19th ult., when the annual concert of the Malvern College was held. A thoroughly interesting programme was carried out by Miss Grigg, Mrs. Parkes, Messrs. Edward Reeves, Bray, Chinner, Milbourn, and Osborne. Mr. E. Smith Hall acted as accompanist.

An unusually attractive programme was presented at the Victoria Hall on the 20th ult., when a concert in aid of the Ambulance Cot at the Children's Hospital was given. The choir boys of St. Peter's Cathedral, under the direction of Mr. J. M. Dunn, gave a couple of two-part songs admirably, and Mr. Edward Reeves recited in his own inimitable manner, "How Ruby Played," for which he received a well merited encore. Miss Jule Layton and Miss Lillian Davis contributed two vocal numbers each, which were greatly enjoyed, and the pretty Allegro from Saint-Saens' trio Op. 18, for piano, violin, and 'cello, was played by Misses Ward (2) and Read. The most striking performance of the evening was Miss Nora Kyffin Thomas's playing of an "Adagio," by Reis, in which she displayed an excellent tone and artistic finish. A recitation, "Strange Adventures at Margate," by Lord Kilmorey, was chiefly remarkable from the fact that it was given by a real live Earl. Several admirably designed tableaux were shown and greatly admired, though it is to be regretted that the doubtless necessary preparations for

these created a good deal of disturbance, which somewhat interfered with the enjoyment of some of the musical items. Mr. J. M. Dunn accompanied.

## MUSIC IN THE OTHER COLONIES.

### MELBOURNE.

A much enjoyed smoke social was held by the Melbourne Liedertafel at the Athenæum Hall on the 5th ult. In addition to seven fine part songs, given under the baton of Professor Marshall Hall, solos were presented by Messrs. James Wade, F. A. Newman, T. H. Lightfoot, and Signor Rebottaro. Messrs. James Wade and Walter C. Jones gave a duet by Donizetti, and a violin solo was given by Signor Zelman in a most artistic manner. Mr. W. T. Barker contributed a couple of harp solos, which were so greatly enjoyed that he had to add an encore to each. The best part-song of the evening was the "Prisoners' Chorus," from Beethoven's "Fidelio." Messrs. August Siede and A. R. Moulton divided the pianoforte accompaniments.

The most noteworthy Town Hall organ recital of the month was that given by Mons. Auguste Wiegand on Thursday afternoon, the 8th ult. There was an unusually large attendance, and a capital programme was presented. The chief items were Bach's "Passacaglia and Fugue" in C minor, one of the most difficult organ pieces in existence; Mendelssohn's sonatas No. 1, in F minor, and No. 4, in B flat, both of which were played in a thoroughly masterly manner; Bach's "Fugue in D" (without the prelude), and the familiar "War March" from Mendelssohn's "Athalie." Four of Mendelssohn's "Lieder" also figured on the bill, but their adaptation as organ music can hardly be deemed a satisfactory effort.

Despite a heavy fall of rain there was a large audience at the Town Hall on Saturday evening, the 10th ult., when Mr. Newbury gave his customary Saturday "pop." The chief attraction of the concert was M. Wiegand, the Sydney City Organist, who played with great skill a fantasia on Meyerbeer's "Huguenots," Wely's "Offertoire" No. 4, in G, and Batische's "Communion" in the same key. Mr. Newbury's principal numbers were a cavatina from Donizetti's "La Favourita," and M. De Chanee's new song, "In the Cathedral," both of which were recalled. The vocal contributions of Madame Spada and Mr. W. G. Barker, and also the harp solos of Mr. Walter Barker were likewise encored. Four debutants made their appearance at this concert; Mr. Rodda Perry, who surprised his listeners with his exceptionally good alto voice, Master Foley Westwood, a promising young violinist of only twelve summers, Miss May Allen, a light soprano, and Miss Lilian Osmond, another pleasing young vocalist. The pianoforte accompaniments were supplied by Herr Benno Scherek and Mr. W. T. Barker.

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At the next performance, given a week later, notwithstanding the unfavourable weather, there was a good audience. Mr. Newbury's chief items were "The Message" (Blumenthal), and "The Sailor's Grave" (Sullivan). Recalls followed each as a matter of course. Madame Spada elicited very hearty applause by her fine singing of "Hush my little one" (Bevignani), and other vocal items were contributed by Miss Minnie Waugh, Mr. Rodda Perry, Mr. W. G. Barker, Miss Maggie McCann, Mr. Victor Dougal, and Miss Sophie Osmond. Herr Hattenbach gave a couple of 'cello solos, and Mr. Barker's harp solos found as many admirers as ever. Herr Benno Scherek officiated as accompanist.

Mr. Newbury was favoured with an equally large audience on the following Saturday, when a capital programme was carried out. In addition to his own and Madame Spada's efforts, songs were given by Miss Minnie Waugh, Miss May Allen, Miss Lucy Deggan, Mr. Victor Dougal, Mr. Tralford Foster, Mr. T. H. Lightfoot, and Mr. Rodda Perry. Miss Lillias Appelby, a clever young pianiste, played Listz's second "Rhapsodie," with considerable brilliancy, Master Westwood played some violin solos with equally successful results, and Mr. Walter Barker was heard in some harp solos. Herr Benno Scherek again accompanied. The next "pop" is announced as the last of the series.

Glen's Bijou Concert Hall was well filled on the evening of the 21st ult., when Miss Henriette Ridley, who has been pursuing her studies in Leipzig, London, and Italy, gave a vocal recital. Miss Ridley opened the proceedings with "Softly sighs," from Weber's "Der Freischutz," and was also heard in compositions by Goring Thomas, Brahms, Liszt, Sullivan, Nevin, Leoncavello, and Rubinstein. She possesses a well-trained light soprano voice, which she made good use of throughout the recital. The concert giver was assisted by Miss C. Atchison, who gave as piano soli two Chopin Etudes, "Spinnerlied" (Wagner-Liszt), and Leschetizky's "Valse Chromatique" in a brilliant manner; and Mr. J. M. Dawson (violinist), Signor A. Rebottaro, baritone, and Herr Wendlandt, accompanist. The efforts of this latter gentleman were not, however, very satisfactory.

A concert by the Conservatorium students, directed by Professor Marshall Hall, in aid of the Children's Hospital, attracted a large gathering at the Town Hall on the 27th ult. The most important item of the evening was two movements from Beethoven's Symphony No. 2 in D major, given by the orchestra, who also accompanied Viotti's violin concerto in A minor, the solo being played by Miss Zelma Wittkowski; and Beethoven's pianoforte concerto in B flat major No. 2, the pianoforte part being ably sustained by Miss Annie Cocks. Vocal numbers of a classical character were contributed by Miss Adelaide Donovan, Miss Mona M'Caughy, Miss Kate Samuels, Miss Marie Richardson, and Miss Marguerite Henderson. Mr. H. S. Elvins was heard in Chopin's Polonaise in C sharp minor; Miss Olga Zichy Woinarski played as her violin solo Svensden's "Romance"; and Miss Alice Maurice played a bracket of three short piano soli.

The benefit concert to the widow of the late Julius Herz, given at the Town Hall on the 28th ult., was well attended. Evidence of the esteem in which the deceased gentleman was held, as well as of the sympathy felt for Mrs. Herz, was afforded by the fact that the ladies and gentlemen willing to assist were so numerous that the difficulty experienced by

the management was how to keep the programme within reasonable limits. The vocalists were:—Mrs. Palmer, Misses Ida Osborne, Alice Corrick, Signorina Rebottaro, Messrs. W. G. Barker and Rebottaro. Instrumental solos were given by Signor Alberto Zelman, Herr Hattenbach, and Mr. G. B. Fentum, on the violin, 'cello, and organ respectively; and concerted music was provided by the St. Paul's Quartet Party, and the Royal Metropolitan Liedertafel, conducted by Mr. Ernest Wood. The pianoforte accompaniments were presented by Herr Benno Scherek and Signor Zelman.

A concert under the directorship of Mr. G. J. Andrews, in aid of the Homes of Hope Orphanage, was attended by a large and appreciative audience in the Town Hall on the 29th ult. Orchestral pieces, a march from Gounod's "La Reine de Saba," and the overture "Raymond" (Thomas) were excellently rendered by the Lyric Orchestra, under the baton of Mr. C. Levy. The solo vocalists were Messrs. J. Coffey, George Tutton, Bert Patey, C. Howard, Wallace King, and Master Ernest Daley, the last-mentioned singer being greatly appreciated for his clear and distinct vocalisation of the florid passages in "Dear Bird of Winter" (Ganz). Songs were also sung by Miss Fanny Lyndhurst, Miss Lily Denton, Miss Celia Ghiloui, Miss Nita Clarke, and Miss Ray Jones. A "caprice," composed by Musin, received very creditable treatment at the hands of Herr Paul Huelsberg. The well-known grand march "Napoleon," and the air, "Home, Sweet Home," tastefully played by the Glenfarrie bellringers, concluded the somewhat lengthy programme.

A largely attended meeting was held on the 29th ult., at Cliveden, to make arrangements in connection with the proposed benefit to Mrs. Palmer. Janet Lady Clarke presided, and Mr. Henry O'Hara, Mr. Wm. Knox, M.L.C., the Rev. Dr. Marshall, and Mr. Jno. Cooke spoke on the movement, stating that Mrs. Palmer, owing to illness and enforced inactivity, had suffered considerable loss, and that it was intended to enable her to meet the unexpected strain and continue her work without embarrassment. A general committee was formed to promote the success of the concert, which is to be held on 26th October, in the Melbourne Town Hall.

#### TASMANIA.

During the past month the Launceston musical folk have been particularly active. The band contest which is to be held here during Christmas week promises to be quite a successful event. Numerous concessions have been granted to the committee, and the Government have granted £50,

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thus giving it an official hall-mark. A benefit concert was tendered Mons. De Croix at the Albert Hall on the 12th, when Mr. J. H. Fray played as an organ solo Suppe's overture "Poet and Peasant." On the 14th Mr. Fray gave a lecture on "Song" at the Mechanics, and Miss Nellie Archer, a native of Launceston, who possesses a contralto voice of great power, and who has resided in Melbourne for many years, was tendered a benefit concert at the Albert Hall on the 21st ult. As a result her admirers were enabled to hand her a cheque for £57 to assist her in going to London for a course of study. There is an excellent opening here for a good violinist.

### NOTES AND COMMENTS.

A last farewell to Amy Sherwin.

Dvorak has entered upon his 58th year.

The concert season of 1898 is virtually over.

Tragic death of Lady Halle in her 59th year.

A last farewell to the "Tasmanian Nightingale."

Miss Florence Menkmeyer is returning to the colonies.

Adelaide Orpheus gave two serenades within five nights.

The Harmonie Society expect to produce "Falka" shortly.

An electrically bowed lyre is the latest musical instrument.

Mr. George Oughton died on Monday morning, September 12.

M. Kowalski has received an important musical appointment at Paris.

At a recent tour, the only Patti was quite outshone by a young violinist.

Mr. Georg Henschel, a talented English musician, has invented a new piano.

Mr. Walter Macfarren, the well-known London pianist and teacher, has completed his 72nd year.

Foundation Stone of the Elder Conservatorium laid by His Excellency the Governor on the 26th ult.

The new organ in the Wellington Square Primitive Methodist Church is to be opened on the 13th inst.

The Prince and Princess of Wales recently listened to Mozart's "Don Giovanni" through the electrophone.

Madame Sherwin states that she hopes to make another tour in the colonies within the next three or four years.

Mr. Albert Friedenthal, a pianist of considerable attainments, has announced his intention of visiting the colonies.

Melbourne civic authorities have decided to have their organ repaired and brought up to date by the builders, Messrs. Hill & Son, London.

The last of the second series of free organ recitals at the Norwood Baptist Church will be given by Mr. W. Sanders, on Saturday evening, the 15th inst.

A new edition of Mendelssohn's "Lieder Ohne Worte" by Klindworth, who is famous for his edition of Chopin, is about to be brought out by Novello, Ewer, & Co., Limited.

According to the statement which she made to a Sydney interviewer, Madame Amy Sherwin thinks very highly of

the powers of Miss Meta Büring, whose singing has aroused such favourable comment on all sides. The "Tasmanian Nightingale" said to the Sydney scribe:—"During my tour I discovered a Miss Büring, of Adelaide, a pure contralto, whom I advised to study under my old teacher, Stockhausen, of Frankfort; or Tosti; or Shakespeare, of London; for she has the makings of a fine singer." An opinion such as this from a vocalist of Madame Sherwin's position is of the greatest value, and we trust that Miss Büring may yet be enabled to follow out this advice.

Dr. Richter's popularity with his men is easily intelligible, for, while nothing escapes his Argus-eyed vigilance, he always recognises and acknowledges good work. A few years ago while he was conducting—from memory as usual—one of Brahms' overtures at St. James's Hall, "a strange thing happened," as Mr Haggard used to say. Band and conductor lost touch for several bars, and when the piece was ended Dr. Richter signalled to the orchestra to play the overture again from the beginning. This time everything went without a hitch, and at the close Dr. Richter turned round and, addressing the audience, said, "Ladies and gentlemen, the mistake was mine, not the orchestra's." The generous admission, it is needless to say, provoked a salvo of applause.

To Madame Melba's many reminiscences one other may be added. The great singer was quite recently at a concert given by a fashionable hostess. Her reception upon the platform had been tumultuous. It was followed by rapt silence. At the back of the room servants were creeping in with extra chairs. Hardly had she commenced her song, however, when a strange, silvery, mechanical rival made itself heard. The shocked hostess turned her head, scowling for silence. Her immediate neighbours followed suit. But the tinkle-tinkle ran on as regularly as ever. It grew unbearable. Melba sang on, but everyone listened to the mysterious undercurrent, in which there was no harmony but only vexation. People rose, peered under chairs, glared at the walls, the door, the ceiling, each other. A buzz of whispers spread over the room. On the platform, a figure of reproachful curiosity, stood Melba. While the extraordinary music still galloped on, the search commenced. Chairs were upset, boards tapped, pockets examined. At last the sound was traced to its source. Upon a nursery chair, which played a household air when sat upon, squeezed a stout and deliciously unconcerned old lady. The old lady remained, the chair was removed, and the concert resumed.

### CORRESPONDENCE.

TO THE EDITOR OF "MUSIC."

Sir,—Will you kindly tell me if it is a recognized rule amongst the musical profession for members of all grades of the profession to demand "free" admittance to entertainments of a musical or semi-musical character?

Yours faithfully,

R. O. BERT.

[We are not aware of the existence of such a rule, and we trust the good sense of all recognized members of the profession would cause them to refrain from demanding any such preposterous concession.—Ed.]

## OBITUARY.



THE LATE GEORGE OUGHTON.

Mr. George Oughton, the first City Organist of Adelaide, for some years Bandmaster of the Military Band, and for a considerable time one of the most prominent, if not the most prominent figure in local musical circles, passed away at his daughter's residence, Flinders Street, Adelaide, on the 12th ult., at the age of 56. Mr. Oughton was born in Jamaica, and at an early age indicated the possession of musical talent. He was sent to England when quite young, and in addition to his ordinary school duties took up the study of music. He received some tuition in the divine art from Mr. Ebenezer Prout—to whom he was distantly related. In 1859 Mr. Oughton left the Old Country for Melbourne, and while there received some special instruction in band work from Bandmaster Johnson, of the 40th Regiment. Later he changed his residence for New Zealand, and for some years served in the Maori war, which began at Taranaki in 1860. He was present at several of the most important battles of this campaign, and for his conduct received the war medal. When the war was concluded, he entered into business at Auckland, and soon became a very prominent figure in local musical circles. Mr. Oughton arrived in South Australia in 1870, and soon after was appointed organist and choirmaster of St. Paul's, Adelaide. Some years later he undertook similar duties at the Unitarian Church, Wakefield Street, and when the Town Hall organ was erected he was chosen as the first City Organist of Adelaide. This position he held until the arrival of Professor Ives in 1885. For many years he was Bandmaster of the Military Band, which he worked up to such a high state of efficiency that it was regarded as among the best in the Australian colonies. Mr. Oughton conducted the Adelaide Musical Union for a number of years with great success, and was for a time conductor of an Amateur Operatic Society, which produced Gilbert and Sullivan's "Sorcerer" and other works at the Bijou Theatre. The deceased musician left Adelaide about twelve years ago, and

resided first in Melbourne and afterwards in Sydney until 1897, when he returned to this city. From the time of his return and until his death he was suffering acutely from paralysis, and had almost entirely lost the use of his limbs, though his mental faculties were quite unimpaired. As a musician Mr. Oughton was fairly versatile but like most others who may perhaps be best described as amateur-professionals, his knowledge was greatly in advance of his technical powers. He was a gifted and successful bandmaster, a good conductor, and possessed a fair knowledge of the resources of the modern organ, though for the reason given above he did not appear often to any great advantage as a recital player. His funeral took place at West Terrace Cemetery on Tuesday, September 13, in the presence of a number of friends and local musicians.

The late George Oughton used to tell an excellent story of how he obtained his first musical post in this colony as organist of St. Paul's, Adelaide. Being at that time possessed of a fair voice, he joined the choir of St. Paul's as a chorister shortly after his arrival in the colony. The music was then directed by a gentleman of doubtful attainments, who did the best he could at a two-manual Alexandre harmonium with pedals. His musical knowledge was, it appears, of the dubious variety, and the pedals, as a matter of principle, he never touched. One evening he was desirous of leaving before the service was over, and knowing that Mr. Oughton could play, asked him to take the last hymn and play the people "out." There was a fashionable audience present, which included the Governor and Lady Edith Fergusson, and Oughton felt that now was his chance, and, to use his own words for the remainder of the narrative, "We sang that last hymn in fine style, I blowing with one foot and pedalling for all I was worth with the other. After the Benediction I treated them to the 'War march of the priests'—in my best style, of course. The whole performance created quite a sensation, for the sound of the pedals was quite a novelty to that congregation, and I must confess that I was not greatly surprised when the Government House people sent for me a day or two later. It was then suggested that I should take the position at St. Paul's, but of course I could not consent to another man being put out just to make way for me. However, I said that if I were to see an advertisement for an organist for St. Paul's, I should naturally apply for the position. Strange to say, the Church authorities shortly afterwards dismissed their organist, and then an advertisement did appear in the papers. What was still more remarkable, I applied for the post and was appointed."

Oughton used to tell another story with considerable gusto. In the earlier days of the colony a small pipe organ with a few pedals was erected in one of the city Churches. The whole affair was somewhat of a novelty to the gentleman appointed to perform on it, who, however, made heroic efforts to grapple with the difficulties of the situation. For the evening services he had a candle fixed at either end of the pedals so that he might see them and discover the exact whereabouts of his feet when anything went wrong!

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## MR. A. R. MUMME.

WE present our readers this month with a portrait and biographical sketch of Mr. A. R. Mumme, a talented young musician and composer, justly held in high repute in Adelaide musical circles. This position he has attained by years of hard work, which have revealed him not only as a highly skilled violinist and pianist, but as a composer of much more than average ability; some of his writings, in fact, have brought his name into prominence on the other side of the world, and excellent judges both there and in Australia, have testified to their merits. Mr. Mumme was born in Adelaide on May 3, 1870. His father, the late Mr. Gustav Mumme, was a well-known merchant, and he is a nephew of Mr. C. E. Mumme, of Western Australia, formerly well known in Adelaide as conductor of the Liedertafel and of the Catholic Cathedral Choir. At six years of age the subject of our notice began his musical studies, and a little later he had the advantage of tuition by Signor Giorza for piano and harmony. The parents of the young student had early noticed his decided musical proclivities, and determined to give him the best instruction available. Thus, when a little more advanced in years he took up the violin as a second study, he was exceedingly well grounded in this instrument by Signor Francesco Gargaro, while his gradual development into the graceful master of the bow as we know him today was supervised by the Chevalier Squarise, now of Dunedin, whose great talent is well remembered in Adelaide, and who studied in the Conservatoire at Turin, Italy. It is worthy of note here that Signor Gargaro, who still resides in this city, had as pupils at the same time as Mr. Mumme the clever daughters of Dr. Paterson, who have but recently returned from a course of musical study in Europe. It was not originally intended that Mr. Mumme should join the musical profession, and on the completion of his general education at Herr Leschen's German School he entered a lawyer's office. This position he subsequently exchanged for what proved to be but a short career in the Savings Bank; for, acting on the strong advice of Signor Squarise, who looked upon him as his most talented pupil, he left the Bank, and finally adopted music as a profession. His age at this time was seventeen, and his first professional engagement was as violinist and occasional pianist under Signor Squarise at the Theatre Royal, where that gentleman was conductor of the orchestra. On the opening of the Dunedin Exhibition Signor Squarise left Adelaide to assume the post of musical director there, but Mr. Mumme's



MR. A. R. MUMME.

connection with the Theatre Royal Orchestra in Adelaide has continued to this day. He has received many tempting offers to travel with theatrical companies, but has preferred to remain in his native colony on account of the valuable teaching connection he has acquired. During the last twelve or fourteen years Mr. Mumme has been a frequent performer on the concert platform and in various orchestras, and the files of *The Register* and *Advertiser* contain many references to his great ability as a violinist. We select the following as typical of the rest:—Concerning a concert by the Adelaide Quartett Verein it was written—"The violin solo by Mr. A. R. Mumme is deserving of special mention. This gentleman, although very young, has evidently the true spirit of the artist, and his performance was deservedly rewarded by a double encore. His stopping is absolutely correct, and with this he displays a style which gives promise of much future success." In the report of a musical and dramatic entertainment at Glenelg it is recorded that "the treat of the concert was Mr. A. R. Mumme's violin contributions, he playing Schubert's beautiful "Schlummerlied" with great expression and correctness, also a pleasing arrangement of the ever-popular 'Home, sweet home,' with variations, for both of which he was deservedly recalled." For a considerable time Mr. Mumme was associated in a great musical friendship with Signor Ziliani, known as a highly talented singing master, and one of whose Adelaide pupils was Mrs. Johnson James. With Signor Gargaro these gentlemen constituted a musical club or trio, which often met to interpret favourite compositions by various masters. Mr. Mumme has been a fairly prolific composer, beginning as early as his fourteenth year, so that now he has quite a collection of

manuscript scores. At the age mentioned he set to music some words entitled "Haven of Love," by Mr. D. H. Bottrill ("Uncle Harry," of *The Register* Office.) That exceptional musical merit was exhibited in this instance was soon perceived by the *cognoscenti*, for Mr. King, acting for Messrs. Kerr & Co., publishers, of Glasgow, purchased the composition for a good consideration. This writing was dedicated by Mr. Mumme to a great friend of his youth, Mr. F. J. Blades, son of the late Adelaide brewer. The late Herr Moritz Heuzenroeder always spoke very highly of Mr. Mumme's gift for composition, and on hearing one of his writings for orchestra gave it very great praise. A "Tarentella in G minor," for piano, is also worthy of special mention, having been recognised by many as of exceptionally good merit. A number of other writings have been

frequently played at the Theatre Royal. When Mr. Walter Bentley was in Adelaide he was quick to discern the talent of our young composer, and engaged him to write some original music for the production of "The Silence of Dean Maitland," which was duly performed. Another notable personage who recognised Mr. Mumme's ability with the pen was one of our former Governors, the late Sir William Robinson, who pronounced his work generally as executed in a very finished style, and highly complimented him thereupon. Notices of both instances here alluded to duly appeared in *The Register*. Like all enthusiastic violinists Mr. Mumme takes great pride in the possession of good instruments, and he values very highly a violin presented to him by Mrs. Southcombe, now of Broken Hill, on playing at a concert at the Albert Hall. This has been pronounced by Mr. H. J. Shroobree, the Adelaide expert, as a valuable instrument. But Mr. Mumme further rejoices in the ownership of a very valuable Steiner, adjudged also as "a very rare instrument." When this was some time since opened for repair by Mr. Shroobree it was found to bear an inscription stating that it was repaired at Copenhagen in 1737. In addition to his large general teaching connection Mr. Mumme has for a number of years had charge of the musical students at the Christian Brothers' College, and is regarded by all who know him as a most painstaking and conscientious member of his profession.

#### CHURCH AND CHOIR.

An invitation Sacred Concert at Clayton Congregational Church attracted a very large audience on the 7th ult., when an interesting and enjoyable programme of instrumental and vocal music was presented. Songs were given by Mrs. Johnson James, who was recalled for each effort, Miss Jule Layton, who was likewise greatly appreciated, Mr. A. E. Hawkes, and Mr. W. R. Swan. Mr. W. Sanders, the Church organist, played three organ solos. A collection was taken up which proved highly satisfactory.

On the 8th ult. a Cantata entitled "Stephen" was given by the Rose Park Congregational Choir and friends in the local schoolroom before a large audience. The solos were sustained by Miss M. A. Barlow, Mr. A. Hilton, and Mr. J. Christie. Mr. F. Burnett presided at the organ, the Rose Park Literary Society's orchestra assisted with instrumental music, and Mr. J. A. Dale conducted. The performance, which was an excellent one, was greatly appreciated.

An entertainment was given at the Unley Wesleyan Lecture Hall on the 7th ult., in aid of the organ and church relighting fund. The chief item on the programme was the cantata, "The Building of the Ship," in which the principal parts were sustained by Mesdames Gmeiner, E. Broad, and Farmer, and Misses Broad, Thomas, and Neate, and Messrs. Barnden, Vincent, and Farmer. Other musical selections were contributed by Mr. A. D. Corpe's orchestra, Misses Jolly, C. Gmeiner and Messrs. A. Haslam, and A. D. Corpe. Miss Elsie Hack acted as pianiste for the cantata, and Mr. E. Broad conducted.

On the evening of the 14th ult. Root's cantata "David, the Shepherd Boy," was given at the Bible Christian Church, Goodwood. The principals were Misses Ball and Morris, and Messrs. W. H. Reynolds and W. M. Hicks. Misses H. Isaac and F. Herbert and Messrs. F. Brown, B. Pettitt and W. Morgan assisted. The conductor was Mr. T. J. Jessop.

Mr. M. Finlay presided at the organ, and the orchestra was led by Mr. Seymour Pank.

The Norwood Baptist Church was well filled on the evening of the 11th ult., when the fifth of the free organ recitals was given by Mr. E. Harold Davies, Mus. Bac. Among other items Mr. Davies played Mendelssohn's sixth sonata, Chopin's "Funeral March," the same writer's "Nocturne" in E, and Meyerbeer's "Coronation March." Vocal numbers were given by Miss Elsie Riggs and Mr. Wanborough Fisher, both of whom were highly successful in their efforts. Leslie's trio, "O Memory," was sung by Mrs. F. W. Dunn, Miss Gartrell, and Mr. Fisher; and Curschmann's familiar writing, "Ti Prego," was rendered by Mrs. Mellor, Miss Gartrell, and Mrs. Dunn.

The sixth recital was given on the 24th ult., by Mr. W. R. Knox, before a moderately large audience. Mr. Knox's programme was mainly of a popular character, and embraced compositions by the following writers:—W. B. Chinner, Jaell, Eilenberg, Suppé, Meyerbeyer, Munro, and Ouseley. The vocalists were Miss F. Hawkes and Mr. Frank Hooper.

The first picnic, for at least many years, which the Clayton Choir have indulged in, took place on Saturday afternoon, October 1st, at the National Park, Belair. In one of Messrs. Hill & Co.'s drags the members of the choir left Adelaide at 1 o'clock, and after a highly enjoyable drive of an hour and a half, for the day was a perfect one, the party reached the park and selected a camping ground. The proceedings were initiated with "afternoon tea" provided by the ladies, after which games were indulged in until sunset. The most important of these was an extended game of "rounders," wherein most of the choristers distinguished themselves more or less according to their respective talents, causing the heartiest amusement both in their own ranks and those of a body of spectators, who though uninvited apparently took a deep interest in the proceedings. After another tea, a return was made to the city, the drive in the early evening proving quite as enjoyable as the afternoon trip.

The Parkside circuit of the Primitive Methodist Connexion held an Industrial Exhibition and a musical and elocution competition on Thursday, Friday, and Saturday, Sept. 22, 23, and 24, in the Unley Town Hall. The Mayor of Unley (Mr. Theo. Bruce) declared the Exhibition open, and conducted the proceedings on Thursday evening. Mr. Viner Smith occupied the chair on Friday evening; and the Hon. J. G. Jenkins (Commissioner of Public Works) presided at a concert on Saturday evening. Mr. Albert Fairbairn judged the singing, and Mr. E. Reeves the elocution. At the concert those who had secured first prizes again performed. They are as follows:—Action chorus, "The Gipsies," Mitcham Sunday-school; solo, "The Little Fairy," Miss May Jeffrey (junior division); solo, Miss Crowder (senior division); solo, Mr. D. Leak (senior division); solo, "The Children's Home," Master T. Francis (junior division); duet, "Tit for Tat," Misses E. and M. Gillam; action song (2nd prize), "Little Playmates," Parkside Sunday-school; recitation, Miss Janson; tableau, "The Little Beggar Girl,"

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**S. MILBOURN, Jun.,**

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Goodwood Sunday-school; tableau, "Britannia," Parkside Sunday-school; tableau, "The Three Graces v. The Three Scapegraces," Unley Park Sunday-school. The following also assisted:—Misses M. Wright, M. Gmeiner, Amy Kane, B. Lording, and M. Bradfield, and Messrs. Belschner and Haerden (zither duet); Miss Winwood, and Messrs. James and Burgess (instrumental trios); and Messrs. Munn and F. W. Coneybeer, M.P. The elocutionary efforts of Miss Kane, and the singing of Miss Wright were especial features of the concert. The Misses Winwood, May Winwood, Verrier, M. Sowden, and R. Francis were the accompanists. The Town Hall was crowded on each evening, and the exhibition was a great success in every department.

#### NORTH ADELAIDE CONGREGATIONAL CHURCH CHOIR PICNIC.

Owing to the kindness and liberality of Mr. and Mrs. George Brookman, the members (and their friends) of the choir of the North Adelaide Congregational Church, to the number of about forty, were enabled to spend a pleasant afternoon in the Hills. The party assembled at Brookman's Building, Grenfell Street, at 1.30, on Saturday afternoon, Oct. 1st, and took their departure for Mount Lofty in two of Messrs. J. Hill & Co.'s well appointed five-horse drags. The drive through the lovely hills was most enjoyable and the weather gloriously fresh and invigorating; afternoon tea, daintily prepared by Mr. F. Bricknell, was partaken of, and what with rambling among the wild flowers and the pleasant social intercourse, the time passed all too swiftly. The merry party submitted themselves to the tender mercies of one of their number (Miss Stace) who took some excellent photographs, and before starting on the homeward journey Mr. T. H. Jones, Mus. Bac., in a happy little speech proposed a hearty vote of thanks to Mr. and Mrs. Brookman for their thoughtfulness in providing such a pleasant afternoon's enjoyment, and it is scarcely necessary to add that the vote was unanimously carried. Mr. Brookman suitably responded and expressed his delight that so much pleasure had been given, and hoped it would not be the last time Mrs. Brookman and himself would have the pleasure of meeting the members of the choir and their friends. The city was reached at 7 o'clock, and the friends went to their several homes highly delighted with the pleasant outing. It is by such kindly actions as these that good feeling is strengthened between members of a church and congregation and the members of a choir.

#### COUNTERPOINT.

##### A PLEA FOR THE TEACHERS.

[BY ARCHBISHOP O'REILY.]

**T**HAT the establishment of the Chair of Music in connection with the Adelaide University has had a singularly marked effect on the state of musical education in the colony I feel perfectly assured. There are assurances, however, which, though felt, it yet may look like conceit to unconditionally express. My experiences are not as ample as I could wish. In musical practice, as distinct from musical theory, they are next to nil. I must, therefore, have recourse to limiting phrase and qualify my words. This much, I think, I may without appearance of presumption say. In the domain of education in musical theory the influence of Professor Ives has had, so far as I am in a position to judge, wide spread and beneficial results.

The good done has, of course, in large measure been done

through the medium of the many teachers of music in the colony. The average parent indulging in the luxury of musical instruction for her child wants a tangible return—and that at an early date—for the money spent. Practice in the higher sense is to her of little value. Pure theory is, she is convinced, of both time and money a shameful waste. University certificates are, however, things which the most unmusical mother can understand; and the fact that passes were not to be obtained except on Professor Ives' conditions gave honest teachers a chance of teaching honestly—a chance they had been long denied.

Though my plea makes, as I think, in the interests of all teachers, yet, as I hold no brief for so extensive a clientele, let me say I speak only on behalf of a few whom I know. Appeals find readiest hearing when the reasons prompting them are fully understood. I begin with my reasons; my asking comes later on.

For the Senior Examination a knowledge of harmony and counterpoint within given limits is prescribed. Now, as regards harmony, there is no difficulty for teachers. Many text-books by competent hands have been published, and, though those text-books differ occasionally in their discussion of abstract principles, as regards the practical application of those self same principles all agree. To Day (page 114) for instance, Macfarren (51), Prout (171), Stainer (page 47 of his larger treatise), Mansfield (178), Davenport (62), T. College (56), and Bertenshaw (II. 212), the chord known as the "added sixth" is the third inversion of the dominant eleventh. To Ouseley (page 143) it is a combination of the seventh of the dominant with the root, fifth and seventh of the chromatic supertonic chord. To Logier (page 115) it is the ordinary subdominant chord with the arbitrary addition of the sixth from the base. Banister (page 86), Hogarth (page 783 of Chambers' Information for the People), and apparently Hullah (page 60) read it is a first inversion of a diatonic seventh. Catel (page 17) finally explains it as a suspension, or as his English translator calls it a "prolongation" of a discordant fifth in a chord of the sixth. The divergence of opinion here is certainly wide; yet the fact need give rise to no inconvenience to either teacher or pupil. All the disputants are of one mind as to how the chord—whatever its origin—is in practice to be dealt with. The case is similar on other points of divergence. Whatever the hand-book used the harmonies taught will be, so far as practice goes, exactly or almost exactly the same.

With counterpoint the case is altogether the opposite. Many hand-books again, by unquestionably competent authors, exist. So far from agreeing, however, in their rules of practice, these hand-books singularly disagree. The differences begin at the beginning in the teaching of the order, note against note, and multiply as the teaching progresses on to the fifth species, florid counterpoint. What one writer approves, another writer condemns; what one writer forbids, another recommends. I deal with the treatises only which have come under my own observation; indeed, I deal with those only now lying on my desk. Judged by their teaching they are separable into two groups, the groups representing two sharply distinguished contrapuntal schools. The grouping is as follows:—

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Albrechtsberger	Day
Cherubini	Macfarren
Ouseley	Prout
Lewis	Davenport
Bridge	Trinity College
Saunders	Bertenshaw
	Banister

As to the group to which Banister was to be assigned I was somewhat doubtful. On the whole, however, I think he leans to the side of Macfarren and Prout, and so I classify him, placing him, however, on account of my doubt last on my second list. Hullah I do not include, as the counterpoint with which he deals is not counterpoint in the strict sense. Some few samples of workings by additional writers are furnished by the treatises at hand. Exercises by Fux and Fetis are given by Saunders; Bridge shows the working of some subjects by Goss. Goss and Fetis would seem again to be on the side of Macfarren; Fux, whose work was famous before Albrechtsberger began to teach, of course, belongs to the Albrechtsberger school.

In grouping my authors under two separate headings I must by no means be taken as implying that all of those included in either group agree amongst themselves. The learned are proverbially prone to disagree, and the old saying, *Quot homines, tot sententiae*, is well exemplified in contrapuntal schools. Albrechtsberger, Cherubini, and Saunders figure in my first list. Albrechtsberger (page 99) lays down his theory of changing notes (which, I may remark, in passing, are very different things from the changing notes of Macfarren and Prout). Cherubini (page 15) emphatically dissents from Albrechtsberger's theory, and with Albrechtsberger's changing notes wishes to have naught to do. Saunders (page 32) boldly goes over to the enemy—the opposite school—stoutly rejecting the opinions of Albrechtsberger and Cherubini alike.

Again, Macfarren, Prout, and Davenport belong to the same school. In counterpoint of the second order—two notes against one—may the counterpoint, being in the base, ascend a fourth within the bar? Macfarren (page 29) says—yes, provided that the fourth subsequently descends to a note next to the note from which the ascent had been made. Prout (page 108 example 271) allows the progression provided only that it is evident that there are two distinct chords in the bar, and gives a setting\* as a model which violates Macfarren's rule. Davenport (page 17) allows the progression on the simple condition that the passage is so figured as to show that the fourth above the first note makes no part of the harmony, and is to be omitted in any subsequent addition of upper parts.

To take another illustration. Macfarren (page 57) wishes the fifth species of counterpoint to be understood as simply a form of the fourth species with suspensions ornamentally resolved. Consistently with this view, in the three samples he supplies of two-part florid counterpoint, containing in all (the first and last bar in every case being unreckoned) twenty bars, only one bar begins with an unsyncopated note. His suspensions are, of course, in accordance with his theory, always ornamentally resolved. The "Trinity College Manual" (page 81), disagreeing with Macfarren's definition, allows in the florid order a fairly free use of counterpoint of the second and third species. It stipulates only with Macfarren that suspensions when occurring shall

be ornamentally resolved. Prout (page 115) has his own definition, differing from the two former, and under fresh reservations allows a still freer use of the second and third orders of counterpoint. Banister (page 132), leaving even Prout far behind in his approval of the employment of the second and third species, differs from Prout, as well as from the two authors previously mentioned, in contenting himself with simply declaring ornamental resolutions "available" when desired. How little he thinks such ornamental resolutions necessary will be best seen from a sample of his work. In Exercise No. 237 (page 133), the counterpoint being in the base, out of ten bars (the first and last being left uncounted) he has but four suspensions. Of these one and one only does he ornamentally resolve. Between a setting in the fifth species by Macfarren and a setting by Banister the difference is certainly great. For teachers this difference has an aspect of a very practical sort. Prout's observation (page 107) as to the difficulties confronting pupils in the working of suspensions is one that will be readily endorsed. If the suspensions have to be ornamentally treated, the difficulties assuredly are not lessened. At public examinations the time for working papers is limited. The time for working each question in any one paper is necessarily limited too. Compare, under the circumstances, the position of a pupil who has been taught in accordance with Macfarren's theories and one who has been trained on the models which Banister provides. Other things being equal, the latter has a decided, and a very decided advantage. She is much less exposed to the danger of blundering in her working. She has it in her power, too, to complete that working in a much shorter time.

I shall not, I am sure, be understood as professing to sit in judgment on the relative merits of the two great schools to which I have referred, or as pretending to decide on the value of the teaching of any one of the exponents of the principles peculiar to either school. A system which Mozart and Beethoven studied and Haydn taught (Grove, vol. i., pages 570 and 711) has assuredly high claims to respect. Cherubini's counterpoint I find always fascinating, though I may say, too, I find him as a teacher somewhat meagre and vague. Prout, on the other hand—type as he is of the later school—seems to me the very perfection of an instructor. His explanations, moving step by step, are at every stage so clear and so exhaustive as to leave nothing to be desired. I complain not of either school of counterpoint. I find not fault with the theories of any master of either school. I am but pointing out as a matter for regret the conflict of opinions which prevails in our handbooks; and would ask: Cannot the perplexities arising to teachers out of that conflict in some way or other be lessened or modified?

To make real headway in either harmony or counterpoint, it is indispensably necessary—I speak with some diffidence and yet I think correctly—to study closely the works of masters of the art. In the analysing, the comparing and, it may be, the contrasting of their progressions, lies the surest road to proficiency. Here again harmony has an overwhelming advantage over its sister art. Materials for the study of harmony abound. For the study of two-part counterpoint, except to the exercises given in elementary treatises, I know not where the ordinary teacher or pupil may look. Suppose, having studied one treatise, she turns to another for an elucidation of the

\* The progression occurs, as will be seen, in a contrapuntal exercise of the fourth order. The bar, however, from which the illustration is taken belongs equally to the second order. I fairly quote it, therefore as a case in point.

principles she is teaching or is being taught. Surprise and confusion await her at the first glance. What she understood to be a fault to be avoided, she sees held up to her as an excellence to be imitated. What she has been taught to admire, she sees carefully eschewed. Under such conditions counterpoint is at a sad disadvantage. How it can hold its own amongst the many rival subjects claiming the attention of the student of music; how it can secure practical recognition to the full extent its merits deserve; how it can win the place it is entitled to in the thoughts of those devoted to music, and become the fond and familiar study it ought to be: I fail to see.

I have put my thoughts at fair length certainly, and with clearness as I hope. In my own mind these thoughts have ripened to a conviction; and that conviction is the motive, as it is the explanation, of my plea. For the study of counterpoint Banister is at present the text-book recommended by the University. Banister's merits I am quite ready to confess. His work is an admirable compendium—a veritable *multum in parvo*—a model of precision as clear in its statements as it is concise. It labours, however, under the disadvantages intrinsic to all compendiums. Treating of many subjects, it has little space to spare for the discussion of any single one. Completeness and moderation of price are qualities decidedly in its favour. It is suitable for learners. But using it as a text-book, to what larger treatise shall the teacher turn for a practical exemplification of the rules Banister's book lays down? To Macfarren and Prout or to Cherubini and Ouseley? With Banister none of the four completely agrees. The difficulty—a very real and a very serious one, as teachers will testify—can be met by Professor Ives, and by him alone. If in addition to Banister, recommended as a text-book, some larger work or works were recommended for reference, teachers would know better on what lines to train their pupils; they would have their anxieties lightened and have reason to be grateful to Professor Ives. To the suggestion I make there is an alternative, and that alternative, I must say, I much prefer. The Adelaide Conservatorium has, through the munificence of Sir Thomas Elder, got a splendid start. A long and brilliant career lies, I hope, before it. Can it not, even at this early date, begin to give proof of the life that is in it by original work? What I should like to see—what I think would be a decided gain to the musical community—is the publication by Professor Ives of a handbook on simple counterpoint, giving in full the rules recognised at the Conservatorium. The work need be neither bulky nor costly. I should not look for examples of workings at first. These would come later on. If, say, subsequent to each yearly examination the contrapuntal problems submitted to the candidates were republished with approved workings, the advantages accruing would be enormous. Faults, committed under the mental tension of times of examination, and discovered only when the chance of securing marks by correct answers has passed, are never forgotten. The practice I suggest would give a stimulus to study, and lead to steady improvement in contrapuntal knowledge all along the line. I see an additional and higher gain to follow. In the course of a few years we should have an accumulation of invaluable papers—a genuine thesaurus, to which students could refer for models for imitation in the working of their exercises, and in which teachers would find a solution of their difficulties and doubts.

#### MUSIC—ANCIENT AND MODERN.

A very interesting and pleasant evening was recently given by Mrs. A. Boulton, when several examples of ancient and modern music were given. Mrs. Boulton, who was received with applause, opened the proceedings with a well-written paper entitled "Schools of Composition," and described the early schools down to the "Romantic" and "Classical," with modern vocal and instrumental oratorios and operas. A graphic and interesting account of these was given, showing how the "Schools of Composition" originated, and how the crude efforts of the first composers—as for example Ockenheim and Joaquim—led to Palestrina establishing a permanent definition of true composition; and great interest was shown in Mrs. Boulton's paper. Miss Phyllis Boulton, as an example of the early Gavotte, played a composition by Leban, and afterwards a study by S. Hellers, to illustrate Rhythm, both of which were satisfactorily rendered. The next item was No. 4 of Mendelssohn's *Kinderscenen* by Miss I. Stock, who interpreted the work in a pleasing manner. Miss Cussen, to illustrate a modern composer, gave a graceful rendering of Henselt's beautiful theme, with variations in A major, in which a good touch and evidences of careful training were displayed. A pleasing modern ballad was sung by Miss Ethel Stock, whose tasteful singing promises to make her a welcome addition to the vocal talent of Adelaide. This was succeeded by a bracket of Schumann's works, entitled "Curious History" and "Playing at Tag," played with feeling and taste by Miss M. Shaw. Of Miss Doris Boulton's violin playing, it is sufficient to say that a "Cradle Song" of Jensen's was interpreted in good style, but it is only justice to add that this young lady's performances are in themselves evidences of undoubted musical ability and careful study, both in solo and ensemble playing. Miss Williams' song, "To Welcome You," by Goring Thomas, was a credit to the careful training that must have been bestowed on a round and pretty soprano voice. Later in the evening she also gave a rendering of a song entitled "Lullaby," by Mr. A. Boulton, which proved to be a very taking and scholarly composition. In addition to the above Miss J. Blackmore played Schumann's *Nachstück* in D flat, Miss Shaw sang "Listen" and "All Soul's Day," the final item on the programme being the "Allegro con brio," and "Andante" from Mendelssohn's beautiful Trio in D minor, by Mrs. Boulton, Miss Doris Boulton, and Mr. W. P. Carr.

Mother (whispering)—"My dear, our hostess wishes you to play." Daughter—"Horror, mother! You know I never play before strangers, I become so nervous and excited that my fingers get all tangled up and I make all sorts of awful blunders." Mother—"Never mind, dear. Play something from Wagner and then the mistakes won't be noticed."

The eminent physician was irritable. Calling the porter, he said: "Who is it that keeps singing 'I would not live always'?" "It's the lady in the apartment above, sir." "Well, tell her that as a professional man I am prepared to assure her that she won't, and that there is consequently no cause for further agitation on her part."

A certain choir in the Land o' Cakes recently "struck" owing to some disagreement with those in authority. They afterwards, however, returned to their posts, and the parson, no doubt with a view to "improving" the occasion, preached two special sermons—one on the return of the prodigal, the other on the text, "Father, forgive them, for they know not what they do."

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**BAND NEWS.**

The Military Band (Bandmaster Hodder) was engaged at Eight Hours' Procession on September 1st at Port Adelaide and Adelaide, and on September 13th and 17th respectively at St. Peter's College Sports on Adelaide Oval. Programmes of light music were rendered on each occasion, the principal selections being "Iolanthe," "Sydney by night," and "The Golden Crown and Cross of Geneve." On September 18 the full band gave a Rotunda concert in aid of a distressed member of the Defence Force, and the collection realized the sum of £9 18s. 1d. A very large concourse of people were present. The band opened the programme with Beethoven's beautiful funeral march "Funebre," in memory of the late bandmaster, George Oughton.

The Military Band also played a programme of enjoyable music at the Rifle Matches at Port Ranges on the 17th, and two good programmes at Government House on 20th and 23rd, the chief pieces being "Maritana," "Il Trovatore," and "Lucia di Lammermoor."

The City Volunteer Band supplied the music at the Adelaide Show on the 8th, 9th, and 10th, and headed the procession of Early Closing Association from York Hotel to Town Hall on 29th.

Arrangements have been made in Brisbane to hold a series of concerts to raise funds for the sending of an Australian Band to the Paris Exhibition. This is a very

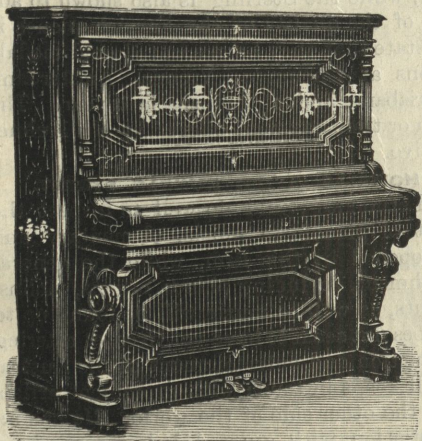
worthy undertaking, which we trust will be crowned with success. Still, it must not be forgotten that a large sum of money will be required to send and maintain a fair-sized band for any time in the "gay capital," and it appears that the chances which such an organization would have of obtaining remunerative engagements would be somewhat slight. Australia has certainly come to the front of late years in the old world with its vocalists and instrumentalists, and we trust that our best bandsmen may soon obtain similar recognition.

There's a man living in Adelaide who has no music in his soul, and there's a man next door to him whose soul is full of it, as is likewise the soul of his family. This latter man not long ago added an American organ to his household, and a healthy daughter of his began to practise on it. Several nights later a friend looked in on the first man, and as soon as he got inside the house he heard the parlour organ next door. "Fine-toned instrument," he said, because he, too, had some music in his soul. The musicless man grunted. "Whose make is it?" the visitor asked. "Don't know," was the ungracious answer. "How many stops has it?" The host pulled himself up for a powerful effort. "Well," he replied, "it's been in the house for about a week now, and in that time it hasn't had any stop at all that I've been able to discover." And the visiting musician discreetly began talking about the local rates and the income-tax.

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## TRADE NOTES.

**J. E. DODD'S ORGAN FACTORY, TWIN STREET.**

Mr. Dodd and his staff of workmen are now busily engaged putting the finishing touches on the two organs which they have in hand for the Wellington Square Primitive Methodist Church and the Kent Town Wesleyan Church. The former is now placed in the church and will be opened in a few days, while the latter will probably be erected by the end of November, or beginning of December. In his desire to procure the very best English pipes for these two organs, Mr. Dodd placed an extensive order with a London firm of eminence, but his experience has been most disappointing. After a long series of delays calculated to vex the soul of a nineteenth century Job, these goods, which should have arrived here months ago, have at length (with the exception of 12 important pipes) made their appearance. Some of the reasons for these delays are highly diverting. A death in the family; certain holidays, the erection of new machinery to make a small and harmless looking bead on the face of the front pipes, which by the way, a much smaller English firm had at the same time accomplished without the slightest difficulty; all these were made the reason for a long series of delays, amounting in the aggregate to nearly six months. This experience is unfortunately only a sample of what piano importers have had to put up with for years past, and in a large measure explains why the German houses have got such a firm hold upon the Australian trade—a fact which we, naturally, as Englishmen, deplore. It is satisfactory to add, however, that these pipes, which have apparently been produced only by the most strenuous exertions of this house, are of capital quality; and the two organs will doubtless give every satisfaction, and be well up to the high standard which Mr. Dodd has already set up.

**MESSRS. CAWTHORNE & Co., GAWLER PLACE,**

have just unpacked a splendid shipment of concert flutes, cylinder and conical, down to B. They possess beautiful tone, and are of very superior finish in cocoa and grenadilla wood. In violins also there is a large assortment at prices to suit everybody, while a variety of new shapes in violin cases are to hand. The "Neruda" violin strings, lately introduced by Cawthorne & Co., are specially adapted for our climate, and are finding a ready sale. They are very durable, and at the same time possess excellent tone. Burnished natural copper G strings are a new line with a clear and ringing tone, and are being extensively used by orchestral players. In the book and sheet music department Paul De Faye's shilling album of twelve characteristic piano solos, easily arranged without octaves, is very popular, being specially suited for children. The notes are plainly printed in good size, and are clearly fingered. All the new Annuals are in stock, including Howard's, Chapell's, Sheard's, Enoch's, Phillips' and Page's, Francis Day and Hunter's, &c. There will also be found a new stock of violin solos with pianoforte accompaniments, including Farmer's celebrated "Operatic" and "Popular Airs" series.

**MR. R. CORRELL, FLINDERS STREET,**

who reports a busy time for September, is showing a new consignment of tested Italian violin strings of all kinds, and also a fresh lot of "Matchless." The latter, Mr. Correll has for a considerable time made one of his specialities. In a few days there is expected a large shipment of violins and other stringed instruments. Up to date musical literature

will be found in stock. A ready sale is still reported for Knox's Pianoforte Tutor.

**MR. A. A. COLLINS, VICTORIA SQUARE AND MILE END.**

Both the Mile End and City establishments of Mr. Collins have had a fairly busy month. The Linke pianos seem to compel purchasers by their fine quality and moderate price, for stock has run so low that Mr. Collins is anxiously awaiting a shipment by an early German mail steamer. Leathers, felts, &c., for repairs, and all accessories for tuners, will be found in stock.

**MR. J. WOODMAN, GRENFELL STREET.**

The well-known Grenfell Street wholesale warehouse has perhaps never been seen stocked to such advantage as at the present time, thus showing once again the undoubted confidence Mr. Woodman has in the colony's prospects. Being piloted through the imposing array of instruments the other day by the manager, Mr. E. T. Collins, the Rönisch, Thurmer, Otto, and Haake pianos were seen to stand out as splendid examples of modern art. The noted Bell organs also showed to advantage. But amongst the pianos the Rönisch were undoubtedly the premiers, being present in many designs and prices. The marqueterie work now so much in vogue has a very pretty effect. With regard to prices the customer would be hard to please who could not be met by one of the many offered, either for cash or deferred payments. A double upright iron grand and a short boudoir grand by Rönisch looked magnificent specimens of modern work, and it is pleasing to know that excellent satisfaction is being given by a full-size concert grand by Rönisch, recently sold to one of Adelaide's wealthy citizens.

**MR. W. KUHNEL, RUNDLE STREET.**

The recent opening of Mr. Kuhnel's "Piano Palace" has added quite a new feature to Rundle Street. The striking frontage, backed as it is by a handsome showroom of great depth, now fully stocked with a *recherche* collection of modern pianos and organs from leading makers, compels the attention of every passer-by. The Feurich pianos constitute the leading exhibit, but many other makes may be seen, including Görs & Kallmann, Holling & Spangenberg, Rönisch, Schwechten, Lipp & Sohn, Carl Faust & Sohn, Franz Werner, &c. In organs the Estey and the Schöninger are the makes kept to give assurance as to the class of instruments dealt with by Mr. Kuhnel, while the Sterling is also shown to advantage. As proof of the quality of the Feurich pianos it is only necessary to state that they have secured gold medals at world's exhibitions at Chemnitz, Vienna, Amsterdam, Central America, Brisbane, and at Leipzig last year. The terms for either cash or time payment offered by Mr. Kuhnel are certainly attractive.

**MESSRS. P. A. HOWELLS & CO. RUNDLE STREET.**

Both teachers and students would do well to inspect the excellent assortment of pianoforte music, elementary and advanced, recently opened by this firm, while the general stock of the establishment, including pianos, organs, violins, and other instruments, as well as music will be found up to date. Mr. Howells does not seem to have yet tired of catering for the musical instruction and entertainment of the Australian public, as he still keeps in touch with prominent artists and *entrepreneurs* on the other side of the world. He has recently been in negotiation with a noted lady singer whose reappearance in the colonies would be hailed with general satisfaction, especially with the efficient company she would doubtless bring. A violinist of world-wide renown, and who has never yet visited Australia, has also engaged attention.