

# MUSIC

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## THE TOWN HALL ORGAN.

THE true and particular history of our Town Hall organ up to date constitutes one of the saddest and most unsatisfactory chapters in the musical records of the colony. About 20 years ago an enthusiastic Choral Society raised the bulk of a fund to provide the Town Hall with a specimen of the "king of instruments" worthy of the building. The order was placed with Messrs. Hill & Son, of London, and in due course a very satisfactory and complete three-manual organ was erected. We are not able to record what particular recitals or performances marked the opening of the new instrument beyond the fact that the late Mr. David Lee was the soloist engaged for the opening ceremony. So far, the arrangements appear to have been all that could be desired, but almost immediately a series of bungles began which have, it appears to us, been continued down to the present time. The first grave error was in the appointing of the late Mr. George Oughton as Hon. City Organist. Though the deceased gentleman was in some respects a very excellent musician, he possessed but little executive power, and could not be considered by any means up to the standard of a recital player. His regime appears to have been principally remarkable for the infrequency with which he performed, and for the shocking state of disorder in which the organ was maintained. In reporting a concert given some 15 years ago, in which organ pieces figured rather prominently, the daily papers referred sadly to the fact that the organist was unable to use any of the heavy reeds as they were so out of order! On more than one occasion about this time we personally witnessed the fact that the organist had to come to a premature stop and wait a few minutes while someone in charge went below and remonstrated with the water-engine. Fortunately, on the score of order and repair we have nothing to complain of at present, but artistically things are quite as bad as they were at the period of which we are writing. The first improvement to be noticed was brought about some 13 years ago, when a series of ten recitals was given by Mr. T. H. Jones, Mus. Bac. These commenced with audiences of from 400 to 500 persons, and rapidly increased until the hall was crowded at an admission-fee of 6d. Upon the advent of Professor Ives, who was the first and only salaried City Organist we have had, Mr. Jones was compelled to stop his recitals, and the former gentleman took up the work, commencing with a house crowded in every part. Unfortunately this enthusiasm did not last, and in the end, we understand, the City Council lost

through the engagement of the University Professor. A variety of reasons may be advanced for this failure, which we have neither the space or desire to discuss at present. Finding that they were losing money over the recitals, the City Council were not anxious to renew Professor Ives's engagement, but offered him the position in an honorary capacity. The Professor very properly refused to accept the position of an unsalaried City Organist, but unfortunately all the local musicians were not of the same mind. An advertisement brought forth two candidates for the position, and Mr. Pybus was ultimately appointed as the honorary City Organist of Adelaide. It is greatly to be regretted that any candidates should have been found under these circumstances. Though Adelaide is by no means a wealthy Corporation, it could well afford to pay a moderate salary to its City Organist, and no doubt had all the profession stood out this would have been done. Indeed we are confronted by the fact that the Corporation pays £60 per annum for keeping the organ in order, but do not deem it necessary to pay anyone for playing it. Some one has truly said, "There is no wisdom in a multitude of City Councilors." During his seven years, or thereabouts, of office, Mr. Pybus's performances have been chiefly remarkable for their scarcity, and until three years ago, when Mayor Tucker first instituted his free recitals, it seemed as if our City organ was doomed to an eternal silence. How it could have been possible for the Council, their officials and their City Organist, to allow this sort of thing to continue for so many years, fairly passes our comprehension; and how many more years it would have continued, had not the *Register* vigorously taken the matter up, it is impossible to conjecture. Chiefly, we believe, owing to the remarks of the *Register*, Mayor Tucker arranged the series of four recitals in his second year of office, and receiving a fair amount of support he was encouraged to continue them up to the present year. Now, owing to the representations of the chief performers engaged at these recitals, ably backed up by the new Town

Clerk, Mr. Adam Wright, a temporary arrangement has been made for regular recitals, which up to the present time have, we regret to say, not been very extensively patronised. The City Council have somewhat arbitrarily taken the arrangements in their own hands, without in the least consulting the performers, who are practically giving their services, and the result has been an admission fee which, as recent recitals have been free, is almost prohibitive, and a most unsuitable evening—Friday. This is the night universally chosen by church choirs for their weekly practice, so a large number of would-be auditors have been prevented from attending. In order to render the recitals a success, the Council must first discover at what intervals the musical public require them (we imagine about every fortnight or three weeks, with an entire cessation during the summer months), and secondly, what charge for admission they are prepared to pay. It is certain that the bulk of the music-loving public will not pay 6d. to hear local organists. Then as often as possible the Council should choose favourable occasions (such as Saturday evening) for these performances. Whatever methods are adopted, it must of necessity take some little time before recitals at which an admission-fee is charged become popular, and the organists engaged should make every effort to present their selections with the greatest finish, and also to give as much new and interesting music as possible. We trust that the Council, after a little experimenting, will settle down to some workable plan for these performances satisfactory to both the public and the quartett of organists specially engaged; and we believe that the energetic Town Clerk will do all that he can to bring about this highly desirable consummation. We think our readers will agree with us when we say that, as custodians of the Town Hall organ, which is the property of the citizens of Adelaide, it is the duty of the City Council to allow the public opportunities of hearing that instrument at reasonable intervals and at a nominal charge for admission.

## MUSIC OF THE MONTH.

### Town Hall Organ Recitals.

The sixth, and last, of the Mayor's free organ recitals attracted an immense audience to the Town Hall on the evening of the 6th ult. Such a magnificent attendance—for every available seat, including the organ galleries, was occupied, and a number of folk stood in the aisles and vestibule throughout the evening—proved beyond a doubt that at a free recital a good programme, well played, is quite sufficient to attract an audience without the aid of vocal numbers to form, as it were, the sweets to be taken after the dose of organ medicine. Mr. T. H. Jones, Mus. Bac., the performer selected for the occasion, presented an admirable programme, which had but one fault, and that was that it was rather too long. In every other respect the music and its rendering was all that could be desired. Mr. Jones's programme was as follows:—Selection from "Faust" (Gounod), fugue (Handel), "Luther's Chorale" (Schellberg), "Storm on a lake" (Neukomm), encored, Guilment's sonata No. 5, first three movements, "Scotch airs," "Cantilene pastorale" (Guilment), "Spring Song" (Mendelssohn), and "Coronation March" (Meyerbeer).

After a cessation of seven years, or more, the City Council have inaugurated a new series of organ recitals at the Town Hall, the first of which was given on Friday evening, October 21. The result was certainly disappointing. Sixty-two people only paid their sixpence to hear Mr. Pybus, the Hon. City Organist, perform a programme of eight numbers, which embraced Auber's overture "Crown Diamonds," a fantasia by Dr. Bunnett, a sonata by Diemel, which is not a very striking composition, a theme and variations by Wely, and Jude's "Trumpet March." Those who were present were thoroughly appreciative, and received most of the selections with considerable warmth. It appears to us very doubtful whether these recitals, if given on week evenings, and at a charge of 6d. will ever draw paying houses. The public have, of late years, heard so little of the organ and even less of first-class organ playing that they have to a large extent lost whatever liking they once possessed for the instrument. If the Council desire to popularise the recitals, they should use every means, including a still lower tariff, to encourage the public to attend them.

### Conservatorium Orchestral Concerts.

The eighth concert by the Conservatorium Grand Orchestra attracted a fairly large audience to the Town Hall on the 8th ult. A good programme was submitted, and with one or two exceptions the playing of the orchestra was entirely satisfactory. The novelty of the evening was an excerpt, "Czardas" from Delibes's fine "Coppelia" ballet, several numbers of which have already been introduced by the band. "Czardas," though perhaps not quite so striking on a first hearing as some portions of the ballet which we have previously heard, is, nevertheless, a very attractive piece of music, highly coloured, and novel in construction. It was capitally rendered under Mr. Heinicke's direction. The other orchestral numbers were the "Tell" overture, which was splendidly played, and deservedly recalled; "Album Leaf, No. 1" (Wagner); "Prayer" (Weiss); the "Pizzicato" from Delibes' "Sylvia" ballet; the introduction and "Bridal Chorus" from Wagner's "Lohengrin"; overture to "Der Freischutz"; "Loin du bal" (Gilette); and a march by Ganne, "Des Petit matlots." The "Sylvia" pizzicato, though not by any means well played, for Mr. Heinicke hurried his executants in an injudicious manner, and chaos was the result in the finale, was recalled, and had perforce to be repeated. Such is the fascination of pizzicatos. The vocalists of the evening, Miss Minnah Gebhardt and Mr. W. J. Graham, achieved but a moderate amount of success. Mr. T. H. Jones, Mus. Bac., accompanied the songs.

On the evening of the 22nd ult. the ninth concert was given before a fairly large audience. An interesting and popular programme, of perhaps not quite so high-class a character as some of the preceding concerts, was submitted and heartily appreciated. The following were the numbers presented:—Overture, "Marco Spada" (Auber); the pretty entracte from Reinicke's "King Manfred," which is in the main a string quintett; "Rococo" (Helmund); selection from "Ivanhoe" (Sullivan), wherein several of the solo instruments, and the euphonium in particular, were heard to advantage; overture to the "Bohemian Girl" (Balfe); "Tandelei" (Moritz Fall), for string quintett, the excerpt "Czardas," from Delibes's "Coppelia" ballet, and Meyder's march "On Parade." Miss Madeline Wall sang with a fair measure of success "At my Window" (Parker), which was recalled. She was, however, we consider, heard to better advantage in her second selection, "For all Eternity" (Mascheroni). Mr. E. Behrndt contributed "Good Night" (Kocken), and "The Lifeboat" (Pinsuti), the former being his best effort. Mr. W. R. Pybus made his first appearance at the orchestral concerts as the pianoforte accompanist, and performed his duties with skill and discretion.

### Conservatorium Students' Chamber Concert.

The exceeding great popularity of free concerts was perhaps never more strikingly exemplified than at the University on the evening of the 31st ult., when a performance of chamber music by Mr. H. Kugelberg's classes was given. Within the last few months two chamber music concerts have been organized by the professional staff of the Conservatorium, and at a tariff of 1s. and 2s. the result was an audience of about 50 persons, but on the occasion to which we are now referring the University Library was fully occupied and there could scarcely have been less than 300 persons present. Our

musical public are certainly very slow to recognise the fact that a musical entertainment is worth paying for. The performance given by Mr. Kugelberg's young people was certainly a very satisfactory one, and that conscientious teacher is to be congratulated. Probably the most striking effort of the evening was Mozart's quartett in B flat major, for two violins, viola, and 'cello, capitally played by Misses Nora Kyffin Thomas, E'sie Hamilton, and Messrs. W. L. Harris and H. Kugelberg respectively. A fine precision and finish was manifested throughout which many a professional combination might envy. Misses E. Ward, R. Read, and F. Ward presented a meritorious though somewhat unequal rendering of the "Allegro appassionato" from Mendelssohn's trio in D minor, and Misses E. Hamilton, N. Kyffin Thomas, and Mr. H. Kugelberg were associated in an acceptable performance of two movements from Schumann's "Humoreske" for piano, violin, and 'cello. Miss E. Burford and Mr. W. L. Harris, a talented violin student, were heard in portions of the famous "Kreutzer Sonata," which, however, requires more mature powers for its adequate interpretation, and vocal items were submitted by Misses M. Grayson and J. Myles Marshall. The accompaniments were shared by Miss Guli Hack, A.R.C.M., and Mr. Frederick Bevan.

The Adelaide Orpheus Society gave a highly enjoyable concert at the Glenelg Town Hall on the 6th ult., under the auspices of the Glenelg Oval Association. A duet by Messrs. F. H. Wild and G. B. McBride, and songs by Messrs. C. A. Degenhardt, A. J. Radford, F. L. Gratton, H. J. Emms, A. Daniels, and W. G. Doley were capitally rendered, the three latter gentlemen having to respond to encores. Several part songs and choruses were well sung, and a number were recalled. The concert was a thoroughly enjoyable one. Mr. C. J. Stevens conducted with his customary success, and Mr. C. M. Gribble acted as accompanist.

The Adelaide Glee Club held their Annual Social and Dance at the Co-operative Hall on the 7th ult. A capital musical programme was carried out by members of the Club and their friends, which was generally enjoyed. Mr. A. Mahnstey acted as accompanist, and Mr. A. Walmsley conducted.

A highly successful Matinee was held at the North Adelaide Institute on the afternoon of the 11th ult. in aid of the North Adelaide Girls' Club. Musical items were contributed by Misses Jule Layton, Lilian Davies, and Elsie Jefferis, and Messrs. Wanborough Fisher and Oscar Tæuber. Among those present was Mrs. S. J. Way.

The second of a series of Concerts in aid of the Sturt Library was given at the local Institute on the 12th ult. The following were the performers:—Misses Galbraith, Newell, Jessie Galbraith, Wylie, Smith, Jolly, Hoskins, and Mrs. Farmer, and Messrs. S. C. Pank, Barnden, and Leak.

A successful Social was held at the Victoria Hall on the 17th ult. by the members of the Adelaide Choral Society. A very pleasant evening was spent, the proceedings being diversified by choral numbers from "Judas Maccabeus" by the Society, songs by Mrs. Pilley and Mr. Gurney, a pianoforte duet, Mendelssohn's overture to "Midsummer Night's Dream," by Mr. and Mrs. C. J. Stevens, and an address by Mr. Stevens on "Choral Societies." The gathering proved a great success.

At a lecture given at the Flinders Street Presbyterian Lecture Hall on the same evening by the Rev. G. Davidson, M.A., songs were contributed by Misses Jessie Galbraith and Wall, Messrs. J. McLellan, A. Paterson, A. D. Sutherland, J. Christie, O. Tæuber, and the Goodwood Scotch Choir.

The Unley Town Hall was crowded on the evening of the 17th ult., when a benefit entertainment was tendered to Mr. J. Donoghue. The programme consisted of orchestral selections by Mrs. Warhurst, Messrs. H. Chadwick, A. and S. Bernstein, and C. Schrader; Highland fling and sailor's hornpipe by Mr. W. K. Harley, with bagpipe accompaniment by Messrs. A. Stewart and A. Bowden; songs by Misses L. Maloney, N. Hill, and M. Hare, and Messrs. F. W. Coneybeer, M.P., J. Donoghue, A. Frost, J. W. Goodger, and T. Barrett. The Adelaide Banjo Club also contributed items. The accompanists were Miss L. Birmingham and Mr. Parsons.

The Port Adelaide Town Hall was crowded on the evening of the 19th ult., when an entertainment was given by the Sisters of St. Joseph's School. Several choruses were given by the children in capital style, Mr. F. Farrow's violin pupils were heard in two selections which reflected credit upon their instructor, and the young people also presented a drama entitled "Blue Bell," and an operetta, "The Spanish Gipsies." In this latter effort the principal parts were sustained by Misses Laura Gordon, Annie Foster, Jessie Flaherty, Amy Mansfield, Rosie McClusky, and Olive Simpson, and Masters Christie Hakendorf, Charles Harris, Arthur Martin, and Fred Reed. A pianoforte overture was played by Messrs. E. Corsten, N. Martin, and E. Laphorne, and a selection from "La Traviata" was given by Messrs. J. Cocks, V. McCree, and L. Liston. During the interval the Mayor of Port Adelaide presented certificates to those students who had recently passed the University Theoretical Examinations.

At the entertainment given by the Y.M.C.A. in the Victoria Hall on the 20th ult. an excellent musical programme was submitted. The Y.M.C.A. Quartet Party—Messrs. A. E. Peagam, F. L. Gratton, A. J. Lyon, and J. J. Virgo—gave a couple of selections, Mr. Edward Reeves and two of his pupils (Messrs. E. Wood and C. P. Forwood) were heard in recitations, Messrs. F. L. Gratton and A. J. Lyon were heard in Gabossi's duet "The Fisherman," and the Y.M.C.A. Glee Club directed by Mr. A. H. Otto sang a Chorus. The entertainment also included a gymnastic display and dramatic scene, the latter by the members of Mr. E. Reeves's class.

At the Fair given on the Medindie School Grounds on Saturday afternoon, the 22nd ult., in aid of charities, a drawing-room concert was arranged by Miss Elsie J. Jefferis. The following ladies and gentlemen contributed to the programme:—Misses Jarvis, Harris, Heuzenroeder, Jule Layton, Gebhardt, Kugelmann, and Jefferis, and Mesdames Aldridge and Quesnel, and Messrs. Wanborough Fisher, Hooper, Degenhardt, Daniel, Eunson, Bruce, and H. Fotheringham. Mr. Harley danced a Highland fling.

The Port Adelaide Town Hall was largely attended on the 25th ult., when a complimentary concert was given to Mr. C. R. Morris, the Mayor of our chief seaport. Selections were given by Messrs. Hodge, Dunn, Louie Marshall, Graffield, and Carmen Wright, and Messrs. G. P. Hodge, jun., F. G. Allen, W. J. Orchard, W. Barr, and M. Ralph.

The lady members of the local athletic club were seen in an exhibition of club swinging, directed by Mr. J. McKenzie. Mr. J. W. Channon officiated as musical director, and Miss Hodge made an able accompanist.

## MUSIC IN THE OTHER COLONIES.

### MELBOURNE.

[FROM OUR OWN CORRESPONDENT.]

The season of "Saturday Pops" given by the Newbury-Spada Company in the Town Hall terminated on Saturday, the 1st ult. There have been uniformly large attendances, and the last was certainly one of the largest. In addition to the singing by Mr. Newbury, Madame Spada, Miss Ida Osborne, &c., pianoforte soli were contributed by Mdlle. Celinski. Her performance of Grieg's Ballade in G minor was noteworthy for accurate and brilliant execution, and her treatment of "The Hunt" (Rheinberger), and a study in octaves, by Graham Moore (of the Royal College of Music), entitled "The Bells," helped to confirm the opinion that this young Australian pianiste will mature into an artiste of whom we shall have good reason to be proud. The programme included violoncello solos, skilfully played by Herr Hattenbach; recitations, with which Miss Sophie Osmond pleased and amused her listeners; lightning photographic sketches by Redmond B. Nolan, and biographe scenes.

The shilling Saturday popular concerts were resumed in the Town Hall on the 8th ult., under the management of Mr. C. J. Frank. Songs were sung by Miss Maggie Stirling, Miss Ida Osborne, Mr. Charles R. Rose, and Mr. G. V. Saffrey. The part singing of the St. Paul's Cathedral

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Quartet Party was entertaining. Instrumental music was supplied by Miss Nina Schlotel on the violin, Mr. Felix Petsch on the violoncello, Mrs. Fred Jolly on the pianoforte, and Mr. Walter Barker on the harp. There were also skilful handling of bells by the Glenferrie Bellringers, Highland dancing to bagpipe accompaniment, and biographe scenes.

In the Masonic Hall on Monday, the 10th ult., Miss Irene Fletcher gave her first concert since her return from the old world, where she studied under Madame Schumann and Miss Fanny Davies, the English pianist. That she has been making good use of her opportunities was clearly proved. Especially was this the case with the renderings of Beethoven's thirty-two variations on an original air in C minor of Schumann's "Traumes-Wirren," Phantasiestuck, and of Grieg's "Aus Hoiberg's Zeit Suite." With Chopin's Berceuse she was not so successful, but the vigorous recalls after Mozart's pianoforte and violin sonata in B flat and the sonata in A, by Brahms, for the same instruments, in both of which Herr Franz Dierich played the violin part, were thoroughly well earned. Miss Maggie Stirling appeared upon the programme for two songs, and had to sing four. Mrs. Pauli-Carter acted as accompanist.

The Victorian Operatic Society staged Balfe's "Bohemian Girl" on Saturday, the 15th ult., at the Bijou Theatre in aid of St. Vincent's Hospital, and achieved the distinction of giving a far better performance than the majority of non-professional companies who have preceded them. Owing to the extensive resources of the company the principal parts had been provided with duplicate representatives, Mr. W. Neilson and Mr. James Wale alternating as Thaddens, and Miss Millie Tree Chapman and Signorina Cesca Vollugi dividing the honours between them as Arline. Mr. Neilson is an operatic artist of some experience—he indeed, he has played Faust in the course of his career, if we mistake not—and he easily surmounted the difficulties of the part of Thaddens on the opening night. Miss Millie Tree Chapman sang with taste, and she has a good "shake," but she made the fatal mistake of attempting to act the part before she was letter-perfect, and on Monday evening broke down badly in "I dreamt that I Dwelt in Marble Halls." Miss Alice Layton was very effective as the Queen of the Gipsies, and Mr. J. Gouly displayed his useful bass voice to advantage in the part of Devilshoo.

There were singing, playing, bell-ringing, sword-dancing, "force-direction power experiments," and biographe scenes at the shilling popular concert in the Town Hall last Saturday evening, the 15th ult. The vocal music was contributed by Miss Maggie Stirling—suffering from a cold, though her singing did not betray that fact—Miss Ida Osborne, the St. Paul's Cathedral Quartet Party, and others; Miss Gertrude Summerhayes skilfully controlled her violin in some difficult Vieuxtemps variations, and Mr. Walter Barker's clever harp playing was, as usual, much admired.

A vocal recital was given in the Athenæum upper hall on Thursday, the 20th ult., by Miss Amy V. Fuller, who has "returned to Melbourne after an absence of fifteen months in South Africa." Miss Fuller's pleasing mezzo-soprano voice was heard with generally gratifying effect in Blumenthal's "Clear and Cool," the "Pieta Signore," "Far from Thee" (Scale), and an agreeable song entitled "My Light Thou Art," by Mrs. A. Walker, who herself played the pianoforte accompaniments. Miss Fuller and her sister, Mrs. Lance (Miss Christie Fuller), contributed two

Rubinstein duets. Two of the same composer's songs were sung by Herr Himmer. There were songs by Mrs. Lance, a violin solo (Beethoven's Romance in F), tastefully played by Mr. Alberto Zelman, and a pianoforte solo (Chopin's C sharp minor Fantasie-Impromptu) skilfully performed by Mrs. Walker.

The stormy weather did not prevent a very large audience, including His Excellency the Governor and Lady Brassey, as well as His Excellency Sir Gerard Smith, Governor of Western Australia, from attending the complimentary benefit concert tendered to Mrs. Palmer in the Town Hall on the 26th ult. Amongst the singers were Mrs. Palmer herself and her daughter (Mrs. Gilbert Wilson), of Brisbane. Mrs. Wilson has an exceptionally fine soprano voice, that is under perfect control, and is utilised in artistic fashion. Songs were contributed by Miss Ida Osborne, Mr. Armes Beaumont, Mr. Wallace Brownlow, Herr Rudolph Himmer, Signor Rebottaro, and Miss Linda de Leuse, a pupil of Mrs. Palmer, with a pleasing contralto voice. Especial interest attached to the debut of Master Fritz Muller, a boy only 11 years old, who astonished everyone by his remarkable pianoforte playing in Schubert's C sharp minor moments musicale. Instrumental music was also supplied by Mr. Alberto Zelman, jun., upon the violin, by Mr. Barker upon the harp, and by the Howard Conservatoire Orchestral class.

Music of the description supplied at cheap concerts has, no doubt, plentiful admirers; but not even the influx of visitors which crowds Melbourne during race week afforded sufficient support to enable two opposition establishments to compete successfully for popular support. On Saturday, the 29th ult., the audiences, in both the Town-hall and the Exhibition-building, were numerically by no means of the sort calculated to gladden the hearts of managers. At the Town-hall disappointment was experienced owing to the non-appearance—on account of an ulcerated throat—of Miss Maggie Stirling, who was on the programme for two songs. Her place was taken by Miss Sara Lewis. The other vocalists deserving of favourable mention were Miss Maggie McCann (an acceptable soprano) and Mr. Charles R. Rose. Some of the songs were effectively illustrated by hydro-carbon views, supplied—as were also biographe scenes—by Mr. Alex. Gunn and his assistants. By far the most enjoyable vocal contributions came from the St. Paul's Cathedral Quartet Party. The remainder of the entertainment comprised violin playing by Miss Nina Schlotel, harp playing by Mr. Walter Barker, and performances by the Glenferrie Bellringers, and "The Georgia Magnet" in "her force-direction power experiments."

The Exhibition concert was the first of a series to be given under the direction of Mr. W. J. Turner. There were three vocal debutants. Miss Eva Mylott, from Sydney, with a contralto voice, made, for the most part, a favourable impression; Master Edward Hamilton, aged 11, was likewise well received; and Miss Lucie Deegan was heard to advantage in Mascheroni's "For all Eternity." Songs were also sung by Miss Minnie Waugh, Miss Ida Osborne, Signorina and Signor Rebottaro, Miss Theodore Frick, Miss Maud Manger, and Mr. Walter Kirby. Miss Maud Celinski exhibited fine execution on the pianoforte in performances of the "Moto Continuo" finale from Weber's C major Sonata, and Wieniawski's Valse de Concert.

### LAUNCESTON, TASMANIA.

The spring weather has called into activity the various bands, and good attendances have been the rule at the City Park concerts on Sunday evening, given by the Garrison, the City, and St. Joseph's Bands. The three combined and gave an evening's performance at the Cataract grounds. The Gorge presented quite a fairylike appearance, with festoons of Vauxhall lights and Chinese lanterns. An excellent programme was submitted and the attendance numbered 1,500, and £30 was contributed towards the fund for the coming band contest. A highly successful concert in aid of St. John's Organ Fund took place on the 7th inst. Mr. J. H. Fray, F.M.I.C., gave a second organ recital at the Albert Hall on the 26th October before a large audience. The following programme was rendered:—Overture to "Martha" (Flotow), serenade (Watson), Offertoire in G major (Batiste), intermezzo (Rose), march from the "Prophet" (Meyerbeer), Offertoire in F (Lott), introduction and march (Smallwood).

### NEW ORGAN FOR KENT TOWN CHURCH.

THE new organ for Kent Town Wesleyan Church, which is now being erected, will probably be opened some time in December. This instrument will undoubtedly be the largest two-manual organ in the colony, for it contains two more speaking stops than the Clayton organ, and should in many respects be the most complete and effective church instrument in the colony. The following is a complete specification:—

Two manuals CC to G, 56 notes. Pedals CCC to F, 30 notes. College of Organist scales and measurements adopted throughout.

GREAT.		PEDAL.	
Bourdon ... ..	16 ft.	Contra Bourdon ... ..	32 ft.
Open diapason ... ..	8 ft.	Open diapason (metal) ...	16 ft.
Viola ... ..	8 ft.	Bourdon ... ..	16 ft.
Claribel ... ..	8 ft.	Violoncello ... ..	8 ft.
Dulciana ... ..	8 ft.	Ophecleide ... ..	16 ft.
Gedacht ... ..	8 ft.		
Harmonic Flute ... ..	4 ft.	COUPLERS AND ACCES-	
Principal ... ..	4 ft.	SORIES.	
Fifteenth ... ..	4 ft.	Great to pedal.	
Sesquialtera, 3 ranks		Swell to pedal.	
Posaune ... ..	8 ft.	Swell to great.	
SWELL.		Swell to great sub	
Lieblich Bourdon . . . .	16 ft.	Pedal octave	
Geigen Principal ... ..	8 ft.	Three pneumatic pistons to	
Hohl Flute ... ..	8 ft.	great.	
Viole d'orchestre ... ..	8 ft.	Three pneumatic pistons to	
Celeste ... ..	8 ft.	swell.	
Octave ... ..	4 ft.	Swell tremulant by pedal.	
Flauto traverso ... ..	4 ft.	Full great pedal.	
Flageolet ... ..	2 ft.	Full swell pedal.	
Mixture 3 ranks		Full organ pedal.	
Cornopean ... ..	8 ft.	Balanced swell pedal.	
Oboe ... ..	8 ft.	Wind signal.	
Vox humana ... ..	8 ft.		

This instrument has been in course of construction at Mr. Dodd's factory in Twin Street during the greater part of the present year, and when completed should form a worthy *magnum opus*. Its principal features are the large scale of all the principal stops, the diapason work in particular, the large variety of registers introduced into two manuals, and the complete system of control adopted. Almost all the effects of a three-manual organ are to be obtained, and, indeed, some that we find in a four manual instrument. Naturally those thumbing pieces, where the

performer uses the three key-boards at once, are impossible, but, with this exception, almost any effect may be obtained. This is brought about by the thumb pistons and the three full pedals, which act independently of the stop knobs; so that while using the full power of either manual, or the full organ, a new selection of stops may be prepared, and immediately the pedal is released they come into action. This system of control, which was first adopted in Clayton organ, affords the performer great facilities for solo playing. As the stops are all in tubular pneumatic action they are very light, and may be changed with the greatest rapidity. The console is detached, and placed 12 feet from the front of the organ, so that the organist may have complete control over his choir. A light touch is afforded by the introduction of an improved system of lever pneumatics to all the bass keys up to middle F, while split pallets are adopted throughout. This arrangement combines the promptness and absolute control of truckers, combined with the lightness of pneumatics, where both are most needed. The metal pipes have been all carefully selected from two of the best English makers, and the wooden pipes have been constructed by Mr. J. E. Dodd, who in some cases has introduced new and improved scales. The wind pressure on the great and pedal is  $3\frac{1}{2}$  inches, and on the swell 3 inches. This should give a fine volume of tone, and it may be confidently anticipated, seeing what a fine pedal organ is provided, that this will be the most powerful church organ in the colony. A magnificent and imposing case of Australian blackwood has been constructed by Mr. Richard McLaren, of Buxton Street, North Adelaide; Mr. J. G. Nash, of Twin Street, has provided a large water-engine for blowing; and the design of the front is the work of Mr. Hedley Dunn.

### THE ASSOCIATED BOARD.

A School Harmony Examination was held in "Denbigh Cottage" Music Room, North Adelaide, recently, under the supervision of Miss Harmer, the Honorary Local Representative for South Australia. Four candidates entered for the Examination, but the results have not had time to reach us.

On looking over the syllabus of the Associated Board we notice that one of the compositions in the selected list of studies and pieces for the Primary Examination is by John Sebastian Bach. Compositions by Bach also appear in two lists out of three for the Junior Grade and the three lists for the Senior Grade. The Associated Board provide a Teachers' Examination for the British colonies in singing, pianoforte, and violin, of which teachers may avail themselves in November. Successful teachers can describe themselves as "Certified Teacher, Associated Board," and use the letters implying that (C.T.A.B.).

## MR. EDWARD REEVES,

Elocutionist.

Voice Culture, Dramatic Expression,  
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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.

## COUNTERPOINT.

## A PLEA FOR THE TEACHERS.

Such of our readers as may have noticed the article under the above heading in our last issue will be interested in perusing the remarks of a leading Sydney musician bearing on the subject discussed in the article. The writer is Mr. J. A. Delany, member of the Council and chairman of the Board of Examiners of the Sydney College of Music. His views are put in a letter addressed to the Archbishop. The letter runs as follows:—

"I have read with deep interest your excellent article upon counterpoint examinations. From a working musician's, a teacher's, and sometimes an examiner's point of view I most emphatically agree with it, not only in pointing out the conflicting systems of teaching counterpoint, but—what must necessarily follow—the conflicting systems of judging scholastic exercises. Your very practical suggestion that the past examination paper should be republished with correct working out according to the system adopted at Adelaide University (or adopted by any examining body) is, I am certain, the only solution of the difficulty. I think so highly of the article that I intend bringing it under the notice of the governing body of the Sydney College of Music, of which body I am a member.

"I hold very decided views upon the subject of competitive musical examinations. Art of all kinds has been very aptly described as the expression of an emotion. The soundest and most thorough technical education in music is—or should be—merely a means towards that end. The æsthetic side of music (so to speak) ought to be cultivated quite as much as technical accuracy in theory and in practice. The danger of competitive examinations is that too much is being made of theoretical knowledge at the expense of the artistic or æsthetic side of music. The circumstance that music is recognised as an art at certain of the universities in no way alters this. A university, after all, is merely a very high-class educational establishment, whose diplomas are officially recognised by the State. The certificates and diplomas gained by candidates merely prove that up to a certain point they have satisfied the examiners in the grammar of the art. This, although absolutely necessary, is only part of a musician's education. The certificates and diplomas have not the slightest value as showing that their owners possess any feeling of the strong, the deep, the beautiful, or the true in the poetry of music.

"The danger is that the holders of certificates, &c., will have whatever originality they possessed crushed out of them—that they may be learned, but that they will be cold, dull pedants.

"In my own student days there were no examination certificates and diplomas. A musician was supposed to have this technical knowledge. There was no particular merit in his having it, for a musician ought to have it; but he was very blameworthy indeed if he did not have it.

"England is locked upon by the other European nations as being decidedly an inartistic nation in music, and it is only in England that university and other diplomas and certificates are held in such high esteem. Scarcely any of the university men have done anything artistic in music worth serious attention. The few holders of university titles whose music is really good have had the titles conferred upon them, not as a result of examination, but *honoris causa*; and in conferring them the universities have

done more honour to themselves than to the musicians. In Germany, France, and Italy, I am informed, that although musical titles and certificates are not despised, they are not held in such high esteem as in England, and the question asked concerning any musician is not, 'What certificates does he hold, and what has he learned?' but, if he is a player or singer, 'What can he do?' and, if he is a theorist, 'What has he composed?' Again, if there should be a chair of music at a university, why not one also for the sister arts of painting, sculpture, and, what is probably the most mechanical of the arts, architecture also?

"It may seem strange to your Grace that holding these views I should be connected with an examining body myself, but it was only to mitigate as far as I could the evils of the examination system and to enforce as far as I could a greater cultivation of the æsthetic side, that I joined it. The musical circumstances in Sydney are very different from those in Melbourne and Adelaide. Here music is not recognised at the University. The Sydney College is an association of local musicians. We aim at accumulating enough money to build a college of our own affiliated to the university, and we have already several hundreds put by at interest. Under our system the poetic side of music is fully taken into account in judging the work of any candidate. Here too, I hope, we are gradually training a rising generation, who will have that appreciation of artistic work which is so wanting in most English-speaking races, and which is the true cause of the continental nations' contempt for musical England.

"Then it will not be necessary for an Australian musician to make a reputation in some other part of the world before his or her merit is acknowledged by other Australians.

"Meanwhile there can be no doubt that counterpoint is an essential in a musician's training. It is the stern and severe training which breaks and moulds the notes of all scales to one's will. The proper use of concord and discord is of the utmost value. It ought to be one of the most exact of sciences, but unmusical England with its hair-splitting pedantry has made difficulties. Your Grace's suggestion is so eminently practical that if it is adopted the difficulty will be solved.

"I must apologise for the length and diffuseness of this communication. My excuse is that I am deeply interested in the subject. I have even now left much unsaid. With your permission, and if I do not intrude too much, I would like to write again."

## FLUTES and VIOLINS.

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## NOTES AND COMMENTS.

Liszt has been dead twelve years.

Verdi celebrated 85th birthday on October 9.

Organ recitals once more instituted at the Town Hall.

A portrait bust of Melba is to be erected in Melbourne.

The Chevalier de Kotski has completed his 81st year.

M. Ovide Musin has founded a violin school in New York.

Miss Elsie Hall has been giving recitals in Queensland with great success.

Paderewski's new opera, "Stanislaus," is to be produced at Dresden in December.

Dr. Villiers Stanford, the Cambridge Professor, has now retired upon his 47th year.

Mr. Charles Edwards, the examiner for Trinity College, London, will be in Adelaide in November.

The composer of "Les Cloches de Corneville" has been created a Chevalier of the Legion of Honour.

Parton McGuckin has been engaged as a prominent member of the reorganised Carl Rosa Opera Company.

Madame Albani's first appearance in the old country after her Australian trip was at a concert in the Isle of Man.

In order to make our opening article on the Town Hall organ complete it should be stated that the fourth manual was added during the *regime* of Professor Ives. As well as this important addition several other improvements were effected, owing to the representations of the University Professor, at a total cost of between £500 and £600.

Professor Marshall Hall considers that a popular concert is as depressing to a man vigorous in mind and body as a visit to an idiot asylum or a hospital or a church. It is evident that the Ormond Professor's church experiences have been unsatisfactory. Perhaps in his younger days he was forced to listen to a number of extemporaneous sermons, and they have soured him.

There have recently been rumours as to a number of departures from Adelaide by members of the local musical profession. These in more than one instance lack confirmation, however; but we have authority for announcing that Mrs. Arthur Bault leaves shortly to join her husband in Auckland, N.Z., and that after Christmas Mr. Edward Howard, who is ere long joining the ranks of the Benedictines, intends to settle in Brisbane, where he formerly resided, and found the climate beneficial to him.

## CHURCH AND CHOIR.

The seventh and last of the second series of free organ recitals was given at the Norwood Baptist Church on Saturday evening the 15th ult. by Mr. W. Sanders. A programme containing the following numbers was submitted:—Selection from "Faust" (Gounod), "Chorus of Angels" (Scotson Clark), the first two movements from Mendelssohn's "Sonata No. 1. in F minor," variations on the "Russian Vesper Hymn" selection from "Maritana" (Wallace), and the "Grand March" from "Carmen." The vocalist of the evening, Mr. G. P. Hodge, jun., sang with excellent effect "The mighty deep" (Jude) and "The gallant salamander" (Barnard).

The new pipe organ in the Wellington Square Church, a full specification of which appeared in *Music* for January,

1898, was opened with a sacred concert and recital on the 13th ult. There was a moderately large audience present and the entertainment provided, save that it was too long, was of a fairly satisfactory character. Speeches, organ numbers, and vocal music do not make an attractive mixture, as those who are unwise enough to attend public meetings in connection with church anniversaries know from sad experience. If it is deemed necessary to have anything of a formal speech-making character, or to hold any mystic religious rites over a new organ, it is better done on another evening, so that the concert may be a musical performance *pur et simile*. At the present occasion the Lieutenant-Governor, Right Hon. S. J. Way, presided and made a very excellent speech, and Mr. W. R. Pybus played a programme of organ music which included among other items Batiste's "Offertoire in D," Bach's "Toccatina and Fugue in D minor," and a sonata in three movements by Diemel. Vocal music was supplied with satisfactory results by Miss Madeline Wall and Mr. Oscar Taeuber.

At the afternoon service in connection with the anniversary of the Franklin Street Bible Christian Church, celebrated on the 9th ult., Root's pretty sacred cantata, "Daniel," was presented by an augmented choir with satisfactory results. On the Tuesday evening following at a soiree held at the Young Street Hall, a capital musical programme was carried out by Miss Fowler and Messrs. F. L. and E. P. Gratton, A. J. Lyon, A. J. Radford, A. Caust, and H. Thomas.

At Clayton Congregational Church Root's cantata, "Cloud and Sunshine," was given on Sunday, 9th ult., in connection with the anniversary of the Sunday School. The solos were presented by Misses Richardson, Rox, Johnson, and Whittam, and Messrs. W. G. Doley, and W. D. Ure. Mr. H. J. Emms conducted with skill, and Mr. W. Sanders presided at the organ. On the Tuesday evening following portions of the cantata were repeated, and solos were given by the above mentioned vocalists and Mr. Emms.

At the anniversary of the Unley Wesleyan Sunday School, held on the 16th ult., the cantata, "A Day of Praise," was given by the school and friends, assisted by an orchestra led by Mr. D. Corpe. Mr. E. Broad conducted, and the solos were sustained by Misses Gray, N. Thomas, Leak (2), Bowden, and Broad; and Messrs. Morris, Barnden, E. C. Leak, F. W. Leak, W. H. Sanderson, and R. E. Skitch. Miss E. Hack presided at the piano, and Mr. A. Langsford acted as organist.

An invitation sacred concert given at Clayton Congregational Church on the 26th ult. was largely attended. Vocal items were submitted with gratifying results by Master R. G. Hosking, who was recalled for each of his efforts; Miss Jessie Galbraith, who received similar compliments; and Mr. C. A. Degenhardt, who was encored for his initial number. Mr. W. L. Harris played as violin solos Raff's Cavatina and Wieniawski's "Legende" in capital style, and the Clayton Choir were heard in three anthems, the solo of one—"As Pants the Hart"—being ably sustained by Miss Richardson. Mr. W. Sanders, the Church organist, accompanied, and contributed two organ solos.

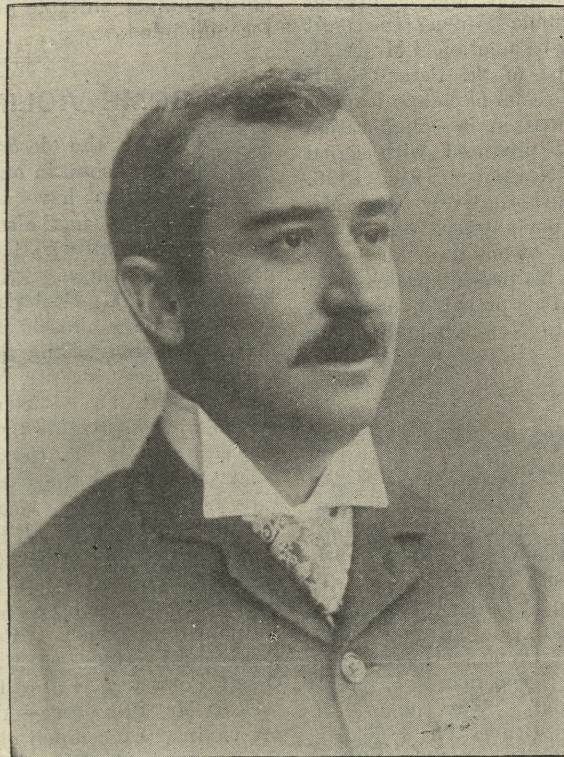
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## MR. J. M. DUNN.

Mr. J. M. DUNN, the Organist and Choirmaster of St. Peter's Cathedral, is without doubt one of the most distinguished of our colonial-born musicians, and we are naturally proud of the fact that the highest Church appointment in the colony is held, and so worthily maintained, by a colonial. Mr. Dunn was born in North Adelaide in January, 1865, so is now in his 34th year. He cannot be said to come from a musical stock, for out of a family of seven boys he is the only one who has displayed musical talent. His father was fond of the art and sang a little, but had no practical knowledge of music. Mr. Dunn's abilities displayed themselves at an early age, and when 7 years old he received his first musical instruction on the pianoforte from Miss Francis, of Glenelg. The family had in the meantime moved from North Adelaide to this seaside resort, and when 10 years of age Master Dunn commenced his Church career, which has been so remarkably successful, by entering the choir of St. Peter's, Glenelg. The choir was at that time in the charge of Mr. E. S. Hall, now at St. Matthew's, Kensington, who succeeded Mrs. Brind at the organ. A couple of years later the family returned to North Adelaide, and shortly afterwards Mr. Dunn entered the choir of St. Peter's Cathedral. He also became a scholar of Whinham College, then in its palmiest days, where all his education was obtained, and received further musical instruction from Mr. E. S. Hall, his first choirmaster at Glenelg. Though not a pianoforte student at Whinham College, Mr. Dunn appeared at the annual entertainments of that institution, and it was in connection with one of these that his first public appearance was made at White's Rooms, now the Bijou Theatre, when he was about 10 years of age. He also during his schooldays acted as accompanist for Mr. T. W. Lyons' Operatic Class, an experience which was in many respects valuable. Mr. Dunn's first pianoforte instruction of importance was, however, received from Herr E. Boehm, a colonial musician who had had the benefit of some years of study at one of the best German Conservatoriums. This gentleman gave him his first introduction to the pianoforte classics, and effectually turned his attention from the trashy and mere mercenary music at that time so much in vogue to the legitimate school of pianoforte music. At the age of 12 Master Dunn joined the choir that he at present directs, and speedily rose to the position of leader on the Cantorio side and solo boy. His first important effort was the solo of Mendelssohn's motett, "Hear my Prayer," which he sang



MR. J. M. DUNN.

with signal success. As well as his work at the Cathedral, the subject of this sketch made several appearances at the Town Hall. He commenced the study of the organ under Mr. Arthur Boulton, the Cathedral organist, when 15, and made such progress that a year later he was able to accompany a full Cathedral service, and when he had attained his 17th year was permanently appointed as assistant organist at St. Peter's. During these years Mr. Dunn worked very hard at the "king of instruments," and as a rule was at the Cathedral practising by 4 o'clock every morning. Mr. Dunn came very near to winning the first Elder Scholarship of Music, which was awarded to Mr. Otto Fischer. By some incomprehensible muddle he was, under the advice of Mr. Compton, allowed to enter for this competition, but afterwards the judges discovered that being three months over age disqualified him, a decision which unquestionably rendered musical Adelaide the poorer. Unfortunately, muddles and mistakes in connection with the awarding of colonial scholarships are only too common. For his best organ piece on this occasion (for Mr. Dunn entered as a pianist) he played Bach's great G minor fugue, and won by his performance the cordial and unstinted praise of his examiners, Herr H. Schrader and Mr. C. J. Shar. Further tuition in organ playing, and also in harmony and counterpoint, was received at the hands of Mr. John Ellis, a highly talented performer who was for some time organist and choirmaster of Christ Church, North Adelaide. In 1888 Mr. Dunn, who had been suffering from ill-health for some time, took a trip to the old country for the dual purpose of restoring his health and receiving further instruction in his art. In London he studied under Sir Frederick Bridge, Mus. Doc., of Westminster Abbey, for choir accompaniment, and Mr. W. De Mauby Sergison, of St. Peter's, Eaton Square, for organ, piano, and theory. Very considerable benefit was derived from this instruction, and Mr. Dunn further had the good fortune to meet several well-known English musicians such as Sir John Stainer, Sir G. C. Martin, Kendrick Pyne, and Mr. W. S. Hoyte. He also visited the principal Churches in Paris, and heard the famous French organist Guilmant. When he returned to Adelaide in 1889 his old position at the Cathedral was resumed, and he continued to act in this capacity until 1891, when on the resignation of Mr. Boulton he assumed the full control of the music of St. Peter's Cathedral, being appointed on the first day of November, 1891. The high standard of perfection which our Cathedral Choir achieved under Mr. Boulton has been fully maintained

by Mr. Dunn, and the strength of the boy contingent materially improved. At the time of Mr. Boulton's resignation the choir contained but 14 boys; at present there are 52 in training. During Mr. Dunn's *regime* the following important works have been given, some with orchestral accompaniment:—"St. Paul" (Mendelssohn), "Calvary" (Spohr), "Last Judgment" (Spohr), "Hymn of Praise" (Mendelssohn), "Forty-second Psalm" (Mendelssohn), "God, Thou art great" (Spohr), and Sullivan's "Festival Te Deum." In 1889 Mr. Dunn joined the staff of the Adelaide College of Music as teacher of the piano, and remained with that institution until it was merged into the Eder Conservatorium. During his engagement with the now defunct college his work was attended with considerable success, and each year a number of his students passed the examinations at the Adelaide University. The Cathedral organist now teaches entirely on his own account, and at present enjoys a large and lucrative connection. Among the most prominent of his organ students may be mentioned Mr. A. H. Otto, the present assistant organist of St. Peter's. Mr. Dunn's most important essay in the realm of composition is the comic opera "The Mandarin," written in collaboration with Mr. H. Congreve Evans, and produced with signal success at the Theatre Royal on November 19th, 1896. We are now in a position to state authoritatively that Mr. Dunn does not intend at present to pay another visit to the old country, as has been rumoured. At one time he entertained some hopes of doing this, but his present professional engagements render it impossible. It is probable, however, that he will pay an extended visit to New Zealand during the next Christmas vacation.

### BAND NEWS.

The Locomotive Band gave a sacred concert in aid of the funds of the Charity Carnival at the Rotunda on Sunday afternoon, the 9th ult., before a large attendance. A programme containing the following items was presented with great success:—March, "Palmer House" (Pettie); overture, "St. Eccles" (Williams); selection, "Largo" (Handel); mass (Weber's), arranged by Newton; march, "Colonel's parade" (Hume); overture, "Notre Dame" (Hartmann); glee, "Frühlings erwachen" (Bach); selection, "Ernani" (Verdi); chorus, "Hallelujah" (Handel). After the concert the committee of the Band, Messrs. S. Graves, W. J. Thorn, R. Albury, A. C. S. Taplin, W. Kelly, Charles Allison (conductor), and Messrs. Alfred Leane and A. S. Gordon opened the collection boxes. The total was £16 1s. 1d, including one £10-note that was placed there by a lady, the note being in an envelope on which was written "My expression of sympathy with the committee." Mr. Thorn, Hon. Treasurer of the Band, handed the collection over to Messrs. Gordon and Leane, and in doing so said the Locomotive Band was glad of the opportunity to help the Charity Carnival, and the handsome donation received anonymously that day proved that there were others in hearty sympathy with the committee.

The Military Band (Bandmaster Hodder) played at Government House on the 20th at the garden party given by the Lieutenant Governor. Selections were given from "Lucia di Lammermoor," "Manteaux Noirs," and Bulch's "Sydney by Night." At the conclusion of programme His Excellency and Mrs. Way thanked the Band for the splendid

music provided for the occasion. On the 22nd the Band performed at the 1st Battalion Infantry Sports, where their efforts did much to enhance the enjoyment of those present.

The City Volunteer Band (Bandmaster Hodder) have carried out engagements for the Grocers' Annual Picnic at National Park, and the Dairy-men's Picnic on the Jubilee Oval.

### CHRISTMAS ANTHEMS, CAROLS, &c.

It would be greatly to the advantage of Church organists, choirmasters, and all others interested in music for the coming season to inspect the fine assortment of Christmas anthems, carols, &c., recently opened by Messrs. S. Marshall and Sons. The supplies of all kinds for teaching institutions should also be seen, and the collection of beautiful music albums, suitable for presents or prizes, may be highly recommended.

### SOME VIOLINS—NEW AND OLD.

**S**INCE the description of Mr. H. J. Shrobbree's workshop in our June issue a number of valuable violins have there undergone repair, and the talented maker has also turned out a new instrument (No. 7), which all who have heard or tried it pronounce a perfect masterpiece. Amongst the violins repaired has been Dr. E. L. Pooler's beautiful Guadagnini, and the owner expresses himself as delighted with the artistic workmanship displayed in the restoration—high praise from such a source, for Mr. Shrobbree and numerous other experts regard Dr. Pooler as a judge of the greatest reliability. A violin by Friedrich Wilhelm Meinel, the property of Mr. T. Heuzenroeder, of Tanunda, has also been repaired to the entire satisfaction of its owner. A rare old violin by George Friedrich Rothy, now the property of Mrs. M. J. Nash, and which came into the possession of her father (the late Mr. S. Marshall) in the year 1840, has also left Mr. Shrobbree's workshop in such an enhanced state of perfection as to afford intense gratification to its owner. Referring to the repairing of his Postacchini, Herr C. C. Bünz, the leader of Poilard's Opera Company, writes from New Zealand as follows:—"Dear Mr. Shrobbree—You have made a splendid job of my violin. I am much pleased with the work, which shows great care and skill, and is in every respect that of an artist." Mr. Shrobbree has also restored and revarnished a very fine violin by Nicolas, of Mirecourt, owned by Mr. W. H. Best, of the Sturt, who writes that the results obtained are wonderful. The violin originally had a big tone, but it is now more brilliant and of higher quality. The repairing of the cracks in the belly and back is a marvel of neatness and skill, and the varnish is particularly beautiful, having a transparent brilliancy, which shows the figure of the wood most perfectly.

The new instrument just completed by Mr. Shrobbree has been admired and tested by a great many of our local

## HARDWICKE COLLEGE, East Adelaide.

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experts. Amongst these is Mr. A. R. Mumme, who describes it as "a violin of superb manufacture, possessing all the finest qualities of tone, which must naturally develop themselves in all their richness and beauty. Its vibrating qualities are delightfully perfect, carrying very freely under the lightest stroke of the bow. Without this most important feature a violin would be useless to an artist, either for solo or quartet playing. These soft carrying tones are one of the finest tests that an expert would look for, as they speak only where there is that mathematical completeness and perfect finish which reveal a master's hand. This model has been slightly altered, and seems to have given great power to the notes throughout all the positions, those in the highest standing out with wonderful clearness—a quality only to be found in very rare instruments." Messrs. A. C. Quin and T. Grigg also agree that the violin is a work of art, and the tone all that could be desired in a new instrument. Dr. Pooler, who advises Mr. Shrosbree to send the instrument to the Paris Exhibition of 1900, thinks the maker has now reached his high-water mark, the tone and every detail of workmanship making it the finest new violin he (the doctor) has ever seen. Herr Ludwig Hopf says the model is strictly original, and very characteristic of Mr. Shrosbree's work, the tone very fine and equal in every position. "It would be impossible," says Herr Hopf, "for anyone but a genius to produce a violin of such graceful model and grand tone." Among other players of note who have tested No. 7, and whose opinions of it are similar to those quoted, are Mrs. R. G. Alderman, the Misses Nora Kyffin Thomas and Elsie Hamilton, and Messrs. A. D. Corpe and W. L. Harris.

#### SOME REMINISCENCES OF EMIL BEHNKE.

**I** WAS a little girl at a boarding-house, in Weymouth when I became a pupil of Herr Behnke. He was not then the noted voice specialist that he afterwards became, but a dark-haired young man fresh from Germany, who had been engaged to give drawing, French, and piano lessons at Miss S——'s school. Although he had been in England, I believe, only a few weeks, his English was well-nigh perfect.

He was very strict, and at my piano lesson would sometimes get so impatient as to sweep my hands somewhat roughly off the keys, and immediately after he would always excuse himself by saying, "I beg your pardon!" The two points upon which he chiefly insisted were accuracy of time and expression. "Never mind the notes," he would say, when I was over-anxious lest my fingers should drop on the wrong keys; "never mind the notes *keep time!*"

For about three months I enjoyed the advantage of those never-to-be-forgotten music lessons. I fell a victim to hip disease, and had to be brought home to London. Shortly after my departure, Herr Behnke, as I heard, also left the school. I never saw him again. Several kindly remarks of his were reported to me in letters from my schoolfellows. He had inquired how I was, remarking that I was "a good, patient little thing," or something of the kind. Whether this eulogium was meant to apply to my endurance of physical pain or of his severity, I cannot tell!

But for that severity I am continually grateful. My previous instructors had set me to learn "The Battle March of Delhi," "The Maiden's Prayer," and all that kind of thing. Herr Behnke it was who opened to me the glorious

world of German classical music, and inspired me, child as I was, with an enthusiasm for it which has never died out, and which has been a comfort and a help to me through many trials. I owe him much.

One incident stands out in the foreground of my school memories. That is my young German master's rendering of Schubert's "Wanderer." Always sensitive to what Du Maurier so beautifully terms "the subtle stimulus of sound," Emil Behnke's voice as he sang that exquisite *lied* made me fairly cry. The incident proves that he practised what he preached, and infused into his own performance the quality which he demanded from his pupils, that *sine quâ non* of all true music—*expression*.

#### SOME YANKEE NOTIONS ABOUT PIANO PLAYING.

[BY G. S., M.A.]



"PRACTICAL MAN" has been communicating to an American newspaper his ideas on the hints that may be afforded to a young man respecting the kind of wife that a girl will make by the music that she plays. According to the intuitive perceptions of this practical genius the girl who hammers away at "The Maiden's Prayer," "The Anvil Chorus," and "Silvery waves" may be depended upon as being "a good cook, and as being healthful"; and if she includes "The Battle of Prague" and "Home, Sweet Home," in her repertory "you ought to know that she has been thoughtfully, religiously and strictly nurtured." On the other hand, if she manifests a taste for Beethoven she is unpractical; for Strauss, she is frivolous; for Liszt, she is too ambitious; for Verdi, she is sentimental; for Offenbach, she is giddy; for Gounod, she is lackadaisical; for Gottschalk, she is superficial; for Mozart, she is prudish; for Flotow, she is commonplace: for Wagner, she is nothing less than idiotic!

Nearly all American parents firmly believe that they are capable of personally directing the musical education of their children, and the author of the above practical guide to character (who hails from San Francisco) is a fair specimen. His own likes and dislikes are the one infallible guide and criterion of commonsense as well as of musical taste, and anyone who aims higher must of necessity be wrong. The true gymnastic display is what excites the admiration of the so-called practical parent and makes him feel that he is getting the worth of his money from either the concert-giver or the music teacher. "Why," said one old farmer in a fully satisfied tone of voice "the way our Betsy has got on with that new piano-mistress is wonderful. Her fingers goes a-chasin' one another up and down over them black and white keys until your eyes gets fairly done with trying to foller them. Then they runs away from one another, and while one goes growling down on one end, the other is a bringin' silvery kind o' sounds out o' the other end. But her finale is the most surprising part of all. She kinder makes her hands play at hide-and-seek all over the piano until you'd think there was no way for her right hand, to git away from her left. So what does she do at last?"

#### FOR PRETTY SONGS, PIECES, AND DANCE MUSIC,

GO TO VICTORIA MUSIC DEPOT, LATE

**S. MILBURN, Junr.**

Victoria Square, West Side.

She just grabs a bit out o' the top and sticks it on the other end!"

Many of the Yankees have not yet got rid of a certain vulgar prejudice against seeing a young man practising the piano. Some of them will, under such circumstances, reach the sneer of the old fashioned Scotch laird who, on finding that a young gentleman of his acquaintance could play the instrument, requested to be informed "whether the creature could also sew?" A story now going the rounds in Transatlantic circles to point the moral of those who object to the musical young man in general is that of the stalwart first-born who sat in the front parlour playing and singing

Who will care for mother then,  
When I am far away?

whilst his mother was out in the back yard chopping firewood to cook the next meal with.

A certain millionaire who had two daughters, both very musical and fond of playing pianoforte duets, nearly had his public credit broken by a ruinous that got abroad through a queer notion started by a visitor from down west. With a shake of his head this worthy, when he got home, assured his friends that the man he had been visiting was not by any means so wealthy as had been imagined. "Economy's the order of the day with them now," he said, "they can't afford to have two pianos, and so his two daughters have to play on one."

A labouring man in of the Eastern States had been spending some of his wages on a sultry evening, not wisely but too well, and in his endeavour to go home his obfuscated gaze was attracted by the open door of a large house. He slipped in quietly and lay down in a space that had been left between the upright piano and the wall. There he slept serenely until, in the morning, before breakfast, the highly gifted young lady of the house came down to practise. Her piece was the Sonata Pathétique, and she played the first few bars vigorously. Then from behind the piano came a scuffle and a groan, and a man ran out by the door of the room, and finding the front door closed made his way to the back. They caught him ere he got clear of the premises, and as they recognised him and soon condoned his offence he gave them a full account of his experiences. "I dreamt," said he, "that the devil was huntin' after me for my sins. He had got hold of a big frying-pan and with that he was shoving the poor craythens into the pit, every blow raisin' a terrible din, to be sure. And as the music started and the frying-pan was after me they seemed to say

Bang! and that will wake ye,  
Crash! and that will shake ye;

and with that all the little imps seemed to be coming out of the thing; and I took to my heels." The words as set to the first bars of the Sonata Pathétique are, to say the least, original.

## THE STORY OF A WALTZ.

BY JACQUES OFFENBACH.

*Continued from the September number.*

"I have no friends. I have not long enough to live to talk to you of gratitude. I have come merely to say 'Thank you.'"

"I repeat again, you owe me nothing. Do you know who I am?" I replied quite testily, for, to tell the truth, I

thought his "Thank you" rather a poor return for all I had done."

"Jacques Offenbach."

"Yes, that is my name. Now you can understand that between brethren of the same profession the very least that can be done is to help each other."

"Brethren!" murmured Zimmer, in a bitter tone. "You say that out of politeness. Alas! I am only a poor professor with absolutely nothing."

"I beg your pardon, but you have had your share of popularity. You have had talents."

"I am obliged for your courtesy."

"It is not courtesy. It is my sincere opinion."

"You may perhaps have heard that, and you repeat it to me to lessen the bitterness of alms. You do not, you cannot, know anything about me."

"You are mistaken, and I am going to prove it to you. I went to the piano and I played slowly the eight bars I knew so well. The old man lifted his head at the first notes. Stupefaction was followed by infinite delight. The artist in him straightened himself up, and a beam of joy shone through the tears which streamed down his hollow cheeks. His emotion affected me so that I had the utmost difficulty to get through the eight bars. As I rose from the piano he ran towards me and took my hands, exclaiming:

"Ah, maestro! dear maestro! May God reward you! You have done a good deed. You have prevented me from dying—that was nothing. You give me strength to live—that is everything. So there is indeed somebody on earth who still knows me, and that somebody is *you*. Ah! how can I show my gratitude for this pleasure, which is so great, so unexpected?"

"In a very simple manner," I replied. "You have only to play for me the rest of the waltz."

"The rest—the rest of my waltz?"

"Yes. It is the greatest favour you could do for me. When I have told you why, you will see that all is not settled between us, and that I am still your debtor."

Zimmer sat down at the piano and played, as I had just done, the eight bars. Then he stopped. I was all attention. He seemed to be trying to recall it. His face changed from astonishment to pain. Suddenly he put his hands to his brow, and exclaimed in terror:

"I cannot recollect it! I cannot recollect it! Good heavens! I am going crazy—perhaps it is the excitement—you are listening to me—and yet this very morning I played it. That waltz is my life, myself—a very mournful life. Let me go home and I will bring the waltz to you. I will not be gone long."

"Be still more generous," I interposed. "Come and breakfast with me to-morrow, and then you will play the waltz to me and tell me your history."

That very evening a telegram summoned me to Paris. A month later I returned to Vienna. I then found that Zimmer had died in the interim, leaving a parcel for me. I confess it was with emotion that I opened the packet. It contained the waltz, a small ring set with sapphires, an envelope yellow with time, and these lines traced by a trembling hand:

"MAESTRO, I owe to you the sole pleasure I have enjoyed in forty years. Allow me, while dying, to bequeath to you the three objects which have recalled to me my past happiness. I promised to tell you my history. Here it is!

"At the age of twenty-five I had been betrothed for three

years. I adored my love with all my heart and soul. I worked day and night to become celebrated that she might be proud of me and happy. I believe there are still people living who knew her. Were they asked, they surely would say that there never appeared on earth a woman more perfect than she was.

"One evening her mother said to me:

"She is twenty years old; you may marry her."

"I kissed both the hands of my darling's mother. My betrothed looked at me in silence. There was such happiness visible in her whole expression that I felt too touched to be able to speak. I left them to go to Prague, in order that I might bring my father to our wedding. When I returned a fortnight afterwards, and, buoyant with happiness, brought him to her house to meet her, a neighbour met me at her door and said:

"Do not knock so loudly. She is dead."

"It was true. She was dead. I entered the house and found her old mother there weeping all alone. She was dead! There are young girls who die of consumption; death's advances are followed day by day, and in six months the love of a lifetime is given them; but my betrothed died without an hour's illness, all suddenly, without any warning, with no time for last words, with no time for farewells. My father sobbed. He led me away saying:

"Do not despair!"

"He had never seen her.

"Since that day I have vegetated—hopeless, disheartened, grieving, and obscure. The enclosed envelope contains her hair. Seeing death approach, I have wished to burn it, but then I reasoned:

"If you do not die, you will never console yourself for its loss."

"I beseech you to burn it without unsealing the envelope. The ring I gave her on the day of our betrothal. It cost me 100 florins. I have been starving for many a day as I gazed on it; still, it leaves me only with life. I bequeath it to you that it may remain unsold. Once more I thank you. May God keep all those you love!"

\* \* \*

I burned the envelope containing her hair without opening it. The ring shall not be sold. I have published the waltz.

The following sonnets were dedicated by the writer to Madame Albani, who recently notified from London her gracious acceptance of them:—

#### O SINGER FAIR.

O Singer fair, sing me some sweet old song,  
To soothe my spirit 'mid the din and strife;  
For I am weary with the ills of life,  
And faint with battling with the vile and wrong;  
Sing me some message that will make me strong—  
Bring thoughts of her who should have been my wife;  
Oh, make to flee the wild regrets still rife,  
And scatter far these darkening thoughts that throng.

Sing me of love, that lives when all else fails,  
When youth and strength have long since fled away;  
Oh, strike the chords till harmony prevails  
Where all is discord, till music's bright ray  
Gives hope, for song and only song avails  
To change this darkness to the light of day.

#### HER SONG.

That old sweet song! it seems to dissipate  
This longing pain, this sorrow from my heart;  
She sings! the notes in quick succession dart  
In quivering waves of sound—the hand of fate  
Loosens from me, and all this burning hate  
Is at an end; 'tis only now I start  
To think that such is evil, such no part  
Of love, that for all things should compensate.

But did she love? "Forgive, thou canst not know,  
And then thy sins shall be forgiven thee,  
And pain and grief be ended here below."  
Then sing fair singer, for thou teachest me  
This life is better spent in art and song,  
Than wasted working vengeance for the wrong.

Listen! how passing sweet! she sings again,  
It seems to me she sings within my heart,  
For though memory's sad, bitter tears will start,  
And drop from out the clouded soul like rain,  
While thunder comes in sobs of deep, deep pain.  
Yet rays of hope and joy like lightning dart,  
And show that soon the clouds around must part,  
The rainbow burst as varied as her strain.

Alas! my heart was hard, my soul was dry,  
And clouds of sorrow which I dared not show  
Were there, and there but daily to pass by.  
But, singer fair, thou makest tears to flow;  
Now soft upon my heart like rain they lie,  
I hear thy song, and then my soul I know.

LAMBERT THOMPSON.

Some time ago a Mrs. C——, the wife of a rich London merchant, was travelling from London to Scotland. This lady occupied a reserved portion of a saloon carriage, and was about to enjoy a peaceful little nap, when, much to her disgust, lively singing started in the next compartment. For a little while the passenger listened in silence and made the best of it; but at the next station, calling the guard, she bade him tell the person to be quiet immediately. The guard went to deliver the message, but was only greeted with loud laughter, and no notice was taken of the threat—the singing continued. Arrived at the next important station, Mrs. C—— complained to the station-master, who went to interview the offender, but returned in a few minutes, saying:—"Madam, I really have not the courage to forbid your neighbour singing. She is none other than Adelina Patti."

"Ah, you don't know what musical enthusiasm is," said a music-mad miss to Hood. "Excuse me, madam, but I think I do." "Well, what is it, Mr. Hood?" "Musical enthusiasm is like turtle soup," answered the wit thoughtfully. "What do you mean, Mr. Hood?" asked the lady. "What possible resemblance is there?" "Why, for every quart of real there are ninety-nine gallons of mock, and calf's head in proportion."

BUT THEY SEND THEM ALL TO US.—It was in a geography lesson to Standard I. in an elementary school. After speaking about boundaries of countries, the teacher said, "Now, suppose I was in France (pointing to that country), and I went into Germany, how could I tell when I had left France and entered Germany?" One youngster, aged seven, immediately answered, "You would hear the German bands, please."

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## DEATH OF MRS. T. P. HUDSON.

### A Brilliant Musician.

The news of the death of Mrs. T. P. Hudson, wife of the well-known and popular entrepreneur, which occurred at the Botanic Hotel, on Saturday, November 12, will come as a shock to her numerous friends in Adelaide in particular, and the amusement-loving public generally of Australasia and outside of it, before whom she has appeared as a pianiste of exceptionally brilliant attainments. Mrs. Hudson, who was better known as Miss May Habgood, had been in a weak state of health for some time, and the immediate cause of death was premature child-birth. She was attended by Drs. Cawley and Way, but gradually sank and passed away at 9.40 on Saturday night. She has left two sons, one the little fellow who was so badly injured by a fall from a balcony in London, but who is now doing well. Miss May Habgood was born at Forest Gate, London, and when only five years old began her musical education from her gifted mother. Until twelve she practised seven hours a day. At ten she made her first public appearance, and played Mendelssohn's "Andante" and "Rondo a Capriccioso" from memory. Two years later she was nominated for the competition for the City of London Scholarship at the National School of Music at Kensington, which is now the Royal College of Music. She was the youngest of over fifty competitors—the examiners were the late Dr. Werst Hill and Herr Ernst Pauer—and was selected to play the composition against vocalists and pianists of both sexes. Miss May carried off the prize, and entered the College, and received instruction for the piano from Mr. Franklin Taylor, and for harmony from Sir John Stainer, while Sir Arthur Sullivan, then principal of the school, took a warm interest in her progress. In 1886 she left England to tour through India for six months, and met with some thrilling adventures. On her return to England in the P. & O. steamer, Tasmania, which foundered, she lost her entire



wardrobe, Indian curios, all her money, and barely escaped with her life. A year later she accepted an Australian engagement, and became the premier lady pianiste of the colonies. Two years afterwards May Habgood was nearly drowned in the river Irrawaddy, Burmah. When embarking on a "P.I." steamer she missed her footing from the launch to the gangway, and was carried down the rushing stream. Her life was saved by an English pressman with the aid of a native boatman. She toured the Australian colonies with Madame Sterling, and afterwards delighted audiences in India and other parts of the world. At St. Paul's Church on Sunday evening the "Dead March" was played out of respect to Mrs. Hudson, who was a member of the Church. The funeral took place at the North-road Cemetery. Canon Sunter, M.A., assisted by the Rev. W. A. Clappett, M.A., conducted the service at the grave. Mr. Clappett and Mrs. Hudson were boy and girl together, at Forest

Gate, in the old country. The chief mourners were the two sons, Thomas Habgood Hudson and Arthur Peddar Hudson. Mrs. Chapple, once a star in the well-known old Surprise Party, Mrs. Witherick, and Mr. Charles Lyons, attorney for Mr. Hudson in South Australia, and Miss Maybelle Lyons. Among many others present were Mr. and Mrs. T. H. Jones, Mr. C. S. Leader, Mr. Witherick, Mr. J. Woodman, Mr. E. T. Collins, Mr. P. A. Howells, Mrs. Nelson, and Miss Nelson. The pallbearers were Messrs. W. P. Stokes, W. T. Smythe, Beaumont Read, M. J. Conlon, and W. Witherick. More friends around the grave were Mr. Booker, Superintendent of the Fire Brigade, Mr. and Mrs. Bertram, Mr. Chapple, Mr. and Mrs. Searby, Mr. Hillier, Mr. Harry Rickards and members of his company, Messrs. Leslie Brothers and members of their company, Alderman Wells, Messrs. Wybert Reeve, M. Marcus, F. Jones, Harrison, George Read, Tasker, Neate, and Fife, Mrs. Neate, and Miss Fife. A number of beautiful wreaths were sent by friends of the deceased.

## TRADE NOTES.

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

Pianos seem to be constantly coming and going at the Grenfell-street warehouse, and on the occasion of our visit the other day a couple of fine instruments stood at the doorway awaiting attention by a trollyman to help them to their destination. Rönisch, Haake, and Thurmer pianos have been sold during the month, but the warehouse shows no gaps, and is hardly likely to do so while a matter of fifty instruments remain unopened, as is the case at present. Mr. E. T. Collins, the busy manager, seems determined to do business even if he has to abolish profits and sell at cost. Every preparation is being made for a good Christmas trade, and intending purchasers should not neglect the opportunity of inspecting the great assortment of instruments, both pianos and organs, as well as music-stools and the smaller lines. A piano specially worthy of notice is a Rönisch full upright grand of seven and a quarter octaves, overstrung, iron-framed, and with all other modern improvements. The action is superb, and the tone throughout of the very highest quality.

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

Business at the new "Piano Palace" has been very satisfactory since the opening date, and the fine display of instruments can hardly fail to compel the attention of the passer-by, while an inspection of the interior will reveal an assortment of pianos and organs that will be sure to supply the requirements of a purchaser. The Feurich pianos especially make a fine show, as they have done at many of the world's exhibitions, and obtained gold medals. A few other makes which may be mentioned are the Holling and Spangenberg, Görs & Kallmann, Schwechten, Lipp and Sohn, Carl Faust & Sohn, and Franz Werner, all at varying qualities and prices. Organs are of course not stocked in such numbers as pianos, but it need only be mentioned that the Estey and the Schöninger are the makes kept to give assurance as to the class of instruments dealt with by Mr. Kuhnel, while a new line, the Sterling, has been taken up. Business is not restricted to the cash principle, as easy terms are allowed.

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

The new music just opened by this firm is of a most attractive character, and includes many compositions which have been made popular in Adelaide by the orchestra. Of these may be mentioned "The Smithy in the Woods," (solo and duet), "Turkish Patrol," (solo and duet), and the "March of the mountain gnomes." A new album for the young by Tschaiakowsky, and the new supply of "Germer's practical teaching material" may be highly recommended. Nos. 1 and 2 of a "Scene Romantique," by Helmund, are beautiful and original compositions. Well worthy of inspection also are two new copyright albums, each containing six drawing-room pieces, named the "Meyer-Helmund Album," and "Salon Album" respectively. They are of quarto size, and the get-up in handsome embossed rep covers gives them a most attractive appearance, while the character of the music is high-class. Howard & Co.'s and Francis and Day's latest comic songs are received every month. There is a fresh stock of Italian violin strings, Neruda resin, and all other violin accessories, besides a number of fine instruments. A new music-ruling pen which answers well can be recommended as a novelty, and not a toy.

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

Some new consignments of Linke piano are close at hand to replace the number recently sold by Mr. Collins, which are reported to give every satisfaction. There has been a good demand of late for the accessories imported for tuners and repairers of pianos. A quantity of new music from America, containing a number of very popular marches, songs, &c., is particularly worthy of inspection.

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

There will now be found at this establishment one of the largest stocks of music, &c., accumulated since the commencement of the business, and Mr. Howells reports that so far the present year's operations are in excess of any previous one. Teachers' requirements are always made a speciality here, and just now the assortment of Christmas music is worth inspection. Mr. Howells continues to receive offers of talent for touring the colonies, and ere long we shall probably hear of some definite fixture. A pleasant reminder of the Amy Sherwin season recently conducted in Australia by Mr. Howells was shown us in a copy of the *Overland Ceylon Observer* of October 14, which contained a very appreciative notice of a concert given at Colombo while *en route* to England by Madame Amy Sherwin and Mr. Henry Stockwell, assisted by Mr. O'Dell Figg, a singer of evident popularity in Ceylon. The efforts of the "Tasmanian Nightingale" were referred to in the very highest terms.

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

A large number of violins must be sold by Mr. Correll judging by the fresh consignments so frequently to be seen at his establishment. Just now the variety of instruments is specially good, from full size, to three-quarter, half, and quarter size. The latter is a speciality for a child of five or six years, is thoroughly well-made, and is given a nice appearance with its Tyrolese oil varnish. The "lady's outfit" is another speciality worth inspection, including a beautifully finished violin in case, with bow, chin-rest, &c., complete. The importations above referred to are mostly from London, but a French manufacture may be seen in a splendid specimen of a viola, very moderate in price for its fine quality. Some imitations of old violins are remarkable pieces of work, both for tone and appearance. Amongst accessories will be found the "Strad" chin-rests in three different sizes, guitar, violin, and mandolin fittings and strings, cello end pins, and music stands in new designs. Mr. Correll has been very busy with repairs during the month, and he continues to be gratified by the number who call to inspect his "Montagnana" violin.

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Only the other day at Montecatini, an artless individual, evidently unacquainted with this idiosyncrasy of the Maestro, came up to him, hat in one hand, kodak in the other. With a profound bow he said: "Commendatore, may I have the honour of photographing your immortal features?" Verdi turned as though to slay him and snapped out: "My dear sir, one does evil deeds, but one does not speak of them." Then he spun round on his heels and walked off. The unhappy being who was thus made to look so very small made an almost worse mistake in his style of addressing Verdi than in making an offer to "photograph his immortal features." For Verdi, although he is both a Commendatore and a Senator, loathes being called by either title.