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THE UNIVERSITY EXAMINATIONS.

THE results of the great divisions of the University Examinations, Theory and Practice of Music, are this year in very sharp contrast. In the former we have the best results both in the percentage and quality of the passes for the last five years; in the latter we have the worst. Indeed the results of the Junior Theory are so very excellent—75 first classes to only 29 seconds, and 25 of the former with the additional distinction of a special credit—that we must conclude that not only were the candidates of a high order and well prepared, but that also the two Examiners, Mr. W. H. Wale, Mus. Bac., F.R.C.O., and Professor Ives, were in an unusually appreciative frame of mind. It may be noted that one of the five candidates who obtained a first class in the Senior Division was Miss Jessie Goddard Ives, a daughter of the University Professor. From the results of both last year's and this year's examinations it is very evident that the appointment of an additional examiner representing the Associated Board of the Royal Academy and Royal College of Music, London, is bearing good fruit, and the practice should certainly be continued. It gives our local certificates the additional prestige of these great London institutions, whose examinations are, we believe, looked upon as the stiffest and best in the United Kingdom, and we secure the services of a musician of high attainments, who has the advantage of being a total stranger to both his candidates and all their friends, so cannot possibly be accused—even by the most prejudiced—of bias. The "failure list" in practical subjects, displayed at the University, affords pleasing evidence that the method and status of our Practical Examinations is being brought more and more into line with the practice of the Associated Board's tests. The various branches of this list, which are identical with those issued in the pamphlets of the Associated Board, are as follows:—Accuracy as to notes, rests, and marks of legato and staccato; correctness of fingering; strictness in time and choice of tempo, including use of *tempo rubato* when suitable; observation of phrasing and accent; accuracy of note values in part-playing; variety, gradation, and balance of tone; quality of touch; discretion in the use of the pedal; excellence of scales and arpeggios; reading at sight; and knowledge of signs and terms. From this it is evident that a high order of technique is demanded, for without it the proper observance of all those marks of expression and phrasing indicated by these requirements is impossible. Teachers would do well to observe these points carefully, and also to note that in the test piece the strictest accuracy is demanded. It is

worthy of note that in the list of successful teachers printed at the end of this article, the names of quite a number of our prominent and best known musicians do not appear. We believe that in many cases these instructors did not send up any candidates. Of course, it may simply be a coincidence that they all happen, this year, to have no pupils suitable for the examination. On the other hand, this may indicate that a certain section of the local profession will not support an establishment which now, by reason of the Elder Conservatorium, enters into direct competition with them. An examination of the pass lists reveals the fact that in the Senior Theory no teacher obtained more than one first class; the five successful students being prepared by five different tutors. The same thing is to be noticed in the Junior Practical results.

In the Senior Theory Division we have 20 passes, out of 31 entries, five in the first class, and 15 in the second, the failures thus being about one in three. The following are the passes for the last five years:—

SENIOR THEORY.

	1894.	1895.	1896.	1897.	1898.
No. of entries	36	25	30	32	31
First Class ... 6	29	5	6	6	5
Second Class 23	12	17	13	17	23

In the Junior Division we have 104 passes out of 136 entries. Of these successful students 75 have obtained a First Class, 25 of whom have also received a Special Credit, and 29 are placed in the Second Class. The results for the last five years are:—

JUNIOR THEORY.

	1894.	1895.	1896.	1897.	1898.
No. of entries	119	139	192	173	136
First Class 30	92	47	111	76	31
Second Class 62	64	111	76	157	86

In the Theoretical Division Hardwick College heads the list of successes with thirteen passes. Then we have:—

Mr. E. E. Mitchell	...	...	...	...	11 passes.
Miss Stenhouse	...	...	...	...	7 "
The Dominican Convent, Cabra	...	...	...	...	6 "
Miss Norman	...	...	...	...	5 "
The Collegiate School for Girls, Malvern, and Miss Dunn	...	...	...	...	4 "

Nine teachers have secured three passes, eleven have succeeded with two, and 25 different instructors have one each to their credit.

In the Examinations in Practice of Music, 19 students passed in the Senior Division out of 43 entries. Of these eight have secured a first class, three obtaining a special credit, and 11 candidates were placed in the second class. Sixteen of the successful candidates were pianists, 2 violinists, and 1 vocalist. The failures are thus about 7 in 11; last year the percentage was much better, only about 1 in 4 being plucked; two years ago exactly half the Senior candidates failed, so the result was nearly as bad as on this occasion. The results for the last four years are:—

SENIOR PRACTICE.

	1894.	1895.	1896.	1897.	1898.
No. of Entries	63	59	44	44	43
First Class 14	46	14	5	11	8
Second Class 32	46	31	45	17	22

In the Junior Division we have 66 passes out of 159 entries; fourteen in the first class, with no credits and 52

in the second class. The successful candidates in this department comprise 57 for piano, 4 for singing, 4 for violin, and one for the organ. The number of failures may be roughly estimated at about 3 in five, a far higher percentage than has occurred at any of the previous Examinations. Last year the failures were slightly less than 2 in 5; and the year before the proportion was exactly 2 in 5. The results for the last five years are:—

JUNIOR PRACTICE.

	1894.	1895.	1896.	1897.	1898.
No. of Entries	137	139	190	171	159
First Class 28	102	31	98	30	114
Second Class 74	67	84	114	16	87

The Elder Conservatorium heads the list of successes with seven passes, all of which are in the Senior Division, and with one exception all the students from this establishment have secured a first-class. The only three credits awarded, too, have been won by pupils of the Conservatorium. Then we have:—

Miss Stenhouse	}	...	...	...	...	4 passes
Miss Sheppard		...	...	...	...
Unley Park School		...	...	...	...
Mr. Caulfield Barton		...	...	...	...
Mr. E. E. Mitchell	}	...	...	...	...	3 passes
Miss Lathern		...	...	...	...

Twelve teachers have succeeded with two pupils, and 31 have secured one each. It has taken fifty different teachers to prepare the 85 pupils who have passed in Practice of Music. In all seventy-seven teachers, or teaching institutions have been successful at one or other of the Examinations. Strange to say, last year the successful teachers totalled exactly 88, and the year before 99, a somewhat peculiar coincidence of a regular diminishing order. The 77 teachers of this year comprise 50 ladies, 14 gentlemen, and 13 teaching institutions as per following list:—

Advanced School for Girls	Adolph, Mr. F.
Boult, Mrs.	Bayly, Miss
Barton, Mr. Caulfield	Bennett, Mr. E. M.
Cairns, Mrs. W.	Cowling, Miss
Correll, Miss L. M.	Convent of Mercy, Broken Hill
Cornish, Miss Gean	Collegiate School for Girls, Malvern
Chittleborough, Miss E. A.	
Dominican Convent, Cabra	Davies, Mr. E. H., Mus. Bac.
Derrington, Miss F.	Dunn, Mr. J. M.
Dunn, Miss	
Elder Conservatorium	Elliott, Mr. J. W.
Fullarton, Miss L. J.	Francis, Miss
Garnaut, Miss E.	Grandfield, Miss
Hodge, Miss	Hardwick College
Heuzenroeder, Miss	Hills, Mr. W. B.
Iverson, Mrs. J.	
Jefferis, Miss E.	Jenner, Miss
Kelsey, Miss	King, Mrs. T.
Kemp, Miss M. K.	Kerney, Miss
Kingston, Mrs.	
Leask, Miss M. G.	Lathern, Miss
Lipsham, Miss N.	Law, Mrs. Alfred
Lyons, Mr. T. W.	Laverty, Miss H.
Mitchell, Mr. E. E.	Mattfield, Miss

Norman, Miss	Newbery, Miss L. M.	Stevens, Mr. C. J.	Sisters of St. Joseph, Port
Newman, Miss		St. Joseph's Convent,	Adelaide
Otto, Mr. A. H.	Osmond House School	Mitcham	Scott, Miss
Price, Mrs. E. M.	Packer, Mr. E. H. W.	Stapleton, Mrs. F.	Sisters of St. Joseph, Adelaide
Quesnel, Mrs.		Sprod, Miss	
Raston, Miss	Richards, Miss E.	Thornber, Mrs.	Tuck, Miss Florence
Stenhouse, Miss	Sheppard, Miss	Unley Park School	Ure, Miss J.
Sisters of Mercy, Angas	Semaphore High School	Webb, Miss H. C.	Winwood, Miss
Street	Searle, Mr. T. G.	Webb, Miss A. G.	Watson, Miss E. A.
		Westover, Miss Ada	
		Yemm, Mr. L. W.	

MUSIC OF THE MONTH.

Town Hall Organ Recitals.

The second of the new series of Organ Recitals arranged by the City Council proved no more successful in point of attendance than the first. In fact on Friday evening, the 4th ult., when this performance took place, only 58 persons paid an admission fee to hear a programme of popular organ music, wherein Mendelssohn's compositions figured conspicuously in commemoration of the 51st anniversary of that composer's death. Mr. W. Sanders, who was selected for the occasion, played the following items:—"Wedding march" (Mendelssohn); "Chorus of angels" (Clark); Sonata No. 1 (Mendelssohn), first two movements; "Orizaba" Gavotte (Wiegand); two "Songs without words" (Mendelssohn); "Adeste Fideles," theme and variations; "Andante" from the violin concerto (Mendelssohn); selection from "Maritana."

Conservatorium Orchestral Concerts.

The final of the series of ten orchestral concerts arranged—or rather taken over by the University authorities from the Committee of Heinicke's Grand Orchestra—took place in the Town Hall on the evening of the 5th ult. There was a large audience present—with the exception of the evening on which Mr. Bevan made his debut the largest of the season. The programme given on this occasion scarcely calls for special comment; it was of the customary pattern, the classical and popular elements being almost equally represented. Of the former class the most important item was the beautiful "Larghetto" from Beethoven's second symphony, which was creditably played, Weber's "Preciosa" overture, and Wagner's highly realistic "Ride of the Valkyres." In this latter the trombones made but a poor effect in the imposing melody which is assigned to them, hence the performance of the selection was greatly marred. A new number, "Souvenir de Constantinople," by Proust, is a pretty trifle of the graceful dance order, which created a favourable impression. The remainder of the programme embraced the selection from Rossini's "Mose," Suppe's overture "Banditenstriche," the "Carmen" march, and a couple of string quartets, Henselt's "Ave Maria," and Hollander's "Spinning Song." Mr. J. J. Virgo sang two songs with pronounced success, being recalled for each, and Miss Nellie Jarvis, a young contralto, made a fairly successful debut. The accompaniments were played by Miss Guli Hack, A.R.C.M., and Mr. A. H. Otto.

Mr. L. W. Yemm's Pupils' Concert.

The Victoria Hall was crowded to its utmost extent on the evening of the 7th ult., when the music pupils of Mr. L. W. Yemm gave their annual concert. A well-arranged programme was submitted. The efforts of the students were in the main highly satisfactory and creditable to their instructor; and the audience, who were in a thoroughly appreciative mood, accorded warm applause to each pupil's effort. Pianoforte music was contributed by Miss Gwen Chaplin, Miss Cheesman, and Miss Eva Burford, the latter two ladies only appearing in duets with their master; and songs were given by Miss A. Gluyas, who displays a voice of considerable promise; Miss Olga Neinaber, who possesses a pleasing contralto voice; Miss Edith M. Newell, Mrs. Fyvie Dench, Mr. F. Goldney, and Mr. James Chamberlain, who has an excellent tenor voice. Mr. E. J. Hogen was heard in a duet with Miss Gluyas, and Mr. Yemm's singing class of twenty-three voices gave a generally excellent rendering of "In the Woods" (Mendelssohn) and "The Wanderer's Night Song." The programme included two vocal trios "Rest thee on this Mossy Pillow" (Smart), sang by Misses Eva Burford, Blanche Curtis, and Olga Neinaber, and Curschmann's "Ti Prego," given by Misses Gluyas and Neinaber, and Mr. Chamberlain. Miss Emilie Ford contributed Handel's sonata in G minor for violin.

Adelaide Liedertafel.

The Adelaide Liedertafel is fortunate in having a very large number of subscribers, and consequently they are always sure of a fairly good front seat audience at their public concerts. This was very manifest at the last performance of the season, given at the Town Hall on the 12th ult., when the front part of the house was packed, though the gallery was comparatively empty, and the back seats would have accommodated a larger audience without inconvenience. The singing of the Liedertafel showed an improvement on some of their previous efforts, and it is possible to speak in high praise of some of their numbers, particularly Alt's "Ave Maria," in which Messrs. R. Menz and E. Behrntd sustained solo portions, and Fisher's effective composition in three parts, "Meeresstille." Other choruses given during the evening were "Warrior's Prayer" (Lachner), not a very striking piece; "Forsaken" (Lassen), "Drou Waltzer" (Kosehat), and a quaint old folk song of Holland. The most striking solo efforts of the evening were Miss Nora

Kyffin Thomas's violin numbers—the "Adagio" and "Allegro Presto," from Max Bruch's violin concerto and Sarasate's "Spanish Dance," No. 8, both of which were played with fine tone and finish. Signor Vincenzo de Giorgio won the approval of the house by his fine playing of three piano pieces, a bracket of Longo's "Scherzo" and Thalberg's etude on repeated notes, which he gave in the first part of the concert, and Falkoni's "Marcia Fantasia," which constituted his second effort. The latter item was partially repeated in response to a pronounced recall. Miss Bertha Pfaum, who has a capital soprano voice, which with further training should enable her to become a high-class concert vocalist, sang two numbers in a creditable manner, and Mr. E. Behrndt proved moderately successful in Watson's song "The Monk." The accompanists were Mr. F. Van der Leye and Miss Elsie Hamilton. Mr. H. Heinicke conducted the Liedertafel, and may be congratulated on a successful and enjoyable concert.

Mr. De Giorgio's Popular Concert.

Mr. Vincenzo De Giorgio gave a popular concert and piano recital at the Town Hall on the 26th ult., before an audience which, though depressingly small, was certainly appreciative. We sincerely regret that this was the case, for the concert was a good one, and well worth the admission fees charged—2s. and 1s. It will perhaps be remembered that Mr. de Giorgio gave a Saturday afternoon pianoforte recital in the Albert Hall in the early part of last August, which, though held at such an unfavourable time, and unrelieved by any vocal items, was simply crowded out. This, however, was free. Some of our latter-day experiences appear to confirm the opinion that the Adelaide public have lost all idea of paying to hear any performance by local artists—a state of affairs which is greatly to be deplored. The chief item at the concert under notice was a lengthy selection from Rubinstein's sonata for piano and violin, capably played by Messrs. A. C. Quin and De Giorgio. The concert-giver also gave the following piano solos:—Longo's "Scherzo," Thalberg's "Etude on repeated notes," a polonaise by Chopin and Falkoni's "Marcia Fantasia." Five of Mr. de Giorgio's songs were given by Miss Lucy Stevenson, Miss Lillian Davis, and Mr. R. Nitschke, all of whom pleased by their efforts. These songs impressed us favourably by reason of their flow of melody and the excellent pianoforte accompaniments which have been provided. Mr. A. C. Quin gave a highly finished rendering of Vieuxtemps's "Fantasia Caprice" for violin solo, which was loudly applauded. Mr. L. W. Yemm acted as pianoforte accompanist.

Hindmarsh Musical Society.

The Hindmarsh Musical Society, which has already staged several operas with successful results, gave a highly creditable performance of Wallace's "Maritana" at the local Town Hall on the 29th ult. Miss Laurie Carrig filled the title-role, singing in good style and acting vivaciously. Mrs. Fyvie Dench's portrayal of "Lazarillo" was a creditable effort, and she was warmly recalled for her singing of "Alas, those Chimes." Mr. J. T. Cook, who played "Don Caesar," was in excellent voice, and sang "Let Me like a Soldier Fall" with great success. Mr. W. S. Welbourn was seen and heard to great advantage as "Don Jose," and Mr. A. H. G. Nash gave satisfaction as the "King of Spain." The remainder of the cast was sustained by Miss Laura Bruce, Mr. Chambers, who

was highly diverting as the "Marquis," Mr. Hargrave, and Mr. Arthur James. The choruses were sung with spirit and precision, and the accompaniments and overture were presented on two pianos by Messrs. Crawley and Osborn. Mr. J. T. Bishop conducted with good judgment.

O. M. McAdoo's Jubilee Singers.

The entertainment provided by Mr. Orpheus M. McAdoo's Jubilee Singers, who inaugurated a highly successful season at the Town Hall on the 7th ult., was certainly unique, jubilee hymns and high kicking, humourous plantation ditties and "The Lost Chord" being served up, with a juggling performance and a miscellaneous ballad concert of somewhat dubious merits as the second part of the programme. It must be admitted, however, that the entertainment provided by this company was novel and pleasing to the average person in search of a night's amusement, for it contained a large proportion of the comic element—particularly noticeable in the Jubilee hymns—which is always an acceptable feature with the average audience. But the principal reason of the Jubilee Singers' success is probably to be found in the fact that the show posed as a religious or semi-religious performance, and at once appealed to that large section of our community whose religious convictions will not allow them to enter a theatre, but who, unfortunately, do not possess sufficient musical taste or general culture to appreciate a good concert. This class of folk, whose acme of musical enjoyment is to be found in Moody and Sankey's hymns and similar trash, were well catered for, and they showed their appreciation by warmly supporting the company. Probably the best feature of the McAdoo organization was their singing of the so-called "Jubilee Hymns"—in the majority of cases

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humorous choruses should be the correct term. From a musical point of view these are unique, and demand an interpretation peculiar to themselves. When well sung, as they were by this company, they are certainly pleasing. One of the best items given during the Adelaide season was a setting of Sullivan's "Lost Chord" for a quartett of ladies, with the full strength of the Company introduced to make a climax in the last verse. The popularity of this number was evidenced from the fact that it was sung by special request nearly every evening. The company's singing of the much talked about setting of the Lord's Prayer did not impress us very favourably. The music is painfully weak, and their rendering of it was altogether too exaggerated. More pleasing features of their chorus work were some of their soft selections, notably "Steal away to Jesus," which was given with an admirable balance and quality of tone. Of the soloists the best appeared to be Mr. Hamilton Hodges who possesses a baritone of unusually good quality, and sings with capital taste. The "Black Melba" had only just recovered after an operation to her throat, so was not able to appear to very great advantage. Miss Jennie Robinson and Miss Belle F. Gibbons, a lady of colour, who acted as the leader of the choruses, both displayed good soprano voices, and the contralto of the company, Miss Marshall Webb, has a rich though not powerful organ. Mr. Orpheus McAdoo's basso-profundo, though admirable in chorus work, is scarcely of the quality that we expect to find in a soloist; and his wife, Madame Mattie Allan McAdoo, who posed as a lady tenor, has certainly a peculiar voice—perhaps more peculiar than pleasing. The acrobatic and juggling displays scarcely call for notice in a musical journal, though we may be allowed to remark that both were excellent in their way.

A concert was given at the Walkerville Hall on the evening of the 1st ult. in aid of the widow and family of the late Mr. G. Sparrow. Various items were contributed by Misses A. G. Percy, Maud Berry, G. McFarlane, and Mabel Richardson, and Messrs. E. C. W. Roedor, S. Percy, H. Lyons, P. Carsten, Marchant, and the Beatty Brothers.

A concert in aid of the "All Nations Fair" was held at the Mitcham Institute on the 3rd ult. The following performers took part—Mesdames George Riddoch, H. P. Onslow, A. Scammell, Misses Coles, Playford, Doris Cloud, and Messrs. Vardon, H. Heath, Percy Whittington, and the Rev. Canon Samwell. The programme also included some glees by the Mitcham Musical Society.

At the final meeting of the University Shakespeare Society, held in the Library on the 10th ult., a musical programme of unusual interest, arranged by Miss Guli Hack, A.R.C.M., was presented. The programme opened with a sextet, "Ave Maria" (Marchetti), sung by Mesdames Aldridge, Quesnel, and Evans, and Misses Bruce, Coles, and Gebhardt, with satisfactory results. Miss Galloway presented Tosti's pretty song, "Spring"; Miss Nora Kyffin Thomas played the second movement of Bruch's violin Concerto with fine tone and expression; and Miss Elsie Hamilton was heard to great advantage in Liszt's 11th Hungarian Rhapsodie. Miss Otto sang the "Lost Chord"; Mr. T. H. Mitchell submitted Tosti's "Venetian Song"; Miss Nellie Jarvis presented "Light in darkness"; and Miss Gebhardt gave a pleasing interpretation of "Life" (Blumenthal). Miss Guli Hack accompanied.

At Lady Brown's Musical and Dramatic Matinee in aid of the Industrial School for the Blind, given at the Gouger Street Hall on the 17th ult., the following ladies and gentlemen contributed to the programme:—Mesdames Solomon and Baker, Misses Falk, Büring, Bruce, Bonython, and Cole, Professor Davidson, and Messrs. Collier, F. Lawrence, and Coultas (2), and Mr. and Mrs. von Treuer.

The operetta "Cinderella" was given at the Port Adelaide Town Hall on the 17th ult. by the scholars of the St. Paul's day-school, assisted by a number of friends. The principal roles were sustained by Messrs. A. Hains, Mead, and Saunders, Mesdames Newman and Maley, and Messrs. H. P. Macklin and W. Baker. A chorus of 100 voices did good work in the choral numbers under the direction of Mr. F. Warhurst, who also supplied the pianoforte accompaniments. There was a large attendance.

A concert was given at the Semaphore Town Hall on the 23rd ult. to raise a fund for the establishment of a brass band in that town. There was a moderate attendance. Various items were presented by Miss Louie Marshall and Messrs. P. Watts, O. Grady, Birch, B. Holloway, H. L. Adams, M. Cox, and W. S. Welbourn. Mr. F. Farrow's orchestra contributed an overture.

At the Continental given at the Unley Oval on the 29th ult., musical numbers were given by Miss Lucy Stevenson, Mr. D. D. Graham, Mr. B. E. Peagam, and Mr. A. J. Lyons. The Y.M.C.A. quartett, under the direction of Mr. J. J. Virgo, sang some part songs that were greatly appreciated.

MUSIC IN THE OTHER COLONIES. MELBOURNE.

[FROM OUR OWN CORRESPONDENT].

A liberal bill of fare was provided at the "Saturday Pop" concert in the Town Hall on the 5th ult. Miss Maggie Stirling was vigorously welcomed back after her recent indisposition. The robust singing—marred to a certain extent by the perpetual vibrato—of Mr. Wallace Brownlow found enthusiastic admirers. Songs were contributed by Miss Minnie Waugh and Mr. Charles R. Rose. There were also quartets, serious and humorous, delightfully sung by the St. Paul's Cathedral Quartet Party, harp solos admirably played by Mr. Walter Barker, bell-ringing performances by the Glenferrie Bellringers, a recitation by Mr. F. C. Purbrick, and entertaining biographic scenes exhibited by Mr. Alex. Gunn and his assistants.

On the same evening the second of the three holiday concerts announced by Mr. W. J. Turner duly came off at the Exhibition in the presence of a fairly numerous audience. Miss Ida Osborne and Miss Sara Lewis scored a success in Lecocq's brightly written operetta "My New Maid." In addition to this a varied and interesting programme of songs was supplied by Miss Theodora Frick, Miss Eva Mylott, Miss Maud Mauger, Miss Lucie Deegan, Master Edward Hamilton, Mr. Walter Kirby, and Signor Rebottaro. Miss Mylott's fine contralto voice was in most agreeable evidence; while Mr. Turner, in addition to playing the accompaniments, contributed an organ solo. The programme also included a clever and interesting performance by "Santos," a conjurer of considerable powers.

The last of these concerts took place on the evening of the holiday (the 9th ult.), in the presence of a large audience.

The artists engaged included Signorina Rebottaro, Miss Maggie Stirling, Miss Eva Mylott, Miss Sara Lewis, Miss Ida Osborne, Miss Lucie Deegan, Miss Theodora Frick, Master Hamilton, and Messrs. Boffard, Rebottaro, and W. G. Barker, all of whom were heard to advantage in their respective numbers. Special mention, however, may be accorded to Miss Stirling's piquant treatment of "Caller Herrin'," to Miss Osborne's singing of Hervey's "Star Tide," and to Mons. Boffard for his acceptable delivery of Mr. Turner's effective ballad "You're Still a Joy to Me." Several concerted numbers relieved the monotony of the "song cycle," the most noteworthy in point of meritorious performance being Caldicott's humorous quartet "Sobbing," in which Signorina Rebottaro, Miss Osborne, Mons. Boffard, and Signor Rebottaro took part.

A successful musical recital was given by the students of the Conservatorium of Music at the Victorian Artists' Society's exhibition at the National Gallery on the afternoon of the 12th ult. Songs were given by the Misses Mona McAughy, Marguerite Henderson, and Marie Richardson, and pianoforte selections by the Misses Bessie Gilchrist, Thelma Witthowski, and Nettie Billing. Miss Wittkowski also rendered a violin solo by Svendsen.

The popular concert held at the Town Hall on the 12th ult. was, as usual, largely attended. Miss Eva Mylott, the Sydney contralto, fully confirmed the high opinions already expressed, and Miss Edgeworth Boanas scored a signal success in Piccolomini's "Whisper and I Shall Hear" and Mascheroni's "For all Eternity." The violin obligato in the latter was well played by Miss Nina Schlotel, who was also heard to advantage in the fantasia by Vieuxtemps upon airs from Verdi's "I Lombardi" and Musin's effective "Mazurka de Concert." Mr. C. R. Rose gave a most acceptable rendering of "The Garonne" and Godard's "Angels guard Thee," and Mr. William Neilson met with an ovation for "The Death of Nelson" and "The Macgregors' Gathering." Miss Minnie Waugh and Mr. C. N. Hall likewise aided materially towards the generally satisfactory results achieved, and Mr. Walter Barker, in addition to contributing a harp solo, made a most capable accompanist during the evening. Miss Sumner Locke recited "The Jackdaw of Rheims," with keen perception of the oratorical points to be made, and the entertainment concluded with a "romantic fancy" entitled "Genevieve."

MUSICAL INTERNATIONAL COLLEGE, LONDON.

The following are the results of the recent local examinations in practice of music of the Musical International College, London.

PRIMARY DIVISION.

Pianoforte Playing—Mabel Cyril Brown, Sisters of Mercy, Angas Street; Violet M. Bannigan, Sisters of Mercy, Parkside; Elizabeth Bradley, Sisters of Mercy, Parkside; Gertrude O'Connor, Sisters of Mercy, Angas Street; Lillian O'Connor, Sisters of Mercy, Angas Street; May Collins, Sisters of Mercy, Angas Street; Ethel Delany, Sisters of Mercy, Angas Street; Edith F. Fielder, Sisters of Mercy, Angas Street; Maud G. O'Grady, Sisters of Mercy, Angas Street; Margaret C. Green, Sisters of Mercy, Parkside; Olive E. Graves, Miss Ada Westover; Lilly Galliford, private tuition; Annie Giles, private tuition; Fanny Hill, Sisters

of Mercy, Parkside; Florence Kiernan, Sisters of Mercy, Parkside; Hilda A. Macklin, Miss Ada Westover; Annie Purvis, Sisters St. Joseph, Norwood; Laura M. Ryan, Sisters St. Joseph, Russell Street; Coral E. Thompson, Miss Clinch.

JUNIOR DIVISION.

Vera May Dechert, Hardwicke College; Elizabeth G. McDonald, Sisters of Mercy, Angas Street; Elizabeth J. I. Green, Sisters of Mercy, Parkside; Gertrude E. Cook, Mrs. J. A. Morris; Esther M. Sullivan, Sisters of Mercy, Angas Street; Stanislaus Upton, Sisters of Mercy, Angas Street; Hilda E. Brown, second class honours, Miss Ada Westover; Lillian Eames, third class honours, Miss Ada Westover; Dorothy J. Gaffney, second class honours, Sisters St. Joseph, Mitcham; Philippa M. Warren, second class honours, Miss Ada Westover.

SINGING.

Lillian Emes, third class honours, Miss Ada Westover.

VIOLIN.

Winnifred M. Cowperthwaite, Mr. F. Bowering.

SENIOR DIVISION.

Pianoforte—Angelita Davis, Mr. J. Williams; Daisy Nash, Hardwicke College; Stella Simmons, Sisters of Mercy, Angas Street; Mabel F. Brown, third class honours, Miss Ada Westover.

Mr. W. R. Knox, the local Secretary, informs us that in all 44 candidates entered for practical subjects, so there were nine failures. These were principally confined to the honours division of pianoforte playing. Mr. C. J. Stevens acted as the practical examiner.

An examination in theory of music was conducted at Way College on Saturday afternoon, November 26th, when 59 candidates were examined. Their papers, according to the usual custom were sealed up at the close of the examination, and forwarded to London, where they will be marked. The result of this division will probably be known in about nine weeks time. In both Theory and Practice Mr. Knox has had a far larger number of entries for the College than have been received in any previous year. This indicates unmistakably that these examinations are rapidly growing into popular favour. The next examination will be held in May, 1899. Full particulars may be obtained from Mr. W. R. Knox, Hyde Park.

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Music Folios, New Designs. Splendid Value.

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MUSICAL INSTRUMENTS

GAWLER PLACE, ADELAIDE.

LOCAL EXAMINATION OF THE ASSOCIATED BOARD.

A School Harmony Examination was held in Denbigh Cottage Music Room, North Adelaide, recently, under the supervision of Miss Harmer, the hon. local representative for South Australia of the Associated Board of the Royal College of Music and the Royal Academy of Music in London. Only four pupils presented themselves. They had been prepared by Mrs. Alfred Law, of the Anglican Sisters' School, North Adelaide, and all of them passed the examination, three with distinction. The names of the successful pupils were Misses F. L. Barnett, E. F. Turner, A. J. Gordon, and K. H. Warren. The three last-named students passed with credit.

NOTES AND COMMENTS.

Benefit to Miss Lulu Gillespie.

The Adelaide Grand Orchestra.

This is the month of teachers' concerts.

M. Wiegand has lost his only son, Gaston.

Paderewski has entered upon his 40th year.

Will Patti take a honeymoon trip to the colonies?

The Payne Family are to be in Adelaide at Christmas time.

Edward Lloyd, the famous English tenor, is about to retire.

Mr. C. J. Stevens is now at the head of our local orchestra.

Dr. Villiers Stanford has nearly completed the music of a new light opera.

M. Ysaye, the famous Belgian violinist, is to tour the colonies next year.

Music has celebrated its second birthday, and now enters upon its third year.

Mrs. Arthur Boulton is leaving Adelaide to join her husband in Auckland, New Zealand.

The Hindmarsh Musical Society have given a successful presentation of "Maritana."

Madame Antoinette Sterling's son, Malcolm, promises to be a success as a concert singer.

Madame Norcrosse, a soprano vocalist, is likely to do a concert tour in Australia next year.

Mr. Philip Newbury and Madame Spada are now running a series of shilling popular concerts in Sydney.

The only Patti is about to be married for the *third* time. The lucky object of her affections is a Baron.

Mr. H. J. Shrobbree has completed his No. 7 violin, which is spoken of in very high terms by local players.

After a brief life of about six months, the "Conservatorium Grand Orchestra" has again changed its name.

Hardwicke College secured the greatest number of passes in theory of music at the recent University Examinations.

Miss Jennie Opie has been engaged by Messrs Williamson and Musgrove for their Christmas pantomime in Sydney.

The percentage of failures at the University examinations in Practice of Music is higher this year than it has ever been.

Mr. C. J. Stevens was the practical examiner appointed for the local tests of the Musical International College, London.

Mr. E. E. Mitchell has vigorously protested against the method in which this year's musical examinations were conducted at the University.

"Heinicke's Grand Orchestra"—"The Conservatorium Grand Orchestra"—"The Adelaide Grand Orchestra." What is the next title to be?

Mr. H. H. Marsh, a son of the rector of St. Luke's, has been appointed to succeed Mr. C. H. Fisher as organist and choirmaster of the Norwood Baptist Church.

The Adelaide Choral Society will make their first appearance at the Town Hall on Saturday evening, December 17, when a Christmas concert is to be given.

Leschetizky, the great teacher of the piano on the Continent, governs his pupils by ironclad rules, in the enforcement of which he is very arbitrary. His charge is a guinea per lesson, and that sum must be put in an envelope and laid on the piano by the pupil as she enters the room. The great master does not believe in taking chances.

Mr. Philip Newbury has discovered a male alto, and on the subject writes to the *Sydney Referee*:—"I have discovered the rarest voice imaginable. Recently in Bendigo I was struck with the beauty of what I took to be a rich contralto, but the strange quality of the upper notes made me curious to see the singer. Judge of my vast surprise when I found that instead of finding a woman I saw a young man! A male alto! One whose voice had never broken or changed; a miner by trade and a singer by persuasion (as Twain puts it). I immediately made him an offer, and it was at once accepted. He has signed a contract with me for five years, and he has made a profound sensation at the pops."

Mr. E. Harold Davies, Mus. Bac., A.R.C.O., announces that at the beginning of the new year he will form a number of classes for the special study of theory of music. These will embrace a junior theory class at 10s. 6d. per quarter, a senior theory class at £1 1s. per quarter, an advanced theory class at £1 11s. 6d. per quarter, and a composition class for which the fee is £2 2s. per quarter. The first two of these classes will embrace the curriculum prescribed for the Junior and Senior Examinations in connection with the Adelaide University and Trinity College, London; while the advanced classes are to be specially adapted to the requirements of teachers studying for the higher certificates. Pupils studying practical subjects under Mr. Davies will be admitted to the junior class free of charge, and to the other classes at a proportionate reduction.

MR. EDWARD REEVES,

Elocutionist.

Voice Culture, Dramatic Expression,
Platform Oratory.

FRANK PULLIN, Private Secretary,

Y. M. C. A. ROOMS.

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

MR. L. W. YEMM.

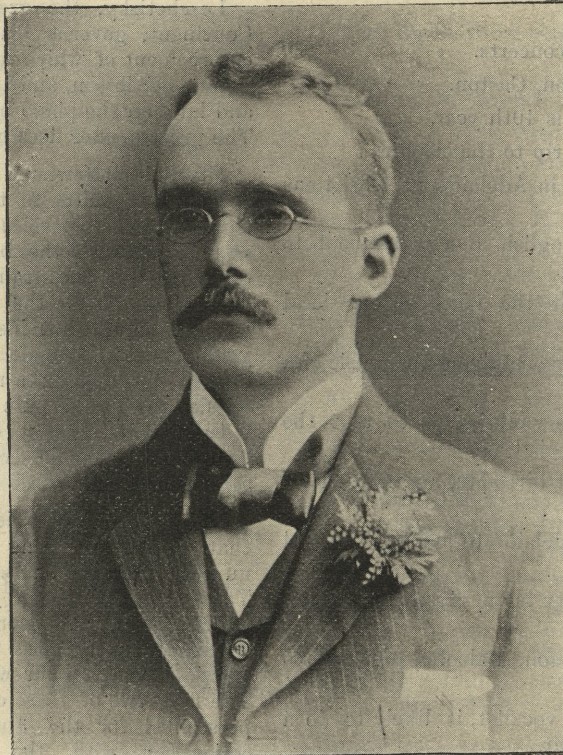
MR. LOUIS WILLIAM YEMM, the organist and choirmaster of the North Adelaide Baptist Church, is a young Englishman who has made South Australia his home. He began his musical life as a chorister in the famous choir of Eton College, in which were also his two brothers. This was during the *regime* of the late Sir Joseph Barnby as organist and choirmaster, and Mr. Yemm had the good fortune to enjoy during his boyhood's days the friendship of this distinguished musician. The organ was studied for some years while in the choir at Eton, and Mr. Yemm took his first lesson on the organ in the College Chapel. He made such rapid progress that at the age of 12 he was assistant organist of the Eton Town Church, and this post he occupied for three years. Subsequently Mr. Yemm studied other branches of the divine art from some of the best English teachers, and feeling he was well equipped for the career of a professional musician, he left England a few years ago. His first colonial organistship was at Christ Church, Kapunda, where he succeeded Mr. E. Harold Davies, Mus. Bac., A.R.C.O. After a short sojourn in this northern township he came to the city to take a similar position at Chalmers Church, North Terrace. Here he was pleasantly associated with the Rev. Dr. Paton, who with others in authority in the Church made the work a labour of love.

Mr. Yemm made good use of his time in the city, where he attended lectures at the Adelaide University on theory of music and the principles of acoustics by Professors Ives and Bragg respectively, and he owes no little of his success to the influence of these gentlemen. About two years and a half ago, on the resignation of Professor Ives as organist and choirmaster of the North Adelaide Baptist Church, Mr. Yemm received the appointments, which are amongst the most coveted in the city churches, as the church possesses a three-manual organ which cost £1,000, and which has earned for it no little renown. It is blown by an hydraulic engine, and Mr. Yemm has maintained its reputation for effect and variety of tone since he has taken charge of it, the recitals he has given having been attended with great success. Mr. Yemm's talents as an organist have not been confined to his own church, but have been displayed at other churches, at which he has given recitals and concerts. This year he was amongst the six organists selected to give free organ recitals to the citizens of Adelaide in the Town Hall. He has given successful pupils' concerts in the Victoria Hall, and has the good fortune to have amongst his singing pupils

some excellent voices. In this connection it may be mentioned that two of his pupils carried off the Literary Society's awards for Solo Singing in the Town Hall in 1897 and 1898, and elsewhere Mr. Yemm's pupils have achieved considerable success as solo vocalists. He has also a singing class under his baton, which has earned the good opinion of the musical public who have listened to it. Mr. Yemm has made good use of his spare time, and has composed several anthems and sacred and secular solos. His efforts have been directed more to sacred writings than to compositions of the lighter school, and later on he intends publishing some of his works.

Mr. Yemm remembers meeting personally that grand old musician, the late Sir Geo. Elvey, and several other leading lights of music in England, such as Sir Walter Parrat, and he speaks enthusiastically of the kindness of Sir Joseph Barnby to young musicians. The subject of this sketch has some excellent testimonials from Sir Joseph, and remembering the old quotation "*Docendo discimus*" his future career ought to be prosperous.

Mr. Yemm has made a diligent study of the principal classical writers for the organ, viz., Bach, Handel, Mendelssohn, Merkel, and Rink, whose works, it is to be regretted, are generally regarded by the average congregation as too dry and uninteresting for church use. Doubtless, when organ recitals are more frequently given in Adelaide, this state of things will be remedied. With respect to the "King of instruments" Mr. Yemm states that there appears to be with people in general a surprising amount of ignorance. A great many look upon the organ as a huge musical machine, "worked by those knobs," as one old lady once observed, and further mistook the extended console



MR. L. W. YEMM.

for the organ itself, remarking that it was no larger than the average American organ. Mr. Yemm's favourite composers for the piano are Schumann, Beethoven, Chopin, and Mendelssohn. The principal works of these giants of music he has closely studied, as well as many of the writings of Schubert, Henselt, Weber, and Clementi. In teaching the pianoforte he believes in giving his pupils as many different composers to study as possible, holding the theory that to remain working at one composer's music cramps the ideas of young students too much. This, he thinks, accounts in a large measure for the soulless, schoolgirl style of performance which one is so often obliged to listen to.

After leaving Eton Town Church Mr. Yemm occupied various other positions in the Church of England at home. He spent four years at the Adelaide University.

MR. W. R. KNOX.

MR. W. R. KNOX, a well-known local musician, was born in Adelaide on July 21st, 1861. His talent for music was manifested at an early age, and when quite young he took lessons from the late Mr. A. Landerhan, under whose care he remained for upwards of four years. When the Chevalier Paolo Giorza settled in Adelaide Mr. Knox at once became his pupil, and it was largely owing to the advice of this celebrated musician and composer that he decided to study for the musical profession. On leaving Adelaide Signor Giorza presented him with a testimonial, introducing him to his late pupils and friends as "a most accomplished musician." One of Mr. Knox's most valued possessions is a handsomely-bound volume of Clementi's works, given to him as a memento by his teacher, who himself had studied from it. The late M. Meilhan, the eminent musician, was present at a pianoforte recital given by Mr. Knox at the Adelaide Exhibition, 1881, and highly complimented him on his efforts, which included selections from Beethoven, Chopin, Rubinstein, and Giorza. M. Meilhan was a great personal friend of Signor Giorza, and brought a letter of introduction from him to Mr. Knox.

About this time the subject of our sketch appeared at several local concerts of importance, and gained the reputation of being a brilliant and finished performer.

After the departure of Signor Giorza Mr. Knox took up the study of the organ as a second subject, and in this, as well as in harmony and composition, he was directed by Mr. W. B. Chinner. Under this gentleman's skilful tuition he made such rapid progress on the organ that he was able to take part with his tutor at subsequent recitals, notably on the occasion of the completion of the first pipe organ built in this colony by Messrs. Fincham and Hobday (now J. E. Dodd) for the No. 100 Baptist Church. This was opened at their factory, Twin Street, Adelaide, and all the leading organists of the city took part. The building was crowded to its utmost capacity, and each item given by the various organists was loudly applauded. The second organ built here by this firm was for the church to which Mr. Knox was first appointed as organist, and the third, strange to say, for the church in which he now occupies the position of organist and choirmaster. At the Adelaide Jubilee International Exhibition, held in 1887, Mr. Knox was engaged by Professor Ives, Director of Music, and gave a number of successful organ recitals, together with several other local players.

At the age of 18 he was appointed as one of the Music

Masters at Prince Alfred College, a position which he has retained up to the present time. He also received the post of organist and choirmaster to the Flinders Street Presbyterian Church, one of his competitors being Herr Otto Stange. During the continuance of this appointment, and largely owing to Mr. Knox's influence, the fine pipe organ by Fincham & Hobday was erected in the church. One of his most important compositions, a setting of the Te Deum, was written for a choral celebration held in this church and rendered by the combined Presbyterian choirs. The work is dedicated to Mr. John Gordon.

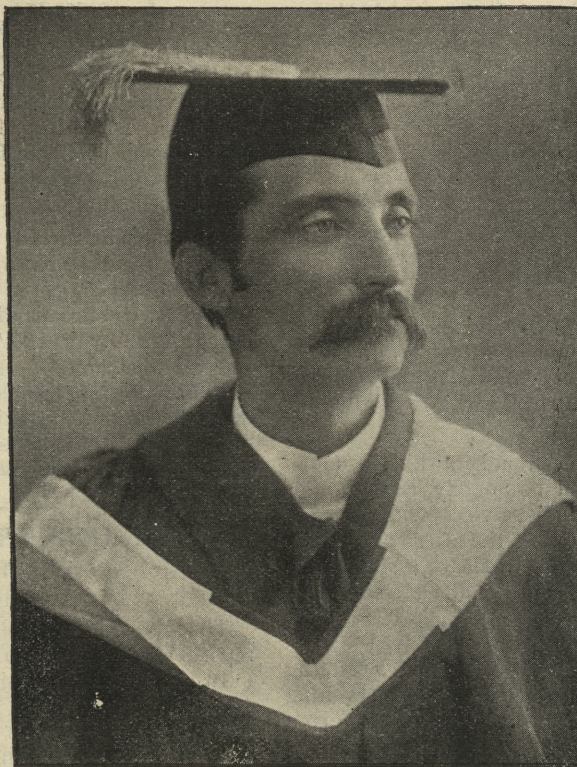
Mr. Knox resigned this position after 12 years' service, owing to ill-health, and accepted a similar office at the Glenelg Congregational Church, with a view to residing at the sea-side. This position he still occupies, though now living in Adelaide.

On the founding of Way College he was engaged by Dr. Torr to direct the School of Music in connection with that institution, and as a proof of his success there and the popularity of music at that college, it may be mentioned that last term he gave upwards of 400 individual lessons on the pianoforte and organ.

The *S.A. Musical Journal*, a quarterly record and review devoted to the interests of music locally, was started by Mr. Knox in October, 1895. This was the first musical journal published in South Australia, and the immediate precursor of *Music*. After being published and meeting with fair support for 12 months it was discontinued, the editor finding that to make it a success a monthly paper was required, and that the compilation of such a journal would leave him too little time for his professional duties.

Mr. Knox is one of our most prolific and talented com-

posers for the pianoforte, and he has, perhaps, composed and published more than any other of our local musicians. Most of these pieces have become popular, notably his "Tarentelles," "The Collegians' March" (dedicated to Dr. Torr, of Way College), "Dreaming," and "Elaine," "Twilight," "The Promenade," and his latest publication, "The Marche Hongroise," dedicated to Mr. Chapple, of Prince Alfred College. His style as a composer has been characterised by the press as being "melodious, brilliant but not difficult, and well suited to the genus of the instrument." Mr. Knox has also added to our store of organ music, and leading organists have shown their appreciation of his pieces by performing them at various recitals. His *magnum opus* is "The Australian Pianoforte Tutor," which was published in May of this year, and has already run into its second



MR. W. R. KNOX, F.M.I.C.

edition. It has been highly eulogised both by the press and musical profession, Professor Ives, amongst others, joining in congratulating Mr. Knox on its comprehensiveness and suitability for instructing the beginner, as well as on its thoroughly Australian character.

Mr. Knox is a Fellow of the Musical International College of London, and represents that institution in Adelaide. Most successful examinations under his management in theory and practice have just been concluded, upwards of 100 entries being received for these subjects.

CHURCH AND CHOIR.

At the afternoon service in connection with the 60th anniversary of the Hindmarsh Congregational Church, Nicol's Cantata "Day and Night" was given. The solos were sustained by Misses Boord and E. Drew and Messrs. A. and R. Vardon. Mr. E. G. Mitton conducted, Miss P. Ashton and Mr. E. C. Vardon presided at the pianoforte and organ respectively. A small orchestra led by Mr. T. Simons rendered efficient service in the instrumental portions of the Cantata.

The Clayton Lecture Hall was crowded on the evening of the 4th ult., when Root's pretty Cantata, "The Flower Queen," was given by the Sunday-school scholars and some friends. The solo portions of the work were sustained by Misses G. Richardson, White, Rose Johnson, M. Hodgson, Whittam, and Ada Johnson, and Mrs. H. J. Emmis. Miss M. Austin played the pianoforte accompaniments, and Mr. H. Harris supplied a flute obbligato. In response to numerous requests the work was repeated in the Norwood Town Hall five nights later, when there was a large audience present.

At the 38th anniversary of the Brougham Place Congregational Sunday-school, celebrated on Sunday, the 6th ult., special music was given at the three services by the Church choir and Sunday-school scholars. At the afternoon service a large orchestra conducted by Mr. A. Heath assisted, and vocal solos were given by Miss Jessie Cox, and Messrs. E. P. Pilgrim, jun., Frank Monk, and Orchard. The concluding voluntary was Mendelssohn's "War March," given by the orchestra and organ, Mr. T. H. Jones, Mus. Bac., presiding at the latter instrument. On the following Tuesday evening a service of song entitled "Christie's Old Organ," was given under the baton of Mr. E. Treloar.

The Glenelg Wesleyan Sunday School celebrated its 36th anniversary on the same Sunday. At the evening service the cantata "The building of the Temple" was sung under the direction of Mr. T. S. Smith, and Mr. A. R. Priest presided at the organ, and the solos were sustained by Mrs. J. A. Hughes, Misses Fuller, N. Stephenson, F. Priest, and Messrs. C. W. Priest, sen., C. W. Priest, jun., H. Cooper, W. Kerr, A. Mercer, and F. Turner.

At the anniversary services of the Church of Christ, Hindmarsh, celebrated on the 13th ult., music suitable to the occasion was given under the direction of Mr. C. Duncan. Solos were rendered by Misses Goodall and Doley and Mr. A. Doley, and Mr. H. Sharples presided at the organ.

The anniversary services of the Thebarton Wesleyan Sunday School took place on the same date. In the afternoon a flower service was held, at which solos were given by

Misses Jolly and Pretty. In the evening Miss Amy Fowler sang "The Lost Chord" (Sullivan). At each service the scholars sang special hymns under the direction of Mrs. A. A. Collins.

At the annual social of the Port Congregational Church held in the local Town Hall on the 22nd ult., various numbers were given by Misses Elsie Jefferis, A.R.C.M., L. Pike, and Braddock, Mrs. A. E. Lawton, Mr. P. Sansom, and the "City Quartet."

At a concert given on the 22nd ult. in connection with the St. John's Wood Sunday school, songs were contributed by the Misses Watkins, Ronchetti, Fowler, and Smith, and Mrs. Morrison, and Messrs. Harry, Chase, and Morrison, and recitations by Messrs. P. Edwards and McRidge. The singing was conducted by Mr. W. Chase. Miss E. Scarce acted as pianiste and Mr. H. Le Cornu as organist.

At the anniversary services of the West Mitcham Primitive Methodist Sunday-school, celebrated on the 27th and 28th ults., a service of song entitled "Reaping Time" was given by the children and some friends. A small orchestra consisting of Miss A. Winwood, Master O. Burt, and Messrs. D. Leak, Edwards, and Temby assisted. Miss M. Winwood presided at the organ, and Mr. W. Jeffery acted as conductor.

An excellent sacred concert was given at St. Giles' Presbyterian Church, Norwood, on the 24th ult., by the choir of the church, assisted by some friends. The soloists were Misses H. Gilchrist and Kate Fotheringham, and Messrs. T. Hood, A. J. Lyon, R. P. Fotheringham, and James Neilson. Several anthems were given by the church choir under the direction of the organist, Mr. W. Stuart Fotheringham. A small orchestra consisting of Messrs. A. James, J. Neilson, Pank, and Tiptaft assisted. Miss Eva Watson presided at the piano, and Mr. Frank Page played the American organ.

THE UNIVERSITY EXAMINATIONS.

EXAMINERS' REPORTS.

THEORY OF MUSIC.

The following are the principal remarks contained in the reports of the Examiners:—

In the Junior division excellent work was done. The unusual preponderance of "credits" and of first-classes is quite remarkable, but careful revisions of the marking-sheets only served to show that these creditable results have been well earned. In the Senior examination the harmony division of the paper was fairly well done, but some of the definitions given in answer to questions 1, 2, and 3 were rather loosely expressed. The melodies supplied in question 4 were not always satisfactory, while the root progressions given to the melody were in many cases weak. The counterpoint section was in most cases very weak, giving the impression that candidates had not sufficiently practised this species of writing. The answers given to questions on the "history of music," with three exceptions, did not impress the Examiners too favourably. In some instances

HARDWICKE COLLEGE, East Adelaide.

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

the Examiners were given the choice of two or more answers to a question. In other cases the candidates were evidently making hazardous guesses. In preparing for future examinations Senior candidates are advised to have ready good and clearly expressed definitions of words and phrases usually met with at this stage of their studies, to pay more attention to the harmonizing of melodies, taking care that implied modulations are duly observed, to endeavour, when adding parts above a figured bass, to give some interest to the highest part, to pay greater attention to their counterpoint, especially the fifth species, and to remember that a knowledge of great events in the history of music and the parts played by musicians in the development of their art is of more importance than the mere committing to memory of the dates when a few composers lived or died.

PRACTICE OF MUSIC.

It was decided to slightly raise the number of "pass marks" in order to come approximately into line with the standard adopted by the Associated Board in other parts of Australia and Great Britain, the pass numbers selected being:—Second-class pass, 60 per cent; first-class pass, 75 per cent.; first, with credit, 85 per cent. After stating that the Conservatorium students were examined entirely by Mr. Cliffe, and that at future examinations in Practice of Music it is likely that the small list of pieces selected each year by the Associated Board will be used—a very commendable improvement—the Examiners go on to remark:—In nearly every case the knowledge of elementary theory was excellent, only 11 candidates failing in this subject. The practical part was not so satisfactory, but there were many cases where good methodical study was evident, and exceedingly creditable results were obtained. In too many other cases, however, the pieces were badly chosen, and not appropriate to the capabilities of the candidates, the fingering was oftentimes careless and slovenly, there was no attempt at elementary "technique," and an entire absence of method in the work. Many of the candidates presented themselves in a higher grade than that for which they were fitted. Success is much more likely to be obtained by taking the examinations in gradually prepared steps, so that the technical and mental training may be a methodical and sequential process.

In the Junior division of the pianoforte playing there was a general want of attention to elementary and technical details. Rests were ignored, notes held on beyond their value, signs of legato and staccato unobserved, and a general disregard of variety in tone-quality as expressed by signs indicating various grades between piano and forte. The scale-playing was very indifferent, both as to correctness of fingering and evenness of tone quality. The fingers were in many cases held straight, and not raised, resulting in little or no firmness of touch. The reading at sight was fair. The theoretical knowledge was good throughout.

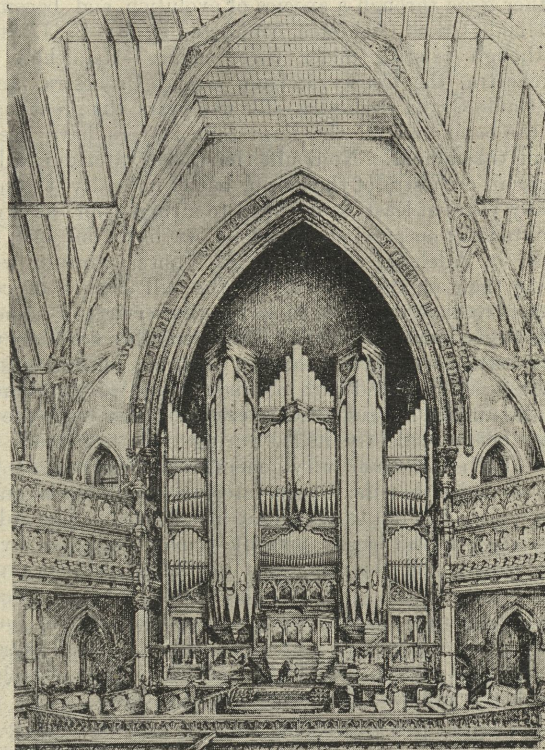
In the Senior division of pianoforte playing several candidates gave evidence of careful methodical training, one gaining credit, and the general work was a little better than that done in the Junior division. Many failures occurred, however, owing not only to a lack of technical study, but to elementary faults—incorrect time, disregard of marks of expression (in some cases the whole of the piece selected for performance was played with the same tone-quality throughout). In the playing of scales and arpeggios there was a lack of firmness and brilliancy, and insufficient attention to

evenness. Sight-reading fair. Theoretical knowledge good.

In singing only one gained first class. The chief weaknesses were bad methods of production of the voice, faulty intonation, indifferent sight-reading, and faulty singing of scales and arpeggios.

In the Junior division of the violin-playing there was again evidence of carelessness as to elementary details, chief among which were awkwardness in holding the violin and bow, faulty intonation, indifferent playing of scales and arpeggios, inaccuracy as to notes and rests, and non-observance of signs and terms relating to speed and tone-quality.

In the Senior division some good work was shown by two candidates who gained "credit," and who give promise of future excellence.



The New Organ at Kent Town Jubilee Church, to be opened by a Recital and Grand Concert on Thursday evening, December 15.

BAND NEWS.

During November the Military Band (Bandmaster Hodder) performed at the Public Service Picnic at National Park, and also at the At Home given by the Mayoress of the Semaphore. Some splendid marches were played outside the Town Hall, and two selections were given on the platform at the concert. The Band performed at the social given by the Mayor of Port Adelaide at the local Town Hall,

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

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

where a number of spirited selections were played, including Sousa's greatest march "The Loyal Legion." At the Mounted Rifles Narza Barza Military Sports the programme submitted by the Band was greatly appreciated.

At the Fete held on the 26th ult in aid of the Children's Hospital, the Police Band, under the direction of Bandmaster Davey, played the following programme:—March, "Mount Wellington"; walse, "Dream of love"; selection, "Maritana"; intermezzo, "Hypatia"; selection, "Sydney by Night"; quadrille, "Merry May"; selection, "Patience"; walse, "Chinese Lanterns"; march, "The March King."

LATEST NEWS.

After a brief life of some six or seven months the Conservatorium Grand Orchestra has changed its title, or rather gone through a species of evolution and become the Adelaide Grand Orchestra, conducted by Mr. C. J. Stevens. Although existing under three names—Heinicke's Grand Orchestra, the Conservatorium Grand Orchestra, and the Adelaide Grand Orchestra—for five years, the great majority of the band and all the important players have been the same throughout. No doubt the Conservatorium will still have an orchestra of their own, but of necessity it must, for many years at least, be confined to strings; for, as we have pointed out on previous occasions, we have but one set of wind in Adelaide, and when the Conservatorium wish to bring their organization up to the full stature of concert orchestra they will have to secure the services of some from the larger band. In Mr. C. J. Stevens the Adelaide Grand Orchestra possesses a conductor of great natural gifts and wide experience, and with a fair amount of good luck its success under his guidance is certain. Moreover, the band have been excellently drilled during their five years under Mr. H. Heinicke, and very general regret has been expressed on all sides that the Conservatorium regulations render it impossible for him to remain at his old post. The Adelaide Grand Orchestra has at present a membership of over 40 performers, and there is every likelihood of their numbers being augmented. Mr. C. Cawthorne is again Secretary and Treasurer, and practically at the head of the business management of affairs, which means that this all-important department will be well looked after. Mr. A. C. Quin is the leader, and Mr. Van der Leye solo 'cello.

It is rumoured that 1898 will see two new Mus. Bacs. created at the Adelaide University. One is a lady once well known as a solo pianist, and the other an Anglican Church organist. We believe that both owe their success in a large measure to the skilful tuition of Mr. E. Harold Davies, Mus. Bac., A.R.C.O.

As we go to press a petition has been presented to the University Council dealing with the recent examination grievances that have already been well ventilated in the daily Press. Pending the inquiry and decision of that body it is, perhaps, advisable to withhold comment on this document. We trust, however, that the University Council will not treat it, signed as it is by the leading teachers of the city, in that spirit of courteous contempt which they have displayed towards previous complaints. The position is a grave one, and demands the most searching inquiry, for a very strong feeling prevails, which is by no means confined to musical circles. Professor Ives's dual position as head of the Conservatorium and examiner at the

Senior, Junior, and Primary tests is absolutely untenable, and his withdrawal from all future examinations is imperative in the interests of all concerned. The University authorities certainly committed a grave error in allowing him to take part in the tests just concluded. Possibly by the time our next issue appears the Council of the University will have come to some decision in the matter, and we will then discuss the whole position of affairs.

SINGING BEFORE THE QUEEN.

SINGING before the Queen is at once a very delightful and a very trying experience (writes a lady who had the honour of being summoned to sing before Her Majesty at Balmoral a little time ago). The manner in which my appearance in the Sovereign's presence was brought to pass was altogether unusual, I am told by professional artists who have been received at Balmoral. It came about in this way: I was visiting at a country seat near the royal abode, and one wet day, which kept everybody indoors, a very great lady, who was in close relations with the Queen, drove over in her carriage. The noble owner of the mansion asked me to sing some Scottish songs for the Duchess, who was much pleased. "How they would interest Her Majesty!" she said. "Wouldn't you like to sing for the Queen?" Of course, I assured her nothing would give me greater pleasure, and said that I would go to any part of the kingdom to sing before Her Majesty.

Six weeks later I received a cordial letter from the Duchess, who was one of the Queen's bridesmaids and one of her closest friends, saying Her Majesty would be pleased to receive me. An official invitation followed. At 10 o'clock on the night of the day named, I drove with my mother to the castle. Two ladies-in-waiting received us in a palatial bedroom. A wood fire crackled, and a table was laden with refreshments—fruits, champagne, and every delicacy imaginable. I was critically inspected by the ladies-in-waiting. Thanks to frequent consultations with Lady—— and other members of the nobility with whom I was acquainted, my toilet conformed to the requirements. If there had been the slightest deviation the ladies would have rectified it before my entrance to the drawing-room. The corsage must be *décolleté*. Had mine been too low, the ladies would have covered it; too high, they would have lowered it. That is their business.

Her Majesty objects to snede gloves. Only glacé kid is tolerated. She dislikes artificial flowers in the hair or on the gown. Happily, my coiffure and train were loaded with white plumes, which she greatly admires. At 10.30, preceded by an usher in scarlet coat, knee-breeches, and powdered wig, and followed by the ladies-in-waiting, I descended through a labyrinth of lofty corridors, every door sentinelled by guards in livery, to an anteroom. Presently the Marquis of Lorne came in, and told the ladies-in-waiting that Her Majesty was seated. Then I was led into the royal presence.

The great drawing-room was aglow with thousands of wax tapers. Along the walls stood the guests to the number of

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S. MILBOURN, Jun.

Victoria Square, West Side.

42. No guest is allowed to sit in Her Majesty's presence. In the centre of the room sat the Queen. Beside her was Princess Beatrice, who was also seated—the only one accorded that privilege. The Queen wore a black satin robe, the front elaborately embroidered in jet. The great train was of striped velvet. On her head was a tiny white cap, the strings of which almost reached the end of her train. From her shoulders hung long sleeves of rare old white lace, through which gleamed her exquisite arms and hands. The effect was beautiful. She wore many jewels, diamonds and pearls. I noticed particularly her earrings—huge diamonds in long old-fashioned setting. They were so heavy that they dragged down the lobe of the ear.

When I had made the low obeisance, which had been diligently practised, and regained my feet without the upset I feared, I stood by the piano, while Princess Beatrice read to Her Majesty the list of 40 songs I had prepared for her selection. Her first choice was "The Flowers o' the Forest," a melody always played over the graves of the servants and retainers of the Queen. Her Majesty beamed with pleasure when I had finished. Then she asked for "Leezie Lindsay," a very old ballad. When I had sung three songs, a waiter in scarlet—all the attendants seemed like giants—came in with a silver tray, and tea was served. The Queen thoughtfully asked if I would prefer champagne, as tea was not good for the voice. I thanked her, and said I did not care for refreshment until I had finished singing. After tea she called for "Comin' Thro' the Rye," then for "The Keel Row," which she encored warmly, and I repeated it.

Then Her Majesty rose and walked directly to me, and, crossing her beautiful hands on the piano, she asked who had trained me, and said she had never heard Scottish songs sung so well.

"Why have the people allowed them to die out?" she asked.

I told her I thought it was due to the fact that children were sent nowadays to France and Germany, where they acquire taste for French and German songs, and were ignorant of the beauty of their native music.

"Is there anything I can do," said Her Majesty, "to help their revival?"

"You have given great help this evening, your Majesty," I replied, "by inviting me to sing them in your presence."

When I had sung about seven songs, an attendant handed Her Majesty a morocco box. There was a little flutter around her chair. Without consulting my attendants, on the impulse of the moment, I bowed myself out of Her Majesty's presence, which was a great *faux pas*. I was followed to the ante-room by the Queen's secretary.

"You made a great mistake to leave the drawing-room," he said. "Her Majesty has a present for you."

Embarrassed and apologising, I turned to retrace my steps to the drawing-room.

"No," he said; "having once left Her Majesty's presence, one is not permitted to return unless she requests it."

He brought me the Queen's famous birthday book, with Her Majesty's request that I write in it my name and the date of my birth.

Soon dinner was announced. Again the procession formed, as it had in descending to the drawing-room. Through corridors and corridors, everywhere attended by scarlet retainers brandishing wands like magicians in fairyland, we passed in silence, until a grand dining-room

was reached. My mother was invited to dine with me, but she was so overcome by the ceremonial and the splendour that she preferred to sip her champagne and goodies in the bedroom, where she stayed throughout the recital.

There were seven servants to wait upon me, and not a soul sat at the table but myself! It was overpowering, but no detail of Her Majesty's linen, glass, or china escaped me; every piece was marked "V.A." At length, with a flourish of the wands, an official announced the Duchess who had been the cause of my appearance at Balmoral. She came without a word—and the seven servants and the ladies-in-waiting promptly vanished!

They recognised in the Duchess a messenger from the Queen. It was not etiquette for them to listen. The Duchess broke the ice. She was warm in her praises. "So many artists are so nervous in Her Majesty's presence that they fail to do themselves justice; but you were calm and self-possessed," she said. The Duchess brought the Queen's present. She had made the selection, the Duchess said, from 24 designs. It was a lovely bracelet, with 14 brilliants and four large pearls. It was inscribed with the Queen's initials and the date. When Her Grace withdrew, my mother and myself left the Castle, and made for the nearest town, which we reached at half-past 2 in the morning, and were glad to creep into the bed of the village inn, where we felt more at home.

MORE ABOUT VERDI.

Verdi, the great composer, is so averse from anything in the way of self-advertisement that he is positively boorish to strangers, until he is quite sure that they have no intention of making 'copy' out of him. Even if he finds that his chance acquaintances are in no way connected with the press, he is apt to be very curt with them unless they carefully conceal their feelings of hero-worship. He hates flattery as he hates discord.

But although he is such a bear to strangers and to those whom he suspects of flattering him, Verdi is one of the most genial and witty of men among his friends and intimates. There is something of the Gladstone about him in the vastness and thoroughness of his knowledge. He speaks with the same mental grasp of the true inwardness of the Milan riots, and of the consequences of the Hispano-American war, as of the economic reasons of Italian emigration, and the future of the African projects of his country. As a rule, it is only through these topics that you can lead him on to talk of music and of his own work. It was in this way that he was induced to admit that he had not ceased to compose, and that a new opera may shortly be expected from his pen. The subject of it will be *Nero*.

Montecatini, where Verdi is staying, is the Italian Carlsbad. Of course in spite of what has been said above of the Maestro's well-known dislike of publicity, he is the object of general attention and admiration there. It is one of the penalties which he pays for being the grand old man of Italy, and, indeed, the grand old man of music-lovers all the world over.

The hobby of his life at present, however, is the Home for Aged Artists—opera singers and musicians—which he has founded at Milan. The buildings, which are now practically completed, contain accommodation for sixty old men on one side and for forty aged actresses and cantatrices on the other.

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RETURN OF MR. HAROLD MARSHALL.

In order to keep thoroughly in touch with trade movements in Great Britain and on the Continent of Europe Messrs. S. Marshall & Sons, the old-established Rundle Street music firm, dispatched their Mr. Harold Marshall to London four and a half months ago for the purpose of renewing his acquaintance with different business houses there and in the leading German musical centres. Three or four years since Mr. Marshall returned to Adelaide after a two-years' sojourn in London, where he acquired a good experience of the home music trade, and made acquaintances which proved of considerable value on his recent tour. Leaving Adelaide by the Ormuz in July last and disembarking at Marseilles, Mr. Marshall proceeded overland to London. He had the advantage of a travelling companion bent on similar business to himself—Mr. Tate, representing Messrs. Allen & Co., of Melbourne—and the travellers first spent three weeks in London looking up the leading music firms and musical instrument makers. The latest Edison-Bell phonograph was also seen, and Mr. Marshall was so taken with it that a consignment was ordered. It is now so perfected that it can be used as a musical instrument or as a talking machine for commercial purposes with equally satisfactory results. One of the records listened to in London by Mr. Marshall was sung into the phonograph by Miss Regina Nagel, the Victorian contralto, who is now studying with Marchesi at Paris, and who has pleasant recollections of some visits to Adelaide. Crossing over to Germany the travellers first did business in Leipzig, Mr. Marshall arranging with the firm of Roder and Co. to print a distinctive series of students' works under the title of the "Conservatoire edition." Roder is said to be the largest firm of music printers in the world, employing over 400 hands, including a large number of women and girls for the lighter work. Quite a number of artists are employed in designing title-pages, which are beautifully lithographed in endless designs and colours. The first issue of Marshall's "Conservatoire edition" will consist of Czerny's 101 exercises, and the title-page is made strikingly pretty by tinted views of four prominent Adelaide buildings—the Exhibition, University, Post-Office, and Town Hall. The other German centres visited were Hamburg, where "Carmen" was listened to in German on a Sunday night; Berlin, the busy metropolis; Meissen, where the Thurmer pianos are manufactured; Dresden, and Markneukirchen. The last mentioned is only a small place in Saxony, but is the recognised head quarters of the trade in violins and fittings, and the amount of work turned out is perfectly marvellous. Two or three shipments were ordered here by Mr. Marshall. The travellers next journeyed to Paris, and though some amount of business was done here time was chiefly devoted to pleasure. A couple of fine performances were heard at the opera house—"Samson" and "Faust." Paris was in a state of excitement while Mr. Marshall was there, and the anti-Dreyfus feeling was strong. Crowds of people were at the public squares daily, and detachments of the military were posted at various points. The impression given to a visitor was that France was on the verge of a revolution. The Fashoda incident was receiving considerable attention and added to the excitement. Mr. Marshall witnessed scenes of actual hostility to the adherents of Captain Dreyfus. Being drawn into the crowds on one occasion, Mr. Marshall had the

unpleasant experience of having his pocket picked. A return to London was made from Paris, and business with the English houses completed. In England the Fashoda question had roused the patriotism of the British, and while there was an absence of the excitement so marked in France, it was apparent that the British nation was determined in the stand taken by Lord Salisbury. There was some excitement when the Grenadier Guards, after returning from the Soudan, marched from Waterloo station to their barracks. Mr. Marshall was near Westminster-bridge, and had a splendid view of the troops as they passed along, and of the large and enthusiastic crowd. A run was made down to Manchester and Liverpool. The last night in London was devoted to Madame Melba's concert in the Albert Hall, which proved an immense treat. Besides the great diva herself there were heard on this occasion Miss Ada Crossley, Mr. Ben Davies, Herr Johann Kruse, and Griffiths, a great flautist. The latter played the obligato in the mad scene from "Lucia," in which Melba created a furore. Miss Ada Crossley's best song was "The Banks of Allan Water," and for an encore she sang Chamina's "The Silver Ring." Landon Ronald conducted a gavotte of his own composition, and Arditì conducted his own vocal waltz, sung by Melba. Both in Germany and London Mr. Marshall saw "The Geisha" performed, and thinks it a splendid composition, bound to have a great run in Australia. "The Belle of New York," Williamson and Musgrove's London production, with Edna May as prima donna, was also seen. In the cast also were Fortescue and Frank Lawton, the wonderful whistler, who was in Adelaide with the "Trip to Chinatown" Company. Thus a fair amount of pleasure was secured during a good business tour. The Ophir was caught at Marseilles on November 4, and Adelaide reached all well on December 5.

A NOTABLE ENGLISH BANDMASTER.

LIEUTENANT DAN GODFREY comes of a musical family. His father before him was for fifty years identified with military music, Charles Godfrey having retained the post of bandmaster of the Coldstream Guards until the day of his death, which took place on December 12, 1863, at Vincent Square, Westminster. Mr. Charles Godfrey was at an early age appointed Musician in Ordinary to the King. He entered the band of the Coldstream Guards as a bassoon-player. His eldest son, Daniel, was born in 1831. Educated at the Royal Academy of Music he became bandmaster of the Grenadier Guards in 1856. Since that time his name has been practically a household word. Who does not know or has not heard of the "Guards" the "Mabel," and the "Hilda" waltzes? In 1872 he first took his band to the United States, where he was received with acclamation on every hand. Lieutenant Dan Godfrey is the first bandmaster in the British Army who has received the honour of the Queen's Commission. Only a few months ago Mr. Charles A. E. Harriss, the enterprising *entrepreneur* of Montreal, piloted Dan Godfrey's magnificent military band across the continent, that being the very time the long-talked of Anglo-American alliance seemed on the verge of becoming an established fact, and the feeling of the American people in favour of England and all things English had reached boiling point in Canada as well as in the States. Indeed, since the visit to

Canada in 1862 of the Heir Apparent, probably no public event has created such universal excitement in the Dominion and evoked throughout it enthusiasm so thorough and spontaneous as the invasion, as it was called there, of Lieutenant Dan Godfrey and his musical battalion. His Excellency the Earl of Aberdeen, Governor-General of Canada, headed the list of over fifty influential patrons, and during Dan Godfrey's visit, which lasted only eight weeks, no less than seventy concerts were given in Canada itself, and nine in the City of New York. The distance travelled by the company in one direction alone, namely, from Halifax in Nova Scotia to Brandon in Manitoba, was over 3,000 miles in a bee line, and the actual distance traversed by rail during the entire tour exceeded 15,000 miles. Between 200,000 and 230,000 persons attended the concerts given in Canada, the largest audience being that which assembled in Toronto on June 26, and exceeded 21,000. During the tour Dan Godfrey received many tokens of appreciation, one which he values greatly being the gold medal presented to him by the Mayor of Halifax on behalf of the citizens. In the capacious City Hall in Montreal he was presented by the Mayor and Corporation of "the Metropolitan City of the Dominion" with a silver medal, and in Toronto, Hamilton, and Guelph he also received from the respective Mayors, on behalf of the citizens of those towns, various *objets d'art* accompanied by addresses, while in New York City he was presented with another gold medal. Wherever and whenever it played, this English military band received an enormous ovation, and its conductor, covered with glory and presumably loaded with dollars, recently started on a fresh tour through America, this time, however, in the United States only.

TRADE NOTES.

MR. J. WOODMAN, GRENFELL STREET.

Special terms for purchasers are offering this month at the Grenfell Street wholesale warehouse, where a very wide choice is presented for those in search of a piano. The pride of place is, perhaps, given to the Rönisch, but high in order of merit also are the instruments from such makers as Thurmer, Knake, Schwechten, Siewert, Haake, Otto, Ecke, Hoof, and Shipman & Shipman. The latter is an English make, in which there is thoroughly good all-round work, while the price will be found very reasonable. Of the favourite Bell organs there is an immense stock for Christmas, giving a wide range as regards model and prices. Included is a small portable organ very suitable for a young beginner, and the portable design is also carried out in instruments specially intended for mission churches or other buildings of small dimensions. Piano-stools, insulators, save-alls, &c., assist in making a good stock of appurtenances.

MR. W. KUHNEL, RUNDLE STREET.

The emporium recently opened by Mr. Kuhnel, with its imposing array of pianos and organs, continues to attract a great amount of attention. Nearly three decades have gone by since Mr. Kuhnel, sen., started business, and it is now one of the most extensive in the colony. This is due to the reputation of the instruments in which Mr. Kuhnel deals, for not only are they of good quality musically, but they are made to successfully stand our changeable climate. Indeed a Holling & Spangenberg piano sold by Mr. Kuhnel has given the exceptional test of thrice crossing the equator and being tuned only once in twenty years. The Feurich piano,

one of the highest class of instruments made in Germany and for which Mr. Kuhnel holds the sole agency in this colony, is seen in great force. They were last year awarded the State Gold Medal at the Leipzig Exhibition, after having secured many awards at other places, including Melbourne. Among other pianos to be seen are the "everlasting" Görs and Kallmann, Lipp & Sohn, Schwechten, Paull Scarff, and Carl Faust & Sohn, while organs are represented by such makers as Seohöninger, Estey, and Stirling.

MESSRS. CAWTHORNE & Co., GAWLER PLACE.

There is a very diversified assortment of music, musical instruments, &c., now to be seen at Cawthorne's for the Christmas trade. All the dance albums of Patey and Willis are to hand, including the number containing "Whisper, and I shall Hear" waltz, with violin and cornet parts. The new waltzes "A Vision of Love" and "Golden Memories" are selling well, also a new stock of Fabian Rose's popular marches and gavottes, including marches C, G, and F. The vocal score of "Geisha" and also the dance music are selling well. There is a new supply of the "Musical Budget" to hand, containing over 220 compositions for voice, piano (solos and duets), violin, flute, &c. This book gives one of the best values in the trade, containing as it does 158 pages of well-printed music for 1s. 3d. A new supply of violins and cases, bows, &c., flutes, and all accessories for the orchestral instruments will be found, and special inducements are offering during the present month.

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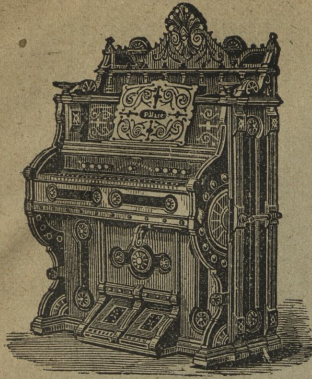
A nice collection of Christmas presentation albums, containing the principal classics, may be seen at Mr. Howells's establishment, besides all the latest song and dance albums. The newest popular songs are also to hand, in anticipation of brisk sales during the present month. Violins and fittings also offer a good choice, and for the space available there will be found a fair collection of pianos from makers of known repute. After the coming vacation there should be an excellent sale for the requirements of teachers and students, of which this firm makes a speciality.

MR. R. CORRELL, FLINDERS STREET.

As usual, Mr. Correll has been kept exceptionally busy at the repairing work during the past month, while sales are also reported as having been brisk. A valuable old 'cello of the Amati model has lately been acquired by Mr. Correll, who is giving it some much needed repairs. The instrument was greatly prized by its former owner, who played upon it for very many years. It possesses an exceedingly fine tone. A very interesting old violin (Guarnerius, 1720) has also been entrusted to Mr. Correll by a well-known local musician, and the ordeal which it is now undergoing is likely to enhance the value of the instrument artistically, equally with the reputation of the repairer for his skill.

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

Another shipment of Linke pianos is to hand by the German steamship Bremen, and it is anticipated that within a few weeks these will have been placed with customers. Mr. Collins expects by a further steamer nearly due a specimen Linke piano in an all-oak case. This idea was noted when on his European tour by the importer, who was much taken with it as a somewhat unique design, likely to appeal to the tastes of others who appreciate a little deviation from the orthodox pattern. The stock of American music imported by Mr. Collins is worth inspection.



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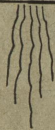
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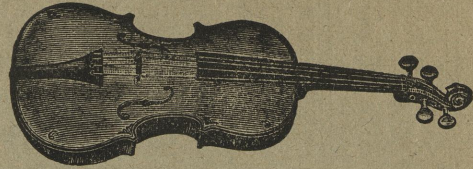
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