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THE ELDER CONSERVATORIUM.

THE new Conservatorium of Music, which has been the most interesting topic in local musical circles for some months past, may now be said to have assumed a practical form. The various steps of its development may be briefly summarized as follows:—In March last Sir Thomas Elder died, and in his will bequeathed £20,000 (as was reported at that time), "to endow the Chair of Music at the Adelaide University." As, however, the income derived from the various examinations in music was sufficient to pay Professor Ives' salary, it became necessary for the University authorities to consider the best means of spending their surplus income. Principally with this object in view, Professor Ives took a trip to Europe, and on his return in September, after an absence of about five months, laid before the authorities of the University a scheme for founding a Conservatorium of Music, as being the best possible means of spending this income. This scheme was, in the main, agreed to, and in the early part of November its principal features were, through the medium of *The Register*, made public. What the University authorities agreed to do practically amounted to taking over the Adelaide College of Music and its connection, and as most of our readers are aware the Conservatorium will for some time be carried on at the premises now occupied by that institution. Messrs. Reimann, Heinicke, and Kugelberg were officially appointed as principal teachers respectively of the piano, violin, and 'cello, and a few days ago another chapter in the history of the new institution was concluded by the appointment of certain others—chiefly assistant teachers. In addition to Messrs. Reimann and Kugelberg, who may be looked upon as the principal teachers of the piano, though, of course Mr. Reimann occupies the senior position, the following are appointed as assistant teachers of that instrument:—Madame Durand, Miss Elsie Jefferis, A.R.C.M., Miss F. W. Campbell, Mus. Bac., and Mr. J. M. Dunn. These, and all the latter appointments, are, so the official notice states, "if required." The University authorities are not able to inform us whether this list is in order of merit, or whether certain junior students may take a choice of instructors. If the former is the case, and each teacher must have his time fully occupied before the next

one is called on, it appears very likely that it will be some years before the services of those who come late on the list will be required. It is, of course, only natural to assume that the whole of Messrs. Reimann and Kugelberg's time will be fully taken up (seeing that these gentlemen are entirely in the employ of the Conservatorium at a fixed salary), before any of the assistant teachers are engaged. For the organ two teachers are appointed "if required." These are Mr. J. M. Dunn, the Cathedral organist, and Mr. E. Harold Davies, Mus. Bac. Again we are unable to state whether it is the intention of the authorities for one gentleman to take the more advanced students and the other juniors, or whether it is simply to afford pupils a choice of instructors. This latter seems to be the most likely solution. It may, however, be said that at present there are not enough students taking organ lessons in the whole of the colony to keep one teacher employed for one day a week, and it may be safely assumed from the experience of more populous centres than Adelaide, that there will not be enough work of this description done 20 years hence to occupy the full time of one Professor. It may also be pointed out that it is almost impossible for the Conservatorium to possess an organ for at least 12 or 18 months, even if they do then, and that it is scarcely likely that any church would throw open its organ for teaching purposes. Therefore it may be assumed that teachers of the organ will not be required for some considerable time. Mr. E. E. Mitchell and Mr. E. Harold Davies, Mus. Bac., are to teach class-singing; and elementary theory classes will be conducted by Mr. E. Harold Davies. Over eighty applications for various posts were received, the majority of which were from local teachers, though a goodly muster came from the other colonies, and some of these even before public application was invited. With regard to the salaries of these teachers who are not entirely employed by the Conservatorium, the only information we have is that they will receive 80 per cent. of the gross fees received from the pupils they instruct. This does not throw any light upon the fees to be paid to those who instruct the various classes (they could scarcely come under the 80 per cent. rule, seeing that the classes are practically free to the students), and the University authorities to whom we applied were unable to enlighten us upon the subject.

With regard to a teacher of singing we assume that it was generally known in professional circles that a local man would not be appointed. The Council of the University, acting as the mouthpiece of the Board of Musical Studies, have stated that "none of the applications so far received are deemed suitable." From this we infer that no one at present teaching singing in South Australia is eligible for the position, for we infer that a salary of £400 per annum would tempt any of the local profession to offer their services. It has been rumoured that overtures were made to a vocalist of fair standing who recently visited the colony with a concert company, but that he considered the salary too small. As we go to press we are informed that the University authorities have increased their offer to £500, which is, in our opinion, a very wise proceeding. As to the fitness, or otherwise, of any of the local teachers of singing for this post, there will naturally be a considerable difference of opinion; still, we venture to think that a first-class experienced vocal teacher, should the authorities succeed in engaging one, will prove a distinct gain to the musical life of the colony. We believe that the Conservatorium might, with advantage, instruct its London representative to still

increase this salary and offer £600 per annum. The singing master need then but give 41 lessons per week to earn this salary, and he should have no difficulty in obtaining this number of pupils. It may be pointed out that there is not the slightest chance of tempting any of the best London teachers, even if the salary were raised to £1,000 per annum. The income made by these gentlemen would be more like £4,000 or £5,000 a year, and to come down lower in the scale any musician would naturally prefer even £350 or £400 a year with the musical advantages of a large English town, to £500 in a distant colony with but very limited musical opportunities.

These facts are mentioned in no cavilling spirit, but simply to warn the musical public not to expect too much. The ideal man for the position should be a good voice trainer, a capable vocalist, and, if possible, a good chorus trainer and organiser. However, the first of these requirements is by far the most important, though it is to be hoped that the gentleman selected will not be too weak in his own public performances. He should not be a very young man; a student, for instance, just fresh from one of the London Academies would be most undesirable. Of all the qualifications which a voice trainer should possess, experience is the most valuable. This is, of course, impossible in a young man. Naturally he must be an Englishman. To appoint a foreigner to teach students to sing in English would be supremely ridiculous. If he should turn out to be capable and experienced in the management of choral bodies, the Conservatorium will easily be able to organise a fine choral society, and thus supply one of our greatest musical wants.

Sir Frederick Bridge, Signor Raudegger, and Signor Visetti are appointed to make a selection, and we venture to think that a more competent Board could scarcely be found in the United Kingdom. We trust that they have been made thoroughly aware of our local requirements, and that neither will allow motives of personal friendship, or desire to serve a former pupil, to influence their decision. With a salary of from £500 to £600 per annum to offer, these gentlemen should be able to select for us a good sound teacher who will be a source of great strength to the new institution.

With regard to the appointment of teachers for other orchestral instruments than the violin and 'cello, we understand that instructors will be provided when required. So far, none have been appointed, though several applications were received. Miss Guli Hack, A.R.C.M., has been appointed as an extra teacher of singing, and with the staff mentioned in this article, the institution will commence operations, or rather, continue the work of the Adelaide College of Music, on Monday, March 7th.

THE UNIVERSITY OF ADELAIDE.

The Elder Conservatorium of Music FREE SCHOLARSHIPS.

TWO FREE SCHOLARSHIPS—one for PIANOFORTE-PLAYING and one for VIOLIN-PLAYING—are offered to residents of South Australia.

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MUSIC OF THE MONTH.

The Continentals.

The third Continental Concert, given on the evening of New Year's Day, was largely attended. Madame Emily Spada made her final appearance at these concerts, contributing Cowen's "Swallows," and "My dearest heart" (Sullivan). For the former number she was recalled, and responded with Wakefield's "No, Sir." The orchestra gave a popular programme of eight numbers, principal of which were the "Nabuco" and "Poet and peasant" overtures, and the "Gondoliers" selection.

At the 4th concert given on the 8th ult. the vocalists, Miss Lulu Gillespie and Mr. Albert Fairbairn, were both highly successful, being recalled for each of their numbers; consequently the audience were favoured with eight vocal solos instead of four. The duo also gave an acceptable presentation of Smart's pretty duet, "When the wind bloweth in from the sea." Heinicke's Grand Orchestra gave a fine rendering of their programme, which contained two new numbers—Strauss' Mazurka, "Homages aux Dames," and the "Revolver Galop," by Lumbye.

The next concert, given on the 15th ult., and billed as a "Special Cricketers' Evening," was largely attended. Miss Gillespie and Mr. Fairbairn again sang, the former scarcely meeting with such success as at the previous concert, though this may be in some measure accounted for by the unpleasant breeze which prevailed during the greater part of the evening. Chief among the orchestral numbers were a new march, "Prince Arthur," by Meyder, and the "Zampa" overture.

M. Napoleon Boffard, a French tenor, and Miss Laura Gwynne, a Melbourne soprano, were heard for the first time at the sixth Continental concert, held on the 22nd ult. The new tenor created a favourable impression, his singing being decidedly artistic, and his voice, though not of the most robust order, is of pleasing quality. M. Boffard's enunciation, even when singing in English, is perfectly clear and distinct, though like most foreigners he evidences certain peculiarities of accent, such as the substitution of *iss* for *is*, *off* for *of*, *luff* for *love*, and so on. He was heard at his best when singing in his mother tongue, and for his selections, by far the best was an encore to the last number, Gumbert's "Pretty Little Warbling Bird." M. Boffard's other numbers were "My raptured gaze," from Martha, "There is a flower that bloometh," and "The island of dreams." Miss Laura Gwynne has not yet received sufficient training or experience to warrant a public appearance. She presented two songs, "The Stars of Normandie" (Adams), and "At my window" (Parker), concerning which it is kindest to offer no criticism. A pleasing feature of this concert was the quiet and attentive hearing accorded each of the vocalists. The principal items in the orchestral programme were a new march "On Parade" (Meyder), the aria for cornet solo from the "Trompeter of Sackingen," and the "Smithy in the woods" fantasia.

At the seventh Continental concert, held on Saturday evening, the 29th ult., M. Boffard was the only vocalist. This gentleman was heard to decided advantage in three selections—"Adieu, Marie," "Les Rameux," and "For ever and for ever," all of which were recalled. His best, and certainly his most popular effort, was the pretty Palm

Sunday hymn, "Les Rameux," which was given with a violin, 'cello, and organ obligato. Heinicke's Grand Orchestra submitted a good programme, which contained two fresh numbers, the "Marco Spada" overture by Flotow, and Strauss' pretty mazurka, "Stadt und Land." Mr. J. M. Dunu acted as pianoforte accompanist with signal success throughout the season.

On the 6th ult. the Adelaide Variety Company gave an entertainment at the Unley Town Hall. A capital bill was submitted by the following performers:—Misses Nellie Chapman, Clifford (2), and Messrs. C. Waite and R. Watson. The programme included a sketch "From Black to White." Mr. W. Parsons acted as accompanist.

A Continental given by the combined forces of the "Tarooki" and "Sans Souci" camps at the Grange, on the evening of the 15th ult., was largely attended. The following gentlemen contributed to the programme:—Messrs. A. Vardon, Vernon Brewer, W. Gower, Arthur H. G. Nash, A. Pank, F. Jolly, C. Tucker, and M. W. Ralph. Several selections were given by an orchestra composed of the following performers:—Mr. S. Pank (leader), and Messrs. A. Garrett, F. Wills, W. Gower, A. Pank, H. Pank, and F. Jolly.

MUSIC IN THE OTHER COLONIES.

MELBOURNE.

[FROM OUR OWN CORRESPONDENT.]

On the evening of New Year's Day the third and last of the series of Christmas concerts originally organised by the late Mr. Gladstone Wright, and carried out by his friends for the benefit of his widow and children, took place at the Exhibition Building in the presence of a very large audience. Miss Nina Schlotel, the young violiniste, fully confirmed the favourable opinion which I previously expressed of her performances. Others who contributed to the programme were Signor and Signorina Rebottaro, Miss Ida Osborne, Mr. Armes Beaumont (who brought down the house in "Let me like a Soldier fall"), Miss Minnie Waugh, Mrs. Masters, and Messrs. Kirby, Dunlop, and T. Barker. Mr. G. Gibbs-Jordan conducted an orchestra of about 40

The University of Adelaide.

THE ELDER CONSERVATORIUM OF MUSIC.

The Conservatorium will be opened in MARCH next, and the Courses of Instruction will embrace the following subjects:—

Pianoforte, Singing, Organ, Harp, Violin, Violoncello, Harmony and Musical Composition, Sight Singing and Musical Dictation, History of Music, Ensemble Playing (Chamber Music), Concerted Music (Vocal and Instrumental), other Orchestral Instruments, Orchestral Playing.

Diplomas in Music will be granted to successful students.

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CHAS. R. HODGE, Registrar.

performers in a couple of selections, and contributed a solo on the grand organ.

Free organ recitals have been provided by the civic authorities on Thursday afternoons. Mr. Charles Sykes of St. Patrick's Cathedral, the performer selected for the 6th ult., presented a popular programme of seven numbers, principal of which were Bach's Fugue in G minor, the "Tannhauser" march, and the "Bohemian Girl" overture. On the Thursday following Mr. Sykes again played. His programme contained Bach's D major fugue, the "Wedding March," and Baptiste's Offertoire in D.

Mr. R. S. Shanks, the sub-organist of St. Paul's Cathedral, gave the next recital on the 27th ult. His programme was of a thoroughly classical character and embraced the following numbers:—Bach's Prelude and Fugue in G major, Rheinberger's Pastorale Sonata, Guilman's March "Nuptiale," and pieces by Smart, Hesse, Silas, and Best.

The Exhibition trustees have arranged with Mr. W. J. Turner for a series of open air concerts to be held in the Exhibition Oval on Saturday nights, commencing on 5th February. The Aquarium will be open to visitors to the concerts, and the oval will be brilliantly lit up by the electric light. A stage will be erected on the grass plot, and chairs and tables scattered about for the accommodation of the audience. Arrangements will be made for the supply of refreshments. It is intended to call the series of concerts "The Continentals."

COMING EVENTS.

Before another number of *Music* is issued MADAME ALBANI and her company will have commenced their concert season in Melbourne. The famous prima donna is coming to Australia by the *Oruba* which is due at Adelaide about the 14th of this month, and she is to give her first concert at Melbourne on the 17th inst. We understand that in all twenty concerts will be given in the Colonies, six at each first season in Melbourne and Sydney, then two in each town by way of a return season, and lastly, four concerts in Adelaide. Madame Albani's Company consists of the following artists:—Miss Sarah Berry, contralto; Mr. Orlando Harley, tenor; Mr. William Paull, baritone; Signor Seppilli, pianist; and Miss Nora Clench, solo violinist. They may be expected in Adelaide about the middle of next March.

Up to the time of our going to press we have no further information with regard to the proposed visit of MADAME MELBA, though the diva's remarks, as conveyed to the daily press by the much travelled R. S. Smythe, are certainly reassuring. However, in the case of such great celebrities as the talented Australian songstress, one can never be sure until it is definitely announced that they have sailed. We trust that Madame Melba will keep her promise, and it seems likely, in the event of her doing so, that we shall hear her in Adelaide about the middle of the year, or perhaps a little later.

Madame AMY SHERWIN has promised us a return visit about the middle of the year, when no doubt she will be cordially welcomed.

A Sacred Concert is being arranged for GOOD FRIDAY NIGHT by Mr. P. A. Howells, who has specially engaged for this occasion M. Napoleon Boffard, the French tenor. The other artists are to be local.

We hear that a series of CHAMBER CONCERTS are being arranged. These are likely to be commenced after the Easter holidays. At some of these Herr Scharf, the pianist, will play.

NOTES AND COMMENTS.

The Elder Conservatorium of Music will be opened at the premises now occupied by the Adelaide College of Music in Wakefield Street, on Monday, March 7th. All students before admission must pass an entrance examination, and bind themselves to observe certain conditions laid down in the syllabus issued by the University authorities. This may be obtained at all the principal book and music sellers of the City. Some details of the subjects, and the instructors provided will be found in our opening article.

Two scholarships are being offered to residents of South Australia, one for pianoforte playing, and one for violin playing. The last day of entry is February 14th.

The examination will probably be conducted by a Board of Examiners selected from the teaching staff of the new Conservatorium. Full particulars of all matters pertaining to the Conservatorium, and the musical scholarships may be obtained on application to the Registrar of the University.

On another page we print an original "Final Amen" composed by Mr. Fray.

To the list of former students given in the sketch of Mr. T. W. Lyons' career the following may be added:—Messrs. J. H. Lyons, H. Trevorah, J. J. Virgo, and P. von Treuer.

We are authorised by Mr. Hermann Schrader to contradict a rumour to the effect that he was an applicant for a position in the Elder Conservatorium of Music. It appears that there were never any grounds for this report.

Mr. John Lemmoné has also stated that he never had the slightest intention of joining the staff of the new Conservatorium.

In the resumé of the University Examinations in Music, published two months ago, it should have been stated that the *only credit* given in the *senior* piano playing was awarded to Miss Mary Maude Puddy, a pupil of Herr Reimann's. This omission was caused by the absence of an asterisk in the report from which we took our figures and based our remarks.

Trinity College, London.

EXAMINATIONS FOR 1898.

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

PRACTICAL—September. Entries close June 6th.

Regulations and lists of pieces on application to

H. E. FULLER, Local Secretary,

Gilbert Place.

To the supply of musical prodigies there appears to be no limit. A boy of twelve, Leopold Przemysler (goodness knows how the name is pronounced!) has just been astonishing audiences at Berlin. A critic remarks:—"I was astonished at the brilliancy of his performance and his clearness of intonation in the last movement of Mendelssohn's violin concerto. The technique which he displayed in 'Ries Perpetuum Mobile' was likewise stunning in one of so tender years."

On Wednesday, the 19th January, Mr. Charles Schrader, a well-known member of Heinicke's Grand Orchestra, was married to Miss Alberta Hanns. The ceremony was conducted at Trinity Church, by the Rev. F. Webb, and at its conclusion the organist of the Church, Mr. C. M. Gribble, played the "Wedding March." A gathering of relatives and friends was held at the Albert Hall, where the members of the orchestra mustered in force and played a short programme of music, which naturally included the "Wedding March." Mr. T. C. Paltridge and Mr. Armbruster also contributed to the entertainment of the company. At the supper the usual toasts were given and responded to, and the gathering proved in every respect a highly enjoyable and successful one. Among the numerous presents was a very handsome one from the members of the orchestra. Mr. and Mrs. Schrader left next day for a honeymoon trip in the eastern colonies.

It is related that Sims Reeves was once announced to sing at a small public dinner at which Charles Dickens, the famous novelist, presided; and, as not infrequently, Mr. Reeves had something the matter with his throat, and was unable to attend. Dickens announced this, and the announcement was received with a general laugh of incredulity. This made Dickens very angry, and he rose manfully to the defence of the delinquent:—"My friend Mr. Sims Reeves," he said, quietly, "regrets his inability to fulfil his engagement, owing," he added, with caustic severity, "to an unfortunately amusing and highly facetious cold."

Mr. Hermann Schrader states that, at the time he was a member of Herr von Bulow's pianoforte class, that great master could play from memory any one of Bach's forty-eight preludes and fugues.

Mdlle. Chaminade, the well-known writer of songs and pianoforte pieces, recently played a selection of her compositions at Windsor Castle, by special command of the Queen. After the performance Her Majesty presented the French composer with the Jubilee medal.

An English authority has pointed out that violin-playing is likely to have a very beneficial influence on the technique of those pianists who practise it. Bowing demands great dexterity of wrist, so that the pianist's wrist, staccato chords, &c., will derive benefit from it. The use, continual and obligatory, which in violin-playing is made of the fourth and fifth fingers, cannot but have a beneficial effect on what is certainly the weakest part of the hand, and which in piano-practice does not get an equal share of work. Frequent "extensions" on the violin tend to stretch the hand, and in cases where the left hand is stiff, the practice of scales or quick passages on the violin imparts strength and suppleness in a very short time. The left wrist also comes in for a share of activity in the quick changes from a high position to a lower one. All these advantages, combined

with the change afforded by the study of another instrument, should have the effect of greatly enlarging the number of those piano students who also practice the violin.

Mr. W. H. Cummings had recently to examine five hundred students who presented themselves for entrance examination at the Guildhall School of Music. Amongst these was one small child—a dirty, uncared-for looking little specimen—who came with her parents. "Tune your violin," said Mr. Cummings to her. "Please sir, I can't," said she. "But that," said he, "is one of the first things to learn. If you come here you will have to learn to do that at your very first lesson; it is a most important thing," and so on. The child listened meekly to this little lecture, and then looked at him with a droll expression and said, "Please sir, I could tune it, only I can't turn the pegs." Mr. Cummings could hardly refrain from laughing. He took the violin, tuned it, and said, "Now play me something." "What shall I play?" "Oh, play what you like; what you can play best," said he, expecting a very miserable performance. The child took the violin, and in a moment started off with a concerto by Rode, and then Mr. Cummings said he was quite electrified. The child played marvellously, and threw her whole soul into it, and fairly made his hair stand on end. When she had finished, he felt for a moment speechless. Then he turned to the parents and told them their child might some day become a very great player, but that would depend in a great measure on the care they took of her. "Attend to her physically," he said; "clothe her warmly, feed her well, give her plenty of fresh air, and don't spare soap and water. Above all, don't trouble about her practising and music; here she shall have the best instruction it is possible to give her, and the rest will take care of itself."

The Italian tenor, Marconi, once made a visit to Rubinstein, during which the latter's little son came tripping eagerly into the music-room and said, "This is my festa, papa, and I want a present." "Very well, my son; what shall it be?" "A waltz, papa; a new waltz all for myself, and now." "What an impatient little son it is!" exclaimed the great musician; "but of course you shall have your gift. Here it is—listen! And for you"—turning to the distinguished tenor—"I will play my 'Nero.'" "It seems almost incredible," says Marconi, "but then and there I

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GAWLER PLACE, ADELAIDE.

witnessed and heard a most remarkable phenomenon—the maestro improvised and played a charming waltz with his left hand, giving me at the same time with his right the splendid overture.”

A biographer of Chopin's relates that when the aide-de-camp of King Louis Philippe asked him why he did not compose an opera, he answered in that small, slightly stifled voice of his: “Ah, M. le Comte, let me compose piano music; it's all I know how to do.”

The Yankees have always displayed an astonishing fertility of invention—even in the matter of musical terms. Here are some of the latest:—Speaking of a new work a critic remarks: “It suffers severely from basstubaclosis, and its utterances are too often basstubathetic.” Next, please.

The violin:—

“This small, sweet thing,
Devised in love, and fashioned cunningly
Of wood and strings.”

A critic remarks of Patti's performances at a recent concert at Oxford: “That it is really most remarkable how, even in her fifty-fifth year, her lower notes still retain their wonderful pure, liquid quality, though the higher notes are naturally faded and out of tune.”

ADELAIDE ORPHEUS SOCIETY.

The tenors of the Adelaide Orpheus Society out-played the basses in a game of cricket contested at the National Park on Saturday, 29th ult. A member of the former team has forwarded us the following whimsical account of the match:—“We *minimised* their efforts to *score* by good work in the field, and although they tried hard to *stave* off the *attack* of our bowlers, we gave them no *rest*, so that their *performance* with the bat was soon over. Then we *bassted* their balls of *imperfect pitch*, making *long runs* to the *accompaniment* of *fortissimo* cheers from the delighted spectators. Pursuing the even *tenor* of our way, we soon passed their *register*, *beating* them in *common time*. They were very *flat* afterwards, but *harmony* prevailed.

The Society resumed their rehearsals on Wednesday, 2nd February after the summer recess. They are to give a concert at the Mount Barker Institute on Saturday, the 26th inst., and provide the music at the local Anglican Church (Christ Church) on the Sunday following.

MR. J. H. FRAY.

MR. J. H. FRAY, who is to leave Adelaide in a few days for his new post at Launceston, Tasmania, was born at Bristol, England, but came to South Australia when quite a boy. He first studied the organ under Mr. George Oughton, who was for many years City Organist and Bandmaster of the Military Band, and the piano and harmony under Mr. S. Needham. This tuition was supplemented some years later by lessons on the “king of instruments” from Dr. Bridge, of Westminster Abbey, and instruction in theory from Professor Ebenezer Prout. Mr. Fray's first important appointment was as organist and choirmaster of St. Michael's, Mitcham, and he afterwards occupied a similar position at St. Peter's, Glenelg. At the time of his leaving Adelaide he was director of the music at St. Mary

Magdalene's, Moore Street, City. Mr. Fray is a Past Grand Organist of the Freemason's Grand Lodge of South Australia, and has held several other organist's positions in that craft. He has been actively connected with the musical profession in South Australia for the last 20 years, and is the local secretary of the Musical International College, London. His present appointment as organist and choir-master of St. John's, Launceston, he obtained out of 15 applicants. He carries with him all *Music's* good wishes for success in his new sphere of work.

LOUIS SPOHR'S VIOLIN.

TRULY an instrument of pedigree is this! Illustrious in birth and renowned for its famous owners, it can boast of having been played by more great artists than any other violin in the world. Have not its strings been caressed by the fingers of the divine Mozart? And has it not responded to the touch of the great Paganini, of De Beriot, Ernst, Lipinski, Mayseder, Molique, David, Ole Bull, Laub, Vieuxtemps, and Wieniawski?

Pray, what would you?

And the violin is worthy of its enviable career, for it has qualities of supreme worth; yes, it is, in one respect at least, unique—it has the biggest tone of any violin in existence. What stories this violin could tell if it were gifted with the power of speech! Tales of joy, tales of woe and tales of greatness. There is but one other violin of equal interest, and that is Paganini's Guarnerius, that lies untouched in a sealed glass case in the museum at Genoa.

The Spohr violin, too, is doomed to silence and to idleness. In an old case, in the modest home of the widow of August Kömpel, Spohr's greatest and favourite pupil, in artistic, drowsy little Weimar, lies this precious heirloom, untouched, yet tenderly cared for, content, like the quiet town itself, in the memories of a glorious past. Is it not strange that the violins of the two greatest violinists the world has ever seen should be doomed to such a fate?

Is it not a remarkable fact, also, that Paganini and Spohr were born in the same year, lived and worked during the same period, rivalling each other, in fact at times playing in the same city at the same time? The two artists represented the supreme heights, the culmination points, of two totally different schools, achieved world-wide fame during their lives, and their influence on violin playing since their deaths has been tremendous, and will be so long as the violin is loved and played.

It is strange, but it was unquestionably a most fortunate circumstance—decree of fate if you will—for succeeding generations of violin players. If either of these Titans had lived and worked alone without the counteracting influence of the other, the violin playing of later years would have been very one-sided in character, excessively extravagant on the one hand, and altogether too conservative, dignified, and stiff on the other. For Spohr and Paganini, great though they were, were both very one-sided.

But to return to the violin. One day while in Weimar I visited the widow Kömpel, in company with a few friends, and played on the violin for an hour and a half, testing it thoroughly. I marvelled at the volume of tone. It is simply colossal. The violin does not respond easily to the touch; on the contrary, it requires great pressure of the fingers and of the bow, but when this is forthcoming—Himmel, what a tone! It was the ideal instrument of Spohr,

whose chief characteristics were a voluminous tone and heavy, long-drawn-out strokes of the bow. Spohr utterly ignored the lightness and frequency of bowing of the French School. The violin has a label which bears the following inscription :

Antonius Stradivarius Cremonensis,

Faciebat Anno, 1690.

The genuineness of the instrument has been questioned ; it has, in truth, little resemblance to the Strads of thirty years later, when Stradivarius had reached the zenith of his powers. Spohr himself considered it genuine. All I can say is that Stradivarius, or any other violin maker that ever lived, might well be proud of having produced such an instrument.

The violin is at present in excellent condition. While in Spohr's possession it once met with a serious accident, and the manner in which it was repaired is worthy of mention. The master once fell in his room and made a large hole in the top of his violin with his elbow. He was in despair, for it seemed that the instrument could not be repaired in any way except by setting in a piece of wood, and he would not hear of this. Furthermore, none of the well-known violin makers would attempt to repair it ; they feared to risk their reputation.

Finally J. Vauchel d'Offenbach, of Würzburg, a most eccentric individual, undertook it. He began his task in a decidedly original way. He took a piece of the same kind of wood of the size of the hole, picked it to pieces fibre by fibre, and then after softening the pieces in glue water, he fitted them into the opening one by one. Day after day he worked at his laborious task with wonderful patience, till the hole was entirely filled up and the violin was as good as ever. It was an extraordinary piece of work.

It requires a practised eye to find the place to-day. It is on the right side of the tail-piece, just back of the bridge. The spot is a shade darker than the rest of the top.

The violin has been in the possession of the Kömpel family since Spohr's death in 1859. It was the master's last request that the violin should come into the hands of his favourite pupil, and that it should not be sold to a wealthy collector. In accordance with this wish Spohr's widow sold it to Kömpel for the exceedingly low price of 3,000 marks (150 guineas), notwithstanding she was offered nearly ten times that amount by English collectors.

Formerly the violin had been owned by the violinist Regina-Strina Sacchi-Schlick, of Mantua, who was considered a very fine violinist. It was while she was playing in Vienna that Mozart became interested in the violin. He composed a sonata expressly for it (the sonata for violin and piano in B flat), and performed it with the owner of the violin at a public concert at which the Emperor Joseph was present, April 24th, 1784. This sonata was written in a great hurry. The violinist did not get her part till the evening before the concert, and Mozart did not have time to write out the piano part at all. At the concert the sonata went remarkably well, though the artists had not rehearsed even once. The emperor sat in his box quite near the piano, and he saw that Mozart had sheets of music paper before him on the piano, but he thought he observed by means of

his glass that there were no notes on them. After the sonata was finished he requested Mozart to come to him in his box and bring the sonata, when he discovered that his supposition was correct. Mozart had played in public a sonata that he had dashed off in a hurry, of which he had never heard or practised a note.

The widow Kömpel cannot be induced to part with the violin. She has repeatedly been offered very large sums for it, but she was not tempted. Neither will she let any one play upon it in public, and but few in her own home. I called upon her in company with the violinist Willy Burmester, when we both played the violin for two hours, and Burmester requested her to let him take it and play on it in his concerts all over Europe but to no purpose.

The lady cannot be reproached for being cautious with such a valuable instrument, but it is a great pity that it should lie idle.

The massive case in which the violin lies is the same one that Spohr carried with him on his concert tours. It bears the inscription "Louis Spohr, Cassel." It will no doubt seem strange to many that the violin should be lying in Weimar, and that the name of Kömpel should be so little known. This may well be marvelled at. As the greatest pupil of Spohr, Kömpel should have made a great name for himself. That he did not was his own fault. He hid his light under a bushel. He did not care for fame and fortune, for all those things that the average virtuoso strives for.

Since 1861 until his death in 1894 he lived in Weimar, having been induced to settle there by Liszt, and he seldom left the town. In the fifties he played at the same desk with Joachim in the Court Orchestra at Hanover, when that was the best orchestra in the world. Later the City of Munich endeavoured to secure him, and in 1868 the position in St. Petersburg that Wieniawski had just left was offered to him. But he chose to remain in Weimar. Had he accepted either of these positions his fame and his usefulness would have been far greater.

Kömpel was considered a better performer than David, who was also a pupil of Spohr, but the latter achieved far greater fame because he settled in Lipzig and had a much greater field of activity.

Kömpel was the greatest Spohr player of his time. He it was who taught Joachim how to play Spohr so well while they were together in Hanover.—*Arthur M. Abell.*

John Strauss, though his music is full of spontaneity, cannot work to order. Weeks and months will often go by without his touching a pen or a piano. During these periods he visits his friends, drives, and enjoys his leisure to the utmost. When an idea strikes him he jots it down. Occasionally his only available note book is his cuff, and he comes home from a dinner with his left sleeve grey with pencil marks.

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MR. T. W. LYONS.

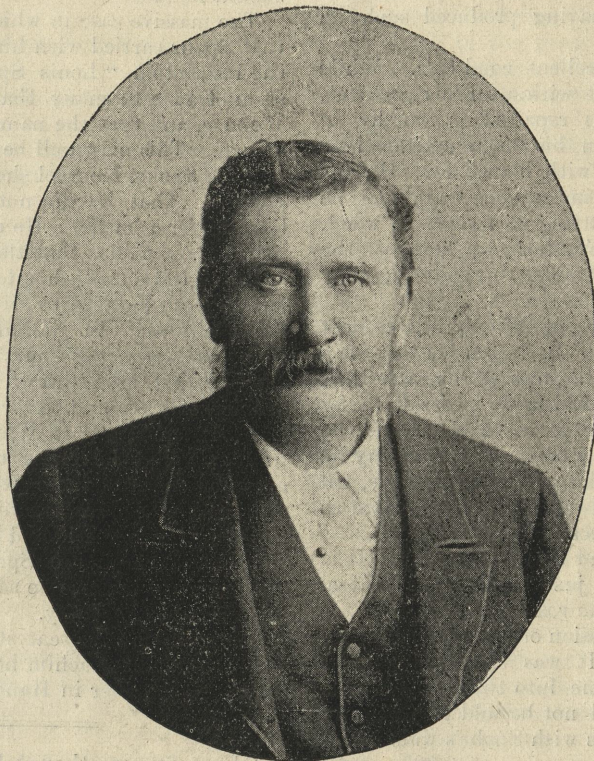
MR. T. W. LYONS, the well-known teacher of singing, was born in 1842 at Drummondville, Canada, a small town near the famous Niagara Falls. He arrived in South Australia, coming *via* Melbourne, in 1853. It is of interest to note, in these days of rapid travelling, that on this occasion the trip from Melbourne occupied *six weeks*. The name of that clipper ship, the "Candahar," deserves to be immortalised. Though Mr. Lyons was from his earliest years devoted to music, and cultivated the art during his spare time, he did not in the first place follow it as a profession, but took up the business of a draughtsman and land surveyor, for which he was specially trained. In 1860 he entered into this business with the late Major Fiveash, and continued in it after the partnership was dissolved until the year 1869. During this time he published one of the largest maps then in existence of the leased lands, towns, railways, counties, and hundreds of South Australia.

After relinquishing this business, Mr. Lyons at once took up the profession of music, and soon established an excellent connection. He himself first studied music and singing under Mr. George Loader, a musician of high repute in the earlier days of the colony. Some lessons were also received from Mr. R. B. White, R.A.M.; and with the late Dr. Gardner, Mr. Lyons investigated the subject of vocal physiology. He has always been largely associated with singing and operatic classes, and it is interesting to note that his first singing class, which was established at Fenn Place, Adelaide, in 1868, is still in existence. In 1865 Mr. Lyons was appointed organist and choirmaster of Trinity Church, 1.orth Terrace, and this position he held for sixteen years. Since relinquishing his Trinity appointment, which he held during the incumbency of the late Dean Farrell and Rev. Richardson Reid, he has not engaged in church work. Mr. Lyons held the position of teacher of music and singing at the Glenelg Grammar School for 22 years, and is now teacher of solo and class singing at Hardwicke College, an establishment which he has been connected with for the last 25 years. At Prince Alfred College he taught class singing for 11 years; at St. Peter's Collegiate School he was similarly engaged for 12 years; at Whinham College for 23 years, and at Miss Caterer's School, Norwood, for 12 years. As well as this, Mr. Lyons has been engaged at various other schools for shorter terms. At these various places of education a large number of Cantatas have been produced. With his Opera Class, Mr. Lyons has given the following works:—"The

Rose of Auvergne" (Offenbach), "Magic Melody" (Offenbach), "Breaking the Spell" (Offenbach), "Barber of Bath" (Offenbach), "Cox and Box" (Sullivan), "H.M.S. Pinafore" (Sullivan), "Maritana" (Wallace), "Bohemian Girl" (Balfe), "Girofle Girofla" (Lecocq), "Patience" (Sullivan), "Mikado" (Sullivan), "Les Cloches de Corneville" (Planquette), and the "Brigands of Barcelona" (J. H. Lyons). At the examinations in music of the Adelaide University, Mr. Lyons has been uniformly successful, and has succeeded in passing, up to the present time, 102 pupils. This shows an average of 95 per cent. of passes. In 1867 Mr. Lyons was married to the youngest daughter of the late George James, and to his wife's able assistance he is indebted for much of his professional success. Mrs. Lyons, too, has been favourably known for many years as a pleasing soloist, her

efforts invariably meeting with warm appreciation. Among Mr. Lyons' many vocal pupils, the following may be mentioned:—Miss Susie Smith, Miss Hubble, Mrs. Porter (*née* Miss Ranford), Messrs. C. James, A. James, Welbourne, and H. Kelly.

The works produced by Mr. Lyons' Operatic Class have invariably received favourable notices from the daily press. Speaking of their presentation of "Les Cloches de Corneville," the *Register* said:—"Once more has that veteran trainer of operatic companies, Mr. T. W. Lyons, presented to his patrons the work of his students of the lyric stage with his accustomed success. So pleasing were the prominent features of the opera, that at times the conductor was compelled to wait for the applause to subside before he could proceed with the work." Of the production by the Class of Gilbert & Sullivan's "Mikado," the same paper said:—"Mr. T. W. Lyons has gained an enviable reputation as an *entrepreneur* in amateur



MR. T. W. LYONS.

operatic performances. His energy and perseverance, with the skill displayed by his pupils, have on several previous occasions called for the most favourable comment." The Adelaide press again spoke in the following favourable manner of the work of Mr. Lyons' Class when presenting Balfe's "Bohemian Girl":—"The pupils of Mr. Lyons, when combined for the production of musical entertainments, have long been favourably recognised as amateur singers whose careful training guarantees something well worth listening to. It was an ambitious attempt well executed." . . . "Rarely are we justified in supplying a second notice of an amateur performance, but the fine interpretation of Balfe's 'Bohemian Girl,' by Mr. T. W. Lyons' pupils last Friday evening, compels us to do so."

MR. W. B. CHINNER.

Mr. William Bowen Chinner, the organist of Pirie Street Wesleyan Church, is, and has been for many years, one of the best known of our local professional musicians; as a composer, too, he enjoys the distinction of being not only the most prolific, but also the most successful, of local writers. Mr. Chinner, who was born nearly forty-eight years ago, comes of a distinctly musical and artistic family. His father, the late G. W. Chinner, was an enthusiastic amateur musician, and in his day quite a recognised local authority upon matters musical. It is worthy of note that in this capacity he acted as one of the committee who awarded the 20-guinea prize to Herr Carl Linger for his "Song of Australia." Mr. Chinner was for some years conductor of the music, and presided at the harmonium in the Freeman Street Church during the pastorate of the late T. Q. Stow, and showed a talent for composition in the several hymn tunes which he wrote. One of Mr. Chinner's brothers is well and favourably known as a poet, and a younger brother has already won fame with his pencil and brush.

The subject of this sketch received a sound education in English and the classics at St. Peter's College during the head-mastership of Canon Farr, and his ability in scholastic subjects was abundantly manifested during his seven years sojourn at that institution where he finally won a scholarship named after the late Bishop Short. Although working hard at his studies, he invariably found time to devote to his favourite recreation—music, in which he had received a thorough grounding at the hands of his father, and soon after leaving school his services were in frequent demand, and method became connected with self study.

For some little time after leaving school he was engaged in his father's business, which, however, proved uncongenial, and he ultimately decided to follow music as a profession. As there was at that time no Chair of Music at the University, and Adelaide presented but poor facilities for obtaining a sound musical education, Mr. Chinner relinquished the organship of Pirie Street Church, to which he had been appointed in 1869, and proceeded to Melbourne where he took advantage of the best instruction procurable.

On his return to South Australia in 1873 he was reappointed at Pirie Street Church, and immediately commenced to practise his profession as a teacher of music. Two years later he was appointed to succeed Herr Puttmann as music master of Prince Alfred College, a position which he holds at the present time. For 25 years now Mr. Chinner has been actively engaged in private tuition, and at one time, as



MR. W. B. CHINNER.

his pupils register shows, gave as many as ninety lessons per week. Notwithstanding his close application to teaching he has not been inactive with his pen. Since the publication of his first organ composition, the copyright of which was purchased by a London firm, he has written some fifty or sixty works, many of which are published. These include pieces for organ, piano, part songs, anthems, songs, &c., some of which have achieved very considerable popularity. Of these particular mention may be made of the anthem "Lord, God of Heaven and Earth," which is to be found in the repertory of almost every choir in the city and suburbs, and the pretty Andante in A flat for organ, which frequently appears in English and colonial programmes. Mr. Chinner has written for choir and Sunday School four cantatas, "The Magna Charta," "The Prodigal Son," "Solomon's Last Song," and the "Light of the World." This latter work was specially ordered for the fiftieth year Commemoration Festival of the Sunday School Union held at the Exhibition Building in 1896. His motet "Lord Most Holy" (unpublished), which was performed by the Adelaide Musical Union in 1878, under the direction of Mr. G. Oughton, and was characterised by the late Sir Wm. Robinson as a "beautiful work," may be cited as a good example of his style at that time; a style not adopted in his later efforts, such as "There is a Green Hill," "Peace I leave with you," "Give ear O Lord," and the evening prayer, "O Lord, who by Thy Presence," dedicated to Sir John Stainer. The part songs, "The Voices of My Home," written for the late Sir W. Robinson, and sung by the choir of St. Peter's Cathedral during the Exhibition of 1886, and "Hora Gaudiorum," dedicated to Mr. Chapple of Prince Alfred College, are the best examples of his work in this branch of the art.

Mr. Chinner endorses Herr Pauer's opinion that the truest artist should be, if not conventionally so, substantially religious, and has given some considerable attention to that form of art which tends to elevate the higher faculties. He therefore has found the greatest pleasure in the composition of ecclesiastical music. In several of his works he has written the lyrics as well as the music. Of these we may mention the duet for soprano and tenor, "For years I've waited," and "O Summer Land of Harvest." Mr. G. W. Chinner, his brother, has in several instances supplied the verses for his compositions.

With the exception of his church duties, and an occasional recital, Mr. Chinner has appeared but little in public of late years, but when concerts were of rare occurrence in the city, he gave attention to the production of some important works,

e.g., Handel's "Judas," Stainer's "Daughter of Jairus," Dr. Chipp's "Job," and others. During the seventies and eighties he acted as organist for the Philharmonic Society under the conductorship of Herr Landergan, and did duty on several occasions both as pianist and organist at the Saturday "Pops," given by the Mayor. Mr. Chinner had opened several organs in the city and suburbs, notably the present instrument at Pirie Street, and the organs at the Presbyterian Church, Adelaide, Kent Town Wesleyan, and the Port Congregational Churches. He was one of the committee appointed to consider important matters relative to the founding of the present Chair of Music at the University. He acted as one of the jurors for musical instruments at the Exhibition of 1887, and has on several occasions been appointed as a judge of singing and musical composition for the Adelaide Literary Societies' Union.

ANECDOTE OF MALIBRAN AND THALBERG.

On the occasion of her second marriage, Malibran asked Thalberg, who was one of the guests, to play. "Play before you, madame?" said Thalberg. "I could not think of it. Besides, I am too anxious to hear you." "But you'll not hear me, Mr. Thalberg. I am not supposed to be here at all. It is merely a woman dead-tired with the fatigues of the day. I have not a note left. I should be simply execrable." "So much the better, it will give me courage." "You insist upon it? Very well, you shall have your wish." She was as good as her word. Her voice was harsh; there was not a sparkle of genius in it. Even her mother remarked and chided her for it. "I can't help it, mamma. A woman only gets married once in her life." She evidently forgot or ignored her first marriage ten years previously.

"Now it's your turn Mr. Thalberg."

He had not been married that morning, and the presence of such a listener putting him on his metal without unduly exciting him, he drew from his instrument all that wealth and suppleness of tone which made it the most harmonious of singers. As he went on La Malibran's face gradually changed, her black lustre eyes became bright, the mouth gradually expanded, her nostrils began to quiver. When his last note had died away, she said, "Admirable! Now it's my turn." And forthwith she takes another piece. But this time there is no appearance of either fatigue or listlessness, and Thalberg, absolutely bewildered, sat watching the transformation without being able to believe in it. It was no longer the same woman, it was no longer the same voice, and all he could do was to say in a low voice, "Oh, madame, madame!" She had barely finished when he said animatedly, "Now it's my turn!" Only those who heard Thalberg on that evening perhaps may flatter themselves that they have known the whole man. Part of La Malibran's genius had communicated itself to his masterly but severe style; he had caught the feverish passion of her soul. Currents of electric fluid ran from his fingers over the keyboard. But he could not finish his piece. At the last bars La Malibran burst into violent sobs, she hid her face in her hands, she shivered from head to foot, and we had to convey her into the next room. She did not remain there very long; in a few minutes she re-appeared with proud, uplifted head and flashing eyes, and, rushing to the piano, she exclaimed, "Now it is my turn!" She resumed that strange duel and sang, one after another, four pieces, increasing in grandeur as she went, unconscious of

everything in her growing excitement, until she noticed Thalberg's face bathed in tears, as her own had been before.

Weren't those delightful days when people cried at a piano recital? Nowadays people go home and die after one, but you seldom hear of tears being shed. Our nerves are stronger than our grandmothers' and grandfathers', say what you will.

CHURCH AND CHOIR NEWS.

Anthems recently sung at St. Paul's, London:—"Come, Jesu, Come," (Bach); "Rejoice in the Lord," (Purcell); "If with all Your Hearts," and "Blessed are the Men"; (Mendelssohn); "O That I Knew," (Sterndale Bennett); "Prepare Ye the Way," (Wise); "O! Emmanuel," (Stainer); and "Sing O Heavens," (Boyce).

A short recital was given on the new organ in Christ Church, Mount Barker, on Saturday afternoon, the 15th ult., by Mr. W. Sanders. The function, which was of a semi-private nature, was largely attended, and principal among the audience were Mr. and Mrs. R. Barr Smith, the donors of the instrument, with a party of friends. A programme of short numbers was presented, principally with a view of exhibiting the solo stops, and various combinations of the new organ to the best advantage. The music was accorded a most attentive hearing, and at the close of the recital Mr. and Mrs. Barr Smith and their friends inspected the organ, and expressed themselves as being highly pleased with its tone quality, and general appearance. A full description of this organ, which was built by Mr. J. E. Dodd, appeared in our issue for last March. It is to be formerly opened by Mr. J. M. Dunn, at a dedication service on the 26th ult., when the Cathedral choir are expected to assist.

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The intense heat which was experienced during the latter part of December, and the early part of the new year, proved exceedingly trying to the City and Suburban organs. In nearly every instrument something went wrong, and for at least a Sunday or two, organists had to eschew using their reeds. In the little instrument at All Souls, East Adelaide, the effects of the heat were so severely felt that the soundboard had to be remade. The wonder is that more organs did not suffer in a like manner.

One of the largest and most complete church organs to be found in the colony is in the Archer Street Wesleyan Church. As many of our readers are aware, it was built to answer a double purpose; that of a concert instrument at the Jubilee Exhibition of 1887, and afterwards to do duty as a church organ. Consequently, while answering all the requirements necessary for church work, it offers considerable facilities for solo playing. The whole of the choir and solo organ (the first manual), is enclosed in a swell box, which has vertical shutters on all sides. This organ was opened at the Exhibition in June, 1887, and at the Church in February, 1888. The following is the complete specification:—

GREAT.		SWELL.		CHOIR AND SOLO.	
Bourdon.....	16 ft.	Dble. diapason	16 ft.	Flute.....	6 ft.
Open diapason	8 ft.	Open diapason	8 ft.	Viola di gam.	8 ft.
Gamba	8 ft.	Gamba	8 ft.	Dulciana	8 ft.
Claribel	8 ft.	Gedacht.....	8 ft.	Vox Angelica	8 ft.
Wald flute ...	4 ft.	Principal	4 ft.	Flute.....	4 ft.
Principal	4 ft.	Fifteenth	2 ft.	Harm. piccolo	2 ft.
Twelfth	3 ft.	Mixture ...	3 ranks	Orch. oboe ...	8 ft.
Fifteenth	2 ft.	Oboe	8 ft.	Clarinet	8 ft.
Mixture.....	3 ranks	Cornopean.....	8 ft.	Vox humana	8 ft.
Posaune.....	8 ft.	Clarion	4 ft.		

PEDAL.		COUPLERS AND ACCESSORIES.	
Open diapason ...	16 ft.	Each manual to pedal.	
Bourdon	16 ft.	Swell to Great.	
Viola	8 ft.	Swell to Great super.	
		Swell to Choir.	
		Choir to Great.	
		Pedal Octave.	
		Solo Tremulant.	
		Three Compositions to Great.	
		Three Compositions to Swell.	
		Swell Pedal.	
		Solo Pedal.	

The organ was built by the firm of Fincham and Hobday (now J. E. Dodd), at a cost of nearly £1,500. The present organist of the church is Mr. N. J. Johns.

MUSICAL EXAMINATIONS: GENUINE AND OTHERWISE.

[By E. HAROLD DAVIES, Mus. Bac. (Adelaide) A.R.C.O.]

HERE is a form of disease prevalent now-a-days which, for want of a better word, may appropriately be termed "diplomania." Its cause lies in the increase of competition and the desire to obtain certificates which will enable their owners to appear before the public as properly qualified musical teachers. It assumes a rabid form when associated with mysterious alphabetical appendages, and we are forcibly reminded of the old fable of the "jackdaw in peacock's feathers," when we see its victims strutting forth in gowns and hoods of many colours, such as belonging—by time-honoured usage only—to those who have graduated in chartered universities.

The genuine desire for knowledge, however, as well as the holding of examinations for reliably testing and certifying that knowledge, are things which generally commend themselves. What we wish to ensure in the public interest is that the various examinations shall be of a proper standard and conducted by responsible agencies, commanding alike the confidence and respect of the whole musical world. There are in South Australia, as most of us know, many institutions which hold musical examinations and issue diplomas to successful candidates. What most of us do not know apparently, is how to discriminate between these institutions, and it is to facilitate this process of discrimination that the present article is written. Before proceeding further, however, the writer wishes to emphatically disclaim any personal motive. He holds no brief for any particular institution, but writes solely and on his own responsibility in the interests of music and of the general public.

What then is the first test to be applied? Undoubtedly that of *motive*. For what purpose does this "examining body" exist? The casual querist will get one answer from all, *i.e.*, "we exist for the advancement of the art of music." If, however, he cares to enquire further he will find that there is, in certain cases at least, the vastly superior motive of *personal enrichment as a result of personal proprietorship*; and this may almost be regarded as the "crux" of the whole question. The enquirer must not be misled by the difficulty or otherwise of examination papers. That is no necessary guarantee of genuineness. Let him rather ask, in common parlance, "Who runs this Show?" and "Let's have a look at your last balance-sheet." In short, we may define a reliable examining institution as one whose affairs are controlled by a Board of capable men of known honour and integrity, and whose finances are publicly administered. A royal charter is unquestionably the "ball mark" *par excellence*, but even this is not absolutely a *sine qua non*. Let us take an example to illustrate this. Trinity College, London, has no royal charter, but it is nevertheless an old established College, conducted by some of England's most eminent musicians, publishing regular balance-sheets which show all profits—after payment of working expenses—appropriated to the foundation of scholar-ships for the benefit of its students. Its status has never been nor ever will be questioned. This particular College is here selected for instance because, not being chartered, it has been wrongly quoted in defence of other unchartered institutions of no worth.

And now a few words in reference to what may be termed "irresponsible" agencies. Chief among these are the London College of Music, Limited, the Victoria College, and the Musical International College. Generally speaking we find these institutions promoted by private individuals for their own peculiar profit, though nominally they may be Companies duly registered at Somerset House. It may be advanced as an argument that these individuals are men of recognized ability, and even conduct examinations of a high standard. But, granted this were true, that would not affect the writer's main contention *that the public has no adequate safeguard, seeing the promoters are only responsible to themselves, and carry on their respective adventures solely*

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for their own enrichment. There is another side to the question, though, and that is that, in some instances at least, the examinations conducted by these "irresponsible agencies" are worthless, and the honour moreover of their principals is not always unimpeachable.

The following facts in the writer's possession, vouched for by Mr. Walter Harrison, B.A. (Cantab.), Mus. Bac. (Oxon.), relate to the London College of Music, Limited (T. Weekes Holmes, Secretary):—

1. "A holder of the College intermediate certificate in pianoforte playing, who passed within five marks of the 'honours' standard, was, after several months of extra preparation, plucked in the *lowest* examination in the same subject held by the Associated Boards of the R.A.M. and R.C.M."

2. "A 'teacher' holding the higher certificates of the College, who had also passed a great number of pupils through its examination, was unable to answer a most elementary question on the lengths of notes set at one of the Junior local examinations held by Trinity College, London."

3. "The holder of one of the College diplomas, privileged to append the letters 'A.L.C.M.' after his name and to wear the gown and cap of the College, was unable to play, with any degree of correctness, a very short and simple figured bass consisting merely of the three major diatonic chords of the scale of G and their inversions. Extemporising was out of the question, and, as to transposition, according to his own admission he was not even tested in that subject by the College examiner, although the regulations distinctly state that each of these subjects will be required, and, further, that the possession of the diploma in question affords conclusive proof of high musical attainments, and is a valuable mark of meritorious qualifications."

It may further be stated that at the Leeds Assizes of August, 1892, Mr. T. Weekes Holmes admitted, whilst under cross examination by Mr. Waddy, Q.C., M.P., that the College authorities had given diplomas without examination and on payment of £1 3s. 6d. in fees.

Of the Victoria College of Music, Limited, and more particularly of its proprietor, Mr. J. H. Lewis, readers of *Truth*, at least, are not in ignorance. The operations of this gentleman in various spheres of activity have been fully chronicled so recently as last year in the columns of the journal above mentioned. For the benefit, however, of those who are unenlightened a few quotations will suffice. The following letter, reprinted in *Truth*, nearly concerns the visible existence of the College. It was written by a London correspondent to the *Somerset County Mail* in reply to some enquiries made there.

"I visited 11, Burleigh Street, Strand (the central office mentioned in the prospectus), and saw in gold and black letters a board bearing 'Victoria College of Music.' I went in the building up to the third floor, but no office could I see. I saw a boy, who referred me to the *Church Review* office on the ground floor. A gentleman came forward, and I elicited from him that the Victoria College of Music used the office of the *Church Review* because the latter did the printing. There is no fabric and no teaching done there at all—in fact, the address is only used for letters, which are called for, or re-addressed to 'Dr. Lewis, Silvermead, Twickenham.' The gentleman said, in reply to various questions I put, that he believed all the teaching was done *through the post*, and that twice a year examinations were

held in Wellington Street, Strand, about two streets off. He added that the college was young, and I hinted that the college was kept up by fees, and he admitted it. All the business is transacted at Twickenham. The prospectus states that 'music may be had at the college.' There is no college building, nor office at 11, Burleigh Street"

The writer in *Truth* then continues thus:—"The whole thing, however, has been more than once dealt with in *Truth*, and those who pay for worthless certificates and diplomas from a mere trading speculation deserve to waste their time and their money. Parents who have not been consulted in the matter should strike the examination charge out of their school bills."

And since Mr. J. H. Lewis is the life and soul of the Victoria College it is natural that *its* credit and *his* reputation should be regarded as one and the same thing.

In this connection the following incidents, also culled from *Truth*, will prove instructive. Some time ago there was founded a "Church Choir Guild" subsequently called the "Guild of Church Musicians," of which (doubtless self-appointed) Mr. J. H. Lewis held office as "Warden, Licensed Lay Chaplain, Honorary Organising Secretary, Chairman of Conference, Chairman of the Board of Examiners, &c., &c." The objects of the Guild, as stated in its Calendar, were "the setting forth the duties of those who devote their musical capabilities to the praise and honour of Almighty God, in beautifying the worship of His Holy Church, and for the advancement of Church music."

Premises were rented from the "English Church Union" in Wellington Street, Strand, and, with such lofty objects, the patronage of Bishops and clergy was obtained without difficulty. So far things look well, but now this "Guild of Church Musicians" proceeded to form a branch establishment in America under the following title, "College of Church Musicians, a University for Church Musicians, Chartered by the State of Kansas, U.S.A.," which granted the Degrees of Doctor of Music and Bachelor of Music, without examination, and on payment only of certain fees. Matters now bore a somewhat different aspect. The Council of the British Union of Graduates in Music commenced a series of investigations.

An enquiry addressed to the University (proper) of Kansas elicited an indignant reply from its Chancellor, who repudiated any connection with the Guild of Church Musicians, and furthermore stated that the so-called "College of Church Musicians was a *brass-plate affair* held at the private residence of H. W. Diamond, a travelling agent of the Leavenworth Bridge Company. A complete exposure of a nefarious traffic in bogus degrees was the outcome of this investigation. The English Church Union summarily ejected the Guild of Church Musicians from its premises, and its "distinguished patronage" melted into thin air. The abject and self-damning admissions of Mr. J. H. Lewis, as reported in an interview in the *Daily Mail*, are worth quoting verbatim:—

"Do you not regard it as an injustice that men who are not qualified should enjoy equal advantages with those who have laboured for their degrees at Universities?"—"Yes, I think it is a deadly sin to traffic in degrees. I have been drawn into this thing most unwisely, but I am determined not to have anything more to do with similar schemes. Remember, I am not alone in it, but I regret very much that I have allowed myself to be brought into it at all."

And finally—

"Are you still importing degrees from Kansas?"—No, we have finished with them, and I sincerely hope we shall never hear anything more about it. Will you please add this—that if those who have paid us anything will send their diplomas back to Kansas, we will return every penny that they have paid. I'd rather refund double than have this scandal."

Little more need be said. Of the operations of the Musical International College the writer of this article knows little except—as has been before stated—that it is strictly an "irresponsible" agency entirely controlled and virtually owned by Dr. E. M. Lott.

In conclusion, the public are urged not to be deceived by names. Experience has repeatedly shown that patronage is easily obtained, and under the glitter of outward show the hollowest deceptions may be perpetrated. This matter of examinations is undoubtedly a most important one, and, in the highest interests of the art as well as of the individual, every care should be exercised by parent and teacher in the choice of reliable institutions to that end.

AN ADELAIDE MUSICIAN'S HOLIDAY IN SYDNEY.

Mr. T. H. Jones, Mus. Bac., has just returned from a highly enjoyable holiday in Sydney, where he was received with considerable cordiality by several prominent members of the local musical profession. Chatting with a representative of *Music* shortly after his return, Mr. Jones stated that he was immensely gratified with his reception, and that almost one of the first experiences that he had was a visit from the musical representative of the *Sydney Daily Telegraph*, who wished to obtain at first hand some of the principal facts relating to the Elder Conservatorium of Music. These Mr. Jones gave, and they duly appeared in that paper on the 3rd ult., the sub-heading being "A Chat with Mr. T. H. Jones." In introducing this article the writer states that "Mr. Jones has the peculiar honour of being the first Australian made Bachelor of Music, and has been closely identified with the musical progress of Adelaide." Of the local musicians whom Mr. Jones met during his stay in Sydney, mention may be made of Mr. Sydney Moss, Herr Staell, our old friend Herr Vollmar, Mr. Delany, Mr. Laurence Phillips, Mr. Lemmoné, and Mons Wiegand. The last named gentleman showed him over the grand organ in the Sydney Town Hall, at which Mr. Jones spent a couple of delightful hours, such as only an organist can spend when he first plays the greatest organ in the world. He also took part in a musical evening at Mr. Sydney Moss's house, where, among other artists, were Mr. and Mrs. John Lemmoné. Mr. Jones states that he was quite delighted with the talent displayed by a little lady pupil of Mr. Moss's, who though but eleven years of age has already displayed quite remarkable powers as a pianiste. This little lady, Miss Myrtle Meggie, a daughter of an erstwhile member of the literary staff of the *S.A. Register*, is now but eleven years of age, but is able to play with considerable facility and effect such works as Mozart's and Moschele's Concertos. These, with her master, Mr. Sydney Moss, at the second piano, and also some pieces by Chopin and Mendelssohn, were played before Mr. Jones, and naturally afforded him very great pleasure. "I was rather surprised, too," says Mr. Jones, "to notice that this little lady sat on the identical piano-stool which Mark Hambourg

had used when in Adelaide. It appears that when in Sydney, Mark had used this stool, belonging to Mr. Moss, and took such a fancy to it that he begged to be allowed to take it with him for the remainder of his Australian tour. So that accounts for my seeing it in Adelaide." Mr. Jones attended a special rehearsal of the Sydney Liedertafel, which was held for a certain University concert, and was very much struck with some of the part songs which were practised. The principal of these were Storch's "Reveries," Dudley Buck's "Bugle Song," and a humorous number, the "Chinese March."

One of the most remarkable things in the musical world that Mr. Jones saw was that comparatively new invention the "Aeolus," for which Mr. John Lemmoné is the Australian agent. This is an attachment for pianos worked by pneumatic power, that causes the instrument to play much after the fashion of a mechanical piano, only with these important differences—that with the "Aeolus" it is possible to increase or decrease the speed just at will, likewise the power. The selections are placed on perforated sheets of paper something similar to those used in the mechanical organettes which are commonly in use. These sheets contain full directions for the expression, speed, &c., which are regulated by various stops. To work this new invention the performer seats himself at the piano in the ordinary way, and with his feet manipulates a small pair of bellows. The results are said to be something wonderful, for the "Aeolus" plays many of the best-known and most difficult classics with a speed and unerring certainty that are almost impossible with human fingers, and is, of course, quite free from the monotonous regularity which is such a disagreeable feature with all mechanical instruments. It is said to be rapidly growing into favour in the old country and America, but it seems likely that the price (about £50) is likely to somewhat militate against its popularity in the colonies.

He: "I understand that Professor Keys, the music-teacher, has taken the agency for a patent cough cure in connection with his present business." She: "Why in connection with his present business?" He: "So many of his pupils have colds when they are asked to sing."

OF COURSE SHE WOULD.—Wife: "I have made ten pounds this afternoon." Husband: "Phew!" "You paid only twenty for that old piano, didn't you?" "Yes." "Well, I sold it for thirty." "Gracious me! What are you going to do with the money?" "There isn't any money." "Eh?" "I sold it to a dealer. He gives me a new piano for forty pounds, and allows me thirty for the old one. If you'd stay at home and let me go to your office and attend to your business, you'd soon be rich. Just think! Ten pounds a day is something over three thousand a year."

MR. EDWARD REEVES,

Elocutionist.

Voice Culture, Dramatic Expression,
Platform Department.

FRANK PULLIN, Private Secretary,

Y.M.C.A. ROOMS.

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

MRS. R. G. ALDERMAN,
Teacher of the Violin,
 PARTRIDGE STREET, GLENELG.
 AND
 AT COWARD & LINDSTRÖM'S
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 Prospectus on Application. S.A. ZITHER CLUB
 MEETS EVERY FRIDAY AT 8 P.M.

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for three years a Student at the Melbourne University Conservatorium of Music, under the able tuition of Madame Wiedermann (pupil of the famous Marchesi) and Professor Marshall Hall, and for the last year Assistant Teacher of Singing at the above-named institution, is prepared to take Pupils for the Marchesi Method of Voice Production and Singing. Terms on application.

Duties commence January 31, Messrs. Howells' Rooms.

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Piano, Organ, Singing, Theory.
 Students prepared for Trinity College
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*Lessons in Pianoforte, Organ, Singing,
 Harmony, Counterpoint, Composition, &c.*
 Students Prepared for Mus. Bac. and other Examinations. Terms on application
 ANGAS STREET EAST, CITY.

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

Violin School, 7 Landowna Terrace
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Conducted by
THOS. GRIGG,
 Conductor Theatre Royal Orchestra,
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 STUDENTS
 RECEIVED FOR *Violin, Viola, and 'Cello.*

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Violin Tuition. HERR LUDWIG HOPF,
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 Late Conductor Leipzig Instr. Conc. Co., late
 Leader Academical and Liszt Societies' Co-c., Hon.
 Member famous Gewandhaus Con., Leipzig, &c.
 Quarter may commence at any time.
 Addresses—3, Tavistock Street; Mrs. Boulton,
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 Warehouse; Beaconsfield Buildings, King William
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 Fenn Place, off North Terrace, City.

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

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 Organist and Choirmaster
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 ADDRESS—29 Mercantile Chambers,
 Victoria Square East

Amen.

J. H. FRAY.

50—
pp A — — — men, A — — — men, A — — — men, A *p* — — — — — *pp*
 A — — — — — men. A — — — — — men. A — — — — — men.
 A — — — — — men, A — — — — — men, A — — — — — men, A — — — — — men.

NICOLINI.

The following particulars, taken from Grove's Dictionary of Music, of Signor Nicolini, the husband of the celebrated Madame Patti, whose death was recorded recently will be of general interest.

NICOLINI, originally Ernest Nicholas, son of an hotelkeeper of Dinard, Brittany, was born at Tours, on February 23, 1834. He was for a short time a pupil at the Paris Conservatoire, and in 1855 gained a second accessit in comic opera. Shortly after he was engaged at the Opera Comique, where he remained until 1859 without any marked success. In that year he went to Italy, and under the name of Nicolini sang at Milan, Florence, Turin, and elsewhere with fair success. He returned to Paris in 1862, to the Salle Ventadour, with better results than before, and sang there for several seasons till 1870.

His first appearances in England were May 26th, 1866, at a concert give by Madame Lucca at St. James' Hall, and on the 29th of the same month at Covent Garden as "Edgaro," but with such moderate success that he did not return to London until April 25th, 1871, when he reappeared at Drury Lane under Mapleson, as "Faust," with very fair results, and remained for the season distinguishing himself especially as "Raoul." In 1872 he was engaged at Covent Garden, where he has sang each successive year as the interpreter of "Lohengrin," and "Radomes." He has a voice of moderate power, a good stage presence, and is a fair actor, but has adopted the prevailing *tremolo* to such a degree as seriously to prejudice the method of singing which he acquired at the Conservatoire. During the winter and spring seasons he has sang in Russia, Vienna, and other places, and latterly has taken starring engagements with Madame Adelina Patti, both in concert and opera in Germany and Italy, and in short concert tours in the English provinces. A supplementary notice states that "he married Patti on August 10th, 1886." At the time of his death Nicolini had nearly completed his 64th year.

A few days ago an advertisement was inserted in a weekly newspaper for an organist, music teacher, &c. Among the replies was the following:—Sir, I noticed your advertisement for an organist and music teacher, lady or gentleman. Having been both for several years, I offer you my services."

A piano that you can wind up is a recent invention. Whether or not it is going to be a benefit to humanity depends altogether on whether the winding up will make it go or make it stop.

MR. AND MRS. T. P. HUDSON.

In a letter to Mr. E. T. Collins, of this city, dated Wellington, N.Z., 8th January, Mr. Hudson, of "Surprise Party" fame, says that his company were then enjoying a highly successful season in that town. Their programme is being received each evening with considerable enthusiasm, and naturally, in music-loving New Zealand, the artistic piano playing of Mrs. Hudson is one of the chief items on the bill. The singing of Miss Elliott, Miss Stanbridge, and Mr. Wallace King, the sketches of Messrs. Watkins and Shirwin, the songs and dances by Mr. Kearns, the juggling parts of M. Altro, and last, but not least, the "funniosities"—to quote his own expression—by the inimitable "Tommy" himself, are the notable features of an entertainment which the local press speaks of as exceedingly clever and pleasing. Mr. Hudson was, at the time of writing this letter, about to leave for a season at Auckland, after which some of the smaller towns are to be visited. He expects to be back in Adelaide again at the Bijou in March.

TRADE CHANGES.

For the first time in our existence we have to chronicle the closing of two businesses devoted to the music trade—Mr. J. H. Fray, of Rundle Street, and Messrs. Coward and Lindström, of King William Street. The former gentleman, as many of our readers are aware, is relinquishing his business on account of an appointment in Launceston, Tasmania, where he intends following the profession of music entirely. Messrs. Coward & Lindström after several years struggling against the competition of older and stronger houses at last found themselves unequal to the contest, and were forced to close their doors. Their stock in trade was sold at the shop in King William Street on Thursday, February 3rd, by Messrs. Johnson and Company. The prices realised were on the whole, we understand, rather low, this probably on account of want of competition. The principal buyers were Messrs. S. Marshall & Sons and Messrs. Cawthorne & Co.

FOR PRETTY SONGS, PIECES, AND DANCE MUSIC,

GO TO VICTORIA MUSIC DEPOT, LATE

S. MILBURN, Jun.,

Victoria Square, West Side.

THAT AMATEUR FLUTE.

(AFTER E. A. POE.)

Hear the flutter with his flute—
 Silver flute
 Oh, what a world of wailing is awakened by its toot!
 How it demi-semi-quavers
 On the maddened air of night,
 And defieeth all endeavours
 To escape the sound or sight
 Of the flute, flute, flute,
 With its tootle-tootle-toot—
 With reiterated tootlings of exasperating toots.
 The long-protracted tootlings of agonising toots
 Of the flute, flute, flute, flute,
 Flute, flute, flute,
 And the wheezings and the spittings of its toot.
 Should he get another flute—
 Golden flute—
 What a deep and deadly anguish will its presence institute!
 How his eyes to heaven he'll raise
 As he plays
 All the days,
 How he'll stop us on our ways
 With it's praise!
 And the people—oh, the people
 That don't live up in the steeple,
 But inhabit Christian mansions,
 Where he visiteth and plays—
 Where he plays, plays, plays,
 In the cruellest of ways,
 And thinks we ought to listen
 And expects us to be mute,
 Who would rather have an earache
 Than the music of his flute—
 Of his flute, flute, flute,
 And the tootings of its toot—
 Of the toots wherewith he tootleth the agonizing toot
 Of the flute, flewt, fluit, float,
 Phlute, phlew, phlewt—
 And the tootle-tootle-tooing of its toot!

TRADE NOTES.**MESSRS. P. A. HOWELLS & CO., RUNDLE STREET.**

Trade during the month of January with Mr. Howells has been decidedly brisk, and the outlook for the new year is so far very promising. The resumption of work by the various teachers of music has made a considerable demand upon his stock of teaching pieces, which, however, promises to be well maintained by the fresh shipments which are constantly arriving. Mr. Howells is making a specialty of the "Academic" series of teaching pieces, a capital edition of the classics published by Messrs. Hammond & Co., and carefully edited by Dr. Gordon Saunders, who was in the colony some twelve months ago, examiner in music for Trinity College, London. Mr. Howells' accommodation for teachers is now entirely taken up; Mr. and Mrs. Fairbairn now occupy his large front room, and the other rooms are used by Misses Dobbie and Tolmer, and Messrs. Wallace Packer, Mumme, and Williams. Several applications for teaching accommodation have had to be refused. Following his custom on previous years Mr. Howells has arranged for a Good Friday night concert at the Victoria Hall, and has also booked a short country tour for M. Napoleon Boffard, the French tenor.

MR. A. KAUFFMANN, GRENFELL STREET.

It cannot be said that trade in the piano and organ warehouses has been brisk during the past month, but trade depression never seems to dull the edge of enterprise so far as Mr. Kauffmann is concerned, as the merest glance in his warehouse will testify. The Estey organs make a beautiful show in themselves, ranged as they are in so many attractive

styles, and starting from really low prices; while pianos are stocked from all the best English and Continental makers, and range in prices from a very moderate figure to that represented in a full-size concert grand. In smaller lines there is much to be seen in violins, accordeons, harmonicons, &c.

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

Mr. Dodd and all his staff have been very actively engaged during the past month. With two organs to build, one a very large one for the Kent Town Wesleyan Church, and the unusual amount of small repairs and regulating caused by the long spell of hot weather that we have recently experienced, the capabilities of the organ factory have been strained to the utmost extent. Mr. Dodd states that never before in his experience of the colony has the weather had such an effect on the various church organs in the City and suburbs. In the piano repairing department orders are flowing in merrily, and enough work is now waiting to keep Mr. Puhlmann fully engaged until after Easter. A grand piano belonging to Professor Ives was recently repaired, being replated, restrung, and regulated, and the result was to transfer it into quite a new instrument. An even better result was obtained with a fine Bechstein Grand owned by a well-known city gentleman. Though this instrument had had twenty years hard work, it was completely restored, and elicited very high expressions of approval from several well-known musicians who tested it. Mr. Dodd has now a complete plant established for piano repairing, and has in stock a very large quantity of felts, strings, and other materials used in this branch of the trade.

MR. J. WOODMAN, GRENFELL STREET

Reports that business for the new year has so far turned out very satisfactory. A number of the new shipment of "Bell" American organs have been sold, their novel and chaste designs as well as their intrinsic musical value evidently recommending them very strongly for public favour. Several of these latest designs are furnished with particularly attractive pipe tops, the woodwork being richly carved and ornamented, while the pipes are artistically painted in gold and silver colour. A bevelled mirror panel added to this completes a very handsome piece of drawing-room furniture. In a few days Mr. Woodman will be opening another shipment of these famous organs in smaller sizes, to sell at £12, £14, and £16. A large shipment of the favourite "Thurmer" pianos is now being opened, also a number of small model "Haake" instruments. Mr. Woodman has recently opened a large consignment of piano insulators, in various designs and colours, and also a quantity of fancy piano save-alls.

MESSRS. CAWTHORNE & Co., GAWLER PLACE.

As up to date as ever, the Gawler Place firm have a particularly nice assortment of new music, which can be well recommended to lovers of the piano. Some of the principal composers represented are Felix Borowski, Georges Bull (some charming morceaux, most artistically printed), and Paul Wachs. For violinists a new intermezzo entitled "Souvenir," which is somewhat similar to "Mandolines," can be well recommended, while for flautists there are to hand a number of solos of but moderate difficulty. "Classics for the Young," for violin and piano, can also be warmly recommended, as well as a new stock of Sydney Smith's piano solos. For strings and all violin accessories one cannot go wrong in calling upon Messrs. Cawthorne and Co.