



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

VOL. II.

ADELAIDE: MARCH, 1898

REGISTERED FOR TRANSMISSION AS A NEWSPAPER.

No. 17.

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THE MUSICAL SEASON OF 1898.

With the Albani Concerts, which will be inaugurated in a few days, the musical season of 1898 will have fairly started. Perhaps, never before has the season opened with such rich promises. Albani, and a very fine Company; Melba, and should she visit us the certainty of a strong company; and a return visit from Amy Sherwin; would alone be enough to make the season of 1898 memorable. But in addition to this it is rumoured that M. Guilman, the eminent French organist, will visit the colonies, also, Miss Maud Mc'arthy, the prodigy violinist, Miss Katie Goodson, a promising pianist, and Marix Lovensohn, a rising 'cellist. Miss Elsie Hall, the young Australian pianist has been giving recitals with great success in the eastern Capitals, so we may expect that she will also try her luck in Adelaide; Herr Scharf, the pianist may come over and give a few recitals, there is a promise of Chamber concerts, and it is tolerably certain that some additional musical performances of a classical nature will be provided by the newly founded Elder Conservatorium. Heinicke's Grand Orchestra have decided to give their usual season of some 10 or 12 concerts, and Mr. Williamson has promised to reorganize the "Royal Comies," who will in that case be sure to play a season in Adelaide. Our local amateur operatic societies are now preparing works, which we shall no doubt hear in the course of the year, and it seems just possible that Pollard's Opera Company will pay us another visit during the present season.

DESCRIPTION OF THE NEW BUILDING.

The new Conservatorium of Music, which the University authorities propose to build, is to be erected on the vacant land at the eastern side of the University; there will be a space of about 60 feet between the two buildings. As will be seen by the accompanying sketch of the front elevation, the general design of the proposed new structure is in harmony with that of the existing building. The gross measurement of the Conservatorium will be about 175 feet long by 60 feet broad. Its principal feature is to be a spacious Concert Hall, which will occupy the whole of the main floor. This hall is to be 132 feet long by 50 feet wide, and to the apex of its ceiling will be 60 feet high. The

either side, and the ceiling of the hall is to be an open-timbered one of a plain Gothic design.

On the basement floor are to be six class or teaching rooms, the smallest of which will measure 12 ft. by 19 ft. 6 in., while the largest will be 20 ft. by 19 ft. 6 in.; each will be 12 ft. high. There are also to be provided on this level a Director's room, and Professor's common room, of good dimensions; a smaller concert-room, 49 ft. by 24 ft., and 15 ft. high at the north end of the building; and at the south end a similar room, 49 ft. by 25 ft., which will provide accommodation for one of the University lecturers, who at present is without a special classroom. This smaller concert-room will seat about 150 persons, and accompanying it are to be lavatories, and a large room to accommodate the



THE CONSERVATORIUM OF MUSIC.

main walls themselves will rise 35 feet above the floor level. It is to be seated with Cathedral chairs, and will accommodate an audience of 1,000 persons.

On the stage or platform, which is at the north end of the hall, room is provided for at least 150 performers, and at the back of the stage a receptacle is planned of sufficient dimensions for a large organ. At each side of the stage will be two dressing-rooms 14 feet by 12 feet, and on each side of the entrance-hall will be cloak-rooms and lavatories. The cloak-rooms are to be fitted up so that they may also be used as teaching-rooms. Three entrances are to be provided to this Concert Hall, one at the front, and one on each side. All of these will be approached by a short flight of steps, since this floor is to be raised some feet above the ground level in order to give room for the basement apartments. Ample light is provided by four large windows on

blowing engines of the organ, and any other machinery which may at some future time be required. Hollow brick walls are to be used for the partitions of all these rooms, which with double doors should render them thoroughly sound-proof. The ceilings are to be constructed of silicate cotton, a mineral substance which has the triple merit of being soundproof, fireproof, and waterproof. The entrance to this lower floor will be from each side of the main building only.

Freestone is to be used in the construction of this building, which is to be plain and substantial rather than ornamental, and the roofs are to be of galvanized iron. The design has been prepared by Mr. F. J. Naish, who is now drawing up detailed specifications for the new structure. Tenders are to be called for immediately, and we understand that the University authorities are prepared to spend about £10,000 on the new building.

MUSIC OF THE MONTH.

The Continentals.

In order that many who are engaged in business on Saturday evenings might have an opportunity of attending the Continental concerts, a special performance was given on Wednesday evening the 2nd ult. There was a good attendance, though, perhaps, not so large as might have been expected, seeing that the evening was a very favourable one. Among those present was His Excellency the Governor. Miss Bessie Rignold made her first and only appearance at these concerts, singing two numbers with success, and her last effort was recalled. The hearty reception which was accorded M. Boffard showed that he had won considerable favour with habitues at these concerts, and each of his three songs was recalled. His most important number was the Bach-Gounod "Ave Maria," which was given with violin and organ obligato. The orchestral programme included two novelties—a Strauss waltz, "Künstler Leben," and a military march, "The 144th Regiment," by Trenkler. Mr. J. M. Dunn acted as pianoforte accompanist.

On the following Saturday evening there was another large audience present. The soloists were Miss Guli Hack and Mr. R. Nitschke, who sang two solos each and a duet, "Of fairy wand," from "Maritana." Miss Hack's best effort was "The lark's flight" (Moir), for which she was recalled. Mr. Nitschke sang Barnard's "Bid me to love" and a new song by Mr. A. H. Otto, "Oh, lady moon," which created a decidedly favourable impression. Both numbers were redemanded. The orchestral programme included Auber's overture, "Marco Sparda," the "Invitation to the waltz," "The emigrants" fantasia, and a new Strauss waltz, "Wiener Blut." Mr. A. H. Otto acted as pianoforte accompanist.

The weather proved so cold on the following Saturday evening that the promoters deemed it wise to hold the concert in the Exhibition Hall. There was a fairly good attendance and a satisfactory programme was presented. Most important of the orchestral numbers was a lengthy selection from the new Japanese musical play, "The Geisha," which contains many novel and quaint effects that proved very pleasing on a first hearing. A new intermezzo by Eilenberg, "Gnomes in the mountains," was also introduced, and the overture to Flotow's "Martha" figured likewise as a first time. The remaining novelty of the evening was a waltz founded on melodies in "Les Cloches de Corneville." The vocalists, Miss Lucy Stevenson and Mr. F. H. Wild, were received with favour, the former being recalled for her second selection, while Mr. Wild had to reappear for both of his numbers. Mr. A. H. Otto again made a satisfactory accompanist.

Three vocalists appeared at the next concert, which was held on the Oval on the 19th ult. These were Mr. Fred Duncan, who scored the success of the evening with his rendering of Stephen Adam's "Garonne"; Miss Ethel Lohrmann, who was recalled for her first effort, "The better land" (Cowen); and Mr. G. B. McBride, who was accorded a similar honour for his singing of "The deathless army" (Trottere), with orchestral accompaniment. A popular instrumental programme was given, which included the overture to "Maritana," the "Gondoliers'" selection, and a new Hungarian dance by Sarakowski.

A large number of people attended the next concert given on the 25th ult. In reponse to numerous requests Mr. Fred Duncan was again engaged and accorded a very warm reception. Both his songs were deservedly recalled, and it is highly satisfactory to note that our erstwhile Adelaide vocalist has made such advances in his art. Miss Lilius Weddell sang her two numbers sweetly and effectively, and was recalled for her last effort, "The promise of life" (Cowen). Included in the orchestral programme was the "Masaniello" overture, "Faust" selection, "Toreador" waltz, and a new intermezzo by Eilenberg, "Blue violets." Mr. A. H. Otto accompanied all the songs on the piano with taste and discretion.

The combined forces of the "Tarooki" and "Sans Souci" gave a Continental at Henley Beach on the evening of the 2nd ult. The performance took place on the verandah of Mr. R. M. Steel's house on the Esplanade, which was lighted up with Chinese lanterns. There was a large attendance, and the various efforts of the vocalists were heartily appreciated. The proceeds were in aid of the Children's Home at Walkerville.

On the 10th ult. the members of the Sans Souci camp at the Grange, assisted by friends, gave a concert in Kelsey's Assembly Room, in aid of St. Agnes' Church, Grange. The following performers took part:—Miss Ada Goodall, Messrs. Harold Proctor, A. Vardon, W. C. F. Boyce, S. Pank, A. O. Thomas, and F. H. Milne.

There was a good attendance at the Prospect Hall on the 23rd ult., when a choir of fifty voices under the baton of Mr. G. H. Riley, gave a satisfactory rendering of Dr. Root's cantata "The Flower Queen." The soloists were Misses Michell, R. M. Smith, H. Leane, M. Collett, W. Evans, Leggoe (2), E. Grimm, E. Sharley, Harrington, O. Toms, and Hilditch, and Mr. H. Pash. Mrs. J. J. Veale was pianiste, and Mr. Veale organist. The proceeds were in aid of the St. John's Wood Wesleyan Sunday school.

A concert was given in the Wesleyan Schoolroom, Prospect, on the 24th ult., in aid of the Prospect H. Cricket Club. Mr. D. Davidson presided over a fair attendance. The long and attractive programme presented included songs by Misses A. Fowler, E. Ronchetti, Messrs. Morgan, R. Church, and B. Magraith, recitations by Miss J. Hilfers, Messrs. F. Pullin and Shaw, pianoforte selection by Miss B. Treleaven, and a mouth-organ solo by Miss E. Ronchetti.

CONTINENTAL AT SADDLEWORTH.

An effort to reduce the debt on St. Aidan's Church, Saddleworth, assumed the form of a Continental, which was held recently in the garden of Mr. F. G. Richardson. The house and grounds are so suitable for an affair of this kind that, with the artificial adornments of Chinese and other lanterns, a pretty picture was presented. The night was warm and beautiful, and the attendance good. The supply of ice creams, cool drinks, fruit, &c., proved, by their ready sale, to be very acceptable. The attraction of the evening was Mr. E. M. Bennett's orchestra. This excellent combi-

nation contributed ten selections in first class style, under the capable direction of Mr. Bennett, and their efforts were throughout warmly appreciated. This is the fifth occasion on which the Church has been indebted to Mr. Bennett and his orchestra for their gratuitous and valued assistance. Vocal solos and selections were contributed by amateurs from the neighbouring townships, and were well received by the audience. The net proceeds amounted to about £6.

MUSIC IN THE OTHER COLONIES.

MELBOURNE.

[FROM OUR OWN CORRESPONDENT.]

On the evening of the 5th ult. Mr. J. W. Turner gave the first of a series of "Continental Concerts" at the Exhibition Grounds. Unfortunately, though the evening proved inviting, there was rather a strong breeze blowing, which somewhat interfered with the efforts of the vocalists. Songs were given by Miss Maggie Stirling, who was recalled for one of her selections; Miss Minnie Waugh, Miss Theodora Frick, Miss Maggie Curtis, and Signor Rebottaro, and Mons. Napoleon Boffard. A number of instrumental selections were given by the Railways Military Band, conducted by Mr. Alex. Wallace, and Miss Charlotte Hemming gave a recitation. There was a large attendance.

A second concert was given on the following Saturday evening, when the weather proved so blustering and tempestuous, that after struggling against unkind fate for the first four numbers, the performers were compelled to ask for a change of venue, and the remainder of the programme was presented in the concert hall. The performers were:—Misses Maggie Stirling, Minnie Waugh, Maggie McCann, Charlotte Hemming, and Messrs. Napoleon Boffard, Rebottaro, and Walter Kirby. Instrumental numbers were again supplied by the Railways Military Band.

For once Mr. W. J. Turner got on terms with the clerk of the weather, and a large concourse turned up at his third "Continental" concert on the 19th ult. In fact a more perfectly delightful evening for listening to music in the open air could hardly have been imagined. Miss Maggie Stirling, Miss Minnie Waugh, Mons. Napoleon Boffard and Signor Rebottaro fully maintained their reputation as popular favorites; while Mr. Wm. Neilson renewed pleasant memories, and Misses Theodora Frick and Nellie Archer gave good promise as debutantes. Recitations by Miss Charlotte Hemming and orchestral selections by the Railways Military Band completed a thoroughly enjoyable evening's entertainment.

The fourth and final concert of this series was given on the following Saturday evening, before a large audience. The Barrack Room Ballads, by Rudyard Kipling, were announced for performance by the Military Band, with chorus; but it is tolerably safe to say that very few of those present suspected that any choralists took part in it, so completely were their efforts drowned by the instrumentalists. Mr. Ernest Toy, a young Australian violinist just returned from an educational visit to Europe, created a very favourable impression in a Romance and Serenade by St. George, his tone being full and round and his intonation true, while he also played with refinement. Mr. Toy was recalled, and in response presented another selection. Miss Maggie Stirling, Miss Minnie Waugh, Miss Maggie Curtis, Miss Nellie Archer, Mr. Wm. Neilson, Mons. Boffard and Signor Rebottaro were the vocalists of the occasion, each

and all meeting with liberal and fairly discriminative applause; and Miss Charlotte Hemming gave a couple of recitations in her usual taking style. Mr. W. J. Turner acted as accompanist throughout.

A meeting of members and subscribers of the Musical Society of Victoria was held at the rooms, Royal Arcade, on the 26th ult.; the President, Mr. E. A. Jager, in the chair. It was resolved to hold the next examination for the society's diplomas and certificates on 30th April, in Melbourne. Arrangements will also be made to hold examinations on the same date in Ballarat and Bendigo. A long programme of music was given, under the direction of Mr. S. Lamble. Mr. W. E. Nott acted as accompanist. At the conclusion the ballot was taken for Miss Mary Anderson and Mr. Franz Schieblich, who were unanimously elected members of the society.

SYDNEY.

MADAME ALBANI'S FIRST CONCERT.

Madame Albani's Australian debut, made at the Town Hall on Wednesday evening the 23rd ult., was invested with all the significance that a scene of stately grace and beauty, and the enthusiasm of applauding crowds, could bestow upon it. Never since Mr. Charles Santley sang the first solo here has the Sydney Town Hall embraced a greater concourse of people, or an audience more deeply moved by their desire to give hearts'-welcome to a great singer. Before six o'clock there was an immense audience outside the Town Hall, and a second great concert hall might have been filled with those who were unable to gain admission.

Mme. Albani made her first entrance before her new audience rapidly, and with an air of assured conquest extended her hands with a dramatic gesture which made its appeal straight to the hearts of the people. The all-important question of the condition of the voice was settled at once in the familiar recitative to "Ah, fors è lui," which revealed tones full, clear, and sympathetic, the general timbre being at the same time slightly heavier than is generally possessed by an operatic light soprano. The singer held the audience in thrall by the tenderly varied expressiveness of her voice in the aria. The exuberant joy of the *allegro brillante* and the fluency shown throughout, especially in the smooth ascending scales near the close, captivated every hearer. After many recalls and floral presentations, Mme. Albani sang simply and sweetly "Home, Sweet, Home." However, the great soprano made the triumph of the evening by an interpretation of "With Verdure Clad," so elevated in its character, so noble in its diction, and so absolutely flawless in the charm of its expression that it was as if for the first time one understood the meaning of "music married to immortal verse." The series of shakes was marvellously given; and there were, as Norway's Poet Laureate has it, "harps in the air" for all loving students of music, when the last perfectly-phrased notes brought the whole to a delightful conclusion. The audience would take no denial so, after several recalls, Mme. Albani sang with devotional fervour the Gounod-Bach "Ave Maria." Indeed, the star was evidently pleased at the prevailing enthusiasm, and showed a generously responsive spirit. After "Robin Adair," Mme. Albani sang "Nella Calma" ("Romeo and Juliet") with surprising fluency and fulness of voice. The effect of such a brilliant rendering of the valse air was most exhilarating, and the extreme ease and finish of the chromatic scales pleased every ear. As

encore Mme. Albani rendered with plaintive effect a touching melody ("Ma Patrie") by Benjamin Godard, showing once more her perfect command over a voice of great power, range, and clearness.

An excellent concert party has been formed to support the chief artist. Miss Sarah Berry, the new light contralto, may be congratulated upon her well-justified courage in making her debut in "My Heart is Weary," a fine aria from "Nadeshda" (Goring Thomas) which has not hitherto been heard here. The poetic character of the music was aptly interpreted by the singer, whose voice, probably a mezzo-soprano trained down for contralto music, is peculiarly sweet in the upper register. Miss Berry was encored for "The Promise of Life," and responded with "Caller Herrin." Miss Nora Clench, the new violinist, opened the concert with her duet with Signor Seppilli, the theme and variations which form the adagio of the "Kreutzer Sonata," and was also heard to much better advantage in the Mendelssohn concerto, where the finale was neatly played. As encore Schumann's "Traumerei" was tenderly given, and later Miss Clench played with feeling Bach's "Air for G String." Mr. Orlando Harley sang Gounod's "Lend Me Your Aid," and Moir's "Only Once More" for his opening numbers. The tenor, who has a voice of charming quality, sang with much spirit the declamatory aria, and the inevitable encore becoming necessary, he rendered with fine taste "Molly Bawn." Mr. Paull, the new baritone, made a great success. He sang the beautiful monologue to "I Pagliacci" with great freshness of vocal quality, dramatic passion, and tenderness. Mr. Paull is essentially an operatic singer, and would be heard to even greater advantage upon the stage. The extra number was "Off to Philadelphia." Later the young baritone won acceptance in "The Devout Lover." The singer responded to the enthusiasm with "The Bonnie Bonnie Banks o' Loch Lomond," given in capital style. Signor Seppilli, distinguished in London as an orchestral conductor, proved a musicianly pianist of the quiet school, and a first-rate accompanist. The concert closed with the National Anthem, rendered after Costa's setting, with solos for soprano and contralto and third verse harmonised. His Excellency the Governor and a distinguished company was present.

Another unprecedented gathering was attracted to the Town Hall on the following Saturday, but owing to the orderly arrangements made for admission, the audience were on this occasion seated without any of the scuffling which occurred last Wednesday. The booking was phenomenal, and the receipts must have reached well over £1,000.

Madame Albani's singing on Wednesday gave liberal inkling of a voice that through long familiarity has taken its place among the accustomed delights of English life. Its charming attributes were, however, more in evidence last Saturday. Add that these resources are controlled by a singer consummately skilled in every style, and you have the secret of a reception which no singer has yet gained from an Australian audience. The "Casta Diva," and preceding recitative (faultlessly delivered), formed the prima donna's first item. It is enough to say she excited the enthusiasm of the audience by her fervour and brilliancy, and in response to a demonstrative recall Madame Albani graciously complied with "The Last Rose of Summer." Of a different type was the song in "Tannhauser," where Elizabeth brings a greeting to the Hall of Song in Wartburg Castle, in which those celebrated tournaments of minstrelsy

were held in the middle ages. Like a true artist Madame Albani threw her whole heart into the "Greeting," which she delivered with signal breadth of style. Once more the singer was induced to add to the programme, the supplementary number being "Ombra Mia Fu," the favourite Handel "Largo," from "Xerxes." The rendering was exquisitely refined, and the ensemble was enhanced by Miss Clench's violin obbligato. "The Blue Bells of Scotland," delightfully sung, was bracketted with Arditi's vocal waltz, "Rosebuds," in which some brilliant vocalisation and prolonged trills once more captivated the audience.

Mr. William Paull was admirably suited in the great "Toreador" song from "Carmen." Bizet's clever use of Spanish rhythms was happily emphasised in the baritone's artistic phrasing. As an encore, "Jack's the Boy," from "The Geisha," was given. In "The Bedouin Love Song" Mr. Paull sustained the good impression already made, and was compelled to supplement "Dearest Eyes," a new song written for him by Emilio Pizzi. "Dearest Eyes" proved a very attractive song, containing some strikingly effective modulations. Miss Sarah Berry essayed "O mio Fernando" ("Favorita") with success; but proved more acceptable in the "Minstrel Boy," which was added by way of encore. The contralto, who employs her upper register with excellent results, had less scope in Hatton's "Enchantress," though carefully rendered. Asked for more, Miss Berry sang "The Better Land," which elicited warm and well-merited appreciation. Mr. Orlando Harley sang "Salve Dimora" and Piusuti's "Last Watch," the tenor imparting to each appropriateness of sentiment that won him an encore ("Come into the Garden, Maud") to the "Faust" excerpt. Miss Nora Clench and Signor Seppilli again

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opened the programme with a duet for violin and piano, selecting for this purpose Grieg's Sonata in F, both artists uniting to achieve a satisfactory performance. Miss Clench's violin solos, Wieniawski's "Souvenir de Moscow," and subsequent encore, Wieniawski's "Kuyawiak Mazurka," were played with brilliant technique and much intelligence. Later the young and talented artist gave an exhilarating rendering of the Winter-Hjelin "Norwegian Volkslieder."

NOTES AND COMMENTS.

A vocalist, who was recently in Adelaide with a variety company, was reported to be receiving £30 a week. The actual amount was £12 10s.!

As an amateur M. Boffard stated that he has played in "Faust," "Mignon," and "Mirelle" at the Opera Comique, Paris, taking leading parts in each work.

Will M. Guilmant come to the colonies? Unless he is anxious to see this country, we fear not, for lovers of organ music are not numerous enough to make his trip a financial success.

Miss Clara Butt, who is reputedly the leading English contralto, stands 6 ft. 2½ in. high.

Mr. and Mrs. J. H. Fray left Adelaide on Tuesday the 15th ult., by the Melbourne express. Madame Albani was also a passenger by the same train. On the following day (Wednesday), Mr. Fray crossed the Straits in the S.S. Pateena, arriving in Launceston on the Thursday. Before leaving Adelaide he was presented by the MacDonnell Lodge of Freemasons, Glenelg, of which Lodge he is a Past Master, with a gold mounted baton, and at the last choir practice at St. Mary Magdalene's, the members thereof gave him a handsome set of gold sleeve-links as a parting souvenir.

Herr F. van der Leye, who was for some years associated with the Adelaide College of Music will commence the practice of his profession on his own account in Adelaide from the first of this month. As most of our readers are aware, Herr van der Leye has been for several years solo 'cellist of Heinicke's Grand Orchestra, where his services are always warmly appreciated. He has also acquired an excellent reputation as a teacher of the piano, and his genial disposition and urbanity of manner combined with his solid musicianship will no doubt cause his services to be in considerable request.

It is stated that Madame Albani receives £200 for each concert during her Australian tour. As well as this all her expenses are paid.

Candidates at the entrance examination of the Elder Conservatorium will be asked to—

1. Play or sing a piece of their own selection ;
2. Play or sing a study previously prepared ;
3. Answer questions on the rudiments of music.

Candidates for the two scholarships (piano and violin) now being offered will be expected to bring with them one or two pieces of their own selection, and a study, and also to play any scale, chord, or arpeggio that may be called for, and answer questions on the elements of music.

Mr. W. R. Knox has succeeded Mr. J. H. Fray as Local Secretary of the Musical International College, London. In consequence of this appointment, Mr. Knox has severed his connection with the Victoria College of Music.

A new "Australian Pianoforte Tutor" is now fast approaching completion, under the editorship of Mr. W. R. Knox. The new work will contain a number of pieces by Adelaide musicians, and will be printed in first-class style by an eminent German firm.

It has been announced that Miss Katie Goodson, a promising pianiste, and M. Marix Loevensohn, a young 'cellist, will visit the colonies.

Great Britain, according to Sir Arthur Sullivan, is the most appreciative musical nation in the world. In a recent interview he said:—"Great Britain is easily first in many ways,—in the possession, for instance of the greatest singers, and the best chorus singing. Nowhere can you get such a public for oratorios, whilst all around executive ability has reached a very high standard ; but during the last twenty years music has been treated with a respect which it did not receive in my earlier days. When I first came back from Germany there was hardly anyone who could sing a good song, and if you did find such a one, he or she was not listened to. To attempt to sing a song in a drawing-room was the signal for general conversation. This state of things has now passed away. Everywhere you find people who know how to play and how to sing, and what is more important, people who know how to listen."

According to a recent letter from Chita, Siberia, the Chevalier de Kontski is still alive and well, and is pursuing his Russian tour with considerable success.

Mr. C. H. Fisher, the well-known organist of the Norwood Baptist Church, was married to Miss Helen Napier Birks, second daughter of Charles Birks, Esq., of Glenelg, on the 14th ult. On the following day Mr. and Mrs. Fisher left by the express for Melbourne, *en route* for New Zealand, where they expect to remain for about five weeks.

Mlle. Antoinette Trebelli, who has been singing in the United States with considerable success, states that she intends re-visiting the colonies next year.

We are to have a chorus, and to all appearances a very fine one, to support Madame Albani for a couple of oratorio concerts. A membership of at least 500 voices seems assured, with each part, too, well represented, and this chorus will no doubt be the finest, as well as the largest, *adult* choir yet heard in Adelaide. After being drilled for some five weeks by such a capable musician and master of oratorio work as Mr. C. J. Stevens, there can be no fear as to the ultimate result, particularly as the two works selected, the "Messiah" and "Elijah," are well known to

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.

the majority of choristers. Musical folk may expect a great choral treat. We trust that this fine chorus will not be allowed to fall to pieces with the departure of Madame Albani, but that efforts will be made to form it into a permanent Society.

Pollard's Opera Company are doing capital business in the land of the Maories.

In private life Mdme. Melba is known to many as a delightful hostess and a good friend. Her home is situated in Paris, and as household decoration is one of her hobbies, her little flat is one of the most beautiful in the gay city. The style of her rooms is entirely Marie Antoinette, and in her bedroom there is to be seen, raised on a dais, a bed that has actually been slept in by the unhappy queen.

Little Miss Maud McCarthy, the New Zealand prodigy violinist, recently played before the Queen at Balmoral Castle. She says:—"This is what took place when I was presented to the Queen:—"H.M.: "You play most beautifully, my dear. How old are you?" "Just 13." "H.M.: "Oh! Who is your master, my dear?" "Senor Arbos." "H.M.: "I beg your pardon?" "Senor Arbos." "H.M.: "I hope you do not work too hard. How long do you work every day?" "About two or two and a half hours." "After the concert the Queen asked for her mother to be presented to her, and called me 'dear child.'" It is worthy of note that Miss McCarthy was one of Madame Albani's company in her last English tour, and that her performances were everywhere received with the greatest enthusiasm.

It has been found that "regular pianoforte practice has good effect in lunatic asylums." The lunatics, we suppose, make superhuman efforts to regain their reason in order to get away.

The following pretty story is told of Madame Melba:—In a private sitting-room in an hotel she was practising the trill with which she ends her famous "Lucia" cadenza when she was interrupted by a lady who craved three minutes' conversation. "My little boy, aged 6," she began, "is lying dangerously ill in the next room, and has just been awakened by your practice. He listened attentively to you," she continued, "and after a few moments begged me to go and fetch that 'booful bird' for him and let it sing in his room." The prima donna was so touched by the simple little tale that she accompanied the delighted mother to the sick room, and concealing herself behind a curtain, trilled and trilled again. The little fellow eventually asked to see the bird, and the expression of utter astonishment when Mdme. Melba stepped out can be better imagined than described. Often and often did that 'booful bird' trill in the little invalid's room, and immediately the restless head became quiet, the closed eyes were opened, and the wan face flushed with pleasure.

A lady writes to know which is the best way to preserve a piano. The best way to preserve the piano is to cut in quarters, take out the core, and boil the pieces until they are about half done. Then make a syrup of sugar and pour it over the pieces, after which they can be put up in cans or jars. Pianos preserved in this way will keep all the winter.

A cursory glance at the biographies of pianists, famous and otherwise, reveals the fact that they seldom, if ever, become paralysed. And yet typewriters have been frequently overtaken with this greivous malady. What is

there in typewriting that induces it, and in piano playing acts as a preventive? We pause for a reply from our learned medical brethren.

Our lady readers will be interested in the following description of the toilet which Madame Albani wore at her first concert:—It was a pale green satin, very expensive and very rich, heavily embroidered in a darker shade all picked out with tiny steel beads and silver spangles. The corsage and short sleeves were trimmed with chiffon of the same shade, very long gloves. Her ornaments were unique and exquisite. A diamond tiara, a huge diamond, emerald, and ruby butterfly; a big diamond and pearl cross, gifts of H.I.M. the Czar of all the Russias, a long chain of diamonds, a diamond necklace, a string of fine pearls, the Victorian badge and Jubilee order (the gifts of the Queen), any amount of crosses and crescents, birds and butterflies in diamonds, the order of Denmark, the order of Merit (Berlin), and a bracelet presented by William of Germany containing his portrait.

A Sydney journal says that at her first concert Madame Albani was covered with flowers, flowers piled round her in heaps—flowers on each side—flowers strewing her path—baskets and bouquets by the dozen decorated with flowing ribbons bearing messages of love and admiration. Immense wreaths of beautiful leaves and violets and horseshoes to bring her luck. She was delighted, and overwhelmed, and grateful, and so modest withal. "Do you think it is a success?" said she—"Really a success!" She was overflowing with warmth and welcome. "Ah," said she, "your people are good. How they listen—what a pleasure to sing to such an audience—appreciative, sympathetic. Ah, yes. I am happy. In this new land I am happy."

Recent experiments show that shavings completely coated with thick whitewash are the best thing yet tried to deaden sound in floors, wall spaces, &c. In addition, the shavings are incombustible, and materially lessen the risk of fire.

Mr. A. A. Collins, finding that his premises at Mile End were too small for his increased trade, has now taken City premises in Victoria Square. His name must not, however, be mistaken for that of his elder brother, Mr. E. T. Collins, who is still at his old post in Mr Woodman's Grenfell Street piano and organ warehouse.

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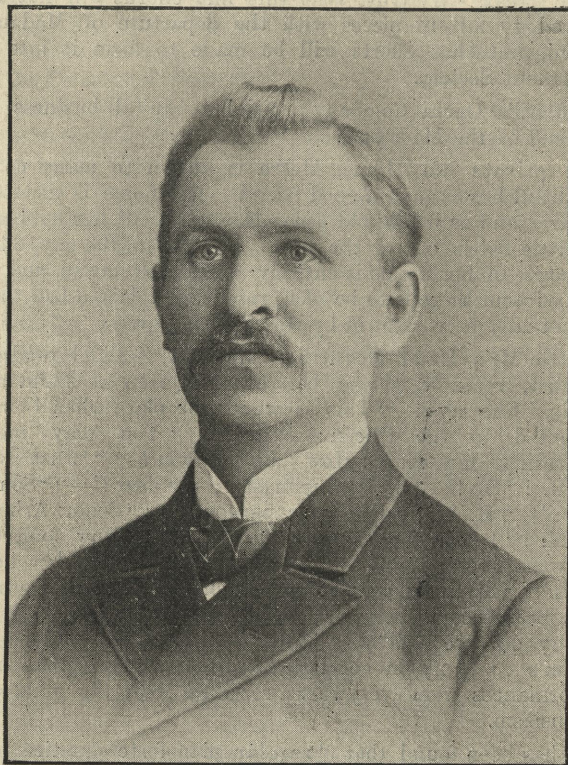
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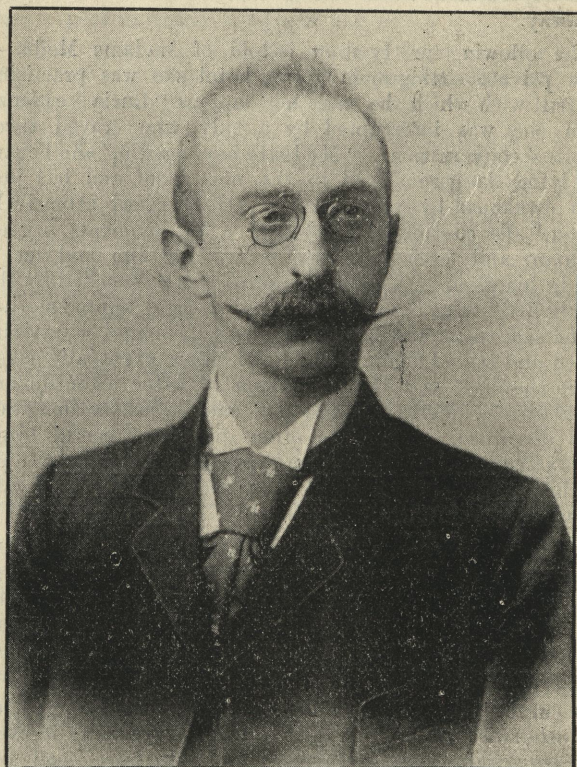
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MADAME ALBANI.

AN INTERVIEW.

THE most important event of the month which has just closed, was the arrival of Madame Albani, the famous vocalist. Most of our readers are, no doubt, aware of the great talents which this lady possesses, and also of the enviable social position which she enjoys, but a pleasant discovery, which the small party of Adelaide musicians made who welcomed her on the Oruba, was that Madame is also as gracious, affable, and charming as she is distinguished. These pleasing characteristics at once banished that feeling of stiffness and formality which is often such an unpleasant feature in these visits of ceremony, and Madame Albani from the moment of introduction placed everyone at their ease, so that a thoroughly enjoyable time was spent by the party. A representative of *Music* formed one of the company and managed to obtain from the distinguished vocalist a few interesting particulars. Most important of these was with regard to her voice. Grove's Dictionary of Music somewhat erroneously states that Madame Albani's voice is a "light soprano of great beauty and very sympathetic quality, especially telling in the higher register." It would naturally strike the musician as somewhat of an anomaly that a *light* soprano should shine conspicuously in oratorio and Wagnerian opera. In explanation of this Madame said—"In the early part of my career my voice was really much lighter than of later years, and besides I sang a quantity of light florid music, so my first appearances were really made as a light soprano. Of course the article in Grove was written a good many years ago.

In answer to a question concerning the Australian vocalists—Melba and Ada Crossley—Madame Albani expressed

great admiration for the powers of the former lady, whom she declares is without a rival in her particular branch of the art. Of Miss Crossley she says that she is rapidly winning a foremost place in the ranks of contralto vocalists at home, and remarked what a charming appearance she had on the concert platform.

In another interview Madame Albani said—"I have been wanting for the last six years to come to Australia, for I, too, am colonial-born, and I have a sympathy with the Australia's, who must resemble a little my own dear Canadian friends. They love music over there, and you love it also here: is it not so? And now you would like to know," she continues, "when it was that I first discovered that I had a voice. Well, I can hardly tell you, for I cannot remember the time when I could not sing, but I know that

at 14 I was already a singer. My father was a very good musician, and when I was quite young he commenced to train me to be an instrumentalist or a composer, for he did not know that I had a voice—but I had."

"You ask me about my debut in opera? Well, that was a very important event for me, I can assure you. I made my debut at the Opera-house of Messina, in Sicily, in 'La Sonnambula,' and you must know that the Sicilians are very critical. You may be sure that the people of Messina were ready to be very exacting, for it was there that Bellini, the great Bellini, was born. But they are not critical in a cold way, those Sicilians. They feel the power of music in their hearts, for it lays hold of them so that they cannot resist it. Ah, yes, I remember so well one old man who was in the audience of the Messina Opera-house that night.

He was a revolutionary—a patriot of 1848—and he had been thrown into prison many, many years before I went there to make my debut. He was released at last, but while he was in prison he had lost his sight, and he was quite blind when he came to hear me sing in 'La Sonnambula.' After the opera he came to me, and he was crying. He was such an old man, too. And he said to me, 'My dear child, I have heard you, but I cannot see you. Let me feel your face with my hands, so that I may know the features of one who has sung that great music so divinely.' Then he touched my face with his hands, but it was a poor, thin face then, for I was a small, thin, little girl when I was young, yet I was very happy to have given so much joy to the poor old patriot, who had fought for his country and then been cast into prison, where there is neither sunshine nor music. After that performance I had the ball at my foot, as you say, and I sang throughout Italy in all



MADAME ALBANI.

the great operas, 'Lucia,' 'Puritani,' 'Norma,' 'Traviata,' and others. Yes, it is true that I love Italian operas, for there you get pure melody. I think that my favourite out of them all was 'Lucia,' because it gives such a magnificent scope for dramatic singing, but the 'Huguenots' also is noble music. I sang in the 'Huguenots' in London before the public with your Madame Melba, whom I admire immensely, and also Jean and Edouard de Reszke and Lassalle. If one can sing the operas of Italian composers one can sing anything, and Wagner himself I find easy after Verdi or Donizetti. In Wagner you have little 'flouriture' or florid vocalisation, though you have great breadth, and when I was in Berlin, playing 'Lucia,' 'Traviata,' 'Faust,' and 'Lohengrin,' I always chose the part of Elsa in 'Lohengrin,' as the easiest singing part to give if I was not feeling

very strong. For seven seasons in London I sang in 'Lohengrin,' 'Tannhauser,' 'The Meistersinger,' and 'The Fliegende Hollander,' and in London also I met Hans von Bulow, who was at the first performance of 'Lohengrin,' and who told me that if I went to Germany I should teach them how that music should be sung. So I went. People have an erroneous idea, I know, that Wagner's music makes great demands upon the physical endurance of the singer. My experience is that it does nothing of the kind, for if one understands one's art no singing should tire one."

Madame Albani and the Queen are old friends. "I think it was in 1877 that I first sang before Her Majesty," said the diva, "and ever since then she has been very kind to me. Her Majesty takes a remarkable interest in affairs for a lady of such advanced age, and often spoke to me about Australia when she heard that I was coming out here for a season. I sang before her in October, and on that occasion she told me that she would like to hear me again before I sailed from England, so I gave my farewell concert to her a couple of days before leaving. Mr. Ben. Davies was the tenor with me, and he sang the 'Salve Dimora,' and I sang the 'Jewel Song,' and we both sang the great duet; it was practically the garden scene from 'Faust.' The concert was given in the drawingroom, in the presence of the Queen and members of the Court, and only occupied about an hour altogether.

"I am sure that the Australian people will appreciate the other members of the company who have come out with me," continued Madame Albani, "and I should like to tell you something about them. Mr. Orlando Harley, the tenor, you know, of course, by reputation. Then there is Mr. Paul, who has a beautiful fresh baritone voice. He sings excellently, and was a great favourite on board the ship coming out. He was very good, and sang several times, but I sang only once, and what do you think was my song? It was 'God Save the Queen.'" But we had such very rough weather from Colombo that I was unable to do anything at all, and I was wishing so much that you had finished your overland railway when we reached Albany. I should have liked to have come the rest of the way by rail. Miss Sarah Berry, the contralto, is sure to become a great favourite, and then we have Miss Nora Clench, a violinist, and a favourite pupil of Joachim. She will accompany me in one or two of my numbers, probably in an 'Ave Maria,' either Gounod's or Mascagni's, from 'Cavalleria.' I often give the 'Ave Maria' as an encore number—that is if I get an encore," and Madame Albani smiled with a pretty assumption of doubt upon the question.

CHURCH AND CHOIR NEWS.

February is the month in which Harvest Festival Services are usually held, and according to custom a large number of city and suburban Churches have given special services with the usual accompaniment of decorations, music, and appropriate sermons. On the 6th ult. the Semaphore Wesleyan Church celebrated their Harvest Festival, the music being the anthems "I will feed My flock," "O praise our Lord and King," and solos "Nazareth" and "The better land." The Sunday following the under-mentioned churches held their celebrations:—Norwood Baptist, Glenelg and Clayton Congregational, Archer Street Wesleyan, and Wellington Square Primitive Methodist. At Clayton Church the anthems "And the Lord said" (Torrance), and "O give thanks" (Winchester), were sung;

at Archer Street the anthems were "He watereth the hills," "Out in the golden cornfields," and "The spacious firmament." Solos were also given by Miss Lucy Stevenson, Miss Fowler, Mr. A. E. Hawkes, and Mr. Millican. The Wellington Square choir presented the following anthems:—"Let us thank Thee" (Simper), and "Fear not, O Land" (Clave).

The organ in St. Peter's Cathedral was built by Messrs. Bishop & Sons, London, some 22 years ago. Its tone is generally admired by all who hear it, though doubtless the admirable acoustic properties of the Cathedral have something to do with its fine general effect. As a specimen of the organ-building of a quarter of a century ago, it is a very good one, though of course its mechanical accessories and method of control are of a character which is now thoroughly out of date, and the touch is heavy. The console is detached, and the performer sits with his back to the main body of the instrument. The case, pipe-front, and sides are simple and unpretentious in design. The following is the complete specification:—

Three manuals, CC to G; Pedals, CCC to F; radiating and concave.

| GREAT. | | SWELL. | | CHOIR. | |
|-----------------|---------|------------------|---------|-----------------|--------|
| Sub-Open | 16 ft. | Bourdon | 16 ft. | Dulciana | 8 ft. |
| Open Diapason | 8 ft. | Open Diapason | 8 ft. | Keraluphon ... | 8 ft. |
| Claribel | 8 ft. | Rohr Flute | 8 ft. | Gedacht | 8 ft. |
| Viola | 8 ft. | Principal | 4 ft. | Salicet | 4 ft. |
| Principal | 4 ft. | Fifteenth | 2 ft. | Flute | 4 ft. |
| Harm Flute ... | 4 ft. | Mixture | 3 ranks | Harm Piccolo .. | 8 ft. |
| Quint Flute ... | 3 ft. | Oboe | 8 ft. | Clarionet | 8 ft. |
| Fifteenth | 2 ft. | Cornopean | 8 ft. | PEDAL. | |
| Mixture | 3 ranks | Clarion | 8 ft. | Open diapason | 16 ft. |
| Trumpet | 8 ft. | — | — | Bourdon | 16 ft. |
| — | — | — | — | Cello | 8 ft. |

COUPLERS AND ACCESSORIES.

Each Manual to Pedal.
Swell to Great
Swell to Choir.
Three Compositions to Great.
Three Compositions to Swell.
Double-acting Pedal for Great
to Pedal Coupler.

The new organ at Christ Church, Mt. Barker, of which a full description has already been given in *Music*, was formally opened by Mr. John Dunn, with the assistance of the Cathedral Choir, on Saturday afternoon the 26th ult. There was a large attendance and the general result of the service was highly satisfactory. The music given included Stanford's Magnificat in B flat, and Agutter's anthem "Arise O Lord." On the following Sunday the morning service was sung by the members of the Orpheus Society, with Mr. C. J. Stevens at the new instrument.

Harvest Festival Services were celebrated in several of the Anglican Churches on Sunday, the 20th ult. Principal of these were St. Paul's, St. Luke's, and St. John's, Adelaide; St. Cyprian's, North Adelaide, and St. Michael's, Mitcham. On the same day similar services were held at the Norwood, Port, Walkerville, and Unley Wesleyan Churches. At the latter Church Mrs. Gmeiner sang "With verdure clad," from "The Creation," at the evening service, and on the following Monday evening Shinn's "Harvest Cantata" was given, under the direction of Mr. Broad, the Church organist. The solos in this work were capably rendered by Mesdames Gmeiner, E. Broad, Misses Broad,

N. Neate, and E. Gray, and Messrs. Sanderson, Farmer, Gmeiner, and Morris. At Flinders Street Baptist Church, Simper's Cantata "The rolling seasons," was given at the afternoon service, for the first time in Adelaide. The music is bright and taking, and will commend itself to choirmasters who want something fairly easy but at the same time bright and attractive. The Cantata went with a go from start to finish, and a large audience expressed their appreciation in a hearty manner. The soloists were Misses Wheaton, White, Buchanan, Tuck, Dailey, and Aitkin, and Messrs. Newmann, Dailey, and Prince. Mr. E. L. S. Tuck, under whose direction the piece was given, presided at the organ. At the other services in connection with the Thanksgiving, special music was rendered in a satisfactory manner by the choir. Similar services were also held at the North Adelaide, Southwark, and Parkside Baptist Churches; St. Andrew's Presbyterian, Adelaide; and St. Giles' Presbyterian, Norwood.

BAND NEWS.

[BY MARCATO.]

On the 3rd ult. a marine continental was given by the Military Band. The steam tug Yatala, which was chartered for the occasion, left the Semaphore jetty shortly after 8 o'clock, and went for a short cruise down the gulf, returning to the jetty shortly after 10. A large number of persons, including many military men, participated in the outing, which proved very enjoyable. The following programme was given under the direction of Bandmaster Hodder:—March, "Washington Post"; vocal selection, "My Polly"; quadrille, "Songs of the Day"; march, "Liberty Bell"; selection, "Iolanthe"; march, "Defiance"; waltz, "Genevieve"; "Song of Australia," and the "National Anthem."

A second Continental was held on the 23rd ult., which was also largely attended. The band gave an enjoyable programme of some eight selections, which were greatly appreciated.

The Military Band, under the direction of Bandmaster Hodder, played the following numbers at the recent meeting in connection with the bicycle sports:—Selection, "Songs of the Day," Williams; selection, "Gipsy Camp," Ord. Hume; bell gavotte "Bells of St. Malo," Rimmer; Spanish dance, "Toledo," Ord. Hume; waltz, "Une nuit de Fete," Mascherone; selection, "Bohemian Girl," Balfe; intermezzo, "Old Love Never Forgotten," Vollstedt; American dance, "Popcorn," Carlyl; selection, "Gondoliers," Sullivan; selection, "Il Lombardi," Verdi; serenade, "Don Pasquale," Donizetti; grand march, "Liberty Bell," Sousa; grand march "Palmer House," Pettee; cycle gallop, "The Zim," C. Hodder.

At the Governor's garden party at Marble Hill on the 24th ult. the Military Band played the following numbers:—march, "Washington Post," Sousa; polka, "Chant du Coq," Short; selection, "Boulevardia," Williams; valse, "Clipping Hands," Hecker; gavotte, "Gwendoline," Neilson; valse, "Genevieve," Volti; march, "High School Cadets," Sousa; selection, "Gems of Ireland," De Lacy.

At the conclusion of this programme Lady Victoria Buxton graciously complimented the members of the band, stating that she considered they had quite excelled themselves, and that she had never heard them play so well before.

Most of the members of the Military Band are using Besson's best instruments. The remainder of the band will soon be supplied with them, and it is then anticipated that a great improvement in tone quality will result.

During last month the City Volunteer Band, directed by Bandmaster Hodder, had engagements at Trinity Church Literary Society's marine excursion, and the Wesleyan marine excursion. This band contemplates having a new uniform shortly.

The second of a series of concerts by the Locomotive Band was given at the Rotunda, on the evening of the 4th ult., before a large audience. Under the conductorship of Bandmaster Hopf a capital programme containing the following numbers was given:—March, "Chef-d'œuvre"; overture, "Tancredi"; selection, "Ernani"; march, "Washington Post"; selection, "Babylonia."

A third concert was given on the following Friday evening, before a large and enthusiastic audience. The programme contained the following numbers:—March, "Les Saphis"; overture, "Poet and Peasant"; waltz, "On the Mountain"; selection, "Dorothy"; intermezzo, "Orynthia"; and selection, "Boulevardia."

At the fourth concert, given on the 19th ult., the following selections were presented:—March, "Bersaglieri"; waltz, "Beautiful Danube"; Spanish serenade, "La potoma"; selection, "Robert le Diable"; intermezzo, "Ariel"; march, "Hoch Hapsburg"; and selection, "Maritana."

CORRESPONDENCE.

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

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

THE CONTINENTALS. TO THE EDITOR "MUSIC."

Dear Sir—As a regular attendant at the Continentals I have been somewhat disappointed with the character of the selections chosen by our local vocalists. I remember on the opening night "Why do the Nations," from "The Messiah," was sung, a most unsuitable item on account of the many "florid passages," which are almost inaudible in the open air, be they ever so well given. With this exception we have been unable to advance beyond a ballad of the Stephen Adams type, certainly pretty and agreeable compositions: but, do they tend, like the selections from Heinicke's Orchestra, to educate the audience, and "Musical Adelaide" generally to appreciate the compositions by the grand old masters?

What could be more pleasant to listen to than a selection such as "Dagli immortali vertici," and "E gettata la mia sorte," grand and beautiful patriotic songs by the prince of vocal composers, Verdi, sung by one of our leading baritones? As to the words being Italian, I presume, judging

HERR FRANZ VAN DER LEYE,

Pupil of Professor B. COSSMANN and Professor JAMES KWAST, of Dr. HOCK'S Conservatorium, at Frankfurt-on-Maine, Germany; late Teacher at the ADELAIDE COLLEGE OF MUSIC; Solo Cellist of Heinicke's Grand Orchestra, will start PRIVATE TUITION from the 1ST OF MARCH, 1898, in

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by the success of the singing of a visiting French vocalist, this would not interfere with the reception, rather the contrary. Then, concerning contralti, I wonder at a selection like "Leiti Signor" from "Les Huguenots" being overlooked. The cadenzas in this piece are most admirably adapted for an open air performance, being in fairly wide intervals; then, the pretty melody is a splendid one for the display of contralto notes *sostenuto*. As to soprani and tenori, these seem to be entirely out of place in the open air unless of the robust order, and these only when the selection is composed chiefly of long notes and a trill or two, and no runs or cadenzas, these voices being too light for effective performance in the open. As to the ballads I have mentioned, they could be used as recall numbers, for we all like to hear something light from a vocalist, when he or she is encored. Trusting these few hints will fall on good ground, and with apologies for intruding on your valuable space,

I am, Sir, &c.,
"UN POCO MOSSO."

EXAMINATIONS.

TO THE EDITOR.

Sir,—The thanks of your readers are due to Mr. Davies for his article on "Examinations," and I trust he will at some future time give the subject wider publicity through the columns of the daily press. The introduction into Adelaide about two years ago of musical examinations by English Institutions marked the commencement of a new age in the musical history of the colony, and it is very desirable that the public should as soon as possible get correct ideas as to the relative values of the various certificates which will be issued.

A most unfortunate thing in this connection is that a representative of the Associated Board, whose standard is admittedly high, acted as examiner for the local examinations of the Adelaide University, whose standard is much lower—let objectors compare the syllabus of our University, Trinity College, and the Associated Board in the subject of singing as one phase of the subject—and whose examinations are not held in very great esteem at any rate by a large section of those concerned. In other words the candidates had an Associated Board examiner, but not an Associated Board examination. If Associated Board certificates are issued so much the more confusion will result.

Would it not be more dignified if our Conservatorium took up a position independent of any British Institution? Students and their friends could then choose to have their progress tested by the Conservatorium, the Associated Board, Trinity College, or any other *bona fide* examining body whose opinion might be worth having.

I am, &c.,
EDWARD HOWARD.

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.

WHY IS POPULAR MUSIC POPULAR?

BEETHOVEN'S symphonies and Wagner's operas enjoy a wide popularity, but they are in no sense what is termed "popular music." To-day it is a fad to adore Brahms and execrate Rubinstein. Certainly this is not because the melodies of the former tickle the ear or that the creations of the latter are overwhelmingly abstruse. Brahms is undeniably *difficile* and Rubinstein undeniably downright and plausible. Mascagni is credited with writing popular music, but it is only the intermezzo from "Cavalleria Rusticana" that founds the superstition. One swallow does not make a summer, but when one of these fowls ventures across a wintery landscape he brings with him a fictitious atmosphere that appeals somewhat strongly to the imagination.

It is not, however, the purpose of this little talk to enter into the conventional or the faddish respect entertained by the public for acknowledged and legitimate music, but to discuss some of the peculiarities and mysteries of popular music and its relation to the multitude. In these days when the street song is as universal as the ubiquitous advertisement, it seems timely to set forth some ideas, not entirely hazarded nor experimental, regarding subject.

The street song, being generally poor, is always with us. The vast majority of human beings court it, and no man can escape it. It penetrates from the street into the lair of the composer or the student; it percolates through the walls of the music room and study out into the street; we all sing, hum, whistle it, or at least keep time to it; we think it and breathe it; we eat it; we are followed, as with a pestilence, and our curses are deep drawn and loud.

There has been a quantity of newspaper literature of late regarding popular ditties, and there has also been much discussion of the relative merits of the so-called composers who flood the land with this so-called music; but there is one consideration in the case which is seldom touched upon, and that is the somewhat interesting why and wherefore of success in a given song.

There is, I am aware, a general impression that the intrinsic qualities of a composition are responsible for its acceptance or the reverse. I am convinced that it can be proved that the secret of favour is seldom, if ever, to be found within the limits of its own identity. The great, big public is not sufficiently discriminative nor critically interested to determine for itself which of the many strains that are ceaselessly ground out from the street instruments (notably the messenger boy) is the most popular, and from that standpoint, as a matter of course the most admirable.

Now, there certainly exists an immense difference between the vogue of certain songs and that of certain others, and yet among an assortment of them there is an average of nullity, an absence of identity, as in a row of Brixton dwellings, which renders impossible any sort of analytical comparison. The world at large is neither so arbitrary nor so clever as to be able to plunge blindfold into the litter of manuscript it has itself created; seize as with one outstretched hand, and grapple to its heart the worthy scroll.

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.

Besides, people are too busy and too old to bother much about what bad thing they dislike the least. Undoubtedly there are certain successions of tones that produce that unmistakably popular swing which readily asserts itself, and is so palpably insinuating; but, curiously enough, that very element of catchiness is lacking in many of the songs that are heard upon all sides, and it is a fact still more remarkable that when this peculiar quality is present in a composition the public will not necessarily recognize it, nor will it appeal to them any more favourably than would something which was perhaps dull and sober.

No, it is not the passive public that decides for or against the success of these lyrics of the sidewalk, for many an example having a trade mark of fame and fortune stamped upon it goes whining into oblivion. I insist that this music is first forced upon the people, before the people, in their turn, demand the music. You see, it is like a habit for drugs; first you try them and then they try you.

The most popular tune in the world was not popular the first time it was heard. One does not become conscious of the ditties that blow about the streets until they become an unconscious part of one's being. Occasionally there is a striking earmark that claims attention at first blush, but what earmark was there in "Ta-ra-ra Boom de Aye" or "Where did you get that Hat?"

Reiteration is the keynote of popularity. The successful songs are unquestionably those that are sung the most times, iterantly and irritantly, by the most successful music hall artist of the day. I dare say the scale of C might become the rage if it were carolled forth from the throat of May Yohe or Yvette Guilbert every night of the week, not to speak of *matinées*. It may be argued that a wise *chanteuse* would not risk a tittle of her prestige by venturing an inferior number, but as these theatrical people are often paid large salaries by the composer or publisher (and sometimes they are both themselves) they can afford to deaden their aesthetic perceptions once in a way.

Again, and aside from the fact of their having their ears assailed willy-nilly from the zeal of interested parties, all things being equal, and a given number of songs before the public, after a while, to be sure, there will be a preference shown a certain few and the others will pass into the limbo of oblivion. Those that have "caught on" will prove to be those that had the strongest family likeness. As I look back upon a list of some of the most emphatically admired chaunts of late years I come upon a rhythm which seems to have become a stated earmark for success, granted the song has had its fair inaugurations. The refrain is always in waltz time, and the first four notes are of a measure's duration each; these are followed by a succession of quarter notes. Originality or any deviation is seldom tolerated.

I apprehend that these songs are carved upon the walls of the human heart. If that member stands in need of further mural decorations the cellars of publishers throughout the land are ready to disgorge a thousandfold. "Daisy Bell" was exhumed, after years of decent burial, by a popular cantatrice quite through accident. There was disaster!

Of course, the text of a song has its importance. This can never be too absurdly mawkish. The theme of all others, which "age cannot wither nor custom stale," is the one which deals with the fascinations of one's mother,

especially if that lady has passed away. Then there is that mythical personage, the wayward but repentant son; he stands a big chance. Ruby lips and pearly teeth, and "my best girl" with strong right arms, correctly juxtaposed, is the divinity par excellence. Rhymes are rare, scansion is an unknown quantity, and rhythm goes to the dogs; but what matter. All these are mere effeminate details of affectation.

The name of the ballad is often a weight in the scales. Phrases a trifle slangy that slide with facile launch from the tongue, carry with them an eloquence that will sometimes compensate for meagre musical or literary interest. Sheer idiocy frequently captivates, as witness "Ta-ra-ra Boom de Aye." Of all the subjects that are celebrated in song those that embody the cheap Sunday school fable make the highest bid for public favour.

I have argued that the masses do not discriminate, and have laid myself open to a charge of artistic snobbery. Now I am about to indulge in an idea that may have me dubbed heretic. I declare that certain of the popular songs are good music. In aristocratic art born in the purple it is not difficult to discover the most cherishable; but among the lonely waifs of street music, the thousand worthless examples to the admirable unit render the winnowing process a task.

Many of the strains with which the welkin rings day in and out nights are surely well constructed, and have a decent harmonic basis. There is even an amount of character in some of the melodies, especially the negro; in these latter may frequently be noticed unique effects in the accompaniment. It is safe, however, to say that these cases of joy are not due to accidental genius. Whenever a note of interest is struck and that interest is developed, in ever so conventional a form, we may be sure that a clever musician lurks somewhere in the background, and not the ordinary fifth-rate vaudeville artist who remembers indistinctly the last tune that rattled riotous in his head. Such an one flies in panic to his friend the publisher, to whose critic (?) he whistles, as well he may (which is as bad as can be), his theme, which is taken down by that St. Peter who stands at the gate of fame, and who is not above embellishing the masterpiece with two magic chords—the tonic and the dominant. For this is the story of the birth of almost all those songs that cloud the classics from the brain.

Scattered through all this musical junk there are, as I have said, so many curious and interesting odds and ends I have wondered that musical students have stood so aloof from the byways, for, as the artist would phrase it, there are so many paintable bits which are only waiting the intelligent observer to take note of. Cosmopolitan though it be, this is our folk music. Schubert and Liszt and Brahms and Dvorák did not scorn theirs. Dr. Dvorák once said to me that he perceived a distinct element in the street song in New York, which was typical and quite different (therefore of importance) from anything he had ever heard before, and entirely apart from the negro plantation music in which he so revelled. If there is a new element, it is something to study, if it only suggest the East district. If it has a character to typify a certain class of people, or even a notorious locality, it becomes immediately profitable, if merely as an excuse for an excursion into the fields of *genre*.

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ANECDOTES CONCERNING JOHANNES BRAHMS' FATHER.

Brahms' father was one of the most remarkable and best known musicians in Hamburg. As a 'cellist he was not easily surpassed in his time, and had great faith in his own performances. When the conductor of the orchestra to which he belonged once told him that his tone was not so pure as it might be, he calmly answered, "Well, sir, to produce a pure tone on a 'cello is sheer accident." When on another occasion he was told to play more *forte*, he answered angrily, "Sir, this is my 'cello, and I can play on it as I like."

Young Brahms got his first musical training in his father's house, where a lot of the latter's friends often practised and rehearsed, much to Mr. Brahms' annoyance. Old Brahms used to say to his son on these occasions, "Lock the door, John, the old woman is coming." Young John had very early to earn his own living by playing at dances or other small festivities.

One night, when the boy was already fast asleep in his bed, a servant from some rich city merchant's mansion rang the bell at Brahms' house. On a window being opened the following dialogue took place:—"Who is there?" "Open the door, John is wanted to play." "Where?" "At Mr. Schröder's, on the Burstah" (name of street). "What will he get for it?" "Six shillings, and as much to drink as he likes." And John had to rise and play.

ARE DOGS MUSICAL?

To this question the following instances may supply some answer. The first is the case of the dog who displayed his talent during the French Revolution. Every day he used to attend the parade (they called him "Parade," by the way), which took place in front of the Tuileries. Here he would take up his position at a convenient spot, and listen attentively to the band, putting his head on one side, and marching from place to place with the musicians. So regularly did he go through this performance that the men became fond of the animal, and after parade coaxed him home to their quarters for dinner.

At a certain time he invariably took his departure, and it was observed that he was in the habit of running to a neighbouring theatre, where the officials who had learnt of his love for music, allowed him admittance. He seated himself calmly in a corner by the orchestra, where he could listen critically to the music. A new piece he could detect immediately. If he was pleased with it he would wag his tail and plainly show his appreciation; if however, he did not approve he would turn his back on the music, stretch himself, yawn, and perhaps curl himself round for a nap.

This story is well authenticated, as is also the following curious instance, which goes to show that certain dogs at least have more music in their composition than their masters:

An aged organ-grinder in London was in possession of a dog who for many years had been his faithful companion.

One day the barrel-organ was stolen, but months afterwards the old man heard an instrument being played which reminded him of his own. He was about to pass by, since organs with the same tunes are common in London, when he was surprised to see his dog fly at the throat of the man in charge and drag him from the instrument. On closer examination he found that it was in reality his lost instrument, whose peculiar tone the dog had recognised, although he had passed by many others which had played the same tunes.

PIANOS MADE OF PAPER.

"All manner of articles in place of wood have been used in the manufacture of pianos," said the manager of one of the greatest of English piano-makers.

"Perhaps the most successful of all these is paper, of which many pianos of exquisite tone and appearance have been made. The Duke of Devonshire has one of the finest specimens of the paper piano, this being of French make, and decorated most ornately with pictures by well-known French artists. The Duke gave five hundred guineas for this, mainly, no doubt, on account of the ornamentation.

"I suppose you know that pianos for very hot and very cold climates—all instruments for export in fact—have to be specially made, and in this direction all manner of experiments have been tried. Amongst others a sort of cellulose, one factor in which is actually common molasses, from which sugar is made, is employed, and a composition made from the chemical treatment of guttapercha and leather pulp has been tried.

"Ivory pianos are by no means uncommon, and the Dowager Countess of Dudley has a magnificent carved specimen. Pianos of ivory are, I might say, made every year in numbers, but chiefly for Indian princes and rich Spanish Americans. Many pianos of solid silver have been made; indeed one was only recently completed by a London firm for the Nizam of Hyderabad, and piano cases have at various times been made of bronze, a species of aluminium, glass, porcelain, and, in combination, mother-of-pearl."

NEW MUSIC.

Signor Setaro, the well-known violinist, has forwarded us a copy of his "Cats' Polka," a composition already made popular by his own performance of it. The piece, which is arranged as a violin solo with pianoforte accompaniment, is throughout light and melodious, and will doubtless meet with a ready sale. Special directions are given whereby the "mew" common to the feline tribe may be best imitated.

A NATURAL ERROR.—Mrs. Wilkins: "Where did you learn that new piece?" Daughter: "It isn't a new piece. The piano has been tuned."

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TRADE NOTES.

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

February proved an exceptionally gratifying month with Mr. Howells, the counter trade being brisk, and orders for repairs, &c., coming in freely. By the last German mail-boat the firm has just received a fine assortment of vocal and instrumental music. The former comprises a number of songs which are likely to become popular, amongst which may be named "The Gladiator," by Stephen Adams; "Queen of Angels," by Piccolomini; and "For thine own sake," by Barnard. Mr. Howells has been busy during the month in connection with organizing the Oratorio chorus for the Albani concerts, and it is now confidently believed that out of the large number (over 500) of singers who have come forward for these events, there will be found the nucleus of the largest and most capable society of its kind yet formed in Adelaide.

MESSRS. CAWTHORNE & Co., GAWLER PLACE.

This firm has also a most encouraging business report for February, supplies for teachers representing a substantial item of trade. The new music just opened includes Davenport's Pianoforte Tutor (a renewed supply); a further consignment also of the now very popular "Double Eagle" march, and "True to the Flag," for piano. Violinists would do well to inspect an assortment of "Acribelle" strings just opened; also all kinds of accessories for string players. A book just to hand which should become popular is "The dear old songs" (English), arranged for violin and piano. The book contains quite a taking collection of standard old English songs, and should strongly appeal to instrumentalists who have a love for these writings. A fine collection of marches in book form, including the "Washington Post" and "Liberty Bell," is also to be seen. Those who appreciate a specially good "coon song" should purchase one of the latest, entitled "Susie-ue," which is reported to have taken complete possession of Melbourne folk.

MR. A. KAUFFMANN, GRENFELL STREET.

With regard to the fine stock of pianos and organs always to be seen at Mr. Kauffmann's warehouse, it is only necessary to reiterate that they come from the very best English, continental, and American manufacturers. From the States come the beautifully finished and fine-toned Estey organs, which make an imposing array in themselves. From Europe are imported pianos ranging from the elaborate full-size concert grand, suitable for any public building or private music room, down to the medium-priced cottage piano, with which the music-loving artisan can well afford to embellish his home. Indeed the prices of these are wonderful considering the quality of the instruments. Mr. Kauffmann is also constantly receiving consignments of violins which deserve inspection, with quantities of smaller goods for supplying the trade.

MR. R. CORRELL, FLINDERS STREET,

Mr. Correll, who has had a very busy time since the beginning of the year, has just repaired for its owner, Mr. Leumane, the well-known vocalist, a very fine Klotz violoncello. This is a beautiful toned instrument, and said to be one of the finest to be found in Australasia. The material and workmanship throughout will bear the closest inspection. The cello bears labels showing that it was repaired in 1801 and again in 1868, and in every way it is splendidly preserved. Mr. Correll had to take the ribs off and partially remould them, and some minor repairs were effected to the

top of the instrument. It will now be shown to any one interested. Mr. Correll was a large purchaser at the recent sales in the music trade in Adelaide, and his stock includes a varied assortment of accessories for different instruments, especially violins, mandolines, guitars, &c.

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

Mr. A. A. Collins, who for years has conducted a successful business at Mile End, has just given further proof of his enterprise by taking a shop on the east side of Victoria Square, adjoining the new Government Offices. Here he has displayed a number of the Linke pianos, for which he has secured the sole agency here. These instruments are certainly handsome in appearance, the panel work on the cases being particularly noticeable, while a new idea in an ornamental top will be pleasing to many. The more expensive instruments are massive in appearance, and very full and sonorous in tone. Indeed, good tonal quality is found in the whole of these pianos. A number have been sold lately, and we are informed that they have given general satisfaction. The new shop will shortly be replete with a large collection of smaller lines. A good supply of felts, leather, &c., is kept especially for repairs, and tuners and repairers will find any article they are likely to require. Mr. Collins (who, by the way, is a brother of Mr. E. T. Collins, of Woodman's, though in no way connected in business with him) informs us that he has had no cause to complain of dullness since the beginning of the year, and prospects are hopeful.

MR. J. WOODMAN, GRENFELL STREET.

On the occasion of our representative's visit he found Mr. E. T. Collins, the well-known manager of Mr. Woodman's establishment, putting the finishing touches on a fine "Thurmer" upright grand which he had just sold. Mr. Collins, who has had a very long experience in the piano trade, and who is a thoroughly practical tuner and regulator, is particularly careful that every instrument sold shall be finally adjusted and regulated by his own hands. This is a very important item in the life of a new piano. Mr. Woodman reports that business for February showed a decided improvement on that of January, and that the prospects for the remainder of the year were very bright. He has sold several Ronish pianos, and also a fair number of the cheaper grade made by Haake. The large shipment of "Bell" organs which we mentioned last month have met with a very ready sale, the smaller sizes particularly commending themselves to buyers, while some larger ones have been supplied for Church purposes. Mr. Woodman wishes to draw particular attention to his last shipment of Thurmer pianos, which includes a number of new models in the larger sizes that are of a particularly striking design, the carved work being very rich and handsome.

MEETING OF CREDITORS.

On Wednesday, the 9th February, at the offices of Messrs. Hamp and F. L. Stow, was held a meeting of the creditors of William Coward and Carline Olsson, trading for some years as Coward & Lindström, of King William Street, Adelaide. There was a large attendance. The balance sheet showed a deficiency of £779, the claims of English creditors amounting to £397. There was not a great amount of discussion, the meeting evidently thinking it best to accept the inevitable without waste of words. The debtors made an offer of sixpence in the pound in full satisfaction of all liabilities, and on the motion of Mr. A. W. Marshall the meeting accepted this, a subsequent meeting confirming the resolution in the ordinary way.