

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

VOL. II.

ADELAIDE: APRIL, 1898

[REGISTERED FOR TRANSMISSION AS A NEWSPAPER.]

No. 18.

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**COMING EVENTS.**

One of the most important of the concert companies so far booked to tour the colonies during the present season is MR. LEMMONÉ'S CONCERT COMPANY, which we may expect in Adelaide early in next August. This combination will consist of Madame Alva, a most promising soprano, who has already won golden opinions at home and on the continent; Mr. Samuel Masters, the principal tenor of the Chapel Royal, Savoy, who is said to be one of the best of the young tenors at home; and Miss Adela Verne, a promising young pianiste. Mr. Lemmoné will himself form one of the company, contributing flute solos at each concert. These are sure to give great pleasure. Miss Verne will be accompanied by her sister, Miss Mathilde Verne, who is an excellent pianiste, and pupil of the late Madame Schumann's, and the duo expect to give several important concertos and similar works arranged for two pianos.

HEINICKE'S GRAND ORCHESTRA will in a few weeks commence their season of orchestral concerts, which will, no doubt, be one of the principal attractions of the musical season; and our two local operatic societies are now preparing works, which we may expect to hear in a few months' time. Our new Choral Society, which for want of a better title still retains the name of the ALBANI CHORUS, is now rehearsing Handel's "Judas," and should it prosper, as we sincerely trust it may, will doubtless contribute a couple of oratorio performances during the year.

A season of Comic Opera by POLLARD'S OPERA COMPANY

is promised to commence at the Theatre Royal next July or August, and it is rumoured that we may expect a short season of Musical Comedy, introducing many of the latest London successes by Messrs. Williamson & Musgrove's Company. Miss Elsie Hall may give a few pianoforte recitals in Adelaide during the winter, though there are so far no definite arrangements made, and there are rumours of a return concert or two by the ALBANI COMPANY. Some few concerts will, no doubt, be given by the Elder Conservatorium, though it is scarcely likely that much will be done in this direction until that institution has its own concert hall. Mr. Durward Lely, the tenor vocalist and Scottish entertainer, is to give a series of entertainments in Adelaide,

and we shall doubtless have the usual number of miscellaneous local concerts.

It seems tolerably certain now that that capricious Australian prima donna, MADAME MELBA, will not visit us this year; indeed, so often has she disappointed us that in future musical folk will probably refuse to give credence to any rumours concerning her visit until they know that she has actually sailed. The above-mentioned musical bill of fare is a really fine one, and in the natural order of things there are almost sure to be some additions in the shape of visiting companies, so the musical public of Adelaide may congratulate themselves that there will be no lack of first-class musical entertainments during the coming winter.

## MUSIC OF THE MONTH.

### The Continentals.

Owing to the Exhibition being engaged for the Agricultural and Horticultural Society's Show there was no Continental concert given on the first Saturday of March. The first performance took place on the following Saturday evening, the 12th ult., when there was a satisfactory attendance. Heinicke's Grand Orchestra introduced as novelties Gungl's pretty waltz, "Die Hydropaten," and Blon's march, "Seze-lietta," a bright and melodious composition. The other instrumental numbers were Auber's "Marco Sparda" overture, Eilenberg's intermezzo "Blue violets," the "Pirates of Penzance" selection, Suppe's overture "Pique Dame," the "British patrol" march, and Meyder's "Parade" march. Miss Laura Carrigg gave two songs with moderate success, a tendency to false intonation being noticeable in her first effort. Mr. Oscar Tauber was recalled for both his contributions, "Out on the deep" (Lohr), and "The storm fiend" (Roeckel). His extra numbers were Poniatowski's "Yeoman's wedding," and "Kings of the road" (Bevan). Mr. A. H. Otto accompanied with good taste.

The final concert of the series, given on the 19th ult., attracted an immense audience of some 3,000 persons, in which Madame Albani, with several members of her company, were quite a conspicuous element. No doubt the announcement that the famous prima donna was to attend the performance had something to do with the augmented attendance, which was one of the largest of the season. The orchestra gave the following numbers with fine verve and precision:—"German Emperor's review" (Eilenberg), overture to "Martha," Ganne's mazurka "La Scandinave," the "Tannhauser" march, Gungl's waltz "Die Hydropaten," Michaelis's "Chinese march," Meyder's march "Prince Arthur," and a nautical selection "A life on the ocean wave" by Binding. Miss Lulu Gillespie achieved considerable success in her rendering of "The Star of Bethlehem," and was compelled to add an extra. In the second part of the programme she was similarly honoured for her singing of Ardit's waltz "Beauty sleeps." Mr. R. Nitschke introduced a new song by Joseph H. Adams, "The Gladiator," which was redemanded, as was also his first number "The perfect life" (H. Jones). Mr. A. H. Otto accompanied.

### Benefit Concert to Herr Heinicke.

Exhibition Gardens

As a benefit to Herr Heinicke an additional Continental concert was given on Saturday evening, the 26th ult. A fine, warm evening and a splendid programme proved so attractive that the were thronged with people, and it is

calculated that there was an audience of 3,500 present. Six vocalists—Misses Guli Hack, Lulu Gillespie, Ethel Lohrmann, and Messrs. Fairbairn, Nitschke, and Tauber kindly gave their services, and a very fine vocal programme was the result. Most of the vocalists had to reappear, which caused the concert to last until 10.30. Heinicke's Grand Orchestra introduced as novelties Meyder's march "Germania," Michaelis's concert mazurka "Fire and flame," and Ganne's waltz "Les Blondes." The remainder of their programme, which was throughout capably rendered, embraced the following numbers:—Verdi's overture "Nabucodonosor," the "Cavalleria" intermezzo, "Mikado" selection, march from "Le Prophete," "Tannhauser" march, Eilenberg's intermezzo "Blue violets," and Blon's march "True to the flag." The pianoforte accompaniments were ably presented by Messrs. J. M. Dunn and A. H. Otto.

### The Albani Concerts.

On the evening of the 16th ult. Madame Albani gave her first concert in Adelaide before a large and most fashionable audience. For the convenience of these concerts the Exhibition Hall was specially prepared, the ordinary barn-like structure being transformed into a really comfortable and convenient concert-room. The 2s. 6d. seats were crowded to their utmost extent, and the reserved chairs were nearly all taken, the remarkable feature of the house being the sparse attendance in the 5s. seats. In all the audience numbered, so we are informed, 1,940 persons. Madame Albani scored an instant success in her opening number, "Ah! fors e lui," from Verdi's "Traviata," which she sang with fine dramatic effect, and displayed some of the best qualities of her glorious voice. Great enthusiasm prevailed at the conclusion of the number, and, for an extra, Madame sang "Home, sweet home," in the most chaste and effective manner which we have yet listened to. Her next contribution, Handel's "Sweet Bird," with an artistically-played flute obbligato by Mr. Lemmoné, was a fine example of florid singing, which again aroused a demonstration of enthusiasm, and the last portion of the selection was repeated. In the second half of the programme Madame Albani gave "Robin Adair," followed by the brilliant waltz song from "Romeo and Juliet," the latter being sung with splendid spirit and verve, while the former was quite a model of quiet expressive vocalization. As an extra, the famous diva submitted the Bach-Gounod "Ave Maria," with violin obbligato by Miss Clench. There is little doubt that the majority who heard Madame Albani for the first time were quite satisfied with her performances, which

were, technically and artistically, almost perfect. Her voice, after nearly thirty years of hard work, is in a wonderful state of preservation; indeed, the only signs of wear that can be noticed are in the highest parts of her register, when used in forte passages and long trills. For a wide range in the middle of her voice, the quality is truly magnificent, rich, telling, and of singular sweetness. Madame Albani's *vibrato* is the most perfect that we have ever listened to, and her tone quality when singing *mezzo voce* is delicious in the extreme. After the "star," the greatest success of the company was Mr. William Paull, a baritone entirely unknown to the colonies, and but modestly heralded, who at once sang himself into popular favour. This gentleman is the fortunate possessor of a fine rich, resonant voice ranging from low E flat to the A flat two octaves and a fourth higher, which he uses with great skill and taste. His initial number, the "Prologue" to "Il Pagliacci," was given in a masterly manner, and enthusiastically recalled. Mr. Paull's next selection, the "Toreador's Song" from "Carmen," was a fine piece of dramatic singing; his extra, "Simon the Cellarer," was presented in such an inimitable manner that the audience insisted on his repeating the last verse. With Mr. Harley, the tenor, he was also heard in Benedict's duet "The moon hath raised." Miss Nora Clench, the violinist of the company, displayed good tone and really fine technique in her selections. Her most successful effort was Wieniawski's brilliant "Souvenir de Moscow," which was presented with great skill and finish. Her other numbers were a Norwegian Volkslieder by "Winter-Hjelin," and two movements from Bach's sonata in E major for violin and piano, given with Signor Seppelli. Miss Sarah Berry, the contralto, was suffering from severe indisposition, which very much militated against her efforts. She sang the gavotte from "Mignon," and Sullivan's "Lost Chord." Mr. Orlando Harley afforded another unpleasant evidence of the unreliability of the tenor vocalist. Some years ago, when here with Signor Foli, Mr. Harley was in high favour for his really fine singing; now—owing perhaps to climatic changes—his voice has almost deserted him, and a huskiness and uncertainty were only too apparent throughout his performances. It is worthy of note that much the same sort of thing occurred with Mr. Barton McGuckin, the tenor of Miss Amy Sherwin's company. Mr. Harley sang under these unfavourable conditions an excerpt from "Faust," and "Alice, where art thou" (Asher). The concert came to a conclusion with Costa's version of the National Anthem, sung by the quartette of principals. Signor Seppelli accompanied at the piano in a thoroughly artistic manner.

The second concert, given on the following Friday evening, the 18th ult., attracted a much larger audience than the first, and on this occasion the 5s. seats were liberally patronised. Madame Albani was heard to even better advantage than at the initial concert, and her glorious singing fairly captivated the house. Her selections were the "Mad Scene," from "Lucia," with an exquisite flute obbligato by Mr. John Lemmoné; "With Verdure Clad," from the "Creation," "The Blue Bells of Scotland," Ardit's vocal waltz, "Rosebuds," and the "Jewel Song" from "Faust." The famous soprano was recalled for every selection except the last, which concluded the concert at 10.30, and could scarcely, at that hour, be expected to carry with it an extra. For her encores she presented "The Last Rose of Summer," Handel's "Largo," with an admirable

violin obbligato by Miss Clench, and Brahms' "Guten Abend." Miss Nora Clench's most successful violin solo was Ernst's "Arie Hongroise," which was played with great brilliancy. The young violiniste was also heard in Tartini's "Adagio," Hauser's "Ungarischweise," and the first movement of Schumann's Sonata in A for violin and piano, played with Signor Seppelli. Miss Sarah Berry, who manifested a slight improvement upon her first performances, sang "Nobil Signor," from Meyerbeer's "Huguenots," and Blumenthal's "Sunshine and Rain." In response to the recall which followed her first effort Miss Berry submitted "Caller Herrin." Mr. William Paull again scored a magnificent success. His opening number "Woo thou thy Snowflake," from Sullivan's "Ivanhoe," was a splendid piece of declamatory vocalization, which won the singer an emphatic recall. Mr. Paull's second contribution, Allitsen's fine "Song of Thanksgiving," was also rapturously applauded, and the young baritone's encore number, "Off to Philadelphia," was given with such humour and pathos that he had to return to the platform and give the last verse again. Mr. Harley's throat affection was so pronounced that after struggling through his first solo, "Handel's "Where'er you walk," an apology was made and he abandoned the rest of the programme. In order to fill the breach thus caused, Mr. Paull sang with great richness of tone and fine feeling "The Devout Lover" (M. V. White), and Madame Albani gave the "Jewel Song" before mentioned. Signor Seppelli again shone conspicuously as the pianoforte accompanist.

#### Miss Louie Marshall's Concert.

After an absence from the colony of some four years Miss Louie Marshall, who had previously created a favourable impression as an amateur, gave an introductory concert at the Victoria Hall, Gawler Place, on the evening of the 10th ult. There was a satisfactory attendance, and a good programme, which had been arranged by Mr. P. A. Howells, was presented. Miss Marshall, who will be better known as Miss Susie Smith, but has adopted the former name for stage purposes, was heard in three selections, the most important of which was Mozart's aria "Voi che sapete." She was recalled for her first and last efforts, the latter resulting in a double recall. As the result of her sojourn at the Royal Academy, Miss Marshall's voice has evidently gained both in richness and volume but her forte appears to lie more in the direction of light music than in classical selections. The debutante was assisted by Miss Ethel Lohrmann, who was recalled for her two songs; Mr. R. H. Nitschke, who was likewise heard to great advantage, Mr. Ludwig Hopf, who gave two violin solos, Mr. Beaumont Read, and Mr. H. H. Cammell. Mr. E. Harold Davies, Mus. Bac., played the pianoforte accompaniments with good taste and discretion.

#### The Albani Oratorios.

If for no other reason, the Albani oratorio season should be memorable for having demonstrated that Adelaide can furnish a really splendid chorus, such as we opine, indeed, no English musical festival would be ashamed of. The 620 vocalists who voiced forth Handel's "Messiah" choruses on Monday evening, the 21st ult., were indeed a fine choral body, their singing being throughout fresh and rich, and each part admirably represented. As must of necessity occur in every chorus of this size, where there is no entrance test, there were of course a number of choristers whose efforts "never would have been missed"; still the number of weak ones

must have been creditably small, considering the fine volume of tone which the Albani chorus produced. Seeing that the oratorio performances were given some three or four weeks earlier than was originally anticipated, and that Mr. C. J. Stevens only had about a month to prepare the two oratorios, also that a number of his singers were quite new to these works, the result was unquestionably most creditable. The effect of the "Hallelujah" and "And the Glory" as sung by this mammoth choir was truly magnificent, and the more intricate fugal choruses, which are not so generally known as these favourite numbers, were given with fine attack and precision.

According to what we understand is a recognised custom for the soprano soloist at English Festivals, Madame Albani did not make her appearance until just before the "Pastoral Symphony" was played. The brilliant aria "Rejoice Greatly" was well given by her, as were also the various recitatives, but Madame was not heard at her best until she sang the solo "Come unto Me," wherein for the first time that evening the full beauty of her voice was displayed. She reserved the very best of her powers for the famous aria "I know that my Redeemer liveth," which was interpreted with a pathos and expression that has never yet been equalled in Adelaide. This number was consequently the triumph of the evening, and the great singer had to bow her acknowledgments again and again.

Mr. Armes Beaumont, who was engaged on account of the indisposition of Mr. Harley, was accorded a splendid reception, and without a note to guide him, sang with fine fervour and expression throughout the oratorio. Considering that our veteran tenor has now passed his 60th year, his performance was a magnificent one, and his rendering of the popular "Comfort Ye," and the declamatory aria "Thou shalt break them," was most artistic. Miss Sarah Berry's best effort was the solo "He shall feed His flock." In the more popular number, "He was despised," she did not appear to very great advantage. Mr. Paull scored his greatest success in the stirring martial number, "Why do the nations," and was also heard to considerable advantage in "But who may abide." Considering the few rehearsals which the band were enabled to obtain their performances were generally satisfactory, though in a few numbers it was rather painfully apparent that some of the strings were not very familiar with their work. This particularly in some of Madame Albani's solos. However, great allowances must be made on account of the few rehearsals which were held. Mr. H. Heinicke proved a brilliant and efficient leader; Mr. E. Harold Davies did good work at the American organ, and Mr. C. J. Stevens once more demonstrated his pronounced abilities as a conductor of oratorio. As at the previous concerts there was a large vice-regal party present, and the Exhibition Hall was well filled by a brilliant and representative audience.

MENDELSSOHN'S "ELIJAH," given two evenings later, attracted another large and representative gathering to the Exhibition. The fine singing of the chorus was again agreeably in evidence, particularly in those great numbers "Thanks be to God," and "Be not afraid;" and it was only in one or two of the later choruses of the oratorio that the weakness of the choristers was by any means apparent. Seeing that a very large portion of this chorus had never sung "Elijah" before, it must be admitted that their efforts were on the whole most creditable. Mr. William Paull was generally satisfactory in the title role, though an uncertainty

in his singing of some of the recitatives must have generally surprised his many admirers. With this exception Mr. Paull's performance was a really fine one, and his singing of "It is enough" was worthy of the highest praise. Madame Albani had but little opportunity to display her fine powers, but in her principal solo, "Hear ye Israel," she rose to the occasion and gave a magnificent rendering of the number. Her lovely voice was also heard to great advantage in the quartet "Holy, Holy," and the trio "Lift Thine Eyes," which secured the only encore during the evening. Miss Sarah Berry, having recovered from her indisposition, sang with capital effect throughout the work, and was deservedly applauded for her artistic rendering of "O Rest in the Lord." Mr. Orlando Harley was also in good voice, and consequently gave a most acceptable performance of the tenor numbers. His best effort was "Then shall the Righteous." A second quartet consisting of Miss Lulu Gillespie, Mrs. J. Ramsay, Mr. A. E. Lawton, and Mr. F. H. Wild supported the principals most capably, Miss Gillespie's singing being particularly brilliant and artistic. Flute, 'cello, oboe, and bassoon obbligatos were sustained by the first player of each instrument in the orchestra in a sympathetic manner. Mr. H. Heinicke again made a reliable leader, and Mr. E. H. Davies presided at the American organ. Mr. C. J. Stevens conducted with discrimination, and evidenced a good control over his musical forces.

A Continental concert given on the Prince Alfred College grounds on the evening of the 5th ult. was largely attended. Vocal and instrumental music was provided by Setaro's band, the Adelaide Glee Club, Mr. R. Nitschke, Miss Monten, and a chorus of Prince Alfred boys conducted by Mr. T. R. Robertson.

The Hindmarsh Musical Society, assisted by some friends, gave a concert at the local Town Hall on the evening of the 15th ult., for charitable purposes. Songs were rendered by Mrs. W. H. James, jun., and Messrs. J. Arthur, W. Boyce, Arthur H. G. Nash, and R. McLaughlin. Messrs. N. Phillips, J. Lowe, and T. J. Bishop contributed a trio; Mr. A. Duncan gave an exhibition of club-swinging; the "Angelus" chorus from "Maritana" was rendered by the Society; Mr. F. Bowering played a violin solo; and there were selections on the gramophone under the direction of Mr. N. Phillips. The programme included the comedietta "A kiss in the dark," presented by Misses Plunkett, Adie Coombes, and Quinn, and Messrs. T. Maurice and G. T. McKellar. Mr. Arthur H. G. Nash acted as accompanist; Mr. John Fyvie, stage manager; and Mr. T. J. Bishop, musical director. There was a good attendance.

The National Concert of Irish music given at the Town Hall on St. Patrick's night, the 17th ult., attracted a large audience. Various melodies of the "Emerald Isle" were given by Misses Ethel Lohrmann, Carrigg, Nellie O'Sullivan, Mrs. Fyvie-Dench, and Messrs. E. Behrndt, R. Nitschke, E. J. Hogan, and H. G. Nash. These were received as heartily as of yore, and several of the vocalists were recalled. The Adelaide Glee Club, conducted by Mr. A. Walmsley, gave

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three numbers in a highly satisfactory manner, and instrumental music was provided by Mr. A. C. Quinn, who played as a violin solo a "Fantasia on Irish airs," and Mr. Ernest Howard, who contributed two organ solos. The concert was one of the most successful and enjoyable that have been given for some years in connection with the celebration of St. Patrick's Day.

## MUSIC IN THE OTHER COLONIES.

### MELBOURNE.

[FROM OUR OWN CORRESPONDENT.]

Seldom has an audience so numerically large, and never, probably, before has an audience so distinguished and representative in character, assembled in the Melbourne Town Hall as on Saturday evening, when a brilliant gathering welcomed Madame Albani in her opening concert on the 5th ult. The famous vocalist's first number, "Ah fors e lui," from Verdi's "La Traviata," was given with exquisite taste and perfect florid vocalisation, imparting a new interest to the well worn not to say hackneyed music, and at the conclusion the singer was overwhelmed with a demonstration—accompanied with a deluge of flowers—such as has seldom before been witnessed. Ultimately Madame Albani was induced to come back, for the third or fourth time, and sing, with touching tenderness, "Home, Sweet Home," after which she was once more recalled. The world-famed vocalist concluded the first part of the concert with "With Verdure Clad," from Haydn's "The Creation." Her rendering of this was a beautiful example of refined, accomplished vocalisation that could not possibly have been surpassed, and that would undoubtedly have delighted the heart of the composer, could he have heard it. After the final note Madame Albani was again recalled time after time, and laden with flowers. The added number on this occasion proved to be Gounod's "Ave Maria." Subsequently Madame Albani infused infinite pathos into her singing of "Robin Adair," which was bracketted with the waltz from "Romeo and Juliet" (Gounod), the interpretation of the latter being an astonishing exhibition of vocal flexibility. In response to the continued requests for more Madame gave as her final solo contribution "Guten Abend" (Brahms).

Miss Sarah Berry's full contralto voice, and the admirable use made of it in Meyerbeer's "Nobil Signor" romance, speedily found favour with her listeners, and for a recall she sang "Caller Herrin." She was likewise twice recalled after F. H. Cowen's "The Promise of Life," and was associated with Mr. William Paull in the duet "Night Hymn at Sea" (Goring Thomas).

It would be difficult to write in exaggerated terms concerning either the noble baritone voice or the singing of Mr. Paull. His voice is undoubtedly one of the finest baritones that has ever been heard in Melbourne, and his masterly treatment of the "Pagliacci" Prologue (Leoncavallo) immediately stamped him as an artist of high rank. An encore extra was firmly insisted on, the hearts of many Scotchmen present being doubtless gladdened with the strains of "The Bonny, Bonny Banks of Loch Lomond." Later on the same grand voice was extremely impressive in "The Devout Lover" (Maude Valerie White), and this time Mr. Paull, who would be a tower of strength to any company, obliged his hearers with "Off to Philadelphia."

Mr. Orlando Harley, although apparently in good health, seemed scarcely in his best vocal form, a tendency to faulty

intonation being at times noticeable in his singing of the recit. and aria, "Lend me your aid," the same being the case, although perhaps to a less extent, in his subsequent contribution of "Only once more" (Moir). Miss Nora Clench's first solo, Wieniawski's "Souvenir de Moscow," was played with a fine tone, faultless technique, and the artistic understanding that place the performer in a high position amongst the several noted violinists who have visited Australia. After having been twice recalled and presented with flowers, Miss Clench returned for the third time, and pleased greatly with Wieniawski's Mazurka No. 2. She also scored a decided success with "Norwegian Volkslieder" (Winter-Hjelin). The remarkably-gifted young violinist was again twice recalled. Miss Clench, in conjunction with Signor Seppilli, opened the concert with a genuinely artistic reading of the Allegretto quasi Andantino and Finale from Grieg's pianoforte and violin sonata in F, op. 8. At the conclusion of the programme the National Anthem was taken part in by Madame Albani and each member of the company.

The second Albani concert, given on the 8th ult., attracted another large and fashionable audience. The prima donna's first number, the cavatina "Costa Diva," from "Norma," was splendidly sung, though there was one solitary instance of faulty intonation, which it is perhaps safe to attribute to the excessive heat of the evening. For an encore Madame submitted "The Last Rose of Summer," and later in the evening she sang "The Blue Bells of Scotland," Elizabeth's Greeting from "Tannhauser," Ardit's vocal waltz "Rosebuds," and for an encore Handel's "Largo," with violin obbligato by Miss Clench. Miss Sarah Berry contributed "O mio Fernando," "The Lost Chord," and in response to the recall which followed the latter number "Du Bist Eine Blume" (Rubinstein). Mr. Harley was heard in "Salve Dimora" from "Faust," "Alice, where art thou," and for an extra Balfe's "Come into the garden, Maud." Mr. Paull again achieved success in his singing of "The Bedouin's Love Song," and the Toreador's song from "Carmen." "Simon the Cellarer," given as an extra, pleased so greatly that it had to be in part repeated. Miss Nora Clench gave the violin solos with considerable success, her best effort being Bach's well-known air for the G string.

An even larger audience attended the third concert, and the programme was perhaps the best which the Company

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presented. Madame Albani's principal numbers were the aria "Softly Sighs" and Handel's "Il Penseroso," with flute obbligato by Mr. Lemmoné. Miss Sarah Berry's solos were the aria "My Heart is Weary," from Nadeshda, and Blumenthal's "Sunshine and Rain." Mr. Orlando Harley sang Handel's "Where'er You Walk," Clay's "I'll Sing Thee Songs of Araby," and Wilson Smith's ballad "Entreaty." Mr. Paull sang "Woo Thou Thy Snowflake" from Sullivan's "Ivanhoe," and Allitzen's "Song of Thanksgiving." Miss Nora Clench, who played Ernst's aria "Hongroise" with technical skill that does credit to her years, was another victim to the encore fiend, who seemed to be fairly on the rampage, Schumann's "Traumerel" being in this case the addition, while she also did capital work in an adagio by Tartini, and in Miska Hauser's "Ungarische Weise."

The last concert attracted an audience which was greater and the receipts higher than have ever been known in the history of the Town Hall. Every section of Melbourne society seemed to be represented, and if His Excellency the Governor was for the first time absent, Lady Brassey and a party from Government House were an evidence of viceregal patronage and interest. Madame Albani may be congratulated without reserve of any kind on her performance of the mad scene from "Lucia," for not only did she sing the music as it has probably never been heard here before, but she had associated with her a flautist *de par le monde*. It would be rash to say that Mr. John Lemmoné plays the flute better than it has ever been played before, but better playing than his no one can be excused for expecting, and Saturday's performance may be regarded as near perfection as can be got. No need to describe the applause in cold prosaic print; suffice it to say that the remainder of the scena, which followed in response to the encore so unanimously demanded, was an equally brilliant example of technical skill on the part of both performers. Madame Albani next gave the air "Angels Ever Bright and Fair," and as an extra sang Gounod's "Ave Maria," Miss Clench's assistance being here called for in the obbligato; this, too, evoking loud and well-merited applause. The diva's other solos comprised a ballad by Tosti, an Arditi waltz, and Madame Elmlblad's "God Be With You." Miss Nora Clench's playing of the allegro and adagio from Bach's violin sonata in E major was a very creditable piece of work indeed; and she also did well in the beautiful "Legende" of Wieniawski. A couple of the Brahms Hungarian dances—as transcribed by Joachim—may also be warmly commended. Miss Sarah Berry's contributions comprised the gavotte from "Mignon," Gounod's "The Worker," and "The Willow," the last (an encore number) being one of Sullivan's happiest inspirations. Mr. Orlando Harley submitted Hadyn's "In Native Worth," and a song from Sullivan's "Ivanhoe." Mr. William Paull's vigorous style found abundant scope in Valentine's song from "Faust," and in the now familiar "Ho! Jolly Jenkin," from Sullivan's "Ivanhoe," "The Bonny Banks of Loch Lomond" and "Simon the Cellarer" being the two supplementary numbers. Signor Seppilli did admirably in the piano accompaniments.

A large audience assembled at the Town Hall on the 19th ult., when Miss Elsie Hall, the talented young Australian pianiste, gave a concert. Miss Hall's playing throughout created a highly favourable impression, and she was several times recalled and presented with floral offer-

ings. Her principal numbers were Liszt's arrangement of the "Erlkonig," Bach's "Chromatic Fantasia and Fugue," and Chopin's "Concerto." She was assisted by Miss Ida Osborne, Signor Achille Rebottaro, Herr Benno Scherek, Miss Gertrude Summerhayes, and Mr. W. J. Turner.

On the afternoon of the 26th ult. Miss Hall gave the first of a series of three pianoforte recitals at Glen's Concert Hall before a large audience. Her programme embraced Bach's "Chromatic Fantasia and Fugue," the first prelude and fugue of the "forty-eight," the same writer's prelude in G minor, and three movements from his French suite. The recitalist also played three of Mendelssohn's "Songs Without Words," and with Mr. Ernest Toy, Bach's Sonata in E for piano and violin. Mr. G. T. Andrews was the vocalist.

The second recital, given on the afternoon of the 29th ult., was likewise well attended, and Miss Hall was heard to great advantage in Beethoven's Sonata in F sharp, the "Waldstein" Sonata, two of Chopin's Etudes, the same writer's "Berceuse," and Waltz in A flat, and his Rondo for two pianos. In the latter number the second piano was taken by Herr Benno Scherek.

The Town Hall wore its customary "Albanian" appearance—which implies that nearly every seat was filled, both on the floor, in the balcony and gallery, and in the front of the organ—when Madame Albani and her associates gave their final miscellaneous concert on the 26th ult. The diva herself was in excellent voice, and has rarely been heard to better advantage than in the solo, "Non Mi Dir," from "Don Giovanni," her perfect method and facile execution being further evidenced in an aria from Herold's "Le Pre aux Clercs," and the opening bolero from "Salvator Rosa" (Gomez); while those who prefer something simpler had their tastes abundantly gratified in "The Meeting of the Waters" and "Home, Sweet Home." Miss Clench, in addition to contributing a tasteful obbligato to the Hérod excerpt, and joining Signor Seppilli in a couple of movements from Mozart's tenth sonata for piano and violin, played Bach's "Chaconne" in first-class style, and Mr. Harley showed that the indisposition which prevented his doing himself justice in the former concerts is now a thing of the past. Cherubini's song "Voi Che Sapete," and the familiar "Alas, those Chimes," formed the staple of Miss Berry's contribution, though she also appeared in conjunction with Mr. Harley in the equally well-worn duet from the prison scene of "Il Trovatore," and was called on for an encore after the "Maritana" solo; and Mr. Paull's dramatic and spirited delivery of the "Pagliacci" prologue and the "Toreador's" song won for him in each case the honour of an encore.

The Melbourne Liedertafel gave an enjoyable concert at the Town Hall on the 28th ult. In this they were assisted by Miss Elsie Hall, Mr. Ernest Toy, Miss Maggie Sherlock (a promising Ballarat soprano), Mr. Hamilton Hill, Mr. William Neilson, Mr. W. G. Barker, and Mrs. Palmer. The Society presented for the first time Herr Julius Siede's "Hymn to the Night" and Grieg's fine "Landerkenning," Abt's "Evening," Schaeffer's "Die Post," the battle song from Wagner's "Rienzi," and [other numbers, which were, for the most part, capably performed under Mr. A. Siede's watchful guidance. Mr. Alfred Moulton was an efficient accompanist, and Mr. W. J. Turner contributed an organ solo.

## SYDNEY.

## FINAL ALBANI CONCERT.

A well sustained "crescendo" may be said to describe the progress of these concerts, concluded on the evening of the 1st ult. under conditions of the utmost eclat. Both the interest attaching to the programmes, and the artistic merit of the performances, have steadily gained. Similarly, the Town Hall, thronged on each occasion, presented its most crowded aspect at this concert. His Excellency the Governor and many of the elite of Sydney were present, likewise the English cricketers, who found accommodation on the choir seats above the platform, which an overflowing audience had taken possession of.

Madame Albani's varied items again enabled her to display the versatility of her talent, excelling as she does in the interpretation of the most divergent styles. Her first appearance was in the familiar scena and aria "Softly Sighs" from "Der Freischutz." The rendering closely approximated to the ideal, and the listeners were moved to an extraordinary degree of enthusiasm. "Ombra Mai Fu," one of Handel's immortal melodies, was the supplementary number. In the "Sweet Bird" of Handel's "Il Penseroso," Madame Albani gave her finest display of brilliant vocalisation of the season. Mr. John Lemmoné, who played the ornate flute obbligato, was a skilful and artistic coadjutor. The exacting item was rapturously applauded, and Madame Albani was eventually constrained to repeat the last portion. The Jewel Song, from "Faust," proved another brilliant effort, to be succeeded by the old Welsh air, "Ar hyy nos," as an encore, and which the soprano obligingly sang as "All Through the Night." The applause was again so insistent that the singer was induced to still further add to her evening's task Gomez's "Mia Piccirella," with which sparkling effort Madame Albani lade temporary farewell to her Sydney audience.

Miss Nora Clench gave the "Hungarian Airs" by Ernst, and in response to signals of approval added an "Andante" theme from Gluck's "Orpheo." Wieniawski's "Legende," excellently rendered so far as it was taken, was ultimately curtailed owing to the snapping of a string. The reading of the Appassionata movement of Schumann's, a minor Sonata, should also be mentioned, and in which Miss Clench was ably associated with Signor Seppilli. Miss Sarah Berry's selection of the "Huguenot" excerpt "Nobil Signor" was very happily chosen. The audience would not be denied an encore, and this took the form of Rubinstein's "Du Bist Wie Eine Blume." Miss Berry scored a similar success in Blumenthal's "Sunshine and Rain," adding to this "Killarney." Mr. Paull's most popular success, perhaps, was in Frances Allitsen's "Song of Thanksgiving," sung with impressive effect, and to which the baritone was compelled to add "Simon the Cellarer." In "Woo thou thy Snowflake"—the Knight Templar's soliloquy in the castle scene from "Ivanhoe"—Mr. Paull displayed all the needful capacity of voice, technique, and dramatic feeling. Mr. Orlando Harley was heard to decided advantage in the Handelian air "Where'er You Walk," and as an extra gave "Entreaty," by Wilson Smith. The tenor, who was in very pleasing voice, joined with Miss Berry in the "Trovatore" duet, "Home to our Mountains," which closed the last concert of a memorable season. To Signor Seppilli, who presided at the pianoforte, a word is due to the unflinching delicacy and restraint with which he played the accompaniments.

## NOTES AND COMMENTS.

Arrangements have been concluded for the holding of examinations in theory of music at Perth, W.A., by the Adelaide University. Mr. C. R. Hodge, the Registrar of the University, recently visited the Western capital, where he was warmly received, and as the outcome of a public meeting a strong local committee, embracing the names of several prominent citizens, was at once formed. A primary examination will be held at the new centre in June next, and the senior and junior tests in the following November. Negotiations are now in progress for an examiner to be sent for Practice of Music, and it appears likely that these will soon be brought to a favourable issue.

Miss Regina Nagel, the promising Victorian contralto, left Adelaide on the 5th ult. in the Barbarossa, in order to continue her vocal training at Paris, under Madame Marchesi. It will be remembered that Miss Nagel was in Adelaide with the Trilby Company singing "Ben Bolt," and that she has been enabled to take this course of European study owing to the kindness of several influential and music-loving folk of Melbourne, who interested themselves on her behalf.

We cull the two following extracts from a recent issue of the Launceston *Daily Telegraph*:—"The public will have an opportunity of hearing Mr. J. H. Fray (Fellow Musical International College, London), organist of St. John's Church, at the Albert Hall next Wednesday evening. The programme, which will be of a popular character, will be chosen from the works of Gounod, Batiste, Roubier, and Battman. Mrs. Fray, who is well known as a soprano on the concert platform in Adelaide, will contribute two vocal numbers."

"The organ playing of Mr. Fray at St. John's Church has already stamped him as a musician of exceptional attainments. The wardens of the Church have been extremely fortunate in securing the services of so learned and capable a choirmaster to fill this most responsible and important position."

We are asked by Mr. E. Harold Davies, Mus. Bac., A.R.C.O., to notify that any connection which he may have with the Elder Conservatorium of Music will not in any way debar him from taking private pupils, as before. We might add that the only teachers who, so far, are entirely engaged by the Conservatorium, are Messrs. Reimann, Heinicke, Kugelberg, and Miss Pearson. Any other members of the staff will naturally continue their private practice.

Mr. W. R. Knox, the Local Secretary of the Musical International College, London, informs us that the examinations of that institution will be held in May next, as usual. Mr. C. J. Stevens is appointed to examine in piano, organ, and singing, and arrangements are being made to secure the services of a competent violinist to assist Mr. Stevens in the examinations for that instrument.

Mr. John Lemmoné played the first flute in the orchestra at the "Albani Oratorios."

The recent performance of "Elijah" lasted from 8 o'clock until nearly 11. Three hours of oratorio is rather too much for the average concert-goer.

The engagement is announced of Mr. T. H. Davey, a well-known officer of the Adelaide police force, and bandmaster of the Police Band, to Miss Gean Cornish, L.M.M.I.C., of

Kadina, who is well known in local musical circles. We understand that the marriage will take place shortly.

The Sydney *Daily Telegraph* announces that an enquiry into certain civic matters has convinced the aldermen that the rates for the use of the Town Hall organ have been excessive. After a long discussion the following charges were fixed for future use:—The minimum charge for the hall on ordinary nights to be £20; for Saturdays and holidays, £22 and £25 respectively. For day use 10 guineas is to be charged for the hall; for night rehearsals, 8 guineas; and day rehearsals, 2 guineas. For the use of the organ the new scale was agreed to as follows:—Use of organ for accompaniment only (permitted only to organists recognised and approved), £5 5s.; when in connection with use of hall for purposes other than personal profit, £3 3s.; practice allowed to competent organists, subject to conditions that same be by daylight, and without inconvenience, per hour 10s. 6d.

Someone asked Madame Albani, at her last concert in Melbourne, to sing "The Star of Bethlehem" by way of an encore. This request the diva acceded to, and thereby aroused the great wrath of the *Age* critic, who explodes as follows:—"Precisely who was responsible for betraying so lamentable a lack of taste as to ask for such a song we need not stop to enquire; but why on earth Madame Albani, of all people, should have yielded to so ill-judged a demand is a still more puzzling conundrum. The 'Star of Bethlehem,' with its sham sentiment, its cheap and tawdry imitation of religious fervour, is the 'modern ballad' in about its most baneful and commonplace manifestation; and if some benefactor to his race could only blot out and utterly destroy every single composition of Stephen Adams—truly a glorious deed—he would do well to make a start with this same 'Star of Bethlehem.'" Well, there is such a thing as prejudice, and perhaps with careful nursing the *Age* man will recover.

By a late mail the local secretary for Trinity College (Mr. H. E. Fuller) received an intimation that in future the examiner will issue an interim report of the results within a few days of the conclusion of the examination, thus obviating the annoying delay of waiting until the candidates' cards have been sent to the College. The Adelaide examination will in future be held at the end of November, and it will be seen by our advertising columns that entries will be received until August 9th. It is also announced that the College has decided to hold the Higher Professional Examinations of the *Practical* Division at certain centres in 1899, and this movement is sure to be appreciated by those who take up the profession of music.

The *English Mechanic* reprints from an American paper an account of a remarkable invention, by means of which the dumb can be made to speak, and the organs of our churches and concert-halls deliver orations, songs, &c., as if they were intelligent human beings. In other words, the miracle of the Bible will be performed in a simple way by science, and just as the eyes of the blind have been opened by the oculist's knife in cutting cataracts, or the deaf made to hear by means of the dentaphone, so now there will be for the dumb an invention which will supply the wanting sounds, and enable them to converse like other men. The initial experiment is interesting. Mr. Berliner, reasoning that if the sound of an organ pipe could be conveyed into the mouth so that the sound could issue from the back of

the mouth, the sound vibrations should, by the silent motions of the lips, tongue, and teeth, be converted into speech. In his test he used a length of rubber tubing as a channel to carry the sound vibrations into the mouth, and he found that by silently giving to the mouth the motions it would use in uttering certain words, it moulded the vibrations into speech; only, as there was no vibration of pitch, speech of necessity was articulated in monotone.

About the middle of this month Mr. Philip Newbury and his wife, Madame Spada, will say farewell to Australia. These vocalists have spent some four years in the colonies.

By the fire which recently occurred at the Bourke Bijou Theatre, the members of the Harry Rickards Company lost £1,000 worth of properties. Mr. George Lauri was one of the principal sufferers.

Mr. F. H. Cowen, on being asked by an interviewer whether he considered the German orchestras better than the English, replied, "Oh! dear no. Of course, they are highly efficient, but there are very few that come up to the standard of our English orchestras. One thing I have noticed particularly with regard to my orchestra in Manchester. The different members are not only able to read the music, but more than this—they enter into the spirit of the composition, and interpret the very thought contained in it at first sight. People nowadays complain a great deal about the insufficient number of rehearsals held before an orchestra concert; but I can assure you that an English orchestra can perform a work after two rehearsals quite as well, if not better, than a Continental orchestra would after four."

(Continued on page 10)

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### THE ELDER CONSERVATORIUM SCHOLARSHIPS.

The first two of the several scholarships, which the Elder Conservatorium of Music proposes to present annually, have been awarded by a board of examiners, consisting of Professor Ives, Mr. Kugelberg, and Mr. T. N. Stephens, to Miss Elsie M. Hamilton for piano, and Miss Nora Kyffin Thomas for violin. These scholarships entitle their holders to three years' tuition at the Conservatorium with all the advantages, such as attending the various classes, playing at the concerts, and in the orchestra of the new institution. Both these young ladies have been for some time very favourably known for their public performances, and are generally looked upon as particularly brilliant students, their playing having won from both press and public the highest encomiums. Particular interest, too, will attach to their future career as being the first winners of the Elder Conservatorium scholarships.

the concerts by the students of the College of Music held at the Town Hall, where her playing has invariably been one of the "features" of the evening. She evidences the possession of a highly artistic temperament, and has already exhibited technical powers of a high order. Miss Hamilton accompanied Mr. W. L. Harris, the clever violin student who gained "proxime accessit" at the last competition for the Elder Scholarship, and her performance of the piano part of Mendelssohn's violin concerto was so striking as to draw from the examiners very high praise. The pieces that she submitted to the examiners for the scholarship which she has just won were Beethoven's sonata, Op. 31, No. 2, and Reubke's gavotte, Op. 2. The examiners, in their official report, stated that Miss Hamilton displayed the possession of great musical instinct and technical powers of a high order.



MISS ELSIE M. HAMILTON.

Miss Elsie Hamilton, the winner of the pianoforte scholarship, who is now in her eighteenth year, is the youngest daughter of Mr. William Hamilton, of East Terrace. She entered the Adelaide College of Music nearly seven years ago, and studied for some time under Miss L. Main. For the last three years her lessons have been directed by Mr. G. Reimann, the Principal of the College. In 1896 Miss Hamilton passed the Senior Examination in pianoforte-playing at the Adelaide University in the first class, and also obtained a credit, a somewhat rare achievement, in the senior division. It may be noted that at this particular examination Mr. W. H. Wale, Mus. Bac., F.R.C.O., assisted Professor Ives, and that there were very few passes in this division. Miss Hamilton has made several appearances at



MISS NORA KYFFIN THOMAS.

Miss Nora Kyffin Thomas is the third daughter of Mr. Robert Kyffin Thomas, and like Miss Hamilton, is also in her eighteenth year. The whole of her violin studies have been directed by Mr. H. Heinicke at the Adelaide College of Music, which she has attended for some six years. In 1895 she won the Violin Scholarship at that institution, tenable for the following year. Miss Thomas has already made several public appearances with highly successful results, notably at the benefit concert to Herr Heuzenroeder given at the Town Hall some two years ago, the concerts given by the students of the Adelaide College of Music, and the conversazione held at the University, during the latter part of last year. At the recent examinations held by the Adelaide University Miss Thomas was the only violin

student to obtain a first class in the senior division. It will probably be remembered that this examination was the first to be held in conjunction with the Associated Board of the Royal Academy and Royal College of Music, London, and that on this occasion Professor Ives was assisted by Mr. C. Lee Williams, Mus. Bac., an English musician of high repute, who acted as co-examiner on behalf of the Associated Board. For her test piece for the Elder Violin Scholarship Miss Thomas played the second and third movements of Max Bruch's violin concerto. The young violinist's playing is remarkable for its finish, and her fine tone and correctness of intonation are such as are but rarely met with in one so young.

A special mention was awarded Miss MAUDE MARY PUDDY, a competitor for the pianoforte scholarship. This young lady is the third daughter of Mr. Albert Puddy, of Brompton, who directed her early musical studies. She afterwards entered the Adelaide College of Music, and studied under Mr. Reimann for three years. Her public performances at the concerts of the College have invariably called forth favourable comment, and at the last examinations of the Adelaide University she was the only senior piano student to secure a first-class with credit.

#### NOTES AND COMMENTS.—Continued.

A Sydney writer says:—"The London *Daily News* quotes a cablegram from New York stating that Mme. Melba has just refused an offer to visit Australia after the season at Covent Garden, which closes in July. It is exceedingly probable that this offer was made by Mr. George Musgrove, who is now in New York making engagements for the New Comic Opera Company which, if formed in time, will open in Sydney at the end of Mr. Wilson Barrett's season. No doubt these seemingly capricious changes of mind on the part of Mme. Melba are due to the desire of making a little more money," and yet "a little more" before embarking upon a voyage which, even at very high remuneration, means some slight loss to a star who still has the strength for the almost incessant work of a European career. It would be difficult to say how many times Mme. Melba has informed this or that manager or friend that she was "really coming out this year." She has certainly in this respect beaten Mrs. Langtry and Paderewski on their own ground. At this moment Mr. J. C. Williamson possesses Mme. Melba's written consent to a contract, which, as usual, fell through. It was in August, 1894, that the *Herald* published a cablegram from London stating that Mr. Williamson had nearly concluded an engagement for a Melba season here early in 1895. Mr. Musgrove, who was then in Sydney, exchanged a score of cablegrams with his partner on the subject. It was proposed to bring out a first-rate quartet of operatic singers, and the terms were gradually reduced from £130 per concert for 20 concerts, terms which were declared "impossible," to £350 a concert for 15 concerts, in each case with full orchestra formed in this country. All the details were published at the time, and the fact that in May, '95, the prima donna would be with Abbey's Opera Company in San Francisco gave reasonable hope that the Australian tour would become *un fait accompli*. The curious thing is that at the close of her present New York engagements Mme. Melba will once more visit California, so that if the *Daily News* information be correct she will again have journeyed half-way to Australia without showing any

inclination to return there. Her latest messages on the subject were sent both to a Melbourne contemporary by letter and to R. S. Smythe personally last November, to the effect that she would certainly arrive here in the middle of the year. Hitherto Mme. Melba's operatic repertoire has been very limited. She has made great successes, indeed, only as Lucia, Amina, Juliet, Valentine, Michaela, and Margherita. The light soprano, who has announced her intention of making no more essays in Wagnerian opera, has now added three more roles to her repertoire, and during the New York season of last month. These have been Aida, Rosina ('Il Barbiere,') and Violetta ('La Traviata')."

M. de Willimoff, who was for some little time conductor of our theatre orchestra, recently made a highly successful appearance in Auckland, N.Z., as a solo violinist. This gentleman secured an excellent reputation as a performer during his short sojourn in Adelaide.

Finding that she was spending about £250 annually upon cab hire, Madame Antoinette Sterling has, it is said, taken to 'buses, and can now be frequently seen upon the roof of the London omnibuses, oblivious of the fear of catching cold.

Amy Sherwin has been lecturing upon voice production and other matters connected with the vocal art at Dunedin, N.Z., with, it is reported, considerable success, her grace of style and fluency of speech quite captivating her hearers. Those who met the talented Australian after the serenade by the Adelaide Liedertafel will recollect that she evinced decided talent in the way of speech making.

The late Italian composer, Bazzini, had a superb Guarnerius del Gesu violin. It has just been bought by Mr. W. H. Hamming, a Leipzig connoisseur, for £600.

"What is your opinion of the music of to-day?" asked an interviewer of Leschetitzky, the famous teacher of so many piano virtuosi. "That is a big question, and one that I cannot answer. This, however, I will say: that I am only well acquainted with the compositions of two British composers, Sullivan and Mackenzie, both of whom are well known all over Europe. Respecting opera, I think that Wagner is ruining the voices of stage singers; they think so much of the words and go in so largely for declamation that I fear the future of opera will be melodrama. Do not smile; but look round and see what Leoncavallo, Mascagni, and others are doing. As for instrumental soloists, there are, alas! too few stars. Who is equal to Sarasate? No one. Happily, instrumentalists as instrumentalists have greatly improved of recent years, and now comes the sequel—hundreds of conductors. Richter naturally stands head and shoulders above the others; but there are many who take a good second place. Unfortunately struggling musicians find that the profession is not a lucrative one; I am sorry for the fact, but it is true."

## MR. EDWARD REEVES,

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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.

### CHURCH AND CHOIR NEWS.

The anniversary of the Parkside Primitive Methodist Sunday School was celebrated on Sunday and Monday, 13th and 14th ult. The morning service was conducted by the Rev. G. E. Wheatley, and in the evening the pastor of the church, the Rev. A. J. Burt preached. In the afternoon the cantata "Blind Betty's Text" was produced for the first time in South Australia, the whole performance being very successful. The connective readings were given by the Rev. A. J. Burt, Mr. D. Leak acted as conductor, and Miss Winwood presided at the organ. Mr. James led an efficient orchestra consisting of the Misses Niesche and A. Winwood, and Messrs. Hodder, Neilson, Noble, Watson, Temby, Hastwell, Edwards, and Craig. The choruses were particularly well given, and the following vocalists were successful in solo parts:—Misses Rowe, Angel, and Jeffrey, Master Francis, and Messrs. Stocker, Simson, and Edwards. Great credit is due to the conductor and the organist for the manner in which the cantata was produced, and it was the unanimous opinion that a finer rendering has been seldom heard in the neighbourhood. On the following Sunday the cantata was again given and an offertory taken up on behalf of the Children's Hospital.

On Sunday afternoon, the 6th ult., a musical service was held in the Franklin Street Bible Christian Church. The Choir gave three anthems:—"Hearken Unto Me" (Sullivan), "The Sun Shall be no More" (Woodward), and "And the Glory of the Lord," from "The Messiah." Solos were presented by Miss Priest, who sang "I Know that My Redeemer Liveth;" Miss Harman, who was heard in "Calvary" (Rodney); Mr. F. L. Gratton, who contributed "If With all Your Hearts," ("Elijah"); and Mr. A. Lyon, who chose "It is Enough," ("Elijah.") A quartette, "Quando Corpus," from Rossini's "Stabat Mater," was also given by these vocalists. Mr. E. Gratton presided at the organ, and Mr. A. Moyle conducted.

At the public meeting in connection with the anniversary services of the Port Adelaide Wesleyan Church, the choir rendered the following anthems under the baton of Mr. F. J. Gartrell:—"Peace be within thy walls" (Spinney), with duet by Mrs. Gartrell and Miss McGruer; "Praise the Lord, my soul" (Lahee), with contralto solo by Miss Wright; "Fear not, O land" (Clare); "The whole earth is at rest, and is quiet" (Roberts); and "They shall mount up with wings as eagles" (Simper).

At the services on the 27th and 29th ult., in connection with the thirty-ninth anniversary of the North Adelaide Congregational Church, special music was rendered by the choir under the direction of the Church organist, Mr. T. H. Jones, Mus. Bac.

According to what has been looked upon as a general custom during the past few years, the choir of St. Peter's Cathedral arranged to give two oratorio services during Lent. The first of these took place on Friday evening, the 25th ult., when the first part of Spohr's "Calvary" was sung. The solos were presented by Messrs. A. Butterworth, Walter Everard, J. Jeffrey, D. Faulkner, T. Narroway, and Masters R. G. Hosking and N. M. Hack. Master Hosking was particularly successful in his rendering of the beautiful aria "Though all Thy friends," and Messrs. Butterworth and Everard, on whom fell the bulk of the bass and tenor work, sang with good taste and refinement. Mr. A. H. Otto, the assistant organist of the Cathedral, once more

proved himself a clever and efficient accompanist, albeit his efforts were occasionally marred by the noisy composition mechanism of the Cathedral organ. Mr. J. M. Dunn conducted in a careful and efficient manner, and may be congratulated upon the fine singing of his choir, which was most apparent throughout the choral work.

Mr. A. Warhurst, who was for many years organist and choirmaster of St. Baatholomew's, Norwood, has been appointed, in succession to Mr. J. Macdonald, to a similar position at St. Michael's, Mitcham.

By the last mail Mr. E. Harold Davies, Mus. Bac., received information that his younger brother, Mr. Walford Davies, Mus. Doc., had received the important organistship of the Temple Church, London. In this he succeeds the well-known Dr. E. J. Hopkins, concerning whom our readers will find a most interesting article in the *Musical Times* of last September. This appointment is spoken of as being one of the best in London, and Mr. Davies is to be congratulated on securing it so early in his career.

The public of Melbourne evidently appreciate a "free musical show" as much as the Adelaide public, and over this matter the *Age* waxes very satirical, as witness the following paragraph:—"Whether the Melbourne public is rapidly cultivating the religious sentiment, or is merely anxious to grasp every opportunity of hearing oratorios on the cheap, may perhaps be regarded as uncertain; but the fact is undeniable that the musical services held from time to time at St. Paul's Cathedral invariably attract overflowing congregations. Last night the building was packed from end to end, and late comers found themselves confronted with portals shut and locked, the occasion being the annual Lenten performance of Spohr's "Calvary." As is almost invariably the case with the functions over which Mr. Ernest Wood presides, the oratorio was admirably given, the choir showing evidences of his careful and conscientious training, and the solos being for the most part satisfactorily sung; while the important organ part was treated in the masterly style which characterises everything that Mr. Wood does on the instrument."

#### OUR BOYS' INSTITUTE ORCHESTRA.

This Orchestra was formed about eight months ago under the direction of Mr. E. Scrymgour, and has been improving both in numbers and musical proficiency ever since. The conductorship was handed over to Mr. Arthur D. Corpe four months ago. The Orchestra gave selections during three evenings of "Fairyland" at O.B.I., and later on at O.B.I. and East Adelaide swimming matches, in each case drawing from the local papers such comments as:—"Great strides towards efficiency," "adding greatly to the evening's enjoyment," "wonderful progress," &c. The repertoire embraces many of the popular marches and waltzes, and several overtures and selections. The Orchestra, which is now 30 strong, will probably be heard more of during the coming winter, as the members are rehearsing assiduously.

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

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## PRESENTATION TO MR. G. REIMANN.

A pleasant gathering took place at the Albert Hall, Pirie Street, on Saturday afternoon, the 12th ult., when the pupils of Mr. G. Reimann made him a presentation as a mark of their personal esteem and satisfaction at his being appointed principal teacher of the piano at the Elder Conservatorium. The Right Hon. S. J. Way, in making the presentation, delivered an eloquent speech, in which he referred to Mr. Reimann's career from his earliest years at Hahndorf until the present time. Special reference was made to his period of study in Germany, and to his particular abilities as a teacher of the "divine art." The successful career of the Adelaide College of Music, which Mr. Reimann founded, was also dwelt upon, and, in closing, His Honor predicted that in his new and enlarged sphere of work Mr. Reimann would even be more successful than in the past. Professor Ives supported His Honor's remarks, and Mr. Reimann, in reply, said that he feared he did not deserve all the eulogy which fell from the lips of His Honor. Instead of his pupils making a presentation to him he felt that he should have made one to them; they had always been such excellent students, and the last 14 years had been the happiest period of his life. He thanked them most sincerely for their beautiful gift.

The presentation consisted of a handsome oak case of silverware and a massive pair of silver candlesticks. Accompanying these also was a richly illuminated address, which read as follows:—

"Dear Sir—We, the past and present students of the Adelaide College of Music, an institution conducted by you with so much success for the last fourteen years, beg to congratulate you on your appointment as principal teacher of the piano-forte to the Elder Conservatorium of Music at the University of Adelaide, and we trust that your untiring labours in the cause of music may be long spared to the community. We would desire you to be pleased to accept this testimonial, together with the accompanying presentation, as an expression of our sincere goodwill, gratitude, and esteem."

During the afternoon a short programme of music was given by some of the students of the College. Miss Edith Ward opened the programme with a finished presentation of Greig's "Carnaval," and Miss A. Sayers sang with great taste "The children's home" (Coven), to which Miss Nora Kyffin Thomas supplied a sympathetic violin obbligato. Miss Minnah Gebhardt, who was admirably accompanied by Miss Guli Hack, A.R.C.M., sang "Beloved, it is morn" (Alyward), and Miss Elsie Hamilton, a youthful and talented pianiste, was heard to advantage in Reubke's Gavotte No. 2. Mr. Harris contributed as a violin solo Wieniawski's Second Polonaise, therein exhibiting considerable talent, and was admirably accompanied by Miss Elsie Hamilton.

## TRINITY COLLEGE, LONDON.

In this, the 26th year of its existence, Trinity College London, has issued a circular from which we cull the following:—

The College was established in 1872, and the first Higher Examinations took place in 1874, followed in June, 1877, by the first Musical Knowledge (Theory) Local Examination, and in 1879, by the first Practical Local Examination. Previous to the establishment of the College Examinations, ordinary teachers of music had no opportunity of

getting their work as teachers tested by an impartial public authority. Trinity College, London, was the first Musical Institution to hold half-yearly Examinations throughout the country in the Theory of Music. Of all Musical Examining Institutions (not including the English Universities) Trinity College has been and remains the only one requiring evidence of general culture by examination in the case of candidates for its highest Musical Diplomas.

Among the distinguished musicians who have rendered service to the College, as Examiners or Teachers, and have publicly testified to its importance as a Musical Institution, may be mentioned the Rev. Sir F. A. Gore Ouseley, Sir Joseph Barnby, Henry Smart, Sir Julius Benedict, Sir Michael Costa, Sir W. G. Cousins, Sir George Elvey, Sir John Goss, Sir Herbert Oakeley, Mr. Walter Macfarren, Sir Frederick Bridge, Dr. G. M. Garrett, Dr. E. J. Hopkins, Sir J. Stainer, C. E. Stephens, G. A. Osborne, H. C. Banister, and J. T. Carrodus. The College Higher (professional) Diploma of Licentiate in Music receives the official recognition of the Union of Graduates in Music. In the report of the Royal Commissioners appointed by the Government to consider the draft Charter for the Teaching University in London, the College is one of the four Institutions included in the list of the proposed affiliated Musical Institutions.

## THE POWER OF THE HUMAN VOICE.

The following article from the pen of Mr. E. Harold Davies, Mus. Bac., recently appeared in the *South Australian Register*:—

Amid the popular interest and excitement occasioned by the visit of Madame Albani one is naturally led to enquire what is meant by real greatness in the vocal art. No finer examples of this attainment have ever been furnished than those of the old Italian school, in which the names of Catalani, Malibran, Lablache, and—earlier—of Mara and Farinelli, with many others, stand out prominently as unrivalled exponents of their art. It is related that on one occasion Farinelli competed with a trumpeter, who accompanied him in an aria. After both had several times dwelt on notes in which each sought to excel the other in power and duration, they prolonged a note with a double trill in thirds, which they continued until both seemed to be exhausted. At last the trumpeter gave up, entirely out of breath, while Farinelli, without taking breath, prolonged the note with renewed volume of sound, trilling and ending finally with the most difficult of roulades. Many similar incidents of that famous school of vocalists might be adduced to the same end. They may be better studied, however, in the histories which contain them.

It is generally conceded that there is no more perfect musical instrument than the human voice. The master of that so-called "king of instruments," the organ, may awe us with his mighty polyphony, the piano virtuoso may profoundly stir us with his wondrous command of the resources of the keyboard, and his finished interpretation of great works; the genius of the bow may kindle our highest enthusiasm as he compels his strings to thrill again in response to his own passions; but when all these have done—when, it may be, a Handel, a Liszt, or a Paganini has passed from before us—the singer steps to the front of the stage, and in the universal listening hush weaves slowly but inexorably her magic spell. This is no partial appeal; it

demands no education in the hearer, but only such experience of human emotions as are common to all. We listen to that which all can understand. It would seem as if our very hearts were gripped, and the little child and the old man alike are moved to tears. Nor is the spell of the human voice exercised by the singer only. There are few who have not at some time or another been swayed by the rhythmic periods and richly expressive intonation of some renowned orator—it may be a Bright or a Gladstone. On the other hand, how often have we listened to speakers or preachers, and—while recognising and acknowledging the power of thought conveyed in their utterances—been irritated and even repelled by their hard and unsympathetic tones. Wherein, then, lies this superiority of the well-trained voice over all other instruments as a medium for the expression of human emotions. Doubtless the intimate relation in which it stands to the subject may be regarded as the prime reason, for that which is a part of our being must of necessity be a fitter agent than anything external to us. But, over and above this most obvious consideration, the fact remains that in the very expressiveness of the voice may be found its claim to superiority. That power of infinite gradation of tone which enables the artist to execute the most delicate nuances, to pass almost imperceptibly from the faintest pianissimo to the most thrilling fortissimo, is possessed by no other instrument in the same degree of perfection. The singers of the old school, who raised the vocal art to the very summit of its splendour, recognised this by devoting years of study to what is technically known as the “*messa di voce*,” or the power of increasing and diminishing upon a given note. As a result of this protracted discipline they acquired a phenomenal elasticity and a command in every register of the voice which have never been excelled and rarely equalled in later days. Such an exercise as this demanded also a proportionate development of lung capacity and respiratory control, too often neglected by present-day students, whose chief ambition seems to consist in a public appearance, and that before they have laid even so much as the foundation of their art. When we peruse a narrative such as was quoted at the outset of this article, the conclusion to be derived therefrom is distinctly humiliating. These, unfortunately for the vocal art, are times when superficial culture frequently appears to take the place of that prolonged study which alone can produce such perfect mastery of the voice; and it is doubtless this fact of general mediocrity which makes such singers as Madame Albani the more famous. Let us hope that her visit may inspire our younger students at least to sustained effort in the cultivation of the instruments with which they have been so beneficially endowed.

### 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.

### A CORRECTION.

TO THE EDITOR “MUSIC.”

Sir,—I notice that in the February number of your magazine you state that Mr. W. B. Chinner composed the words as well as the music of some of his songs, and among others you mention the duet, “For Years I’ve Waited.”

Will you allow me to correct this statement? The words of this song were composed by my father, the late Rev. R. M. Hunter, in connection with a recital of Tennyson’s “*Enoch Arden*,” and were set to music by Mr. Chinner for my father. Regretting this slip in an otherwise admirable article,

I am, yours, &c.,

GEORGE McI. HUNTER.

Broken Hill, March 12th, 1898.

### ALBANI, AND DETAILS.

TO THE EDITOR “MUSIC.”

Sir,—Like one of the thousands assembled in the Exhibition Building on March 21st, I was an entranced listener to the magnificent rendering of “*The Messiah*,” which, but for the lack of the grand organ, might safely be called one of the best performances of “*The Messiah*” given in Australia. The press, lavish as they were in their praise of the great singer’s conception of the different recitatives and solos, could but faintly convey to those who were not present the electric and everlasting impression Albani’s renderings of “*How beautiful are the feet*,” and “*I know that my Redeemer liveth*,” made upon the whole audience. It made one feel that such singing could be heard in Australia only once or twice in a life-time.

But there was one small feature in Albani’s performance, hitherto unnoticed, I believe, that struck me as being characteristic of only the highest order of singer, and especially of oratorio singers. That feature was, that no matter how she felt she had moved the audience, and no matter how great was the pardonably unrestrained applause which followed close on the last voice note, not only did she refrain from acknowledging the ovation until the last note of the closing symphony died away, but she followed every note of it until it was finished. To me it said that Albani was so great a genius that no matter how magnificent her success might be in rendering these immortal solos, she nevertheless acknowledged and paid tribute to the greater genius of Handel who conceived such music. The only other similar instances I can remember in so marked a degree are Charles Santley and Edward Lloyd, the latter of whom I had the privilege of hearing in Mendelssohn’s “*St. Paul*,” given in the Crystal Palace, London.

Another point (also noticeable in Santley and Lloyd) was, that Albani reserved herself for her greatest effort, only making that effort once, namely, in the fine climax in “*I know that my Redeemer liveth*.” How unlike many singers, who are so anxious to show the power of their voices several times in one number, and who bow their acknowledgments almost before the applause commences!

Pardon me for taking up your space by referring to these matters; but the more I see and hear of great artists the more I notice what attention they pay to small points, and I am convinced that, apart from their exceptional natural abilities, their phenomenal success depends to a large extent on the constant observance of the innumerable details that go to make up the artist. If only mediocre performers would do the same thing, I am sure many of them would take a far higher place in the realm of art than they do at present.

Yours faithfully,

EOLUS.

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### BAND NEWS.

[BY MARCATO.]

The Locomotive Band, conducted by Herr Hopf, gave their fifth concert at the Rotunda on the 4th ult. before a large and appreciative audience. The following was their programme:—March, "Mignon"; overture, "Excelsior"; valse, "Die Hydropaten"; selection, "The Gondoliers"; march, "Post and Telegraph"; selection, "Maritana"; valse, "Lily of the North"; gavotte, "Orinthia"; galop, "Far and Near."

The sixth and last concert of the series was given on the following Friday evening before another large audience. The programme included the following numbers:—March, "Hoch Hapsburg"; overture, "Eclipse"; waltz, "Spirit of love"; selections, "Iolanthe" and "Reminiscences of Verdi"; and various other items.

The Military Band, under Bandmaster Hodder, played at the Port Races a programme including the following numbers:—March, "Palmer House"; overture, "Le Chevalier de Bretagne"; selection, "Il Lombardia"; selection, "Humours of Donnybrook"; and "Spanish Dance."

The City Volunteer Band, conducted by Bandmaster Hodder, have carried out engagements during March at the Adelaide Show, Langhorne's Creek Picnic, Mt. Barker Show, at the opening of the new premises for John Hunter Co., at Hindmarsh, also at the opening of extensive additions to Bon Marche at East Adelaide.

The Holdfast Bay Band, of eighteen members, rendered the following programme at the Semaphore Rotunda on Sunday afternoon, the 13th ult., under the direction of Bandmaster W. J. Stephens:—March, "Mount Washington" (Southwell); Grand Fantasia, "Joan of Arc" (Round); and selection "God be with you till we meet again" (Newton). A collection was taken up during the afternoon on behalf of the Children's Hospital.

### SONG BIRDS OF OLD.

**E**VERYBODY loves music; we listen to it when we can; we talk about it, and it is come to be a need of our existence. Few persons, however, possess the necessary aptitude to find really artistic pleasure in music. One can also range by category the individuals on whom music has more or less power. First, there are those who are fond of all kinds of music; then those who make the appearance of liking it; those who believe they like it; those who ask nothing better than to like it; and, finally, those who are indifferent to it, who are worried by it, and who deny it. There are also persons who only seize the words vocalized.

Now, the fact of the matter is, in all of us, in the depths of ourselves, sleeps a songster who awakens only under certain influences—music, poesy, art, a murmured word, a surprised regard, a special pressure of the hand—and just

as there are not two faces alike, so, according to individuals, is the sensibility of this *chanterelle* infinitely variable. The important thing is to possess one, and to listen to its song when it speaks to us.

We do not speak often enough of those who long since disappeared, and I am glad to have this occasion to relate here some of the superb and triumphant vibrations which divas of the past produced.

While there may be grand prime donne now, there were also great cantatrices in the good old days; and if we recall some of those with some of these, some of the old with some of the new, the advantage will not be wholly and completely on the side of the charming singers of to-day.

"There were giants in those days,"—a trite expression perhaps, but, oh, how true of singers who were on the lyric stage during the earlier years of this century! There were grand singers in the world of music long before the father of the oldest artist now living was born, and the names of some of them are as familiar as any of those programmed so frequently in the season just terminated. I have only to mention Cornelia Falcon, Sontag, Pasta, Malibran, Giulia Grisi, Rosina Soltz, Fanny Persiani, Dorus-Gras, Anna Thillon, Alboni, Jenny Lind, Piccolomini, Anna de la Grange, Viardot, Laborde, Parepa-Rosa, Ilma di Murska, and Anna Bishop as a few of those who could be cited were it necessary to prove my statement.

The very printing of their names will give a tolerably fair idea of the divas whose operatic reputations extend back almost for four score years, as the oldest of them was born in 1805.

Now it is the fashion, in view of *la Melba's* numerous triumphs, for her enthusiastic admirers—as it is the fashion also for the admirers of *Mme. Nordica*—not only to proclaim one or the other without a rival, but to immolate all the illustrious cantatrices of the past at her pretty feet, and in this worship, or in part of it, I am perhaps as ardent as any other man. But a sense of fair play has sometimes impelled me to cry "Halt, there!" For when we have put on our thinking cap, and have recalled past glories, we shall not be ashamed, while giving *Nordica*, *Melba*, *Calvé*, *Saville*, &c., their proper due, to insist that there were indeed some glorious singers in the good old days of our grandparents.

Take *Pasta*, "*la Milanaise*," as she was called, whose infinite art and tenacious will made of an unequal and

### 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 Heinecke's Grand Orchestra, will give PRIVATE TUITION in

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heavy soprano voice the most astonishing instrument ever known in the musical firmament. One evening this grand *chanteuse*, who had been marvellously giving the heroic grandeur of her rôle of Tancredi's, was finishing in tears the famous air "O patria, dolce e ingrata patria," when Talma, the greatest French tragedian, jumped from the stalls up on to the stage, and, throwing himself at her feet, loudly proclaimed her an artist without an equal. For at least thirty years *la Pasta* filled Europe with the echoes of her triumphs, the sound of her glory, and the accents of a voice that was divinely melodious, and then she retired to private life.

(To be continued).

### TRADE NOTES.

#### MESSRS. S. MARSHALL & SONS, RUNDLE STREET.

A brisk counter trade with fairly good showroom business was the experience of Messrs. Marshall & Sons for the month of March. The new polyphon musical boxes, with their capacity for so extensive a repertoire, have quite ousted the old-style instruments in popular favour. In view of the approaching season, the firm have to arrive in a week or two a further supply of the musical comedies, including "The French Maid," "Geisha," and "The Gay Parisienne," which will in their turn delight theatre audiences. The books will contain all the dance music, as well as the vocal scores. In the educational department there has been a good demand for Davenport's new piano tutor, containing the English and Continental fingering; also Davenport's scales and arpeggios, as used at the Royal Academy of Music, London, printed with both fingerings.

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

This firm, whose March business was pleasingly brisk, had just opened up a lot of new music at our time of call. We may make special mention of three new albums by Feldman, one containing six barn dances, another six waltzes, and the other six marches, each book astonishingly cheap for its quality. There may also be recommended for inspection the second volume of Schubert's songs (Royal edition); the "Baritone" and "Prima Donna" albums; Handel's sonatas for violin and piano, and Moszkowski's Spanish dances for the same instruments; Gatty's plantation songs; and Wickins's Grosvenor Album, No. 76, containing amongst other good numbers the late Sir William Robinson's "Remember me no more." Mr. Cawthorne has also received a fresh supply of the "Toreador waltz" and all the popular new songs. Some newly imported concert flutes and piccolos and violin outfits well deserve inspection.

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

A very striking display in this establishment just now is a fine collection of violins on the Amati and Strad. models, which Mr. Howells has recently imported. For tone and general quality these are highly spoken of by some of our well-known experts who have tried them, and those contemplating a purchase should inspect the consignment before paying high prices. Amongst other makes some Ramsperger pianos just opened deserve special mention for their excellent tone, touch, and general finish. Some of the same model received before were sold to professional people, who speak very highly of them. As usual, this establishment contains a collection of all the latest songs, musical albums, &c. A lot of German music has just been unpacked. Mr. Howells reports good business for March.

#### MR. J. WOODMAN, GRENFELL STREET.

Mr. Woodman is still able to report satisfactory business for the year, so far. There are many enquiries for the favourite "Bell" organs, which would appear to answer every requirement, a very important factor being their very moderate prices. In pianos a fair output still continues and, with brighter prospects ahead, briskness in this branch may again be expected. There have been just opened a new shipment of the beautiful toned Rönisch, including several *recherche* Boudoir Grands; also several Haake instruments for dispatch to the Northern Territory, where their adaptability for withstanding the effects of a tropical climate will be well tested. Piano-stools of various designs, insulators, &c., &c., may always be found at Mr. Woodman's.

#### MR. R. CORRELL, FLINDERS STREET.

Repairs of various kinds have kept Mr. Correll exceptionally busy, but at our time of call most of the instruments had been returned to their owners. A flattering letter was shown from the owner of a violin just repaired, speaking in the highest terms of its appearance. Most people who had seen this instrument before it reached Mr. Correll thought it utterly beyond repair; the ribs were smashed and the belly and back very much damaged; but it now has again the promise of a long lease of life, with improved tone. When the Albani company were here Mr. Correll had a very interesting interview with Miss Nora Clench, the refined violiniste of the party, who played upon Mr. Correll's Montagnana, and expressed herself as delighted with it; she thought Mr. Correll should be proud of being its owner, and accepted a photograph of the instrument, which she intends to show Mr. Hill on her return to London. Had Miss Clench seen this instrument at the earlier part of her visit here, it is probable that she would have played upon it publicly.

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

Mr. Collins appears to be well pleased with his experiment of opening a branch in the City, as business so far has been very promising at both his establishments. Four or five Linke pianos have been sold during the month, and others will shortly be sent out. Mr. Collins makes a point of keeping all supplies for tuners and repairers, for which there has been a good demand.

#### MR. H. J. SHROSBREE, RUNDLE STREET.

Some fine old violins have lately been entrusted to Mr. Shrosbree for repairs. Of these may be specially mentioned two fine Amatis owned by Mr. L. Garthwaite, who speaks highly of Mr. Shrosbree's skill; a viola by Gaspar di Salo, formerly owned by the celebrated Zerbini, but now belonging to Miss F. De Gay, of Melbourne; a fine Italian violin (Andrea Postacchini), dated 1824, owned by Herr Bünz, leader of the orchestra in Pollard's Opera Company, who has sent the instrument from New Zealand to Mr. Shrosbree's workshop; a splendid Cremona by Andrea Guarnerius, used on many occasions by Lady Hallé, but now owned by Miss F. Tolmer, of Adelaide; and lastly, an instrument which has charmed the hearts of thousands throughout all the theatres in Australia, Tasmania, and New Zealand—the violin used by Mr. R. A. Cane, leader of the orchestras for Messrs. Williamson & Musgrove's Opera Companies. Mr. Cane has specially sent this to Mr. Shrosbree to be restored and re-varnished with his golden-brown amber varnish. Such a gathering of valuable instruments from far and near is a splendid tribute to Mr. Shrosbree's workmanship.