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**EXEUNT—HEINICKE'S GRAND ORCHESTRA.**

Heinicke's Grand Orchestra—at least so far as its name is concerned—is no more. Most of the members of that popular organization are to become part of the newly formed Conservatorium Orchestra—indeed, we may say, to form the nucleus of the new band. For the last three or four years Heinicke's Grand Orchestra has been by far the most important of our local musical societies, and has acted as a worthy pioneer in the cause of orchestral music. It has received, too, a far larger measure of public support than usually falls to the lot of musical societies, and it has ceased work under its past name at a time when it stands higher in popular esteem than ever it did. The chief reason of the orchestra's popularity is not difficult to discover. They have always presented a large quantity of popular tuneful music, and this at a low tariff. "Music with a toon in it," to quote the remark of a certain illiterate concert patron, is still as popular as ever, and we think likely to continue so. Those who seek to educate the musical tastes of our local public would do well to always bear this in mind, and to remember also that all educational work, particularly in matters of art, is best accomplished gradually. Heinicke's Grand Orchestra faithfully ministered to the public taste for pretty bright music during their three or four years of active work, introduced quite as much of the classical element as was wise, and certainly performed it as well as—considering the circumstances—could be expected. The greater part of the artistic success of the band has unquestionably been due to the talent, experience, and personal popularity of their conductor, Mr. H. Heinicke, who we are glad to see is to be at the head of the Conservatorium Orchestra. With the increased facilities which the Conservatorium will afford him in the way of more frequent rehearsals, and the opportunity of strengthening some of the weaker parts, no doubt the band will steadily improve numerically and musically, and *Music* wishes both the orchestra and its conductor every success.

## MUSIC OF THE MONTH.

### Good Friday Concerts.

Though but three days were allowed for preparation, there was a large audience, which completely filled the Town Hall on Good Friday evening, when Heinicke's Grand Orchestra gave a sacred concert. Of the eight instrumental numbers, the best performances were the "Moses in Egypt" selection, Weiss's pretty "Prayer," for strings only, and the selection from Mendelssohn's "Lieder ohne worte." Handel's "Largo" was somewhat wanting in precision, though otherwise it was creditably played, and the remainder of the orchestral programme embraced Beethoven's "Prometheus" overture, the "Cavalleria" intermezzo, which was received with unwonted coldness, the Pilgrims' Chorus from "Tannhauser," and the "Le Prophete" march. Miss J. Myles Marshall, who made her debut at this concert, sang with considerable taste and feeling a fine setting of "Abide with me" (Liddle), which we had not heard before, and Sullivan's "Lost Chord." For its adequate presentation the first selection requires an artist of more mature powers than Miss Marshall yet possesses; still this young lady's rendering was a decidedly creditable one. Mr. E. Behrnt sang sweetly and effectively Abt's "Still is the night," which was encored, and "Salutaris" (Weiss). Mr. A. H. Otto made an efficient accompanist.

There was a large and appreciative audience at the Victoria Hall on the same evening, when a sacred concert, arranged by Mr. P. A. Howells, was given. Miss Lucy Stevenson gave an artistic rendering of Handel's fine air "Angels ever bright and fair," and was heard with equal pleasure in Gounod's scena "O Divine Redeemer," which was recalled. Miss Meta Büring's singing of "O rest in the Lord," "Nature's praise of God" (Beethoven), and the "Wanderer's night song" (Schubert) was greatly appreciated, and as an encore to the last named she added Handel's "Ombra mai fu." Mr. R. Nitschke was recalled for his splendid singing of Faure's "Palm Sunday Hymn," and he was heard to equal advantage in Levey's dramatic song "The dream of Pilate's wife." Mr. L. Hopf scored a pronounced success with his two violin solos—"Ave Maria" (Schubert-Wilhelmj) and De Beriot's second concerto. The latter number won for him a pronounced recall. Quite a feature of the concert was the finished singing by a quartet consisting of Messrs. A. Rowley, A. Lawton, R. W. Swan, and F. H. Wild of five part songs, which were presented with great taste and refinement. Mr. J. M. Dunn played the accompaniments in a thoroughly satisfactory manner.

To the casual observer the most striking feature of the three Piano-forte Recitals given by Herr Eduard Scharf at the Town Hall was the wretched attendances. Perhaps we are not yet educated up to appreciating a recital, vocal or instrumental—certain it is, that such performances appeal more to the student and cultured musician than to the music loving public generally, whom nothing delights more than a miscellaneous concert with plenty of tuneful ballads. If pecuniary results were the main consideration, then it is certain that Herr Scharf's programmes were too severely classical. A little of Thalberg's "Home, Sweet Home" style of music might have

appealed more to the taste of the general public; but, if artistic considerations were to be to the fore, then no possible objection could be taken to the really fine selection of classical numbers which Herr Scharf played—and played magnificently at each concert. At the first recital, given on Saturday, the 23rd ult., the more important numbers were Chopin's Sonata in B minor, which has certainly not been heard in Adelaide for some years; four numbers from Schumann's Phantasiestück, and the same composer's Toccata Op. 7; Bach's organ fugue in D minor, and Liszt's Rhapsodie, No. 12. The vocalists were Miss Meta Büring and Mr. R. Nitschke. The latter introduced a fine song by Mr. Walford Davies, Mus. Doc., "Hymn before action." Mr. J. M. Dunn acted as pianoforte accompanist.

The programme on the following Wednesday evening was devoted entirely to pianoforte music. Herr Scharf gave Bach's chromatic fantasia and fugue in fine style, his treatment of the fugue being particularly good, while his playing of the whole of Schumann's "Carnaval" was equally striking. The remainder of the programme embraced four Chopin numbers, including the Ballade in G minor, two Liszt pieces, and Tausig's transcription of Strauss's waltz "Man lebt nur einmal."

The final recital given on the following Saturday, the 30th ult., was better attended than the former two concerts, still the house was far from good. On this occasion Herr Scharf played with Mr. Kugelberg Rubinstein's Sonata in D for piano and 'cello, both performers being heard to decided advantage. The recitalist's piano solos were Schumann's Etudes Symphonies, which was one of the best, if not the very best, piece of work which Herr Scharf gave us during this visit; Chopin's "Nocturne, Op. 37, No. 2," Rubinstein's "Staccato Etude," and Liszt's "Valse Impromptu," "Consolation," and "Polonaise" in E major. This latter number was presented with great verve and brilliancy. With Mr. G. Reimann the recitalist played Chopin's "Rondo in C," for two pianos, the ensemble of the two performers being highly satisfactory. Miss Lucy Stevenson, who was in fine voice, contributed two numbers with marked success, and Mr. R. Nitschke was well up to his usual standard of efficiency in the two songs which he sang. The City Quartet, Messrs. J. Chamberlain, A. E. Lawton, R. W. Swan, and F. H. Wild, gave two part songs in a creditable manner, and Mr. J. M. Dunn made an efficient accompanist. The piano used at each of these recitals was a fine full-size Ronisch Concert Grand from Mr. J. Woodman's Grenfell Street Warehouse. The fine tone and magnificent bass of this instrument was generally admired, and enabled the recitalist to do full justice to his selections.

At Mr. D. H. Bottrill's lecture on "Dickens," given at the Mitcham Institute, on the 18th ult., musical numbers were given by Miss Emmie Ehmcke, Miss Gluyas, and Miss Matheson. Miss Ehmcke acted as accompanist.

On the same evening a concert was given at the Unley Town Hall, in aid of St. Raphael's Branch of the Hibernian Australasian Catholic Benefit Society. The following were the performers:—Misses A. Hill, M. Hare, and G. Edmonds, Mrs. M. Holder, and Messrs. E. Bermingham, J. Donoghue,

W. and G. Connell, W. Chapman, M. Holder, and W. S. Sinnett. Miss L. Bermingham acted as accompanist.

There was a very large attendance at the Port Town Hall on the evening of the 20th ult., when the "Wally Snowflakes" from the H.M.S. Wallaroo gave an entertainment in aid of charities. The following took part:—Messrs. F. Chaplin, P. and R. Wade, J. Barker, A. Pentecost, P. Keane, J. Maskell, J. Purches, A. Russell, H. Stallard, E. Puddephatt, J. Groves, F. Lewis, W. Redfern, and W. Chamberlain.

The Toronto Variety Company gave a concert at the Unley Town Hall, on the 29th ult., before a large audience. Musical numbers were presented by the following performers:—Misses L. Jarman, A. Fromm, F. and H. Lloyd, Mrs. M. Holder, and Messrs. W. Dring, C. Waite, T. Barrett, J. Don, W. Goodger, W. Parsons, W. S. Sinnett, and A. Frost. Two pieces, "The Rival Waiters" and "The Haunted House," were also presented. Mr. W. Dring was manager, Mr. T. Barrett stage manager, and Mr. W. Parsons musical director.

## MUSIC IN THE OTHER COLONIES.

### MELBOURNE.

[FROM OUR OWN CORRESPONDENT.]

The last of Miss Elsie Hall's three pianoforte recitals, given Saturday afternoon, the 2nd ult., attracted as many as could find sitting accommodation at Glen's Concert Hall. First on the programme came Schumann's "Carnaval," the twenty-one "scenes mignonnes" being, without exception, given with the artistic sympathetic comprehension and flawless technique that overcame all difficulties, and left not a doubt on the listeners' minds that it was an exceptionally fine performance. Miss Hall was enthusiastically recalled. She scored further triumphs with Henselt's variations de concert ("Elisire d'amore"), Liszt's "Liebestraum," the same composer's adaptation of the "Wedding March," and other strains from Mendelssohn's "Midsummer Night's Dream," music and compositions by Moskowski and Paderewski. A couple of songs by Gluck and Maude Valerie White, which evident nervousness did not prevent Miss Ethel Godfrey from singing in a tasteful and generally pleasing manner, completed the programme.

At the monthly meeting of the Musical Society of Victoria on the 2nd ult. good vocal, violin, and pianoforte music (including a Lachner trio for pianoforte, violin, and viola) was discoursed.

There was only a moderate attendance in the Athenæum Hall on Monday evening, when a "Farewell Complimentary Concert" was given to Mr. Arthur Chanter, Mus. Bac., who is proceeding to England. Amongst the many songs there were some that reflected credit on Mr. Chanter's qualifications as a composer, as, for instance, "There's a Woman," sung by Mr. W. G. Barker, "Waters of Babel," contributed by Miss May Agnes Godwin, and a "Drinking Song" from "The Vintner's Daughter" comic opera, in which Mr. Louis Luscombe was the vocalist. Songs were sung by Signora Coy, Miss Nellie McClelland, Madame Simon, Miss Violet Elliott, Mr. William Nielson, and Signor Rebottaro. The only instrumental music consisted of an interesting romance for horn with pianoforte (Saint-Saens), by Herr Kuhr and Mr. T. J. Hammond; and a barcarolle, for violin with pianoforte accompaniment.

Although the Exhibition Building is rather out of the way, and uncomfortably draughty, the public flocked there in enormous numbers, and paid prices that would not so very long ago have been considered excessive, to hear the two Oratorio concerts, given on Saturday, the 9th ult., and the following Easter Monday. Madame Albani's reputation as a singer in oratorio had of course preceded her, and the highest expectations were more than fully realised. The well-worn airs in "The Messiah" had a new life and vigour imparted to them, whilst in "Elijah" the beseeching earnestness finding expression in the widow's "Help me man of God, my son is sick," touched the hearts of even the ordinarily receptive listener, and in "Hear ye, Israel" madame soared up to an artistic elevation not easily described. When the deep pathos that at the words "I am He that Comforteth Thee; be not Afraid," gave way to joyous exultation, it was a truly memorable performance. Mr. Paull had of course a splendid opportunity of distinguishing himself as Elijah, and he certainly made the very most of it. In fact, after hearing him in the "Lord God of Abraham" aria, in his fiery rendering of "Is not His Word like a Fire," and the wearied-of-life dejection vividly portrayed in "It is Enough," it seems tolerably safe to prophesy that he will, with continued health and strength, some day reach an altitude that but few are destined to attain. Miss Berry was altogether acceptable with the contralto music in the Oratorios, but particularly so in her sympathetic singing of "O Rest in the Lord." The tenor solo music was supplied, with varying results, by Mr. Orlando Harley. In "Elijah" the subsidiary parts were undertaken by Miss Nellie McClelland, Miss Fanny Lyndhurst, Mr. Trathen, and Mr. D. Berriman. I should mention the admirable rendering by Madame Albani, Miss Berry, Miss McClelland, and Miss Lyndhurst, with chorus, of the "Holy, Holy, Holy" quartet, and the equally acceptable performance of the terzetto "Lift Thine Eyes." The chorus singing, more especially in "Elijah," considered as a whole, redounded greatly to the credit of Mr. George Peake. The forces under his control, and the orchestra, excepting some flaws—to a certain extent inseparable, I suppose, from amateur organizations—was tolerably well up to the mark. Mr. G. B. Fentum rendered useful service at the organ.

An altogether over-long programme, containing much that it was a pleasure to listen to and much that might without serious loss have been omitted, was provided at a concert given in the Exhibition Building, under the direction of Mr. W. J. Turner, on Good Friday. Miss Elsie Hall was scarcely heard at her best at the pianoforte with Beethoven's "Moonlight" sonata, but she excelled in her interpretation of "Lieder ohne Worte"—including the spinning song—by Mendelssohn. The violin playing by Mr. Ernest Toy made a favourable impression, and songs were sung by Miss Maggie Stirling, Miss Ida Osborne, Miss Sara Lewis, Mr. Walter Kirby, Signor Rebottaro, and others.

At a concert given in the Town Hall on Good Friday, in addition to the singing of songs, instrumental music was supplied by Mr. Claude Harrison (violoncello) and Mr. W. T. Barker (harp), and the familiar Handelian Largo was played upon the organ, violin, and harp, by Messrs. G. B. Fentum, H. Curtis, and Barker.

A sacred concert took place in the Theatre Royal, where vocal music was discoursed by Mrs. Palmer, Miss Ida Cox, Miss Nellie Saunders, Mr. Armes Beaumont, Mr. Louis

Luscombe, Mr. W. Neilson, Mr. A. H. Spence, and Master Ernest Daley. There was an orchestra, with Mr. J. Ure as conductor and Mr. G. A. Sutch as leader.

### NOTES AND COMMENTS.

While in Sydney Madame Albani attended a morning service at St. Patrick's, where M. Wiegand officiates as organist.

The newly appointed City Organist of Leeds, is Mr. Herbert Austin Fricker, Mus. Bac.

Cologne Cathedral is to have an organ larger than the Sydney instrument.

M. Musin received very high praise from the press and public for his performances at two concerts recently given at Liege, where he has been appointed principal teacher of the violin at the local Conservatory.

London *Truth* has discovered, through the *Musical Directory*, that there are something like 16,000 professors of music in England. In London alone there are over 5,500 teachers and professors, besides 2,000 orchestral instrumentalists, including 700 violinists and 70 orchestral drum players. Upon the last item, *Truth* remarks:—"We may not be a musical nation. But in the number of our drummers it seems that we lead the world."

Some distinguished pianists in the French capital have been giving their views as to the use of the pedal. Stojowski finds the pedal the great stumbling block of the pianist, and enforces a thorough understanding of harmony to overcome the difficulty. Moszkowski, another Polish composer, resident in Paris, says the pedal "is the great piano enemy. One must have an instinct for harmony, or he never can learn to use the pedal." He refers to Schumann's writing as a curiosity in pedal marking. Moszkowski, by the way, is married to a sister of Chaminade, the composer. Miss Frida Eissler, who represents the Leschetizky school in Paris, states:—"For the pedal much that is theoretically wrong (as to harmony) is practically right. The brighter a piece is the more pedal may be used; the graver, the less movement of the pedal. There is no rule of action for the pedal; one must listen and hear, and have conviction." Madame Burmeister-Petersen, six years a pupil of Lizst, says that Lizst's great point on pedal playing, and one on which he insisted strenuously, was never to strike the chord and pedal simultaneously. "Strike the chord first, the pedal after," he said. He was punctilious enough about raising the pedal between all chords not of the same family. There are passages in which it may be held over, but harmony should dominate phrasing in general. In the C minor Nocturne, by Chopin, for example, the pedal must be raised incessantly.

The announcement that the distinguished Wagnerian vocalist, Frau Schuman-Heineck, has just signed a ten years' contract with the management of the Royal Opera, Berlin, at an annual salary of £1,200, will direct attention to the very great contrast between the fees of artists in England and on the Continent. No vocalists of Frau Heineck's rank would accept in London double the salary paid in Germany. Yet Berlin has one of the most heavily subsidised opera houses in the world, its annual grant being, we believe, £45,000, besides a house rent free. It is, thanks partly to the subsidy, partly to the moderate fees of artists, that the

Germans can hear operas at a far less extravagant charge than that which rules in England, six shillings, we believe, being about the average price of stalls in Berlin.

We note that the programme of an organ recital given recently at Shore, England, by Mr. A. E. Jones, F.R.C.O., contains Mr. W. B. Chinner's Andante in A flat.

The first arrival of Madame Albani in Melbourne was marked by a comical misadventure. Immediately the train arrived Madame Albani and her husband were welcomed by J. C. Williamson, and in a trice were whisked off to Menzie's. When she arrived there Lord Nevill was waiting to present Lord and Lady Brassey's compliments, and she was naturally detained in conversation for some time. Eventually she was shown to her rooms. She rang for her maid (who is a German, and cannot speak a word of English), and then discovered for the first time that she was not in the hotel. Consternation prevailed. What had become of her? At length somebody suggested that the railway station be searched, and the lady was found standing helplessly in the midst of a sympathetic crowd of porters endeavouring to get her out of her evident predicament.

Speaking of the Albani performance of "The Messiah" at the Exhibition Building, Melbourne, the *Age* critic remarks—"Another novel point (and one not likely to be repeated) was the dramatic significance imparted to the words, 'Thou shalt break them; Thou shalt dash them in pieces like a potter's vessel,' by the collapse and complete fragmentization of a chair under the too potent avoirdupois of one of the orchestra, the said article of domestic furniture having to be carried out in small bits and another brought in ere the instrumentalist could settle down again—an episode for which Mr. Orlando Harley can hardly have felt thankful."

The same writer draws attention to the tempo adopted by Madame Albani in the recitative from "The Messiah" beginning "And suddenly." He says:—"In the scores ordinarily used this number is marked *andante con moto*; but it appears that Dr. Villiers Stanford has succeeded in unearthing in Dublin, where the first performance of 'The Messiah' took place on 18th April, 1742, a copy of the music with the direction '*allegro*' to this recitative; and all prime donne who have from time to time struggled bravely with the difficulty of singing the word 'suddenly' to the hitherto accepted slow tempo will have cause to feel gratitude to Dr. Stanford for making the discovery, and to Madame Albani for bringing it under notice here only a year or so from the time when the point was first elucidated."

We cull the following account of a concert given at Nice, on March 26th, by Miss Florence Menkmeyer, the Australian pianist and composer, from the *Swiss and Nice Times*:—"The concert symphonique given last Saturday at the Theatre du Palais, with Miss Florence Menkmeyer as soloist, was a brilliant success. Miss Menkmeyer's performance of Beethoven's glorious Concerto in E flat was superb, the adagio being played with soulful interpretation that seemed to breathe the very spirit of the master, and in the *allegro* movement the artiste displayed marvellous technique, each note sounding clear and precise. The second portion of the concert gave Miss Menkmeyer an opportunity for the exercise of force and brilliancy of execution, and her rendering of Liszt's Rhapsodie roused her audience to the highest pitch of enthusiasm. Bravos and recalls rewarded

the young artiste for what was really an unrivalled performance. The orchestra, under the conductorship of Maestro Gervasio, were worthy of the brilliant artiste. We are pleased to learn that Miss Menkmeyer will be heard again next Friday at a grand Concert Symphonique to take place at the opera here, when the orchestra will assist under the conductorship of Maestro Luigini. Miss Menkmeyer will perform Beethoven's Sonate op. 110, Liszt's Rhapsodie Hongroise as a piano solo, and Schuman's Concerto in la majeure with the orchestra. Several members of the Russian and English Courts, at present in Cannes and Nice, have signified their intention of being present at what promises to be a splendid concert."

Recently a Welsh choir, the Rhondda Glee Society, had been singing at Windsor Castle before the Queen. Three-fourths of the choristers were colliers, and Her Majesty was so delighted with their singing that she expressed her admiration to the conductor, Mr. Tom Stephens, and asked the choir to sing "The Men of Harlech" over again. The Queen's conversation with the director, Mr. Morgan, contained the following passages:—"Ah, let me see," continued Her Majesty, scanning the Welsh words of the National Anthem, "can you tell me which is the Welsh word for Queen?" Mr. Morgan, not being altogether a Welsh-speaking Cymro, was for the moment taken aback. "Ah, your Majesty," he replied, with a bow, for he could not for the life of him recall the right word, "you have asked me a difficult question." Her Majesty merrily laughed, and so did Princess Henry. "What," asked the Queen, "is Welsh, then, such a difficult language?" "Your Majesty," replied the director, "must be a little gracious to me, for I must explain that I am not altogether a Welsh linguist; but," he added, for light had come at last, and he looked up triumphantly as he finished the sentence, "the Welsh word for Queen is 'Brenhines.'"

The following is a literal translation from the Church register of Adelina Patti's baptism:—"In the town and province of Madrid, on April 3, 1843, I, Don Joseph Losada, parish priest of St. Louis, solemnly baptised a girl, born at 4 o'clock in the afternoon of February 10, of this year, the legitimate child of Salvador Patti, professor of music, born at Catania, in Sicily, and of Catherine Chiesa, born in Rome. The paternal grandparents were Peter Patti and Conception Marino, and the maternal were Jean Chiesa, born at Venice and Louisa Caselli, born at Marino, in the Pontifical States. The child bears the names Adela Jeanne Marie. There assisted at this baptism as godfather, Joseph Sinico, born at Venice, professor of music, and as godmother, his wife, Rosa Monaro Sinico, born at Cremona, in Lombardy, to whom I have explained the duties they have contracted by this act; and as witnesses, Julien Huezal and Casimir Garcia, born at Madrid, sacristans of this parish. In testimony whereof I have written, signed, and delivered the present certificate, April 8, 1843."—Joseph Losada."

At a sale of autographs and manuscripts which is to take place shortly at Vienna, will be offered three symphonies and three quartets by Haydn; cadenzas for several piano concertos by Mozart; an overture rondo for four hands, and songs by Schubert; and a large number of Beethoven's songs.

Verdi's latest compositions are said to be three in number—1, "Stabat Mater;" 2, a Prayer; and 3, a Te Deum. The first is written for two choirs and a full

orchestra; the second for a quartet of women's voices, two sopranos, a mezzo soprano, and a contralto; and the third for chorus and orchestra.

At Vienna a couple of letters of Beethoven were recently sold for £23, and two autograph letters of Haydn for £24; whereas Wagner was only valued at £16 for the same number of autographs. But then the Bayreuth master wrote so many letters!

The negro is the coming musician of the United States. So thinks John Edward Price, one of the Commissioners from New York State to the Tennessee Centennial Exposition. There has been gathered together in four immense volumes all of the music thus far written and published by negroes in the United States. The music is on exhibition in the New York booth in the Negro Building at Nashville, where daily recitals from it are given by Mr. E. C. Brown, a young negro pianist.

Madame Melba has again appeared in New York as Rosina in "Il Barbiere," and in the lesson scene she delighted her audience with "The Old Folks at Home." In America they are not very particular about such matters, and the late Miss Abbott invariably interpolated "Nearer my God to Thee" in the church scene in "Faust." In the lesson scene in the "Barber," however, the introduction of any song at the singer's sweet will has always been considered permissible. The only air which custom ordains shall never be heard from the lips of any prima donna is that which Rossini himself wrote for the scene. Madame Melba has, however, achieved a genuine success as Rosina, and she has likewise sung the Queen in "Les Huguenots" with Nordica, Ibs, and Bispham also in the cast.

#### HEINICKE'S GRAND ORCHESTRA.

The fifth annual meeting of Heinicke's Grand Orchestra was held at their practice-rooms on the 21st ult., when there was a full attendance. Mr. E. Farrow presided. The report and balance-sheet were read and adopted, and votes of thanks passed to the Hon. Conductor, Herr Heinicke, and the Hon. Secretary, Mr. C. Cawthorne. A special vote of thanks was passed to a friend, who sent a donation of £10 as a token of his appreciation of the orchestra's efforts. Messrs. H. D. Haggard, H. Heinicke, E. Farrow, W. Gooley, and Charles Cawthorne were re-elected as the committee, and Messrs. C. Schrader and A. Piercy were appointed Auditors for the ensuing year. The annual report reads as follows:—

The Committee submit the Fifth Annual Balance Sheet of Heinicke's Grand Orchestra, and congratulate the members on the success of the past year's work, both musically and financially. The 1897 Series of Orchestral Concerts were splendidly attended—overflowing houses being the rule at nearly every concert. The Committee refer with pride to the popularity of the Orchestra, especially as it was founded without the assistance of patrons or subscribers; and the success must be attributed to the enthusiastic interest and regular attendance of its members at rehearsals, and to the possession of a talented conductor. The library has been largely increased, and now consists of more than 200 compositions, including many valuable works of the great masters and leading composers of the day.

The 1898 Series of Orchestral Concerts will commence in the Town Hall in May, and be continued at intervals of a

fortnight. Two symphony concerts will be given during this season. The committee trust that during the coming year the members will be as enthusiastic and punctual in attending rehearsals as heretofore

#### NEW ORGAN FOR THE ELDER CONSERVATORIUM.

The following specification has been prepared by Professor Ives for the proposed new organ to be erected in the Concert Hall of the Elder Conservatorium:—

Three manuals, CC to C; four octaves; pedals CC to F; thirty notes.

GREAT.	SWELL.	CHOIR.
Double open ... 16 ft.	Bourdon ..... 16 ft.	Lieblich Bour-
Large open ... 8 ft.	Open diapason 8 ft.	don ... ..... 16 ft.
Small open ... 8 ft.	Hohl flute ..... 8 ft.	Viol d'amour... 8 ft.
Claribel ..... 8 ft.	Viole d'orches. 8 ft.	Spitz flute ..... 8 ft.
Dulciana ..... 8 ft.	Vox celeste ... 8 ft.	Salcional ... .. 8 ft.
Viola ..... 8 ft.	Principal ..... 4 ft.	Rohr flute ..... 4 ft.
Harmonic flute 4 ft.	Flauto traverso 4 ft.	Flageolet ..... 2 ft.
Principal ..... 4 ft.	Flautina ..... 2 ft.	Clarionet ..... 8 ft.
Fifteenth ..... 2 ft.	Mixture ..... 3 ranks	Orchest'l Oboe 8 ft.
Mixture ..... 3 ranks	Dbl. trumpet... 16 ft.	Vox Humana.. 8 ft.
Trumpet ..... 8 ft.	Cornopean ..... 8 ft.	
	Oboe ..... .. 8 ft.	

#### PEDAL.

Open diapason..... 16 ft.	Violoncello ..... 8 ft.
Bourdon..... 16 ft.	Flute ..... 8 ft.
Great Quint..... 10 $\frac{2}{3}$ ft. tone	

#### COUPLERS AND ACCESSORIES.

Each manual to pedal	4 Pneumatic buttons to Great
Swell to Great	4 Pneumatic buttons to Swell
Swell to Choir	Full Organ Pedal
Choir to Great	Full Great Pedal
Swell to Great Sub.	Full Swell Pedal
Swell to Great Super	Balanced Swell Pedal
Choir to Great Sub	Balanced Pedal for Vox Hu-
Choir to Great Super	mana

#### ANGASTON CHORAL SOCIETY.

The Angaston Choral Society gave their first concert for the year on March 22nd, before a large and fashionable audience. The work of the evening was Sir Sterndale Bennett's fine Cantata, "The May Queen," in which the solo parts were taken by Miss Trescowthick and Miss Chinner, Mr. Rowley and Mr. Thompson. These vocalists gave an excellent rendering of their various parts, evidencing clearly the care bestowed upon their tuition by the conductor, who spared no pains to make the concert a success. The choruses were sung in a manner which reflected considerable credit upon the choristers, the attack being excellent, and the light and shade duly observed. Two part songs were equally well rendered, particularly one which was unaccompanied. In the second part of the concert a piano solo by Miss Hastwell, pupil of Mr. Packer, met with warm expressions of approval. Miss Taylor and Mr. Rowley sang songs which were well received, and Misses Thomas and Smith sang a duet in good style.

The Society is to be congratulated on this their first concert under their new conductor, Mr. E. Wallace Packer, who was appointed on the death of Herr Heuzenroeder, and it speaks well both for the Society and its conductor that they should have been able to give such a creditable performance of a work of the calibre of Sir Sterndale Bennett's "May Queen."

#### CHURCH AND CHOIR.

Special music was given at most of the important City and Suburban churches on Easter Sunday. At St. Peter's Cathedral "Worthy is the Lamb," from "The Messiah," and the solo "I Know that My Redeemer Liveth," from the same oratorio, were sung. At St. Paul's, Adelaide, the anthems were "They have taken away My Lord" (Stainer), and the "Hallelujah Chorus." The choir of Chalmer's Presbyterian Church gave "Christ is Risen" (Goss), and "Lift up Your Heads" (Hopkins), also, two solos, "But Thou did'st not Leave" and "I Know that My Redeemer Liveth" were sung. At Archer Street, North Adelaide, this latter solo was effectively sung by Miss Lucy Stevenson, and at the Port Congregational Church a choral service was given under the direction of Mr. Channon. An Easter Festival was held at the New Church, Hanson Street, at which Signor Setaro's orchestra assisted in a most satisfactory manner.

Barnby's Anthem "Awake up my Glory," and "The Day is Past and Over" (Marks), were given by the choir of Pirie Street Wesleyan Church at the Sunday School anniversary, held on the 3rd ult. On the following Monday evening, at the lecture by the Rev. Henry Howard, the choir contributed "If with all Your Hearts" (Mendelssohn), "Singing at Sunset" (Chinner), "Children's Home" (Cowen), "Love Divine" (Stainer). A number of solos were given by Misses F. Priest and M. Jolley and Mr. Peagam; also a duet by Miss Priest and Mr. Peagam. Mr. W. B. Chinner presided at the organ, and directed the music in his customary efficient manner.

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The Congregational Church at Victor Harbour held their annual musical service on Easter Sunday evening. There was a good attendance. The following anthems were rendered by the choir under the direction of Mr. Hodge:—"He is risen," "Christ our Passover," "If ye be risen," "Awake thou that sleepest," and "Hallelujah, now is Christ risen," all composed by Simper. These numbers were well given, and Mr. Hodge is to be congratulated on the efficiency of his choir. A duet, "The morning land," was beautifully sung by two young ladies of the choir; Mr. J. G. Nash, of Adelaide, sang "The Star of Bethlehem" (Adams) with fine effect, and Mr. Cammol, another visitor, gave "Then shall the Righteous" from "Elijah."

A concert given in the Medindie Congregational Church on the 5th ult. attracted a satisfactory attendance. Miss Raws played an overture: songs were rendered by Misses Lawton and Plyford, and Mr. G. H. Ekers, and recitations were given by Miss Cox and Mr. F. Pullen. The proceeds are in aid of the Church funds.

The fifty-fifth anniversary of Archer Street Wesleyan Sunday School was commemorated by special services held in the Church on the 3rd ult. At the afternoon service the cantata "A Day with Our Lord" was sung by the Sunday School Scholars, assisted by the Church Choir. The principal soloists were Misses A. and L. Fowler, W. Cowperthwaite, E. Ronchetti, and A. Lawton, Mrs. J. J. Veale, and Messrs. Hawkes, Slowman, W. Harry, H. Pash, and Hawke. Mr. N. Johns presided at the organ, and Mr. F. J. Pash, who may be congratulated on a very successful performance, conducted. On the following Wednesday evening the cantata was repeated in the schoolroom before a large attendance.

At the lecture by the Rev. E. H. Ellis, given in the North Adelaide Baptist Church on Good Friday evening, Mr. Frank Monk sang "The Holy City" (Adams), "The Holy Shrine" (Newton), and "Stars of the Jordan" (Root). Mr. L. W. Yemm accompanied on the organ, and contributed as a solo Mendelssohn's "War March."

The Cantata "The Building of the Temple" was given in the Parkside Wesleyan Lecture Hall on the 8th ult., by the choir of the Medindie Congregational Church. Mr. Johns officiated as conductor, Mr. Burnett as pianoforte accompanist, Miss Lucas with the violin, and Mr. R. Vardon with the flute. The principal vocal parts were taken by Misses Ekers, Johns, Birdsey, and Miss F. Ekers, and Messrs. Vardon and Ekers.

At the anniversary services of the Alberton Baptist Sunday School, celebrated on Easter Sunday, special music was given by the children under the leadership of Mr. W. Hancock. Mr. F. Hancock presided at the organ.

The following programme was presented at the farewell to the Rev. S. Lenton, held at the Medindie Congregational Church on the 13th ult:—Trio "Lift Thine Eyes," Misses Ekers (2) and Cant; solo, "Promise of Life," Mr. G. H. Ekers; quartet, "Cast Thy Burden upon the Lord," Misses Howells and Cant, and Messrs. D. Milne and G. H. Ekers.

At the concert in connection with the anniversary of Trinity Church, given on the 21st ult., songs were given by Miss Gluyas, and Messrs. C. W. Gibson and W. G. Dole. A violin solo was contributed by Miss Fayers, and the Church choir rendered two part songs. Mr. C. M. Gribble, the church organist, played a piano solo and gave considerable satisfaction as musical director.

At the lecture given by the Rev. E. H. Ellis, on the "Lowlands of Scotland," in the North Adelaide Baptist Church, on the 25th ult., Miss Madeline Wall, Miss Elsie Chaplin, and the ladies of the Church choir render Scotch music. Mr. Yemm, the church organist, accompanied.

Some thirty members of the choir of the Flinders Street Baptist Church, at the invitation of the Choirmaster and Organist, Mr. E. L. S. Tuck, paid a visit to Morphett Vale, on Good Friday. On arrival at that township a cricket match was engaged in, which was won by the local club. The members of the choir who were not indulging in cricket engaged in tennis, and after luncheon drove to Port Noarlunga. At 5 o'clock the visitors sat down to tea, laid out in the Baptist Church, which as usual, was celebrating its anniversary. Instead of the customary public meeting after tea the Flinders Street Choir took the platform, and gave the cantata "The Rolling Seasons," under the direction of Mr. Tuck, who presided at the organ. Miss Hawkins sang Jude's "Better Land," Miss White "Tears," and Miss Wheaton "Ecce Homo." A vote of thanks to the visitors, with special mention to Mr. Tuck, was proposed by Dr. F. S. Hone, seconded by Mr. C. B. Canham, and carried enthusiastically.

#### NEWS FR M TASMANIA.

We have received the following from Mr. J. H. Fray, late of Adelaide:—"Launceston, April 29, 1898. I have been so busy since my arrival here that I have had no time to write before. There is an Amateur Opera Company here, and the 'Launceston Musical Union' has just been started, and held its first practice on Tuesday last. I have been appointed Hon. Conductor, and the work now in hand is 'The Messiah.' We have a very strong Committee, and the voices are good, and we have great hopes of doing well. There is an Orchestral Society here, which gave a very creditable performance under the conductship of Mr. Lithgow the other evening. There are three brass bands here, and they are all superior to anything you have in Adelaide. One of them has just secured a £50 prize at a band contest in Melbourne."

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### MR. E. H. WALLACE PACKER.

Mr. E. H. Wallace Packer, the organist and choirmaster of Christ Church, North Adelaide, comes of an English musical family. His father, the late George Packer, was for many years a Gentleman of the Chapel Royal, Windsor Castle, and in the Cloisters of that venerable pile, where he resided by virtue of this appointment, the subject of the present sketch, Mr. Wallace Packer, was born. At the age of eight he commenced his musical career as a chorister in the choir with his father, which was then directed by that talented English musician, Sir George Elvey. A little later he was placed under the care of the late Sir Joseph Barnby, at Eton College, and for some considerable time sang in the Chapel choir. Mr. Packer was afterwards promoted to being solo boy, and ultimately became an assistant organist and music master at Eton under the direction of Sir J. Barnby.

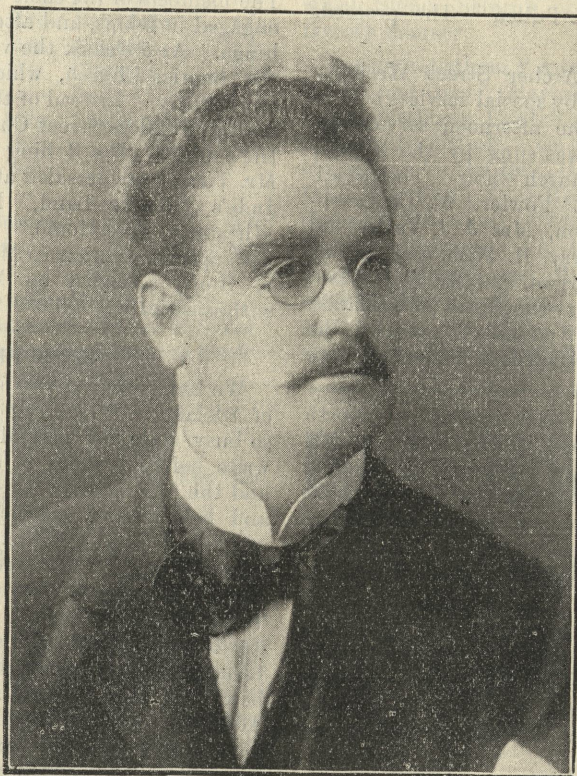
As a boy, also, he sang at several of the concerts given at the Royal Albert Hall, London, under the baton of his master. Mr. Packer has naturally many interesting reminiscences of Sir Joseph Barnby, who, though a kind and essentially just man, was a strict disciplinarian, and would pardon no faults caused by carelessness. The following incident which occurred during Mr. Packer's choir days at Eton will illustrate this. At an evening service an important "lead" in the anthem was missed by the boys on the Decani side, which caused a great deal of confusion. When the service was over the boys were requested to wait in the vestry for the Precentor. Hardly had this order been given when the steps of Sir Joseph were heard coming down from the organ loft, and in a few minutes he was with them. He asked for no information as to why this "lead" had been missed, but commanded the Decani side to stand out, and a well-used cane was then handed him by one of the assistants. "Hands out, sir," he commanded to eight miserable looking boys in succession, and the cane descended in quick process on until the full punishment was meted out. Needless to say no more leads were missed on that side for some considerable time. Though quick to punish careless faults Sir Joseph was quite as eager to reward work well done, and one word was usually used to express his satisfaction—"good." This, however, was said with such emphasis that there could be no mistaking his sincerity.

In conjunction with his position at Eton College Mr. Packer was appointed organist and choirmaster of St. Jude's Church, which is situated close to the famous Holloway College, but, being troubled with a weak chest, a change to a warm

climate became imperative, and having received an offer of the appointment at St. Paul's, Port Adelaide, he decided to leave the old country and come to South Australia. During the little time which elapsed between his arrival in the colony and his commencing his new duties at Port Adelaide, he acted as organist to St. Peter's Cathedral, North Adelaide, the organist, Mr. J. M. Dunn, then being away on a visit to England, and when the Cathedral choir visited Melbourne he accompanied them in the same capacity. On the retirement of Mr. C. J. Stevens from Christ Church, North Adelaide, he was appointed to succeed him.

Mr. Packer's good work in connection with the musical service of Christ Church is warmly appreciated by the congregation and those in authority, and his skill as an organist is generally recognised. He has produced in the

Church special music, including Gaul's cantata "The Ten Virgins," with considerable success, and has appeared as an organist at the Town Hall on various occasions. Several works, mainly of a sacred character, from his pen have been published. The best known of these are "The Story of the Cross," a "Communion Service," and two songs, "The Tide of Life" and "Pack Clouds Away." During his residence in this colony he has met with considerable success as a teacher, and has turned out a number of promising pianists, organists, and vocalists. Recently Mr. Packer was offered and occupied the position of conductor of the Angaston Choral Society in succession to the late Herr Moritz Heuzenroeder. This Society contains some forty members, and just recently, under the new conductor, gave a highly successful performance of Sterndale Bennett's "May Queen." Mr. Packer has a number of interesting mementos in the shape of photos, letters, and testimonials from several eminent



MR. E. H. WALLACE PACKER.

English musicians. Among the most prized is a letter and testimonial given him on his departure from the old country by the late Sir Joseph Barnby. It is worthy of note that in his choir days the subject of this sketch had the honour, in company with his fellow choristers, of singing before Her Majesty the Queen. The occasion was one of the Queen's annual visits to "Frogmore," when a memorial service was held in memory of the Prince Consort.

"No, doctor," said the musical critic, who had been discussing the development of the divine art in Australia, "we have no great composers in this country." "I beg pardon, sir, but I believe we have one great composer." "The name please?" "Chloroform."



## MR. C. J. STEVENS.

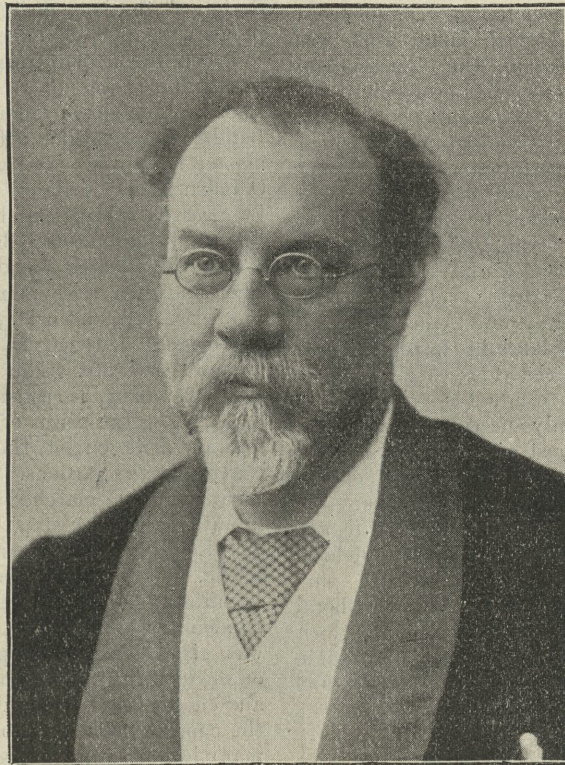


R. C. J. STEVENS, the well-known musician and conductor, was born in Birmingham, one of the most musical towns in the old country. He may truly be said to have been reared in an atmosphere of music. His father was an enthusiastic musician—a fine 'cellist, and the first secretary of the Birmingham Musical Festivals. His mother was a talented vocalist, and his only sister, Jane Stevens, was a clever pianiste who studied under Sir Sterndale Bennett, and even had the honour of some two or three lessons from Mendelssohn himself. This same sister sang in the double quartetts of "Elijah" when it was first produced at Birmingham in 1847 under the composer's baton. Mr. Stevens states that one of his first musical recollections is of being perched upon a table to sing at a concert in one of the local chapel halls. When barely eight years of age, his father died suddenly in London of a fit, brought on in the excitement of chasing all over that great city after the capricious Jenny Lind, whom he wished to engage for one of the Birmingham concerts. His sudden death left the family in somewhat straitened circumstances, but so highly did the Birmingham folk think of his work that by a concert and other means a sufficient sum was raised to keep Mrs. Stevens in comfort for the remainder of her days. The subject of this sketch, shortly after the death of his father, joined the choir of Worcester Cathedral, but after a short sojourn there obtained a better position as a chorister in St. James's Chapel Royal. This was mainly brought about by the good offices of Mr. Machin, his uncle, who was a member of that choir, and who secured his candidature in a competition for a post which became vacant. This Mr. Stevens succeeded in winning, and for the next five years he remained under the care of the Rev. Thomas Helmore, who had charge of the boys, and who will be generally remembered as a voluminous writer on Church music and kindred matters. Mr. Stevens was also duly clothed in the Court dress of the choristers, which was, and is to this day, a most gorgeous affair. "It contained," says he, "forty yards of the purest gold lace, which hung in bunches round the neck and arms of the coat. White kid gloves were worn—I was so small that I had to be specially measured for mine—and college caps. We had to walk some two miles from our house to the Chapel, and, as we always wore our uniform, attracted a considerable amount

of attention." As the boys of this choir were fine sight readers, their services were in great demand, and they sang very frequently at other large London Churches, important concerts, dinners, &c., for at this time good sight readers were by no means so plentiful as they are at present. With two fellow choristers, Mr. Stevens sang at the opening of the Great Exhibition of 1851, at the funeral of the Duke of Wellington in St. Paul's Cathedral, and at the Handel Festivals; and it is worthy of note that as a boy and man he sang at these Festivals from the time he joined the Chapel Royal Choir until he left the old country. His immediate companion at these gatherings during his mature years was the late Sir Robert Stewart, Mus. Doc. While a chorister he sang with the first "Bach Society," then conducted by Sir Sterndale Bennett, which produced

for the first time in England the famous "St. Matthew Passion" music, and also at Oxford, when the late Sir Frederick Ouseley took his Mus. Doc. degree. One of his fellow-choristers was Sir Arthur Sullivan, "the cleverest and brightest lad of the choir," says Mr. Stevens, "and I was his adorer then as I am now." When Sullivan was some eleven years of age he had written a solo, "Hear, O Israel," which he was anxious to dedicate to Jenny Lind, who was then at the zenith of her fame. She was singing at a certain concert at which the boys were also engaged, and the two lads, Sullivan and young Stevens, waited on the famous singer in the artists' room to obtain her consent. She was most gracious to them, and at once acceded to the youthful composer's request.

When some fifteen and a-half years old Mr Stevens' voice broke, and he was forced to leave the Chapel choir. He at once settled down in London to hard work at the



MR. C. J. STEVENS.

piano and organ, two branches of study which had naturally been somewhat neglected during his choir days. His tuition was entirely received at the hands of his sister, who had won considerable reputation as a pianiste, and his progress was so rapid that three years later he was enabled to go to Birmingham and start in his profession. He was shortly afterwards appointed organist and choirmaster of the Cannon Street Baptist Church, where in former years his father had directed the musical services, leading the choir with his 'cello, and he also secured the position of accompanist to the Amateur Harmonic Society. He had not been more than eighteen months at the Cannon Street Church when an important position with a large salary and fine organ—St. Michael's, Handsworth—became vacant, and

this, after a severe competition, he secured, the judge being Mr. Stimpson, the City Organist of Birmingham. Mr. Stevens held this position for 25 years. His natural talent as a conductor speedily manifested itself, and he was soon largely engaged in conducting various choral societies and singing classes. Of the former, mention may be made of the "Holt Choral Society" of 400 voices with a band of 80; the "Birmingham Musical Association;" the "Perrybaa Choral Society;" and the "Stowbridge Choral Society." All this experience, and his rapidly-growing fame, led to Mr. Stevens' most important appointment—that of accompanist and assistant conductor to the famous Birmingham Festival Chorus. In connection with this important organization he met some of the most celebrated musicians of our time, such as Gade, Dvorak, Hillier, Stanford, Bridge, Parry, Bennett, Stainer, and Gounod. At the residence of the Hon. Robert Lytton he spent a week when another guest was none else than the celebrated composer of "Faust" and "The Redemption," which latter work was then being prepared for its *debut* at the Birmingham Festival of 1882. From Gounod's own lips he received the full directions for its correct interpretation, and one of Mr. Stevens' most treasured possessions is the baton with which Gounod conducted the first public performance of this great work. He has also the first baton which Richter ever used in England, and the last one wielded by that prince of conductors, the late Sir Michael Costa. Mr. Stevens has also seen Wagner conduct his own works, and has had under his own baton such celebrated vocalists as Foli, Santley, Maas, Tietjens, Trebelli, Patey, and Anna Williams.

Mr. Stevens' work during his residence in this colony is so thoroughly well known and appreciated as to render any comments from us needless. As a conductor, accompanist, and teacher he has been uniformly successful, and in the two first-named departments is almost without a rival in the colonies. He was for some little time organist of the Unitarian Church, Wakefield Street, and afterwards of Christ Church, North Adelaide. He was conductor of the Adelaide Musical Association, which introduced to Adelaide the "Golden Legend" and "The Redemption," and is now at the head of the newly-formed Adelaide Choral Society. He organized the Adelaide Orpheus Society, which he still conducts with conspicuous success, and has throughout his residence in fair Adelaide enjoyed a large and lucrative teaching connection.

### BAND NEWS.

[BY MARCATO.]

The Military Band, under Bandmaster Hodder, had a busy time at the Easter Encampment. As well as attending all the parades and long marches the Band give evening concerts at the Officers' Mess. Their programmes included such pieces as the "Bohemian Girl," "Iolanthe," and medley selections on up-to-date novelties. The officers expressed themselves highly pleased with the performances. On Easter Sunday the Military Band and Moonta Military Band played as a combined band at divine service, and under the

conductorship of Bandmaster Hodder and leadership of Band-Sergeant Williams, of the Moonta Band, played the "Church Call" and three hymns with fine effect.

The City Volunteer Band under Bandmaster Hodder played a programme of light music at the Milang Races, on April 2nd. Some of the bandsmen assisted at the concert in the evening, where their music was evidently appreciated, and several encores were demanded.

Amongst the features of the Druids' gala, recently held in Melbourne, were the band contests, which embraced competitions in deportment and discipline as well as in playing music. The liberal sum of £405 was offered in prizes. Of this amount £150 and a trophy valued at £50 were offered for the best played selections; with £75, £30 and £20 as second, third and fourth prizes. For the military drill and marching evolutions, which were conducted at the Friendly Societies' Gardens during the progress of the sports, the prizes were £50, £20 and £10.

Proceedings commenced at 1 o'clock on Saturday, the 9th ult. with a procession of the bands competing at the gala. There were eight of them—the Sydney Model band, under Bandmaster J. Delvin; the Albury Town band, under Bandmaster Laughton; Railway Military, Bandmaster C. Helm; Oamaru (New Zealand) Garrison, Bandmaster W. S. King; Launceston City, Bandmaster J. Edwards; Eaglehawk Borough, Bandmaster Brinkman; Melbourne, Bandmaster Code; Northcott's Bendigo City, Bandmaster Northcott. The bandsmen were marshalled in Bourke-street near St. Patrick's Hall, and led by a dray containing the officers of the order, marched to the grounds, playing inspiring marches en route. The marching and deportment of the men was taken into consideration by the judge, Mr. F. Lyon, in awarding the prizes of £50, £20 and £10 offered for the military drill contest, the principal features of which were enacted at the gardens. Each band fell in for inspection separately, and marched 100 yards in 120 paces within a minute, to a quick step, following up this performance by wheeling and countermarching manœuvres to appropriate music. The drum-majors in each instance were evidently at pains to let the spectators know that their men were bandsmen. No order to "forward," "halt," or "wheel" was given without the prefix "Band." At the Town Hall on Saturday night, each of the bands, before a crowded audience, played a selection; and on Monday evening, when the competitions were continued, the Town Hall was crowded many hundreds being unable to gain admission. The arrangements were well carried out. Each band was allowed to select its own piece of music, the name of which was made known to the audience by boldly written placards. Shortly after 11 p.m., when the last of the bands had finished playing, the judges (Messrs. A. Zelman and J. Seide) retired to consider their verdict, and finally placed the bands in the following order:—

## 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 give PRIVATE TUITION in

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Sydney Military band, (Bandmaster Helm) and the Melbourne Brass band (Bandmaster Code), 82 points each, equal for first prize.

Sydney Model band (Bandmaster J. Delvin) and Oamaru Garrison band (Bandmaster King), 81 points each, equal for second prize.

The two winning bands played selections from Rossini and Weber respectively. The other competitors were placed in the following order:—

	Points.
Eaglehawk Borough ... ..	80
Launceston City ... ..	79
Albury Town ... ..	78
Northcott's Bendigo City ... ..	77

A subsequent contest decided in favour of the Melbourne

band for first prize. The Oamaru and Sydney Model agreed to divide third and fourth awards.

Mr. F. Lyon, the judge of the drill contest, placed the bands as follows:—

	Points.
Launceston City (1) ... ..	71
Eaglehawk Borough (2) ... ..	70
Oamaru Garrison (3) ... ..	69
Code's Melbourne ... ..	67
Albury ... ..	66
Northcott's Bendigo ... ..	65
Sydney Railway ... ..	63
Sydney Model ... ..	61

At the conclusion of the competition Herr Schott gave an exhibition of playing several drums, and the audience warmly appreciated his energetic efforts.

**MISS ELSIE STANLEY HALL.**

MISS ELSIE STANLEY HALL, the talented young Australian pianiste, was born at Toowoomba, Queensland. Her talent displayed itself at a very early age, and soon after her second year had been completed she commenced to pick out little melodies which she had heard at the piano. She made her first public appearance at a local concert at the astonishing age of four, and a little later received her first regular pianoforte instruction at the hands of her mother. In Sydney she studied first under Madame Charbonnet-Kellerman, and afterwards with Herr Kretschmann, of the same city. This gentleman had charge of her until she left for Germany, being then ten years of age. A monster farewell concert was organised for her at the Sydney Town Hall, at which there was very great enthusiasm, and after this Miss Hall gave a few concerts at Brisbane, Toowoomba, and Melbourne before leaving Australia. In Germany she studied first at the Stuttgart Conservatorium, and, after some eighteen months



MISS ELSIE STANLEY HALL.

there, left to reside in England, when she made several successful public appearances. Further tuition was received while in the old country at the hands of Mr. John Farmer, and Miss Hall signalized her sojourn in the mother land by winning a scholarship at the Royal College of Music. This she did not accept, as she expected to have to return almost at once to Australia. Circumstances caused another change in her plans, and she returned to Germany and took up further pianoforte study at the Hochschule, Berlin. Shortly afterwards she won the German Mendelssohn Scholarship, which is about the most important achievement a student can accomplish in the Fatherland. After this she still continued her studies at the Hochschule under Professors Rudoff and Bargiel, and when her course was completed, went again to London, where she gave some successful recitals at the Steinway Hall. Since her return to the colonies she has appeared with equally gratifying results in both Melbourne and Sydney, and has recently made her *début* in Adelaide.

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Victoria Square, West Side.

AT A SEASIDE CONCERT.—“Who is the athletic-looking young man singing ‘A life on the Ocean Wave’?” “Why, that’s the chap who was so ill coming over in the boat yesterday afternoon.”

## A CHAT WITH HERR SCHARF.

RECITAL PLAYING. MODERN PIANOFORTE TEACHING.

**W**HEN Herr Scharf had concluded his three recitals in Adelaide a representative of *Music* had a short chat with him on the subject of pianoforte recitals, teaching, and other kindred matters. Speaking of recitals in the colonies, and in Adelaide in particular, Herr Scharf stated that he felt that as yet such performances were somewhat of a novelty, and that consequently audiences who were accustomed to mixed programmes found an hour and a half to two hours of classical pianoforte music somewhat heavy. He had selected his Adelaide programmes principally for piano students and musicians, whom he trusted had found them useful. As the recitals were intended to be educational he had in each case arranged his numbers in chronological order.

"You see," said Herr Scharf, "we start with Bach, pass on to Beethoven and Schumann, and end with Liszt and his contemporaries."

"Speaking of Schumann," continued the pianist, "you know he is my favourite composer. This may be accounted for by the fact that one of my masters, Old Wenzel, was very intimate with him, for the two lived for many years together in the same house, during, of course, Schumann's bachelor days. Wenzel naturally knew the circumstances connected with many of Schumann's most important works, having seen them develop slowly at the hands of the author, and so possessed the master's own ideas of their interpretation. Schumann, I may tell you, composed very slowly, and always at the piano, where he worked out his subject, altering and improving, until he was quite satisfied with it. Then it was committed to paper. Concerning this practice, I can tell you an amusing anecdote, which I don't think you have heard before.

"Opposite the house in which Schumann and Wenzel lived, there dwelt a very clever pianist, Herr Schake, who unfortunately died at too early an age for his fame to be generally known. The street was a narrow one, and consequently everything that Schumann played could be distinctly heard by his friend over the way. Schumann was working at his "Toccata" Op. 7, which I played the other evening,

in this slow fashion, trying it again and again on the piano, though not a note had been committed to paper, and so often did he play it that Schake picked it all up and was able to play it himself. Having done this he presented himself at Schumann's rooms one fine day and said, 'Ah, Herr Schumann, you will be pleased to know that I have given over my lazy habits, and am working hard at composition. Let me play you a little piece which I have just written. Schumann was delighted to hear that his easy-going friend had taken to hard work, but his joy was soon turned to amazement as the pianist played his own 'Toccata.' When he had in some measure recovered from his astonishment, Schake explained matters much to the amusement of the company."

"Speaking of recital playing," said the interviewer, "I suppose you consider that pianists should give their programmes from memory?"

"Certainly, it is very much better both for the performer and the audience; besides, one can always play better from memory. I believe, too, that memory can be cultivated. My own experience offers a case in point. As a boy, I had a very bad memory, and could not retain the simplest piece, but now, as the result of practice, and a knowledge of form and composition, which is, of course, most useful, I find little difficulty in retaining a fairly large repertory. Out of the 250 pieces, or thereabouts, which form my stock, I could play, I should think, about 80 right off. With the others I should require, in some cases, a couple of hours rehearsal, and in others, perhaps a couple of days before they would be fit for a public performance."

"Have you ever found your memory desert you?"

"Oh, yes, but not often, nor so seriously as to cause a break down. This sort of thing, you know, happens to everyone sooner or later. The most difficult thing to remember is, of course, a fugue, and for these I employ a system of my own. Every section of the piece is carefully memorised, so that should anything happen at one part, I can easily modulate to the next period, and go on with that. I may say, however, that I have never lost my way in a fugue. The knowledge that you cannot fail utterly seems to keep one cool and collected."

"You have regular practice?"



HERR EDUARD SCHARF.

"Yes; at least a couple of hours a day. In piano practice everything depends upon system. You must use your head as well as your fingers. Now-a-days there is a tendency to teach technique more from a psychological standpoint, and a systematic series of gymnastic exercises on scientific lines is employed, instead of the lengthy finger studies that used to be so much in vogue. Previous to Beethoven's time there were not many different touches employed. Beethoven was the composer who introduced the real legato touch, and Czerny was the first pedagogue to teach legato playing. Piano manufacturers, too, have made wonderful improvements in the sustaining power of their instruments, and now-a-days the cantilever is greatly used. The theory of pressure on the notes for such passages, instead of a blow from the finger so much advocated by Heinrich Germer and modern authorities, is entirely based upon the scientific researches of Helmholtz."

"Do you think we are musical in the colonies?"

"Certainly. I have found a great interest in pianoforte music in all English-speaking countries; but what strikes me as so peculiar is, that the interest in art matters seems mostly confined to the ladies. This is not so in Germany."

"In training a pianoforte student, what is your first aim?"

"To make them musical. I try to thoroughly interest them in the classics, and give them a fairly wide range of pieces. I certainly do not believe in keeping them, say, twelve months at one piece, just to have that perfect as a show piece."

"Your experience is, I suppose, more confined to advanced students than those in an elementary stage?"

"I have some beginners; that is, little girls, say, 9 or 10 years of age, who are just playing Clementi's Sonatinas. If they show musical feeling I would rather have them at this age than when they are more advanced. With these little ladies I try to develop their musical spirit, play to them a good deal, and make the technical portion of the work as interesting as possible for them."

"What works do you give them?"

"After Clementi—Kuhlau, Dussek, and other sonatina writers. Mozart, you see, is rather a wide step from Clementi, so you must utilise those other writers to lead up to him. Schumann's Album for the Young, Op. 68, I always say is rather for children of 40 than fourteen. I might say that of all my Melbourne pupils, there was not one who could play the scales properly, and in every case I had to begin and teach them over again. The most difficult way to play a piece is with a perfectly even pianissimo. This is the finishing study. I teach it in the following fashion: First my pupils play the scale very slowly, touching the notes only, but not depressing them in the slightest degree. When this is mastered they press the notes down, say, half way, but still are not allowed to sound them. Then as a finishing study they are practised with just the lightest blow from the finger. Such a course of study as this usually results in a very good pianissimo."

"You have done some work at the Melbourne Conservatorium?"

"Yes; I had charge of Professor Marshall Hall's Interpretation Class during his illness. This was a class of some 60 or 70 young ladies. Certain of them played some classical piece, which I criticised as they went on, stopping them when necessary and pointing out faults of phrasing, &c. Then as a finale I used to play the whole piece to them."

## SONG BIRDS OF OLD.

*Continued from page 15 April Number.*

And there was Sontag, as Donna Anna, the like of whom the master composer himself never so much as dreamed of for the heroine of his immortal "Don Giovanni." After having been in turn an incomparable Desdèmonne, a most exquisite Rosine and a Linda without parallel, *la Sontag*, when almost satiated with *bravas*, preferred suddenly a heraldic crown to the laurel wreaths which she had won and worn as a cantatrice, and she became Countess Rossi. But often did the lady of society regret her stage triumphs, and when, after twenty years of marital existence, disasters overtook the Count, she returned to the theatre to at once regain the success of other days. Finally, however, and while in Mexico, she was seized with cholera when only fifty-one years old.

To name Malibran is to recall to every musical amateur or professional the death of that genial diva, who had already won the admiration of the whole world at the early age of twenty-eight years. Admirably gifted from all points of view, *la Malibran* possessed beyond all else that *voix du cœur que seule au cœur arrive*. Her father, Manuel Garcia, married her off at the age of seventeen to a ruined rascal, who had already passed the age of fifty.

The duel between Malibran and Sontag is a part of lyric history, and in those days the struggle made a great noise. The former fought with fine passion and soul, the latter with a better measured skill. One evening they were engaged to sing at the same soirée, and then and there the two rivals fell into each other's arms, vanquished, both of them, by the perfection of their art. After having wedded in second marriage the celebrated violinist Charles de Beriot, *la Malibran* died from the effects of a fall from her saddle-horse, her injuries being aggravated by an impatience to get back on to the lyric stage.

I once heard the late M. Vacquerie, dean of Paris journalists, telling of a performance he attended at the Théâtre Italien in 1829 or 1830, and when *la Sontag*, *la Malibran*, *la Damoreau* were all three on the programme. On that occasion this trio of cantatrices sang the "Il Matrimonio Segreto" of Cimarco for the benefit of the Paris poor, and the receipts that night amounted to over £6,000.

Then there was Falcon, *la grande Falcon*, as she was spoken of, and whose name will live for ever in operatic annals, because it now signifies a particular kind of voice, talent, or employment.

Cornelia Falcon was the daughter of a Paris tradesman; she made her *début* at the Académie Royale in 1832, as Alice in "Robert le Diable," and which *rôle* she repeated eleven times—something quite unusual in those days. Her appearance on that first night was a startling revelation to opera-goers; and there are old men in Paris who talk of it yet, as though they were present at the time, but very likely they got their impressions from their parents. Grace,

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distinction, modesty, sculptural beauty, splendour of voice, dramatic intelligence, all these the *débutante* possessed to an unheard of degree. The incomparable mettle of her soprano voice, joined to the passion of her playing, made her rôles of Rachel in "La Juive" and of Valentine in "Les Huguenots" never-to-be forgotten creations, while her singing of Mathilde in "William Tell" and of Donna Anna in "Don Juan" was the talk of *tout Paris*.

It was sixty odd years ago when Falcon created the rôle of Rachel, and this was soon followed by that of Valentine; and then this vestal of art, this favourite of Meyerbeer, quitted the lyric stage for three years.

When she made her reappearance, and that, too, as Rachel, it was a cruel deception for the public which had assembled to do her honour, for the once pure organ had become rough and rugged, the admirable voice was no longer there. Her last appearance took place in March, 1839, and a more painful and unavailing struggle of art against nature was perhaps never witnessed. All that human energy could do was done; the most desperate efforts to bring back a remnant of the once magnificent vocal sounds were made, but in vain. The audience tried to encourage her with hearty applause, but the artist could not deceive herself, and, bursting into tears, she dragged herself from the stage, leaving the public who had idolized her to grieve over the sudden loss of their preferred cantatrice. *La Falcon* quitted Paris for ever, went to live in a far-off corner of Russia, and was heard of no more by her old admirers.

Mme. Stoltz was a remarkable artist. In addition to a good figure, with expressive countenance, she possessed a voice that extended from contralto to soprano. As a dramatic singer she was without a rival, while as a tragic actress she was inferior to Rachel alone. So completely did she identify herself with the character she represented that oftentimes her strength was overtaxed, and more than once after the curtain had fallen did she faint away.

Her personation of Fenella in "La Muette de Portici" was pronounced faultless, and an anecdote is related with reference to the truth of her acting.

A deaf man was present one evening during a performance of "Charles VI." Being entirely deprived of hearing, he had no means of understanding the plot except by the gestures and movements of the artists; so, taking a pencil, he endeavoured, as far as he could, to put on paper the different characters in the opera, and when the curtain dropped he handed his note-book to a friend, who read there a most acceptable account of Stoltz's part.

The daughter of a *concièrge*, Rosine Stoltz—superb incarnation of Leonore in "La Favorite"—lived an adventurous life, the incidents in which are more striking and curious than anything to be found in sensational novels nowadays. In turn she was a duchess, fortune teller, princess, and cantatrice. Then, like Falcon, she disappeared, and no one ever knew what became of her.

*(To be continued.)***SUSPICIOUS MUSIC.**

Travellers in Russia have not always found the laws which regulate travel to be of the pleasantest and most accommodating sort. Rubinstein tells a story of his own experiences that would not be a very great incentive to any one else to carry valuable work to that land. On his return to Russia at one time he went to the Custom House to fetch his trunk, which was full of musical manuscripts, the result of three years' labour in Berlin and Vienna. The box was there, but to get possession of it was not easy. A certain official met the composer and solemnly refused to give it up.

"You see," he said, "all this manuscript is apparently music, but the Government is aware that anarchists and revolutionists use a code of signals much resembling musical notes. This may be some political cipher. You must wait five or six months, and then perhaps I may be able to give you your box."

There was no appeal from the decision, and the composer left his trunk in the custody of the official, where it was allowed to remain, so far as he was concerned. He set himself to re-write many of the compositions from memory, and gave up all hope of ever hearing again of the unlucky manuscripts which were of so dangerous a political character. Some years later he happened to be in Bernard's music warehouse, and the manager said:—

"By the way, we have lately bought a lot of your manuscripts—single sheets of various pieces written in your own handwriting."

"Where did you buy them?" asked the musician.

"At an auction, where they were selling bundles of manuscript music as waste paper," was the reply.

The composer asked that all such waste paper might be bought up for him, but unfortunately it was too late; every scrap had been disposed of.

Rubinstein's own surmise concerning the matter was that the official had advertised in the *Police News* for the owner of the box, and as the owner never read that paper the advertisement had produced no result. The unfortunate manuscripts, being thus unclaimed, were sold at so much a pound weight.

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

On looking up the Grenfell Street Warehouse the other day we found its energetic manager, Mr. E. T. Collins, busily engaged unpacking a new shipment of the favourite Rönisch pianos. A double line of these beautifully finished instruments extended the full length of the warehouse, and gave one a good idea of the confidence Mr. Woodman has in them. Quite a large number of Rönisch have now been sent out, and so greatly have they been appreciated by purchasers that there are still other shipments of them to arrive. They may be seen in all sizes and at various prices. Herr Scharf's recent recitals in Adelaide were given upon a Rönisch full

concert-grand supplied by Mr. Woodman. This instrument is one of the best ever imported here, and under Herr Scharf's skilful manipulation its brilliant and even powers throughout were displayed to the greatest advantage. A fresh shipment of Thurmer, Haake, and Ramsperger pianos is also to hand. The latter make will commend itself to those in search of a good yet medium priced instrument, while the two former have established good reputations. There is a shipment of Carl Otto pianos to arrive. "Bell" organs are stocked in many designs and prices, some with mirror fronts and others with illuminated pipes being very attractive, while a small portable instrument suitable for a mission church or similar building deserves special mention.

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

This firm was able to report good business for the month of April. Indeed Mr. Howells was glad to be able to speak very hopefully, sales having been much better than for the same period a year ago. Lovers of good violins and bows will find an excellent assortment at this establishment, where also the requisite accessories are stocked in best quality. Up to date as usual as regards songs and sheet music, there will be found a full assortment of songs of the pantomimes, besides those in "The French Maid," "The Gay Parisienne," &c., &c. Educational works are also stocked largely, so that teachers and students will find it to their advantage to pay this establishment a visit.

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

Excellent business during April was reported by the Gawler Place firm, the sales of music having been particularly brisk. "Susie-ue," the great song in the Theatre Royal pantomime, seems to have thoroughly captured popular favour. There are to hand a number of the very popular songs composed by Mr. Bevan, the new singing master of the Adelaide Conservatorium. Violinists should inspect a new line of "Acribelle" E strings, the finest quality imported in South Australia. "Manusine," a preparation for hot and perspiring hands, is a novelty for violin players, and well worth a trial. The "Neruda" resin has become much liked by leading violinists, and is accordingly well stocked. Farmer's violin solos, embracing many favourite airs from the operas, &c., will commend themselves to players generally.

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

Messrs. Marshall & Sons report an active month for April, both as regards the showroom and counter sales. Good violins and other stringed instruments have received attention, and here it may be mentioned that the firm has just received a consignment of silver-mounted bows of excellent quality, and a very fine assortment of Italian strings. The new music to hand includes a supply of most of the songs sung in "Babes in the Wood," and other productions of the present Theatre Royal season. The firm has just supplied to the Adelaide Lodge of Freemasons a very fine organ by Clough & Warren, of Detroit, Michigan. These instruments have patent qualifying "tubes" or "pipes" in combination with reeds, which give the latter a roundness and pipelike quality of tone that cannot be obtained by the use of the reed alone. They also largely increase the volume of tone. The case is very elegant in design and finish, and would make a handsome addition to any drawingroom. Messrs. Marshall & Sons' repairing department has become exceedingly busy, and three repairers are now kept in constant work. It is interesting

to note that a well-known Adelaidean of former years, Mr. George T. Harris, has been placed in charge of this branch. For many recent years Mr. Harris has been engaged in New South Wales and Queensland, where his abilities as tuner and repairer have found a wide scope. The department is just now very full of repairing work for both pianos and organs.

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

Like others in the music trade, Mr. Correll reports a very good month for April, both for sales of instruments and repairs. There are further consignments of violins, mandolines, &c., yet to arrive, and an excellent collection of strings and accessories may be seen at present. Mr. Correll has recently given further proof of the *penchant* he possesses for acquiring old and valued instruments by purchasing a magnificent viola, probably a Ruggeri, though possibly an Amati or Strad. The workmanship in this is a treat to look at, while its great tone powers have been proved by a number of experts of late, including Messrs. George Hall, of the Theatre Royal Orchestra, Thos. Grigg, and others, all agreeing that it is an exceptionally fine viola.

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

The Linke pianos imported by Mr. Collins continue to give general satisfaction, judging by the fact that a fresh lot had been unpacked since our last visit, and that another consignment is due by an early steamer. There has been good, steady, general business during the past month, repairing appliances being in brisk demand. Mr. Collins is making these a specialty of his business.

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

Another addition to Mr. Shrosbree's gratifying list of testimonials has just been received from Mr. J. B. Connolly, Assoc. Mus. T.C.L., as follows:—"I have much pleasure in stating that the repairs and adjustments recently effected by you to my violin have resulted in a great improvement in tone, and that I shall have great pleasure in recommending you as a most skilful and painstaking master of your art." During the past month Mr. Shrosbree's workshop has been quite a rendezvous for connoisseurs and experts, both intercolonial and Adelaidean. It may be added that Mr. Connolly, the writer of the above testimonial, ranks as one of Melbourne's most brilliant violinists.

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

Business has been so brisk at the Twin Street organ factory, that Mr. Dodd has had to take on extra hands so that he may get the two organs, including the large one for Kent Town Wesleyan Church, ready by contract time. The smaller two-manual instrument for the Wellington Square Primitive Methodist Church is now being erected at the end of the factory, and, judging from Mr. Dodd's past achievements, should be the best of its size which has yet been turned out of the factory. The Kent Town organ is well forward, and the accommodation of the factory is taxed to the utmost extent to find room for the many bulky portions of this instrument. Orders for small repairs to American organs, harmoniums, barrel organs, &c., are still flowing in merrily, and Mr. Puhlmann, in the piano repairing department, has enough orders on hand to keep him employed for the next three or four months. Several pianos, including grands and uprights belonging to some of our well-known professional men, have recently been repaired by Mr. Puhlmann with the most satisfactory results.