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

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THE MUSICAL SEASON OF 1898.

It may be said that we have now fairly entered upon the musical season of 1898, which opened so auspiciously with the Albani concerts on March 16th. Since then we have had two excellent series of pianoforte recitals, and Mr. P. A. Howells has inaugurated a season of Saturday popular concerts, which so far promises to be a success. Adelaide should certainly be able to support one popular concert a fortnight, even if the majority of the performers are local artists, but Mr. Howells holds out a promise that leading artists from the other colonies shall be engaged as often as possible. This should ensure good paying houses each evening. The season of orchestral concerts promised by "Heinicke's Grand Orchestra," is now about to be given by the Elder Conservatorium Orchestra, which will contain a membership of 55 performers, so we are likely to have an orchestral concert one Saturday, and a popular or ballad concert the next for some three or four months. It is earnestly to be hoped that our musical public will strongly support these two local enterprises, and not reserve the

whole of their patronage for the visiting companies of the season. It is also likely that there will be a good deal of musical activity at the Elder Conservatorium, and of the performances which they promise special note may be taken of the chamber music concerts, which are likely to supply a long felt want in our musical life. The advent of Mr. Bevan, the new singing master of the Conservatorium, should add an additional stimulus to the study of part singing and choral works, and we may reasonably expect that the Adelaide Choral Society, which Mr. C. J. Stevens is directing, will perform one work during the year. Of the visiting companies whose tours have so far been definitely fixed, the most important is Mr. Lemmoné's, which should arrive here in about a week's time, although their concerts are not to be given until August. It is more than probable that Madame Amy Sherwin will give a few concerts in Adelaide before finally leaving Australia, in which case we may expect her within the next two months. As soon as their

Perth season is concluded Messrs. Williamson and Musgrove's new Comic Opera Company are to pay us a visit, which means that they should be here in a few weeks' time; and each of the local amateur organisations—the Harmonie and the Fairbairn Societies—are to give a standard work. Though no definite dates have yet been fixed, it is understood that Pollard's Opera Company are to play a season in Adelaide, so patrons of this branch of the art are likely to be very well catered for. The rumours of other artists visiting the colonies that have appeared from time to time so far lack confirmation, but it is only reasonable to expect that before the close of the year we shall be visited by some musicians who so far have given no definite promise to do so. Of these rumours, by far the most important is that concerning M. Ysaye, the celebrated Belgian violinist, who, it was reported, intended to leave Europe in July. We earnestly trust that this will prove correct, for M. Ysaye is one of the greatest of living virtuosi.

MUSIC OF THE MONTH.

Miss Elsie Hall's Pianoforte Recitals.

As an Australian musician, who has had a distinguished career in the old world, a special interest attached to the appearance of Miss Elsie Hall, the clever young pianist, who made her Adelaide debut at the Town Hall on the 7th ult. It is satisfactory to be able to record that the young artiste fully justified the high expectations which were held of her, and must have at each of her concerts thoroughly satisfied every reasonable critic. She is heard at her best in the light and delicate class of music, rather than in pieces of the Liszt school, though it must be admitted that one or two of these selections were given with quite astonishing vigour for one so *petite*. In every piece Miss Hall displayed refined taste and an artistic feeling remarkable in one so young. The principal numbers at her first recital were Mendelssohn's Prelude and Fugue in E minor, the Fugue being given with delightful clearness, Grieg's Sonata in E minor, a work somewhat new to Adelaide audiences, a group of Chopin numbers, including the Ballade in A flat, played with great refinement and skill, and Liszt's paraphrase on Mendelssohn's "Wedding March," and the Elfin dance from the "Midsummer Night's Dream" music. Songs were given by Miss Lulu Gillespie, who was scarcely so successful as usual in her first number, but did herself more justice in the second, and Miss Meta Büring, who gave satisfaction in Handel's popular aria "Ombra mai fu." The City Quartet—Messrs. J. Chamberlain, A. E. Lawton, R. W. Swan, and F. H. Wild—presented two numbers in an acceptable manner, and Mr. J. M. Dunn made an excellent accompanist.

Miss Hall's second recital took the form of an afternoon matinee at the Albert Hall on the 10th ult. The audience was somewhat disappointing; perhaps the high tariff—2s. 6d.—may have in some way accounted for it. However, what the house lacked in numbers they made up for in enthusiasm and appreciation. The young pianiste gave a scholarly and thoughtful rendering of Beethoven's fine "Waldstein Sonata" and an equally good performance of five short Schumann numbers. Liszt's Hungarian Rhapsodie, No. 12, was played with great brilliancy and power, and the remainder

of the programme included Moszkowski's "Etincelle," "Liebestraum" (Liszt), a charming little morceau; Salaman's "Spanish Caprice," Chopin's Etude in C sharp minor, and his valse in A flat, Op. 42.

The last recital given at the Albert Hall, two afternoons later, attracted a much better audience, which included a large Government House party. Bach's Chromatic Fantasia and Fugue, which was capitally played, opened a fine programme. A group of Chopin numbers enabled Miss Hall to display her delicate and sympathetic touch to great advantage, and a pretty "Pastoral and Caprice" by Scarlatti was greatly appreciated. Mendelssohn's "Gondola Song" in G minor, and his "Spinning Song," were played with great refinement and taste, and the recital came to a highly successful conclusion with Liszt's arrangement of the "Erl King" (Schubert). Miss Meta Büring sang two numbers in an acceptable style.

Orpheus Society's Concert.

THE 41st subscription concert of the Adelaide Orpheus Society attracted an immense audience at the Town Hall on the evening of the 21st ult. Among those present were His Excellency the Governor, with a large party, the Right Hon. Chief Justice Way, and Sir Edwin and Lady Smith. For the first time in their career the Society appeared in conjunction with an orchestra—Mr. Hopf's Society being requisitioned on this occasion—and we are glad to be able to record that the result was eminently satisfactory. The best efforts of the choristers were Gernsheim's fine declamatory triumph song, "Salamis," which was given for the first time in this city, the "Soldiers' Chorus" from "Faust," and Kinkel's pretty and popular "Soldier's Farewell." Three numbers—a vocal march from "Fatinitza," the "Soldiers' Chorus," and a vocal waltz by Elsasser—were given with orchestral accompaniment, the result being generally creditable, with the exception of the last named, in which the uncertain intonation of the first flute was somewhat distressing. The best orchestral item of the evening was a couple of Brahms' Hungarian dances, which were capitally played, and reflected great credit upon the band and their conductor, Mr. Ludwig Hopf. Eilenberg's attractive "German Patrol" and descriptive piece, "The

Mill in the Black Forest," were well played, and being of a highly popular character, vociferously applauded. Vocal numbers were given with generally successful results by Messrs. F. H. Wild, A. Rowley, and R. W. Swan, all of whom are members of the Orpheus Society. Mr. Hopf was heard with pleasure in a violin solo, *Vieuxtemps' "Fantasie Caprice."* Mr. C. J. Stevens conducted the whole of the choruses with his accustomed success, and with Mr. C. M. Gribble shared the pianoforte accompaniments. The efforts of both gentlemen were deservedly appreciated. Mr. A. E. Lawton, the hard-working secretary of the Orpheus Society, may be felicitated upon the striking success of a highly enjoyable concert.

Conservatorium Students' Concert.

The first concert by the students of the Elder Conservatorium attracted an audience as large as could be comfortably packed into the University Library on the evening of the 27th ult. A good programme was presented, and the performances of the students—most of whom have been heard at previous concerts of the Adelaide College of Music—were throughout highly meritorious. As calling for special praise, we may mention Miss Elsie Hamilton's playing of Chopin's "*Fantasie Impromptu*," Op. 66, and two movements from Weber's trio for piano, violin, and cello, given by this young lady, Miss Nora Kyffin Thomas, and Mr. Kugelberg. The Misses Ward and Mr. Harris were heard in the first movement from Mendelssohn's Trio, Op. 49, and two numbers given by Miss Hack's Singing Class met with general acceptance. Piano solos were presented in a commendable manner by Misses Edith Ward, Maude M. Puddy, and Miss Kate Reinecke. Violin numbers were contributed by Miss Gladys Thomas and Master Eugene Alderman, and Miss Mabel Buxton and Miss J. Myles Marshall were heard in vocal solos. The concert was throughout a success, though it was very apparent that the University Library is a most inconvenient hall for a musical performance, the platform being very low and much too small.

Saturday Popular Concerts.

The inauguration of Mr. P. A. Howells's season of Saturday "Pops" drew a numerous and highly appreciative audience at the Town Hall on the evening of the 28th ult., and included His Excellency the Governor and party, and the Right Hon. the Chief Justice and Mrs. Way. The principal attraction was the re-appearance of Mons. A. Napoleon-Boffard, the pleasing French tenor, who did well despite a slight throat trouble; but there was also a strong array of local talent, including such favourite vocalists as the Misses Lulu Gillespie and Ethel Lohrmann, Mr. W. J. Graham, the Clef Glee Party, eight gentlemen singing under the baton of Mr. Albert Fairbairn. Very efficient instrumental aid was also furnished by Messrs. L. Hopf, W. R. Pybus, and J. M. Dunn. M. Napoleon Boffard's numbers comprised Barnard's "*I trust you still*," with violin obligato by Mr. Hopf, and for the imperative encore following the tenor chose a beautiful air from "*Faust*" in the French words. This was perhaps his best effort during the evening. He also sang Faure's "*Les Rameaux*," with violin and organ obligati by Messrs. Hopf and Pybus respectively, and Adams's "*The Garonne*," in each instance eliciting prolonged applause. Miss Gillespie gave a capital rendering of Gounod's "*O, Divine Redeemer*," Mr. Pybus playing the grand organ obligato with telling effect, and the number had to be partially

repeated. The popular soprano's other selections were Balfe's evergreen "*Killarney*," and for a further encore that pretty composition "*As once in May*." Miss Lohrmann may also be justly complimented for her singing of Cowen's "*The Children's Home*," Bevan's "*Flight of Ages*," and "*The Wagoner*," the last-mentioned in response to a very pronounced encore. The other vocal soloist was Mr. W. J. Graham, a young baritone of excellent promise, who achieved very decided success in Barnard's "*Bid me to love*," and Bevan's "*Kings of the Road*," an encore having to be complied with after each effort. Mr. Hopf contributed as violin solos in a very finished manner the adagio from Bruch's "*First Concerto*," and a "*Nocturne*" by Ernst, the audience evincing great approbation of the artist's excellent tone and easy technique. The singing of the Clef Glee Party was fairly successful, their selections being Mendelssohn's "*Vintage song*" and Hatton's amusing part song, "*The letter*." Rotoli's quartet, "*Rumanella Rumané*," sung by the Misses Gillespie and Lohrmann, and Messrs. Napoleon-Boffard and Graham, formed a taking number for the concluding item of the concert. Special praise is due to Mr. J. M. Dunn for his able pianoforte accompaniments throughout. Mr. Howells may very justly be congratulated on the quality of the concert generally, and his future fixtures will be awaited with considerable interest.

Caledonian Society's Entertainment.

Bagpipes, Scotch melodies, and pictures of Scotch scenes, formed the staple of the entertainment which was provided at the Town Hall on the holiday, the 30th ult. There was a very large audience present, who received the various items in a thoroughly hearty manner, and recalls were numerous. Miss McCann, a Melbourne mezzo-soprano, created a thoroughly satisfactory impression, being recalled for most of her selections, and other vocal numbers given by Miss Lillias Weddell, and Messrs. D. M. Eunson, and Alec Lyon, were also well received. The programme included a couple of Highland dances, some bagpipe selections, sixty beautiful views of Scotch scenery, and two organ solos given by the City Organist, Mr. W. R. Pybus. Mr. Pybus also played all the pianoforte accompaniments in capital style, and the Pipers' Band was ably directed by Mr. John Murray, junr.

A complimentary benefit concert to Mr. Charles Waite attracted a crowded house at the Thebarton Town Hall, on the evening of the 2nd ult. The following were the performers:—Misses L. Jarman, F. and A. Lloyd, and A.

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Fromm, and Messrs. T. Barrett, J. Don, W. Goodger, Chas. Waite, A. Frost, and T. Lee. The programme included two humorous sketches, "The Rival Waiters" and "The Thebarton Ghost."

The following ladies and gentlemen took part in a concert held at the Oddfellows' Hall, Port, on the 9th ult., in aid of St. Mary's Catholic Choir:—Misses M. Fisher, Maloney, A. Ryan, B. Garnaut, A. McNally, Percy, Mrs. Flaherty; Messrs. M. Flaherty, J. Funder, H. Hill, I. Smith, S. Percy, and W. Heslop.

At a social held in connection with the Enfield Glee Club, at the local Institute, on the 10th ult., songs were given by Mrs. Morrison, and Messrs. W. Morrison, and W. Chase. The Club sang two choruses, and Mr. W. Sloman played an overture.

At the musical and dramatic night of the University Shakespeare Society, held in the University Library on the evening of the 19th ult., a musical programme of quite exceptional merit was presented. This was arranged by Mr. Kugelberg, the 'cellist of the Elder Conservatorium. The artist was heard in a capital performance of Marcello's Sonata, Op. 2, for 'cello and piano, and Langham's "Characteristiques," Op. 27, for 'cello and piano. In both of these he was ably supported by Miss Elsie Hamilton, the Elder piano scholar. A pleasing item of this concert was two movements from Weber's trio, Op. 63, for piano, violin, and 'cello, capitably played by Miss Hamilton, Miss Nora Kyffin Thomas, and Mr. Kugelberg. Vocal solos were given by Miss Barnfield, Miss Bertha Pflaum, and Miss Meta Büring, whose first selection, "Faithful Jonnie" (Beethoven), given with violin and 'cello obbligati, was recalled and partly repeated. It would be wise, however, at future concerts given in the University, to procure a better piano than the one used on this occasion, which we believe belongs to the institution. Such an instrument is certainly not fit for public performances.

The first of a series of "musicales" given in aid of the Church Day School, at the Unley Town Hall, on the afternoon of the 14th ult. was largely attended. Musical numbers were given by Misses Frost and Gartrell, Mrs. T. W. Lyons, Mrs. A. A. Scarfe, and Messrs. Corpe, J. Chamberlain, and Lellman.

There was a crowded attendance at the Assembly-room, Henley Beach, on the 24th ult, when a Sunbeam concert was given by the "Nansen" Circle. The following were the performers:—Misses F. L. Hogarth, Smith (2), Charlick, H. Laurie, A. Grafton, N. Carroll, and Messrs. R. B. Lucas, Daniel, Maurice, Ralph, and J. W. Mellor. The programme included several choruses by the Sunbeams. Miss F. L. Hogarth made an efficient accompanist, and Mrs. J. W. Mellor directed the children.

A concert was given by the children of St. Augustine's, Unley, in the schoolroom. Various numbers were presented by Misses Vera Pullman, J. Peterson, B. and F. Tidswell, C. Pullman, and L. White, Masters G. Cornock, C. Morgan, F. Pullman, and H. Clark, and Messrs. S. Pullman, G. Tratham, and F. Warne. During the evening a presentation was made to the Rev. A. G. B. West, who presided.

The annual concert of St. Oswald's Anglican Day School took place in the Unley Town Hall, on the 26th ult. The chief items of the programme were a cantata "Our Wrongs," by the juniors, and an operetta "Britannia," compiled by

Miss Minchin, the schoolmistress, and given by the scholars. Other numbers were given by Miss May Nisbitt, E. St. Clair, Ethel Ewer, W. Nixon, E. Stevenson, W. Dawson, and Ida Simpson, and Mr. F. Minchin.

During May, concerts have been given each Saturday evening in the O.B.I. Gymnasium. These have all been largely attended, and the programmes, which have been widely diversified, have been thoroughly appreciated.

MUSIC IN THE OTHER COLONIES.

MELBOURNE.

[FROM OUR OWN CORRESPONDENT.]

M. Wiegand, the city organist of Sydney, gave two recitals in the Town Hall on the afternoons of the 4th and 5th ults., both of which were capitably attended. At the first recital his programme included Mendelssohn's fourth sonata, Bach's prelude and fugue in A minor; the same writer's Tocatta in F, and an improvisation on a theme supplied by one of the audience. The principal numbers in his second programme were Meyerbeer's "March aux Flambeaux," a fantasia on "Les Huguenots," Dubois' Tocatta in G, and Bach's prelude and fugue in G minor. M. Wiegand was accorded a splendid reception, and his efforts were warmly appreciated.

Mr. Newbury's second popular concert attracted an immense audience to the Town Hall on Saturday evening, the 7th ult. The favourite tenor was heard at his best in "In Native Worth," from the "Creation" but was not so successful in "The Death of Nelson," in which he was accompanied on the grand organ by M. Wiegand. Madame Spada again scored a success, and other singers were Miss Adelaide Bruce, Miss Elinor Chapman, and Mr. Bonyngé Kelly. M. Wiegand played two numbers on the organ, which greatly pleased the audience, and Herr Hattenbach contributed a couple of 'cello solos. Herr Benno Scherek accompanied in his customary efficient manner.

At the third concert given on the 14th ult. the following artists were heard:—Miss Adelaide Bruce, Miss Nellie Archer, Miss Louie Morrel, and Messrs. Ernest Wood, Charles Archer, Bonyngé Kelly, Herren Hattenbach and Scherek, and Mr. Phil. Newbury and Madame Spada.

The first of a series of four weekly chamber concerts, promoted by Messrs. Allan & Co., was given at the Athenæum Hall on the 18th ult. before a large audience. The principal novelty of the programme was Brahms' trio, Op. 101, for piano, violin, and 'cello, which was admirably played by Messrs. Scherek, Weston, and Hattenbach. Herr Scherek and Mr. Weston gave a brilliant performance of an Andante with variations from a piano and violin sonata by Raff, and the same gentlemen were associated with Mr. Dawson, Herr Hattenbach, and Mr. Brown in Schubert's "Trout" quintet. Herr Scharf played Schumann's "Etudes Symphoniques" with flawless technique, and Herr Himmer was heard in two of Schubert's songs.

On the 19th ult. a sacred concert was given at the Australian church before a large congregation. Rossini's "Stabat Mater" with accompaniment by the Lyric Orchestra formed the first part of the programme; the second half contained vocal and instrumental selections from Haydn, Beethoven, Gounod, and other writers. The principal vocalist was Miss Maggie Stirling. Mr. W. E. Nott presided at the organ.

Miss Elsie Hall gave the first of three pianoforte recitals at Glen's concert hall on the 20th ult., and, if possible, enhanced the very favourable impressions created by her previous performances. Her programme embraced selections from the works of Bach, Beethoven, Chopin, Brahms, and Liszt. The recital was a decided success.

The fourth Saturday popular concert given by Mr. Philip Newbury attracted a very large audience at the Town Hall on the 21st ult. Mr. Newbury—including encores—sang five times; Madame Spada was also received very heartily, and among other performers were Miss Maggie McAnn, Miss Gertrude Summerhayes, Messrs. W. E. Nott, Bonyngé Kelly, and W. T. Barker.

On the Queen's Birthday the Melbourne public were rather overdone with music. At the Town Hall a programme containing 23 numbers was presented under the direction of Mr. W. J. Turner. The chief artists were Herr Eduard Scharf, Miss Maggie Stirling, Miss Ida Osborne, and Mr. W. T. Barker. In the Athenæum Hall a concert was provided by the Queen's Concert Company. The vocalists engaged were Misses Amelia Banks, Minnie Waugh, Emilie Stevens, Messrs. Louis Luscombe, Horace Stevens, Ernest Sullivan, and Master Ernest Daly. A recitation was given by Miss Madge L. Beurle, Miss Gertrude Summerhayes contributed a violin solo, and four numbers were given in capital style by the Cathedral Quartet Party.

There was a gratifying attendance at the second Chamber Music Concert given at the Athenæum Hall on the afternoon of the 25th ult. The chief items on the programme were Dvorak's "Bagatellen," for two violins, 'cello, and harmonium, capably played by Messrs. Weston, Dawson, Hattenbach, and Scherek, respectively; and Rubinstein's trio in B flat. Miss Elsie Hall gave Brahms' "Rhapsodie" and Schubert's "Impromptu" in F minor, and with Herr Scherek, Schumann's Andante for two pianos. The vocalist was Miss Nora Dane.

Miss Hall had a large attendance at her second pianoforte recital, given at Glen's Rooms on the 26th ult. The programme included Schumann's "Kerisleria," Mozart's sonata in C minor, Chopin's Ballade in G, Greig's "Bridal Procession," Scarlatti's sonata in D, and Brahms' "Rhapsodie." Miss Hall's playing of the first and last named was greatly admired.

The attendance at Professor Marshall Hall's orchestral concert given at the Town Hall on Saturday afternoon 28th ult., was slightly disappointing. The recent increase in the price of admission may in some measure account for this. The orchestral numbers were Mendelssohn's "Meerstille" overture, and Beethoven's "Pastoral" Symphony. Herr Scharf gave a very fine rendering of Schumann's concerto in A, with orchestral accompaniment, and Madame Wiedermann introduced a scena from Professor Hall's incidental music to the "Alkestis of Euripides," with an elaborate orchestral accompaniment. This vocalist was also heard in two other numbers.

Mr. Newbury's fifth concert attracted an immense audience to the Town Hall on the same evening. In addition to the concert-giver and his wife, the following artists appeared:—Misses Chapman (2), Barbara Sisley, Florence Buckley, Amelia Banks and Nellie Archer, and Messrs. Bonyngé Kelly, Louis Hattenbach, W. T. Barker, and W. E. Nott.

NOTES AND COMMENTS.

Ysaye is coming to Australia.

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Saturday Pops. started again. May they prosper!

The Fisk Jubilee Singers are giving concerts at Washington.

Arabella Goddard is still giving pianoforte lessons in the old country.

Anton Seidl, the celebrated conductor, died on the 28th of last March.

The Harmonie Society's next production is to be Chas-saigne's "Falka."

Mr. William Paull has joined Williamson & Musgrove's new Opera Company now playing in the West.

Sullivan's new opera is christened "The Beauty Stone." Miss Pauline Joran is to create an important role in it.

Miss Ada Crossley was one of the principals in Gounod's "Redemption" given at the Albert Hall, London, on Good Friday afternoon.

Among the principal artists engaged for the next Leeds Musical Festival are Madame Melba and Miss Ada Crossley. Advance Australia!

One of Madame Albani's first appearances in the old country, after her Australian tour, is to be at a charity concert at St. James's Hall. Madame Janotha is arranging the programme, and among the other performers are Mr. Charles Santley and Lady Randolph Churchill.

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At a recent local examination in theory of music some amusing answers were given to the question, "Of what use are rests?" One candidate affirmed that "Rests are used to help to make up the time, and they are also used to make music more flourishing." Another stated that "Rests are used to complete the time of a piece; they are also used to produce a nice effect upon a piece."

A new life of Tobias Smollet contains the following anecdote of Handel:—Rich asked the novelist to write the libretto of an opera for Covent Garden. He wrote it, and Handel wrote the music. Rich wanted a few alterations; Smollet refused to make them, and the piece was withdrawn from rehearsal, to Smollet's loss. Handel said, with a shrug, "That Scotchman is ein tam fool; I would haf made his vurk immortal." Fortunately, Smollet was about to do immortal work "on his own."

At a reception recently given at Toronto in honour of M. Guilman, the celebrated French organist, he was offered some cigarettes, but declined them, explaining that when a boy his father had given him some money with which to purchase cigarettes, but he straightway wended his way to a music shop and purchased instead a volume of Bach's works. In this manner he persevered until he had purchased the complete works of the great Leipzig cantor. With an amused expression he added, "And so I never took to tobacco, but whenever I play one of Bach's works I say to myself, 'Now, this is your smoke;' and how I do enjoy it!"

Miss Beatrice Griffiths, a young Sydney pianist, gave a successful recital at Queen's (small) Hall, London, on the 24th of last March. A critic says that "she has vigour and energy in her playing, and evidently aims at the attainment of a singing and expressive tone. She has the making of an exceptional player if she will continue her studies, and this hope should carry her through the hard work which is necessary to that end." She was joined by her sisters, Miss Muriel and Bessie Griffiths, in Beethoven's Trio in C minor for violin, cello, and piano. Miss Evangeline Florence gave some vocal numbers with her accustomed success.

In one of the London dailies a correspondence has been going on upon the question of whether an incumbent can insist upon his organist coming to the confessional. One had thought that what the Church itself does not enjoin no incumbent would seek to enforce. But the Vicar of St. Augustine's, Whitechapel, is no ordinary vicar. He says that those who minister to the congregation should all be of the same mind, and that, therefore, the organist should come and confess. And because a candidate will not promise to confess, the vicar declines to engage him. The candidate is quite right. Everybody knows that organists have nothing to confess! And if they had, it is best that they should confine the publication of their shortcomings to the organ loft.

The mining towns of the "Golden West" must be a perfect paradise for pianoforte tuners. A lady who resides on a well known field stated the other day that piano tuners there had for some time received £3 for a single tuning! At present the ruling fee is £2! Owing to the lack of good musical talent these towns are quite a happy hunting ground for the genus quack, and very amusing are the exhibitions sometimes given by these gentlemen. One example will give a fair idea of the sort of thing that takes

place:—A certain musician styling himself Professor — announced an organ recital on an American instrument in a small galvanized-iron church. His principal effort was that classical melody, "I don't want to play in your yard," performed in a variety of styles calculated to greatly surprise the average recitalist. The charge for admission was 2s.

We have received from Mr. W. R. Knox, the local secretary of the Musical International College, copies of the papers recently set by that institution for their Junior and Senior Examinations in theory of music. Candidates for Senior honours were required to harmonise a simple melody in short score, to add three parts to an unfigured bass using the proper clefs, and to do a four-part exercise in counterpoint, all in the first species, and to answer certain questions on harmony. The principal questions in the Senior pass paper were a figured bass to be worked (four parts), and some discords to be resolved. The Junior honours paper would test the candidate's knowledge of the scales, the use of the various clefs, and terms used in music. The pass paper of this division is much of the same character, though naturally the questions are not quite so stiff. Throughout these papers are eminently practical, and there is an entire absence of the "catch question" element.

When the late Edward Remenyi was in Adelaide some twelve years ago a somewhat amusing incident occurred. Remenyi went into a well-known jeweller's shop in Rundle Street to make some trifling purchase, and believing himself to be incognito, asked the assistant who attended him what he thought of the playing of the violinist Remenyi, whom the people were talking so much about. This young man had, however, heard him play, and recognised his customer immediately. Resolving to have a joke at his expense, he observed that he did not think much of it, that the performances were very poor, &c. This was too much for Remenyi, who got into a furious rage, and expressed his opinion somewhat forcibly that the assistant did not know what he was talking about, did not understand music, &c., and so completely gave himself away.

The only mundane solace which the Grand Old Man had in his last days was music. At Bournemouth this was regularly supplied to him by La ly Hallé and her sister, and Middle Janotha, and at Hawarden his female relatives provided for him in the same way. It has frequently been stated that in his earlier years Mr. Gladstone possessed a pleasing tenor voice, which during his University days was often heard in some of the good old English ballads. Some even assert that he used to indulge in Christy Minstrel songs, singing them exceedingly well. Notwithstanding his voluminous writings on almost every conceivable subject, it does not appear that Mr. Gladstone ever delivered himself at length on music.

It is evident (remarks a Melbourne paper) that concerts, if they are good enough, draw large audiences. Madame Albani's 14 concerts have realised, it is estimated by professionals who know what Melbourne and Sydney Town Halls hold, about £11,000. Certainly Madame Albani will

FOR PRETTY SONGS, PIECES, AND DANCE MUSIC
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S. MILBOURN, Jun.
 Victoria Square, West Side.

not receive less than £250 for each concert, which amounts to £3,500. The other members of the company will probably divide £3,000 amongst them in salaries and travelling expenses. The cost of hiring halls, advertising, management, and sundries, including the engagement of orchestra and travelling expenses, is estimated at about £1,500, so the enterprising entrepreneurs, Messrs. Williamson and Musgrove, are not likely to have a net profit of more than £3,000.

At the last meeting of the University Council it was decided to appoint Mr. Charles Cawthorne, the recent hon. secretary of Heinicke's Grand Orchestra, to manage the forthcoming concerts by the Elder Conservatorium Orchestra. This will be regarded on all hands as a very wise step. Mr. Cawthorne's able management of the business affairs of Heinicke's Orchestra was unquestionably an important factor in the signal success which it achieved—a fact which the University authorities evidently recognise. Without an able director a musical organization cannot of course flourish; but however able the conductor may be, his efforts are practically nullified if the business management is not in experienced and judicious hands. In this respect Heinicke's Orchestra was singularly fortunate, for it had in Mr. Heinicke an able, energetic, and popular conductor, while in the secretary they possessed a musical enthusiast of considerable experience in this particular branch of work, who always had the welfare of the orchestra at heart, and who brought to his work the knowledge of a keen and experienced business man.

The local *Bulletin* has the following remarks on one of Miss Hall's Melbourne recitals:—"Elsie Hall played on her piano at the Town Hall on Saturday night before an audience so chatless and well behaved that it probably holds a good place for a world's record in that respect. It was so still that it reminded me of a Quakers' meeting and 'the uncommunicating muteness of fishes.' And it didn't demand a second help of every dish offered it, but discriminated, knowing that a girl who has just worked her passage through a Bach fugue must require a short interval for rest and refreshment before she tackles her next number. Elsie Hall treats the last century music-writers in a spirit that makes you want to curtsy and say, 'I protest, madam, I am vastly obliged for your fine performance.' She isn't at all a worshipper of Thor the Hammerer, or a follower of the cataclysmic modern key crashing school. Even Liszt, as she plays him, sounds quite sane. Benno Scherek, whose hair fluffs out like a German silver halo round his brow, helped Miss Hall at a second piano in a concerted piece, and their 'touches' agreed wonderfully." Unfortunately, the young lady met with a slight accident, which is recorded as follows:—"The excited young pianist's nose began to bleed, and her ma kept soothing manager Turner on to the platform with relays of handkerchiefs for her afflicted child. The performer stuck pluckily to her post until the clouds rolled by. Scherek was at the other piano, and perhaps his matter-of-fact German method of beaming benevolently through his *pince-nez* upon the progress of so minor a malady had a soothing effect. His placid demeanour recalled a Teutonic teacher who said to his pupil when her hair came down at lesson: 'What is it if a lady's hairs falls down? Now, if a lady's hairs falls off, it might be some things!'"

A colonial paper prints the following gossip about the late

Signor Nicolini, Patti's husband:—"It was a matchmake of Empress Eugenie, to couple Patti with the Marquis de Caux, a decent little fellow, as the Tuileries and Biarritz went in those days, and wealthy. Patti was to be kept respectable, but he was oldish, and never congenial. Presently Nicolini turned up, such a tenor as they used to send to Australia in Lyster's time, but Patti would sing with no other. The Paris ladauds said that, in Gounod's "Romeo and Juliet," he kissed Patti 21 times in the balcony scene, whereas the regulation number were only five, showing an excess of 16, and such luscious ones. All Paris went to enjoy them by deputy, Caux squirmed and 'sacré,' but without avail. Patti coolly went and lived with Nicolini, though he was wedded and familyed, and they lived together 10 years ere they were married. The R.C. church would never recognise the marriage, which had to be done by some amiable, well-paid Kinsman. But Patti had found her affinity, and was devoted to Nicolini till death. Nicolini's daughters lived with them. When Nicolini was slowly fading away Patti would always rush home, by special train if need be, to Craig-y-Nos, after giving a London concert. Indeed, it was only by his persuasion that she would leave the room to which his illness confined him. Caux had disappeared into cash-salved obscurity, after a scandalous scene between him and Patti in St. Petersburg. Nicolini partly won his way to Patti's love, or perhaps somewhat retained it, through her stomach. He was a remarkably skilful cook, knowing all her fads. Nor would he suffer her to talk on the days when she was to sing. The feature of the evening was the little supper, which he cooked with his own hands. The suitable balance of fat was always the crucial thing. Patti had eleven doctors for Nicolini during his last illness, including the most distinguished obtainable in Europe."

MUSICAL INTERNATIONAL COLLEGE, LONDON, LIMITED.—ADELAIDE CENTRE.

Mr. W. R. Knox, F.M.I.C., the Local Secretary, has supplied us with the following list of successes gained by candidates at examinations just concluded:—

VIOLIN PLAYING.

(Examiner—Herr H. Schrader.)

Senior Honours—Gustave Adrian Barnes (Mr. A. C. Quin).

Senior Pass—William Henry Broadbent (Mr. A. C. Quin).

Junior Honours—Daisy Ethel Ford (Mr. A. C. Quin), Alfred Amor (Mr. T. Grigg).

Junior Pass—Albert Hayes (Mr. A. R. Mumme).

Primary—Robert Hayes (Mr. A. R. Mumme), Walter Barnard (Mr. A. R. Mumme), James Roland Fox (Mr. A. R. Mumme).

PIANOFORTE PLAYING.

(Examiner—Mr. C. J. Stevens, F.M.I.C.)

Junior Pass—Florence M. A. Becker (Sisters of St. Joseph, Beulah Road), Mary Currie (Private Tuition), Violet May Munro (Private Tuition).

Primary—Bedelia A. Considine (Sisters of St. Joseph, Russell Street), William Lochlin (Sisters of St. Joseph, Russell Street), Maria Armbrüster (Sisters of St. Joseph, Russell Street), May Brookes Hogg (Sisters of St. Joseph, Russell Street), Florence M. C. Purvis (Sisters of St. Joseph, Beulah Road), Mary E. A. McNamara (Sisters of St. Joseph, Beulah Road).

This list does not include the names of candidates for Theory examinations held May 18th, their papers having been posted to London for examination.

CHURCH AND CHOIR.

At the forty-first anniversary of St. Luke's Church, Mr. W. J. Lapidge, on behalf of the congregation, asked the Bishop to present an address, together with an inkstand, to Mr. E. Warhurst, who had been organist of the Church for the past forty years, and was now resigning. The new organ which had been erected in the Church would probably not have been there but for the efforts of Mr. Warhurst, and they were glad to know that his mantle would fall on his son, who would in future fill the position vacated by his father. The Bishop, in presenting the address, spoke in eulogistic terms of Mr. Warhurst, and hoped that his successor would be stimulated by the labours of his father, and maintain the position with as much credit. The address, which was executed in a most creditable manner by Mr. C. Colyer, was read by the Bishop as follows:—

"MR. E. WARHURST. Dear Sir,—At a meeting of the St. Luke's Church held on April 13, 1898, it was resolved—That Mr. Warhurst, having retired from the position of organist of St. Luke's Church, an office held by him for over forty years, this vestry desires to place on record its high appreciation of the loyal, faithful, unselfish, and generous labours for the Church and its welfare during the whole of that period. We have also the pleasure, on behalf of the congregation, of handing you the accompanying inkstand as a slight expression of their gratitude for the zeal and interest always manifested by you in the welfare of the Church, and as a token of goodwill from your co-workers."

The address was signed by the Rector (the Rev. W. G. Marsh) and Messrs. James White and W. J. Lapidge, Wardens. The inkstand, which was of silver, also bore an appropriate inscription. Mr. Warhurst feelingly replied. The concert opened with an overture by Herr Hans Bertram, and Mr. H. Thrush sang "The Empress of the wave" successfully. Miss Edith Newell was heard to advantage in "A perfect life," and later in the evening she rendered another song. The Misses A. and G. Roberts, who possess nice voices, sang the duet "Love's dream," and well merited the applause which followed. Mr. A. James contributed a vocal number, and Miss Lucy Stevenson ably rendered "Rob'n Adair" and "Killarney." Mr. E. A. Osborne's song, "A bandit's life," met with the approval of the audience. The concert was under the direction of Messrs. E. James Warhurst and H. H. Marsh.

At the anniversary of the Parkside Baptist Sunday School, celebrated on Sunday, the 8th ult., the cantata, "Stephen, and the Conversion of St. Paul" was given under the direction of Mr. T. J. Jessop. The soloists were Misses Jones and Woolcock, and Messrs. R. W. Swan and W. H. Saltmarsh. A small orchestra assisted. Miss Adams acted as pianist, and Mr. Moyle played the American organ. The cantata was repeated on the Tuesday evening following with great success.

The anniversary services in connection with the Parkside Primitive Methodist Church were held on Sunday and Monday, May 29th and 30th. On Sunday afternoon and Monday evening the services partook of a choral nature, and on the former occasion Miss M. Wright contributed the solo "All Through the Night," and Mr. D. Leak "There is a Green Hill far away." Both of these numbers were rendered in a highly pleasing manner. On Monday evening the Rev. Brian Wibberly delivered a lecture entitled "Woman: Her Place and Power." Miss Angel contributed

"Too Late," and Mr. Leak gave another excellent exhibition of his pleasing tenor voice. The choir assisted with several numbers, and Miss Winwood presided at the organ on both occasions.

On the same day the scholars of the Goodwood Baptist Sunday School celebrated their anniversary. A service of song entitled "Teddy's Song" was presented by the scholars and choir, assisted by some friends, and a small band. The solos were satisfactorily sung by Misses Payne, Morgan, Shute, and W. Gracey, and Messrs. W. Daly, Culliford, and Steele. Miss M. Manning presided at the American organ, and Mr. H. O. Manning conducted.

At a social held in connection with the Parkside Congregational Church, on the 11th ult., musical numbers were given by Misses Beaney and Manthorpe, and Messrs. R. Adamson, G. and T. G. Searle, and F. J. Vardon.

A concert was given at the Church of the Holy Cross, Goodwood, on the 12th ult., by members of the "Helping Hauds Company." The following contributed to the programme:—Misses Conrad, P. Cook, Ryan, M. Jolly, E. Weir; Messrs. A. C. and F. Weir, R. Watson, F. Morley, E. Tarrant, and Masters Ragless and Sands.

At the anniversary services of the Woodville Wesleyan Church music of an elaborate character was given by the choir, with an orchestral accompaniment, under the direction of Mr. E. E. Mitchell. This included the following oratorio choruses: "The Heavens are Telling," from the "Creation;" "Though all Thy Friends," from Spohr's "Calvary;" "Thou shalt Thy Light" (Mendelssohn), and the "Hallelujah" chorus. Tours' anthem "Rejoice in the Lord," and the solos "O! Divine Redeemer" (Gounod), and "Thou art Our Father" (Ravina), were also sung. The musical portions of the service were thoroughly enjoyed, and reflected great credit upon Mr. E. E. Mitchell, the conductor.

Musical items were given at the annual festival of St. Paul's, Adelaide, held in the Town Hall, on the 14th ult., by the following performers:—Mrs. H. E. Fuller, Miss McBride, Mr. Hans Bertram, and M. James. At a promenade concert given in the evening a number of popular selections were presented by a small orchestra.

Mr. C. H. Fisher, the organist of the Norwood Baptist Church, has now completed arrangements for a series of Saturday evening free organ recitals to be given in the church. These are to commence in July, and will probably take place every fortnight. Mr. Fisher has already secured promises of assistance from several well-known local organists, so that a different performer will be heard at each recital. It will be remembered that a series of recitals was given last year in this church with signal success. This has encouraged the church authorities to repeat the experiment.

REVIEW.

We have received from Mr. W. R. Knox a copy of his latest composition, the "Gladys Gavotte." This tuneful little piece consists of two short movements, which are easy to play and decidedly melodious. The gavotte is provided with an attractive title page and is capitably printed.

"I dont think Fleecy sang with much feeling last night."
"No; if he had any feeling he would not sing at all."

MISS GULI HACK, A.R.C.M.

Of the five students who have won the Elder Scholarship of Music, Miss Guli Hack, A.R.C.M., is the only one who has so far become a prominent figure in Adelaide musical circles. Mr. Otto Fischer, the first winner of Sir Thomas Elder's bounty, after but a brief sojourn in the city that had given him the most valuable part of his musical education, betook himself to Europe, where he has remained ever since; Miss A. Koeppen-Porter, owing to an unfortunate accident to her hand, was unable to complete her course of study; Mr. Wallace Kennedy has not yet returned to his native land to give us a taste of his quality, and Miss Mary Treana Corvan has scarcely commenced the three years' course of study which the scholarship entitles her to. Miss Hack, however, at the conclusion of her term at the Royal College of Music some seven years ago, at once returned to Adelaide and entered the profession, which has been palpably strengthened by the presence of a teacher whose natural gifts have been so highly developed.

Miss Guli Hack is the eldest daughter of Mr. Charles Hack, a gentleman who has been throughout his career an enthusiastic musical amateur, and who is at the present time actively identified with some of our principal musical societies and the choir of St. Peter's Cathedral. From her earliest years Miss Hack displayed a pronounced fondness for the divine art, and a particularly quick ear. She never experienced the slightest difficulty with her early pianoforte studies, which were directed for some years by Herr Stange, and her talent for singing was abundantly manifested when quite a child. The only vocal tuition which she received prior to studying in the old country was at the hands of Miss Van Senden, with whom she made very considerable progress.

Her first public appearance of importance was made at one of the concerts given in the Jubilee Exhibition, when she sang the second part of the duet "I waited for the Lord," from Mendelssohn's "Hymn of Praise," with Miss Bessie Royal. Miss Hack afterwards sang at several of the concerts given at the Exhibition with unvarying success. In September, 1887, she competed for and won the Elder Scholarship, being the second student to obtain this honour. There were three other candidates. Though Miss Hack went home as a singing student (and her voice was greatly admired by the examiners, and particularly by Sir Thomas Elder, who was also present), her natural musical talent and fine pianoforte playing told very heavily in her favour with the judges appointed for the Scholarship. That they were right was

abundantly proved by the high opinions which the Professors of the Royal College formed of these same gifts. Throughout her career at the College the young student distinguished herself by her conscientious and unremitting study, which won from all her various teachers the highest encomiums. Her first singing master was Mr. A. Blume, then the favourite Professor at the College. A year's work under him, however, convinced Miss Hack that his system was not proving beneficial, and at her own special request she was placed under Signor Gustav Garcia, with whom she made very marked progress. The high opinion which he formed of her is evidenced by the following, which he wrote on a presentation photo. :—"To my dear and clever pupil, Miss Hack." Her master for the piano (her second study) was Mr. Herbert F. Sharpe, and, under various other teachers,

she took up the complete course which the College deems necessary for a vocalist. She took part in a number of the concerts given by the students, singing such numbers as "There's a bower of roses" (Stanford), and Mozart's recitative and aria, "Zeffiretti lusinghieri." For these performances she received excellent critiques in the *Daily Telegraph*, the *Daily News*, and other London papers. In her last report from the Royal College of Music Sir George Grove wrote, "I am very sorry to lose you, and earnestly hope for your success in Adelaide." In a letter to Sir Thomas Elder he wrote, "Miss Hack has obtained, after a severe special examination, the certificate of proficiency in music at this College, and is now an Associate of the College, and entitled to affix letters A.R.C.M. after her name. She is a good solo singer, and has had considerable experience in teaching singing, for which she is quite competent. She is also a pianoforte player of considerable attainments, and



MISS GULI HACK, A.R.C.M.

the remarks made upon her last examination, a month ago, were very gratifying. These attainments are not merely mechanical on Miss Hack's part, but are the result of a thoroughly musical nature. I feel convinced that in Miss Hack we have a representative of the College who will do us full justice."

The subject of this sketch is the only Elder Scholar who has, so far, succeeded in obtaining the A.R.C.M. degree. For several years she was the lady teacher of singing at the Adelaide College of Music, and also enjoyed a very large and fashionable private teaching connection. When the College of Music was merged into the Elder Conservatorium she was at once appointed to the same position in that institution. Miss Hack formed and conducted for some years a ladies' part-singing class, which gave admirable public performances.

A FINE VIOLA.

"Probably the finest viola in Australia," says Mr. Correll, is one of which we give a photograph this month. A mere novice can tell at a glance that it is no ordinary instrument, while a connoisseur is at once struck with its unusually large size and the extreme beauty and brilliance of the golden brown or yellow orange varnish with which it is covered. Then there is the bold and extremely graceful outline of the true Amati type, and the wonderfully beautiful marking of the wood in the back and ribs, which are matched with greatest care. The belly is of the very finest grained pine, perfectly even, and with *f* holes of striking grace and most exquisitely cut. The arching of both back and belly are rather high, and much like some of the instruments of Nicola Amati. It is believed to have been made by the celebrated maker, Francesco Ruggieri, of Cremona, about the year 1690. He was the first of a family of makers in Cremona, and very often confused with Rogeri of Brescia. He worked in Cremona at 7, Contrada Coltellai, from about 1645 to 1700. He was one of the celebrated pupils of Nicola Amati, whose pattern he copied, slightly enlarging it and arching it more. The outline is very graceful, the sound holes beautifully cut, rather short and open; the purfling broad; the varnish varies from a deep orange to a brilliant yellow-orange colour; it is very light and transparent; the wood is generally maple, of fine quality, often beautifully figured; he sometimes used poplar for the backs of his violoncellos, but always obtained a sonorous and



Made by Sampson of London

penetrating tone. The violoncellos are often made on too large a pattern; he made a comparatively small number of violins and violas, but some are exceptionally good, the work beautifully finished, the wood and varnish leaving nothing to be desired; they greatly resemble the work of Amati and are often sold as such. The viola has excited great interest, and

many visitors have tested its tone and expressed themselves highly delighted with it, possessing all the subtle sweetness and purity found only in the masterpieces of the old Cremona makers. The viola is in an almost perfect state of preservation, and what little repairs it needs will be undertaken by its present owner, Mr. R. Correll, the maker and repairer of Flinders Street, who also possesses the remarkable "Montagnana" violin. Those interested should call at Mr. Correll's shop within the next few weeks, as he intends taking off the belly of the viola for some slight repairs.

MARVELLOUS MUSICAL MEMORY.

When Mendelssohn played on the piano or the organ, the listener felt the great musician and composer in every bar. The man's musical memory was marvellous. Sir Charles Hallé who, in 1842, spent several weeks with Mendelssohn at Frankfort, describes, in his "Autobiography," three instances of the composer's memory. He writes:—

"The greatest treat was to sit with him at the piano and listen to innumerable fragments from half-forgotten, beautiful works by Cherubini, Gluck, Bach, Palestrina, and Marcello. It was only necessary to mention one of them to hear it played to perfection, until I came to the conclusion that he knew every bar of music ever written, and, what was more, could produce it immediately.

"One morning Hiller and I were playing together one of Bach's organ pieces on the piano—one of no particular interest, but which we wished to know better. When we were in the middle of it—a part hardly to be distinguished from many other similar ones—the door opened. Mendelssohn entered, and without interrupting us, rose on tiptoes, and with his uplifted finger, pointed significantly at the next bar which was coming and contained an unexpected and striking modulation.

"So, from hearing through the door a bar or two of a—for Bach—somewhat commonplace piece, he not only recognised it at once, but knew the exact place we had arrived at, and what was to follow in the next bar. His memory was prodigious and his knowledge intimate.

"It is well known that when he revived Bach's 'Passion Music' and conducted the first performance, he found, on stepping to the conductor's desk, that a score similar in binding and thickness, but of another work, had been brought by mistake. He conducted this amazingly complicated work by memory, turning leaf after leaf of the book he had before him in order not to create any feeling of uneasiness on the part of the musicians and singers."

A well-known pianist was recently employed to play every evening at the house of a plutocrat whose fast failing eyesight drives him to music as a sovereign panacea for his deplorable misfortune. One night the latter was feeling particularly depressed in spirits, and the idea of brilliant music filled him with horror. He had the blues, and he wanted to nurse them, so he sent a request to our pianist to play something soft and slow. Fancy his feelings when the inspiring strains of Chopin's "Funeral March" came to him!

HARDWICKE COLLEGE, East Adelaide.

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

A TEST OF SOME INTERESTING VIOLINS IN ADELAIDE.

The Easter holidays brought some of the leading Australian violinists together in Adelaide, and they all met one morning in the workshop of Mr. H. J. Shrosbree (the well-known violin maker and expert repairer), at Messrs. S. Marshall & Sons' music warehouse, to inspect and try a large and very valuable collection of violins, all of which have been repaired, and two of which were made by Mr. Shrosbree. The first to be tried was a very fine violin by Francesco Ruggeri, which was formerly owned by Santon, but is now the property of Mr. George Hall, musical director of Williamson & Musgrove's "Sign of the Cross" Company. Then came a beautiful violin by Carlo Bergonzi, belonging to Mr. T. Grigg (leader of the orchestra at the Theatre Royal). This instrument is particularly noted for its grand breadth of tone. Next was tested a very fine violin by Pietra Guarneri (also owned by Mr. T. Grigg), which secured great admiration for beautiful quality of tone.

Attention was then devoted to a remarkable violin by Frederick Hoyur, owned by Mr. John Young, and the company highly praised this instrument also, for its splendid quality and power of tone, particularly noticeable on the G string. The next instrument handled was one of Mr. Shrosbree's own make (the "Amy Louise"), made to order for Miss A. L. Marshall, daughter of Mr. A. W. Marshall. This violin has gained a reputation for its maker, extending to England and America

and throughout Australia, and with the others made by Mr. Shrosbree has received special mention in the *Strad* (the highest authority on violins in the world). The listeners also had the pleasure of hearing a splendid violin by Andrea Guarnerius, used on many occasions by Lady Hallé, and all agreed that the tone was perfect. This instrument is the property of Miss F. Tolmer, of Adelaide. There was also tried a very valuable violin by Battista Guadagnini, now owned by Dr. E. L. Pooler, of Adelaide, but formerly the property of Wieniawski. This elicited great praise from all present. A violoncello by Gaspar di Salo was also heard to advantage, Mr. Hall remarking that he thought it one of the finest instruments he had ever heard. It is the property of Mr. A. James, of the Theatre Royal orchestra. The last instrument to be inspected was a violon d'amor, by Antonius Gagnani. This beautiful piece of work is highly treasured by its owner, Mr. A. W. Marshall. It is very seldom that one has the opportunity of listening to such a rare lot of instruments, the total value of which was stated to be

about £2,500, and the fact of Mr. Shrosbree having such a valuable collection in his workshop goes to prove that he has gained the confidence of both professionals and amateurs. In the accompanying picture of the interior of Mr. Shrosbree's workshop, the gentleman in the centre is Mr. George Hall, the owner of the Francesco Ruggeri; seated on one bench is Mr. T. Grigg, the owner of the Carlo Bergonzi, and at another bench is Mr. Shrosbree, examining a very rare Italian violin by Andrea Postacchini, the property of Herr C. C. Bünz, who sent it from New Zealand to be restored. The violin hanging overhead on the left is owned by Mr. R. A. Cane, leader of Williamson & Musgrove's Opera Company. It has just been restored and varnished a beautiful golden brown. The picture is from a photo taken by Mr. J. H. Watson, solo cornet in the above Company. Mr. Shrosbree's "No. 1" violin, which has often been referred to in our columns, and which was one of the three prize instruments at the Adelaide Chamber of Manufactures Exhibition in 1895, has been purchased by Mr. Sydney Best, of Geraldton, W.A.

Mr. Bünz's Postacchini has now received its finishing touches, and exceeds all expectations.



MR. H. J. SHROSREE'S WORKSHOP.

"THE GLOBE SONG FOLIO."

We have received from Messrs. S. Marshall & Sons a specimen copy of the above publication, which may justly be said to fulfil its claim to be "the biggest, best, and cheapest collection of popular songs, duets, &c." ever placed before the public in one cheap volume. The edition is the new and enlarged one for 1898, and a glance at the table of con-

tents reveals at once an exceedingly popular and interesting collection of sacred and operatic gems, favourite old ballads, and standard songs and duets. It is impossible in a short general notice to give a complete idea of the very pleasing nature of the volume's hundred selections, but, to mention only a few, the sacred numbers comprise such established favourites as "Angels ever bright and fair," "He shall feed His flock," "He was despised," and "O, rest in the Lord;" a few of the operatic gems include "The heart bowed down," "In happy moments," "I dreamt that I dwelt," and "Scenes that are brightest;" while there may be found an exceedingly well-chosen repertoire of old English songs and ballads, Scotch, Irish, and Christy Minstrel favourites, and duets of long-established popularity. The latter include "The Army and Navy," "The Gipsy Countess," "Larboard watch," and "What are the wild waves saying?" To mention but a few of the songs would exceed our available space, but we may add that the printing of both words and music is very clear.

A NOTABLE VIOLONCELLO.



The above is a representation of a violoncello which several experts agree to be a Gaspar di Salo. It is now the property of Mr. A. James, of the Theatre Royal Orchestra. The *f* holes resemble those in the instruments of Andreas Amati, but the circle exhibits characteristics of the former master. To the trained eye the *f* holes alone are a work of art, one side being quite different to the other. The back also shows artistic treatment, being beautifully inlaid with purfling, and the arching of the instrument is graceful throughout. The tone is all that could be desired—both very full and rich. This fine old 'cello was brought to Australia about 50 years ago, and has inside an inscription written with a quill pen, showing that it was repaired by William Smith, of Lancaster Hill, London, in 1812.

THE ECCENTRICITIES OF MUSICIANS.

THE peculiarities of conduct of the geniuses such as Beethoven, Handel, Wagner, Bach, and Mozart are proverbial, and a writer points out that the lesser geniuses were no less eccentric. Thus Mendelssohn occasionally allowed the animal spirits, of which he was just brimful, to overflow the boundaries of strict and starched propriety. They did so, perchance, when he allotted a part to the Mayor of Berlin, in his youthful opera, "Die Heimkehr aus der Fremde." This momentous part consisted of exactly one note, which one note, to Mendelssohn's intense delight, Mr. Mayor failed to hit once through the whole performance. It is to be hoped that he was a more efficient mayor than singer, and that all whom it will concern will take the lesson to heart, that a cobbler should stick to his last.

Dussek, whose delightful music is now-a-days shamefully neglected, was an excellent second edition of Handel in the way of eating, and was, to boot, so indolent that he paid the usual penalty and became so "fleshy" as to be a burden to himself and all those around him, especially, as Bret Harte might say, to his undertaker!

Rossini, too, was full of fun, often mistaken for eccentricity, and the *bon-mots* ascribed to him would fill a decent sized volume. One specimen of his mischief-making spirit must here suffice. Meeting, one day, Meyerbeer (otherwise Jacob Liebmann Beer—there's nothing in the name where musicians are concerned) he replied, in answer to an enquiry on the subject, that his days were nearly numbered, as he must undoubtedly soon succumb to an alarming catalogue of maladies which he glibly unfolded to the ready ear of Meyerbeer, and to the utter astonishment of a friend Rossini had with him at the time. After Meyerbeer's departure the friend remonstrated with Rossini for his levity and mendaciousness, who laughingly retorted that it was every good man's duty to contribute to the peace and comfort of his fellow-man, and that nothing would delight Meyerbeer more, or afford him more fully this peace and comfort, than to hear of his—Rossini's—early decease.

Clementi so loved filthy lucre as to become an abject, mean, and sordid slave thereto. So thought, anyhow, his celebrated pupil, John Field, who had the misfortune to travel about with him, and who came very near dying of actual starvation.

Paganini, naturally a weird, gaunt, unearthly looking being at best, finding that his physical mysticism and his gyrations when fiddling fascinated many of his hearers quite as much as his playing, demonised himself, so to say, still further, and it became a common expression after listening and watching him—if it be not Paganini, it is the devil!

Ole Bull, Paganini's pupil and devoted admirer, carried this eccentricity even further than his illustrious prototype. He was occasionally dubbed "servile copyist," "matchless mountebank," and much of that sort, but he did not mind this in the least, having excellent and most substantial reasons for the faith that was in him. He told Fétis, as a good joke, that a blood-curdling Caprice he specially composed so delighted his American hearers during a trip he made to the States in 1844, that it materially helped him to gather in sixty thousand dollars. He added with a grim, sardonic smile, that he christened this particular caprice, the admirers of "programme" music will please take note: "Bœuf mangé par le tigre." Several eminent virtuosi, now before the public, copying this platform and vulgar eccentricity, fairly out-Herod Herod, and as it evidently delights certain sections of the paying and gullible public, why in due course we may be treated to the symbolic cap and bells, and let us hope they may fit.

Did the exigencies of time and space permit, many more instances of this mild crankiness of professional musicians

MR. EDWARD REEVES,

Elocutionist.

Voice Culture, Dramatic Expression,
Platform Department.

FRANK PULLIN, Private Secretary,

Y. M. C. A. ROOMS.

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

might be cited, but one more specimen must suffice. This last and awful warning is, then, one Hubert Leblanc, a clever bass viol player of the last century. He was so enthusiastic over his favourite instrument that he wrote quite an elaborate book, "Defense de la basse de viole contre les entreprises du violon et les pretensions du violoncel" [sic!] in which he makes all other stringed instruments humbly bow down before his beloved bass viol, and do it reverence. Finding no publisher in France ready and willing to undertake the publication of his precious tome, he communicated with one in Holland, and had actually sent the manuscript thither, when a certain Parisian bookseller, Pierre Mortier by name, offered to bring it out. This so delighted the enthusiastic Leblanc, that without waiting a moment, even to dress, he set out for Holland, where, it is hoped, he duly arrived in safety, although a night-robe, night-cap, and slippers can hardly be called a desirable, suitable, or becoming outfit for so long a journey, especially in the depths of winter. It was a fortunate manuscript, anyhow, to be considered worthy of such self-abnegation, much more fortunate indeed than some which could be named, one of which the Editor will regard this—that is, if it do not speedily reach—the end.

SONG BIRDS OF OLD.

(Continued from May number.)

Julia Grisi, a sweet siren, was born at Milan early in the present century, and it was she who followed Malibran at the Paris Salle Favart. After that her reputation became world-wide, her name was mentioned in the same breath with those of Catalini, Pasta, and Sontag, and her only rival as Norma in the opera of that name was Anna de la Grange, who was ten years or so her junior on the lyric stage.

Mme. de la Grange was admirable in whatever part she undertook, either as the haughty Semiramide, as Lucretia Borgia, or as Donna Anna, but as Norma she was sublime. There are those now living who still remember her utterance of that last reproach addressed to the faithless Roman:

"Qual cor tradisti,
Qual cor perdesti!"

For love, hatred, jealousy, despair, every passion that can be supposed to have agitated the heart of the neglected priestess, were all concentrated in that final appeal as sung by Anna de la Grange more than forty years ago.

It is impossible to overlook Mme. Viardot, sister to Malibran, and whose mezzo-soprano voice, sweet and penetrating, interpreted the music of Gluck with so much suavity. Nor must I forget Alboni, whose marvellous contralto voice came from a chest so large that some one said of her she was "an elephant which had swallowed a nightingale." And there was Jenny Lind and all those others whom I have already named.

The *furor* over the charming cantatrices of to-day, for every one of whom I have profound admiration, is not one wit more than that which welcomed Malibran, Sontag, Anna Thillon, La Grange, or Jenny Lind. Now, the position of these prime donne, brilliant though it is, is always a source of great anxiety, not only to their friends, but to that generous-hearted public which seems for ever determined to adulate artists of every class and kind. Altogether too much is made of them. It is a fact that special performances are

constantly given in honour of prime donne, whereas no tenor, baritone, or bass is ever thought worthy of any such attention. Of all the numerous tenors, there is perhaps not more than one or two whom the public would go especially to hear, and perhaps not to them as they go to hear the soprani.

Neither the managers nor any one else need be blamed for this. The prime donne artists are simply better artists than the tenors, baritones, and basses, and their striking pre-eminence in existing operatic troupes is not an affair of to-day, but has been a fact from the earliest lyric times. It is only necessary to glance at no matter what history of the opera, to see that for one favourite basso, for two favourite baritones, and for three favourite tenors, there have been a dozen prime donne; yes, more than that. At one time and another considerable enthusiasm has been called forth by the singing of certain tenors, but none of them have ever attained the supreme bliss of causing such bitter animosity, such deadly feuds, as those which raged between the partisans of Faustina and Cuzzoni, of Malibran and Sontag, of Patti and Nilsson, and between other sopranos and contraltos who might be named.

This *coup d'œil* thrown on the past has suggested, in spite of me, the somewhat melancholy question of where are all those artists now, and how did they finish their artistic careers and their private existence?

It is a very startling question, and I could easily write answers enough to fill several pages. The question will repeat itself: What becomes of all the human song birds? Critics burn incense in the press to their honour, they have houses, carriages, servants in livery. The public take as much interest in their movements as they do those who wear royal crowns. This continues five years, ten years, sometimes twenty or thirty years; nevertheless their triumphs have an ending finally.

There is one on a mountain slope of Northern Italy; another is buried alive in the beer and cheese quarter of a German town; a third passes her waiting hours on her knees in the parish church of a French village, and—well, that is all. There was once so many of them, and yet so few are found now; and this, too, mind you, of those whom a grand talent and a shining beauty gave a double aureole. *N'importe*, such is the way of immortality. X.

A remarkable instance of the accurate appreciation of musical pitch was lately brought before the Royal Society of Edinburgh, the detailed account of which appears in that interesting periodical *Knowledge*. It is the case of John Baptist Toner, a smart and intelligent boy of four and a half years of age, who, without a key or reference note to guide him, instantly names any note struck on his father's piano, though his back be turned to the instrument. The boy was examined in his father's house, so as not to disturb him by change of associations. Notes were struck here and there on the piano, when the boy could not see the keyboard, and John named them as soon as he heard them, without any hesitation or mistake, including two and three notes simultaneously struck.

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PATTI'S EARLY DAYS.

BY KATHERINE B. FOOT.

MANY years ago a little girl happened to live near my home in New York, and her name was Adelina Patti. We lived on East Tenth Street, in one of four brick houses that had been built in the midst of a wilderness of white cottages, some two-storied, but most of them only a story and half high. Beyond our four brick houses was another brick house, a little smaller in every way, and there, to the intense indignation of the neighbourhood, came one day a family of Italians, who rented the little house next to the corner.

As I look back into my memory of the years so long past I think of the very first time that I saw Adelina Patti. She was balancing herself on the tips of her toes, and leaning over the iron guard in front of the low French windows, to see how far she could reach without falling over and out into the area. When she finally concluded that she had reached over as far as she possibly could, she stood up straight on the window-sill, and I took a good long look at her, and she stared back at me. I astonished my family by saying suddenly at the nursery dinner:

"Why, I thought Italians were black, but she isn't, only her eyes and her hair, and she has nice pigtails, nice smooth ones, tied with ribbon—not old curls like mine."

That night my mother said, "I don't care particularly to have you play with that little girl." When I ventured to say, "Why mustn't I?" I was told that I must not ask questions, and must obey. So while I was downstairs I sat still and wondered, but when I went back to the nursery to bed I asked my kind old nurse a variety of questions as to why I mustn't play with the little girl, and she told me that she thought it was because her mother was an opera singer.

The next thing that Adelina did was really a shock to me, for I saw her deliberately catch hold of the coat-tails of a passing gentleman—he looked a severe and proper gentleman too—and she insisted upon his allowing her to drive him down the street. He naturally objected strongly, while the rest of us stood looking on with a sort of horrified interest. Adelina was certainly a source of great entertainment to all the children in the neighbourhood.

We were not allowed to "play around the block," as children were in most of the up-town neighbourhoods, and were strictly forbidden to cross Fourth Avenue, because several times a day steam engines passed down through the city with passenger or freight cars attached. But Adelina was like a wild little hawk, and ran backwards and forwards across the avenue as she chose, daring us to follow her.

I remember very well one day, which turned out very unluckily for me. For some reason or other I was playing all alone, and had exhausted all the resources of an active child, and was quite at my wits' end for something to do. I was all ready to accept Adelina's invitation when she came and invited me to run a race. So we started off, but her legs were not encumbered by a pair of dreadful pantalets such as I wore, and so, either because she really did run faster or because I carried too much sail, she beat me by several yards, and stood laughing at me when I came up to her on Fourth Avenue. Chagrined by my defeat, I was in a reckless mood, and when Adelina said, "Oh, I hear some music coming up Broadway, let's go over," I hesitated only

a moment. She darted across and I followed. We stood and listened to the band, or rather we jumped up and down and listened to it, and then I made another bold flight, quite at my own risk.

I had two large copper cents in my pocket, and I knew that at the drug store at the corner of Eighth Street and Broadway I could get some "drops" out of the large and enticing glass jar that stood in the window. The temptation was quite too much for me, so I said to Adelina, "You come with me; I've got some money, and I'm going to spend it." When we got to the apothecary's it took our united strength to get the latch down. I was dreadfully scared, but I walked boldly up and held out my two cents, saying, "I should like two cents' worth of those," pointing to the jar. As the man was tying them up I laid down the two cents, but he said, "Oh, no, keep your money," and another man said, "I guess you'll always come here for your candy won't you?" "Indeed I shall not," I said, for I had a sudden and dreadful sense of my naughtiness, and I made a bolt for the door and rushed out, leaving both candy and money. I never stopped until we reached the other side of Fourth Avenue, and a swift retribution overtook me, for I ran straight upon my mother. She only said, "You have disobeyed me; go straight home and tell Mary to put you to bed." The next time I met Adelina she said, "What did you leave the candy for the other day? They don't put me to bed; I wouldn't stay there."

As time went on we were not absolutely forbidden to play with Adelina—it was just a little frowned upon; but she was a fascinating child, even if a little naughty, and she lived in a world quite different from ours. We felt for her a sort of compassion, mingled largely with envy, for we had been told that the little Italian girl would some day go on the stage and be a singer like her mother. Some of her family were at that time singing in New York, either at Castle Garden or at Palmo's Theatre on Chambers Street, afterwards better known as Burton's Theatre. Adelina had been in the dressing-rooms under the stage, and if she had been on a voyage under the crust of the earth I do not think it could have had half the interest for us that her stories did of how they put paint on their faces with little brushes, or have fired us with so wild a desire for imitation.

She sang even then, and was kept practising or studying for long hours at a time. Sometimes she would escape into the yard and climb to the very top of the vine trellis, and sing at the top of her lungs. Then her mother and her sisters, Amalia and Carlotta, would go to the windows and call, "Adelina! Adelina!" and pour out volleys of Italian in a vain attempt to keep her from singing out of doors and injuring her throat. The only other creatures that got on the top of that very shaky structure were the back-yard cats, but while volleys of old shoes and hair-brushes brought them down, Adelina never descended except by her own free will and desire.

The great event in the Patti family while they lived in our neighbourhood was the marriage of Amalia to Max Strakosch. It was in warm weather, and they had the wedding breakfast in the yard, or, perhaps they only adjourned there to smoke, but they had a tent of awning put up.

Very soon after that something very important happened—how important none of us children dreamed—and that was Adelina's first appearance as a singer at Castle

Garden. When we went out to play, the little girl next door told us that her father and mother had taken her to that very concert the night before on purpose to hear Adelina, and that she had sang one of the songs that we had often heard her sing as she sat on the fence. She had had a bouquet given her, all to herself, and had courtesied herself backward. We all felt her reflected glory, and yet I remember having a strange sort of feeling that Adelina was quite different from the rest of us, and that it was very queer to have such people living so very near. We all went in a body and stood in front of Adelina's house, and presently she spied us and came dancing out and asked us all in to see her flowers. There was a wild scattering to know at home if we "might," and then, hoops in hand, we all trooped to see her trophy.

After that we had a new play. We often played with the children next door in the yard, and with a step-ladder we climbed to the top of the fence and perched on it like a row of sparrows—birds that did not then exist on the American continent. We formed an audience for Adelina, and she made a stage of the grass plot, or rather what had been intended for a grass plot, but which, owing to the process of hanging out the clothes, had only a few straggling spears left. She sang and acted for us, and told us when to applaud—for even then she had a keen sense of the value of a *claque*—told us when to throw her the bouquets, which were sometimes handfuls of grass, but more often crumpled newspapers. I can see her now courtesying and kissing her hand, and raising the crumpled papers to her lips, and making as much fuss over them as she does still with the flowers that are lavished upon her!

(To be continued).

ABOUT SCHUBERT.

In his very interesting memoirs, Spaun, the friend of Schubert, gives us many glimpses of the musician. As a boy he was generally serious and seldom cheerful, but very enthusiastic over the violin and the old masters, Bach, Handel, Haydn, and Mozart. His difficulties in the way of composition were chiefly due to a lack of music-paper, which he could not afford to buy. Spaun, however, came to his aid, and supplied him with both material and encouragement. Once when his friend expressed delight with a song, Schubert asked simply, "Do you really think I can make something of myself?" Then he added quickly, "I have sometimes thought I might become great, but who can succeed after Beethoven!"

When we think of Schubert being compelled for three years to instruct children in the rudiments of reading and writing, we have indeed a picture of Pegasus in harness. During the second year of this drudgery he wrote two complete masses, a symphony, and four hundred songs, which included forty-five of Goethe's poems. The "Erlkönig" so excited him that immediately after reading it he seized a pen and dashed off the music. Having no piano he could not try it over, but that very evening it was sung without any alteration and received with enthusiasm.

Though his songs were being sung in Vienna by Vogl, Schubert could not find a publisher, and had not even the money to hire a piano. Many believed him phlegmatic, but those who knew him intimately, and of such Spaun was perhaps the chief, appreciated the depth of feeling which

underlies all his creations. "Any one who has seen him when at work," writes his friend, "with beaming eyes, with even a different voice, like a somnambulist, can never forget the impression."

TRADE NOTES.

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

The pantomime and musical comedy seasons at the Theatre Royal made the sale of their taking songs quite brisk at this establishment, while an impetus has also been given to the sale of patriotic songs owing, presumably, to the increase of national aspirations throughout the community, as evidenced in the Federation movement. A steady sale is maintained in the numerous Teaching Editions of the classics, which Mr. Howells makes a feature of stocking. Mr. Howells is again doing his best to foster the Saturday "Pops." He also informs us that Mr. L. G. Sharp passed through Adelaide recently, on his way to the West, to arrange for Madame Amy Sherwin's season there. Mr. Henry Stockwell, the Australian tenor, who has been for a considerable time in England, will arrive at Perth shortly, and will there join the Amy Sherwin Company.

MESSRS. CAWTHORNE & Co., GAWLER PLACE.

This firm, who report good business for May, have just opened a lot of music, which includes a new and revised edition of the "Scottish Students' Song Book," with fifty extra pages, and larger type; new supplies of "Bid me to Love," "Valley by the Sea," "Great Eternal Home," and new songs by Piccolomini; "Golden Days," with violin obbligato, a pretty, light composition, similar to "Whisper and I Shall Hear"; a taking violin solo entitled "Reverie," by M. C. Wickens, has had a ready sale, also a new two-step dance on melodies from Sousa's celebrated marches, called the "Dancing Girl." There is also a parcel of all numbers published in the "Grosvenor" shilling albums and "Australian Music Book" series. For teaching purposes a very useful edition of the scales in all positions for the violin, and studies of all kinds for this popular instrument are to hand. The "Federation" fever seems to have accelerated sales of the "Federal Waltz," and Heuzenroeder's "Australia."

MR. J. WOODMAN, GRENELL STREET.

Probably few establishments have complained of being overbusy of late, but pretty fair business was reported by Mr. Woodman for May. Several cottage pianos and a small grand found purchasers during the month, and prospects are regarded as fairly encouraging. The Rönisch instruments continue to attract considerable attention, and coming shipments will include these, as well as Thurmers and Ramspergers. A walk through the warehouse is the best means of realising the wide choice presented in both pianos and organs.

Paderewski's son, when quite a little boy, asked his father, who was fulfilling engagements in Paris at the time, whether he might go to the Cirque, where Paderewski was to perform. The distinguished pianist consented. When the lad came home his father asked him how he had enjoyed himself. "Oh, not at all," was the youngster's reply, "it was the dullest circus I have ever been to. I expected to see you go through hoops, but you only played the piano just as you do at home."