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**THE PRIMARY EXAMINATIONS.**



ONE of the most striking features of the University Examinations in Music is the wide extent of their influence. At the recent Primary test, candidates presented themselves from Perth (W.A.), Port Pirie, Moonta, and Broken Hill. Judging from the number of passes and credits secured at some of these centres—particularly Port Pirie and Broken Hill—one must conclude that there are some very capable teachers in those towns, and *Music* offers them hearty congratulations on their successes. In all, 75 different teachers or teaching institutions have succeeded in passing their pupils. Of these, 50 are ladies, 21 are schools or teaching institutions, of which 10 belong to the Catholic denomination, and these 10, it should be noted, have been remarkably successful, for out of a total of 205 passes they have secured 50, a very excellent average; furthermore, two of these institutions—the Sisters of Mercy, Angas Street, with 13 passes, and the Convent High School, Broken Hill, with 11 passes—head the list of successes. Only four teachers of the 75 belong to

the male sex. Another striking feature of the pass list is the absence of many of the best-known local teachers of music. This may be accounted for by the fact that these tutors are not likely to have a great number of elementary pupils, and those they have they prefer to reserve for one of the more advanced tests. The failures in both the practical and theoretical branches may be roughly stated at about one in three. This is much higher than last year, when 90 per cent. passed in theory and slightly more than 75 per cent. in practice. The sole examiner on that occasion was Mr. Herman Schrader, and our readers will doubtless remember that a full analysis of the results appeared in *Music* for July, 1897. It will be noticed in the lists published at the University that the successful candidates have not been divided into first and second class, as was done last year. As the University regulations make no mention of any such division, we may conclude that it was not intended, and that last year, in the absence of Professor Ives, it was done in error.

An examination of the theory pass list shows that out of 121 candidates entered, 77 have passed, four of whom have secured a special credit. These students were from four different teachers, viz.:—Miss L. M. Newbury, Miss Stenhouse, Miss F. Derrington, and Miss Davidson's School. In theory Miss Stenhouse, the Sisters of Mercy, Angas Street, and the Girls' High School, Port Pirie, head the list with five passes each. Then we have:—

The Sisters of Mercy, Parkside, and Miss } 4 each.  
Caroline E. Smith

Miss Francis, the Sisters of Mercy, W.A., }  
Sisters of St. Joseph, Port Adelaide, Sisters } 3 each.  
of St. Joseph, Mitcham, Miss Caroline  
Norman, Miss J. Ure, Mr. Caulfield Barton,  
and Miss F. Derrington

Five teachers have passed two pupils each, and 18 have succeeded with one.

In practice of music we have 128 passes out of 197 entries, with eleven special credits. Mr. Caulfield Barton, of Port Pirie, secured the best share of these distinctions—three. The pupils of Osmond House School obtained two, and one was won by each of the following teachers:—Miss Shephard, Miss Raston, Miss H. S. Stewart, Miss Lathern, Moonta, the Dominican Convent, Cabra, and the Convent High School, Broken Hill.

The greatest number of passes has been secured by the Convent High School, Broken Hill, which heads the list with eleven successes. The Sisters of Mercy, Angas Street, come next with eight passes, and then we have:—

Mr. Caulfield Barton and Hardwicke College } 5 passes.

Miss Stenhouse, Miss C. Newman, Mr. T. W. }  
Lyons, Mrs Thornber, the Dominican } 4 passes.  
Convent, Cabra, Girls' High School, Port  
Pirie, and Advanced School for Girls

Miss Easom, Miss Painter, Miss Sprod, and } 3 passes.  
Osmond House School

Fourteen teachers secured two passes each, and 29 different instructors bring up the rear with one each.

A list published at the University with the results of the examination gave those candidates who had failed in practical subjects an opportunity of discovering the particular branch or branches of the examination in which they were weakest. This list gives nine divisions:—Hand formation, touch, accuracy (as to notes, rests, &c.), time, phrasing, scales, sight reading, rudiments, and general style. The greatest number of failures—47—occurred in general

accuracy; 46 students failed in both scales and touch; 40 were sent down for their sight reading, which Professor Ives states was of the most elementary character and only calculated to test their knowledge of note values; 36 were defective in their hand formation; 34 failed in phrasing; 26 in time, and only 15 in rudiments, which, as on many former occasions, proved the strongest branch of the examination. To classify the list in another way we find that five students failed in every branch of the examination, three failed in eight subjects, eight failed in seven, thirteen failed in six, ten failed in five, eight failed in four, nine failed in three, eight failed in two, and two failed in one subject only. One of these two candidates was unable to satisfy the examiner in sight reading, and the other proved defective in scale playing.

#### THE EXAMINER'S REMARKS.

Speaking to a representative of *Music*, Professor Ives said:—"A prolific cause of failure in this examination was defective touch and bad hand formation. Many candidates attempted to play with their fingers absolutely straight. Then the scales were in many cases fingered very incorrectly, and several candidates when asked to play them with each hand separately seemed utterly lost, showing very plainly that they had not been in the habit of practising them in this fashion. I asked every candidate to play the scales in this manner. No chords or arpeggios were asked for, and the sight reading tests were of the easiest possible character. There were several evidences of very bad teaching, and also of the fact that many teachers had not taken the trouble to familiarise themselves with the regulations and requirements of the University. For instance, some two or three teachers wrote to the University only a day or so before the examination commenced, asking for copies of the requirements, &c., when, of course, it was too late for them to be of any use. As evidences of faulty and ignorant teaching I might mention that one candidate accented—prominently—the first note in *every bar* throughout the piece! Another had only been studying the sonatina, which was brought as a test piece, for three weeks. Although phrasing formed one of the departments of the practical examinations, nothing elaborate was required of the students. All that we wished them to show was that they understood the meaning of slurs, staccato marks, and similar signs. Fifty-five per cent. of marks constituted a pass, and 78 per cent. gained for the candidates a credit."

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## MUSIC OF THE MONTH.

### Saturday Popular Concerts.

Mr. P. A. Howells' second Popular Concert given at the Victoria Hall on the 4th ult. attracted a fairly large and highly-appreciative audience. Considerable novelty was provided by the engagement of three non-resident singers—Miss Maggie McCann, Miss Julie Layton (both of Melbourne, though we understand that the latter lady intends for a time, at any rate, to make her home in Adelaide), and Mons. Napoleon Boffard, who appeared at the initial concert. The French tenor again gave considerable pleasure by his artistic singing of three songs, all of which were re-demanded, and both of the ladies achieved success. Miss McCann's first effort, "Call'er Herrin," was scarcely up to her performances at the recent Caledonian concert, but in her second song, "Down the burn," she was heard to better advantage. Miss Julie Layton is the fortunate possessor of a very fine contralto voice, and only requires further concert experience and the infusion of more animation in her efforts, to become a thoroughly acceptable vocalist. Miss Lulu Gillespie achieved her accustomed success in a couple of numbers and a duet sung with Mr. Fairbairn, who was also heard in two songs. Miss Doris Boulton contributed two violin solos with moderate success (she yet requires more study and experience to warrant her making a public appearance), and the City Quartet—Messrs Chamberlain, Lawton, Swan, and Wild—gave two part songs. Mr. W. R. Pybus played the accompaniments in a sympathetic manner, and Mrs. Boulton supplied those for her daughter.

For his third Popular Concert, Mr. Howells was able to secure the Town Hall, and was rewarded with a satisfactorily large and appreciative audience. On this his last appearance for the present in Adelaide, M. Napoleon Boffard submitted four vocal numbers, including the well-known Bach-Gounod "Ave Maria," a composition which is best interpreted by a dramatic soprano. However, the French tenor sang the number in a satisfactory manner, and the dual obbligato of violin and organ was given with good effect by Messrs. L. Hopf and T. H. Jones, Mus. Bac. An important feature of the concert was the *debut* of Miss Elsie Jones, the eldest daughter of the well-known musician. This young lady displays a rich mezzo-soprano voice (which is already well trained), and a considerable amount of artistic feeling. She was deservedly recalled for both her songs, and her future career will be watched with considerable interest. Mr. Ludwig Hopf was heard to great advantage in his two violin solos, Miss Julie Layton was likewise successful with her vocal numbers, and Mr. W. J. Graham sang two songs in an efficient manner. The other performers were Mr. J. G. Belschner, the City Quartet, and Mr. J. M. Dunn, accompanist.

### Liedertafel Concert.

The Town Hall was crowded on the holiday night, June 20th, when the Adelaide Liedertafel gave a concert which marked their 40th anniversary. The Society submitted several part songs, the most effective of which were Abt's "Magic Spring," with solo by Mr. Hinrichsen, and the same writer's "Farewell, my Fatherland," with the solo sympathetically given by Mr. E. Behrnt. Considerable interest was manifested in the first appearance of Miss Lilian Paterson, who

has just returned from a course of study in Germany, and who introduced herself to the audience in Hubay's novel violin solo, "Hejre Kati." In this she displayed good technical powers and firm intonation, and concluded the selection with such brilliancy as to elicit a pronounced recall. This took the form of a pretty madrigal by Simonetti. Later in the evening Miss Paterson played with equal acceptance two dances from Edward German's music to "Henry VIII." Vocal solos were contributed by Miss Meta Büring and Mr. E. Behrnt, and Mr. van der Leye was heard in a couple of short 'cello solos. Mr. Heinicke conducted the Liedertafel in an able manner, and the accompaniments were shared by Miss C. Paterson and Mr. van der Leye, the hon accompanist of the Liedertafel.

### Conservatorium Orchestral Concerts.

Heinicke's Grand Orchestra having amalgamated with the Students' Orchestra of the Elder Conservatorium, and having been further strengthened by the addition of several performers who had not previously belonged to it, made their initial appearance as the Conservatorium Grand Orchestra at the Town Hall on Saturday evening, the 11th ult. The management, after trying the experiment of reserving seats, have decided to revert to the old order in charging one price for admission to all parts of the hall. There was a good audience present at this first concert, which included a large Government House party and the Right Hon. Chief Justice Way and Mrs. Way. The orchestra now numbers 55 performers, and contains eleven ladies (Mrs. Alderman was the only lady previously), and an increased richness and breadth of tone in the string section was very noticeable. Of the important additions to the band, special mention should be made of Mr. Kugelberg, the Misses Paterson, and Mr. H. B. Kelsey (who plays second oboe). The principal novelty of the concert was two movements from Delibes' "Coppelia" ballet music, which were played with capital precision and finish. Three new string quintets were introduced, Hofman's "Schlummerleid," Taubert's "Liebesliedchen" (a pizzicato), and Henselt's "Ave Maria," all of which are pleasing and were cordially received, the pizzicato being recalled. The remaining instrumental items were the "Athalie" overture, "Tannhauser" march, "Carmen" selection, and Ganne's mazurka, "La Scandinave." Miss Lucy Stevenson was in good voice, and was consequently heard with pleasure in the waltz-song "Al Ballo" (Scanzia), and Gounod's "Little Blue Eyes," which was sung with such sympathy and taste as to win a pronounced recall. Mr. Oscar Taeuber's singing of "Out on the deep" suffered from a lack of animation, though otherwise the number was satisfactorily given. Mr. Taeuber did much better in his second number, "The land of yesterday" (Mascheroni), which won for him a recall, and he replied by singing "The Admiral's broom" (Bevan). Mr. A. H. Otto played the accompaniments to all the songs in a sympathetic manner upon a fine Ronisch piano supplied from Mr. J. Woodman's Grenfell Street warehouse.

The second concert given on the 25th ult. attracted a large, though not crowded audience. A popular programme in which most of the numbers were thoroughly familiar was presented with generally good results, the slips being neither

numerous or important. In some of the brilliant work for strings, however, such as the "Zampa" and "Semiramide" overtures, it was noticeable that there was a tendency on the part of some of the younger members of the band to run away with the time, but Mr. Heinicke's firm and decided beat fortunately prevented an acceleration of any importance taking place. The novelties of the evening were the Nocturne from Delibes' pretty ballet "Coppelia" and Reidel's melodious "Slumber Song," both numbers being for strings only. A selection from Sullivan's "Ivanhoe," Handel's "Largo," Eilenberg's "Reve du bal," "Les Mandolines" (Desormes), the pizzicato "Sylvia" and "The Queen's Grand March" (Reviere), completed the instrumental programme. Miss Lohrmann sang two songs in capital style, and Mr. T. Opie, a youthful baritone and pupil of Mr. W. R. Pybus, made a highly successful debut, being recalled for each of his selections. Mr. A. H. Otto accompanied.

The principal attraction of the third concert given on July 2nd was undoubtedly the public debut of Mr. Bevan, the singing master of the Elder Conservatorium. This gentleman, it is satisfactory to record, scored a complete success, his well-trained voice and artistic method being greatly admired. He was recalled for both his selections—"The Erl King" (Schubert), and "Nazareth" (Gounod)—and responded to the first with his own popular "Admiral's Broom," which he sang with fine spirit, and was warmly applauded. In response to the encore which followed "Nazareth" he repeated the latter portion of the song. Miss Guli Hack, A.R.C.M., gave two selections in her usual artistic manner. The orchestral programme contained the following numbers:—The "Tell" and "Bohemian Girl" overtures, "Carmen" march, "Mikado" selection, Handel's "Largo" with organ obbligato by Professor Ives, "Mousme" mazurka, and four string pieces. The best selection of the evening was the "Tell" overture, which was splendidly played. Mascheroni's "Ave Maria" was given as a trio for 'cello, piano, and organ by Messrs. Kugelberg, Reimann, and Professor Ives, and the accompaniments were shared by Miss Ethel Hack and Mr. Reimann.

In connection with St. Columba's Church, Hawthorne, a concert was held at the Unley Town Hall on the 9th ult. Musical items were contributed by Mesdames Clampett and Mayer; Misses Thorpe, Olding, Grace Smith, Mayer, Gluyas, C. Smith, and Sabine; and the Rev. A. W. Clampett, and Messrs. G. P. Marrie and Giffard Tate.

The Archer Street Church Choir gave Root's pretty cantata, "The Haymakers," at the North Adelaide Institute on the evening of the 20th ult. before a large and appreciative audience. The principal parts were sustained by Miss Fanny Michell, Miss Amy Fowler, Mr. Harold Pash, Mr. A. E. Hawkes, Mr. B. Millican, and Miss Amy Lawton, who were ably supported by a well trained chorus, conducted by Mr. F. J. Pash. The encores were numerous, and in response to several requests it was promised that the cantata should be repeated within a fortnight.

Under the auspices of the Deutscher Fortschritts Vere'n an enjoyable concert was given at the hall in Twin Street, on the 27th ult. The programme consisted mainly of instrumental numbers, given by Mr. Hopf's Orchestral Society with such success that several items were recalled. Songs were presented by Misses Ruth Smith, Phyllis, and Mægraith, in an acceptable manner.

On the same evening a highly successful concert was given at the Unley Town Hall in aid of St. Vincent de Paul's Orphanage. The principal performers were Misses Winnie and N. Tomley, Edith and Ada Cooke, Duval, and Gray; Master Ernest Coke, and Messrs. L. Logue and Holder, and Mesdames Holder and Cole.

There was but a small attendance at a concert given at the North Adelaide Institute on the evening of the 28th ult. in aid of a home for weak-minded children. Among those present, however, was Lady Victoria Buxton, with Miss Buxton and Captain Guise. The principal performers were Misses Ward, Read, Jessie Galbraith, Lulu Gillespie, Doris Boulton, Eva Hill, and Amy Kane, and Messrs. W. Giffard Tate and W. Ralph.

On each Saturday evening during the month, penny concerts have been given in the gymnasium of Our Boys' Institute, with thoroughly successful results, the building being crowded to excess on each occasion. Light popular numbers, including a large proportion of the humorous element have prevailed, to the entire satisfaction of the audiences.

#### MUSIC AT SADDLEWORTH.

A successful concert was given in the Institute Hall, Saddleworth, on the 30th May, by Mr. E. M. Bennett's "Riverton Orchestra," assisted by Miss Ethel Lohrmann and Mr. Oscar Taeuber. The instrumental programme of eleven numbers included the following selections:—Overture, "Les Cloches de Corneville"; selection, "Mountebanks"; Haydn's quartette, Op. 76, No. 3; Schumann's "Traumerei," and a selection from "Il Trovatore." Mr. H. Gordon contributed a 'cello solo, and the accompaniments were played in a satisfactory manner by Miss H. Richardson. Mr. Bennett's orchestra have arranged to give another concert in the Riverton Institute shortly.

#### MUSIC IN THE OTHER COLONIES.

##### MELBOURNE.

[FROM OUR OWN CORRESPONDENT.]

Probably owing to the wet weather which prevailed, there was scarcely as large an attendance as usual at Mr. Newbury's Popular Concert on Saturday, 4th ult. Among the most enjoyable items of the evening were Miss Maggie Stirling's singing of Hullah's "Three Fishers" and Tosti's "Good-bye," both of which were recalled. Mr. Newbury's most important selection was "Lend me your aid," and other songs were given by Madame Spada, Mr. Miller Fraser, and Mr. A. Albert. Herr Hattenbach was heard in a couple of 'cello solos, and Mr. W. T. Barker contributed two harp selections with his accustomed success. Herr Benno Scherek was the accompanist.

Messrs. Allan & Co.'s short though thoroughly enjoyable series of chamber music concerts terminated on Wednesday afternoon, the 8th ult., when another capital programme was presented. The concert commenced with Greig's pianoforte and violoncello Sonata in A minor, Op. 36, played in musicianly style by Herren Benno Scherek and Hattenbach. Dvorak's "Bagatellen," Op. 47, for two violins, 'cello, and harmonium, was repeated by request by Messrs. Weston, Dawson, Hattenbach, and Scherek, and the concert concluded with Brahms' quartet in G minor for

piano and strings, the performance whereof reflected great credit upon Messrs. Scherek, Weston, Dawson, and Hattenbach. Vocal numbers were given by Mrs. Palmer and Mr. Rudolph Himmer.

On the afternoon of the 8th ult. an invitation concert was given by Messrs. H. H. Glen & Co. in their bijou concert hall. The principal performers were Misses C. Atchison, Nellie McClelland, and Ethel Sinclair, and Messrs. Arnes Beaumont, E. A. Jager, H. Curtis, M. Alexander, J. T. Hammond, Arthur Montague, Louis Luscombe, and George Peake. The entertainment was under the direction of the Musical Society of Victoria.

The Town Hall was crowded in every part on the 11th ult., when Mr. Newbury gave another popular concert. The vocalists were Mr. Newbury, Miss Maggie Stirling, Miss Mabel Martin (a promising pupil of Mr. Arnes Beaumont), and Mr. Thomas H. Lightfoot. Mr. Barker's harp solos were cordially appreciated, as were also some banjo numbers given by Master Stanley Adams. Herr Scherek again accompanied.

The Royal Metropolitan Liedertafel's 190th Concert took the form of a smoke night on the 13th ult. The chief items given by the Society (under the direction of Mr. Ernest Wood) were—"Notle Rhine" (Mohr), "Winter Serenade" (Saint Saens), and "The destruction of Gaza" (De Rille). The vocalists were Mr. Philip Newbury (who was heard in "Sound an alarm" and "Where'er you walk"), and Messrs. Henry Rofe and Horace E. Stevens. The St. Paul's Cathedral Quartet Party gave several items in a manner which could not easily have been improved upon, and Mr. Alberto Zelman played a couple of violin solos in a satisfactory manner. The accompaniments were shared by Mr. Ernest Wood and Mr. G. B. E. Fentum.

The last of the Newbury-Spada popular concerts took place at the Town Hall on Saturday evening, the 18th ult. The success which has attended these concerts was emphasized on this occasion, the audience being if anything larger than at any of the previous ones. Mr. Newbury sang by request "The Message," and "The Holy City." In both cases ample justice was done, and "Come into the Garden, Maud," and "When other Lips," were given as encores. Madame Spada was in good voice, and was consequently heard with great pleasure in "Robin Adair," and in response to continued applause sang over again a portion of the "Faust" duet, in which she appeared with Mr. Newbury. The remaining performers at this concert were Misses Maggie Stirling, Elinor Chapman, Kitty Kennedy, and Mabel Martin, and Messrs. McDougall (tenor), H. Lightfoot (baritone), W. T. Barker (harp), and Master Stanley Adams, a youthful and clever performer on the banjo.

On Saturday evening the 18th ult., the Australian Opera Club produced Offenbach's "La Perichole" at the Bijou Theatre. There was a large audience present, who accorded the performance throughout a hearty reception. On the general result of the whole work the ladies and gentlemen who took part may be heartily congratulated. Miss Roy Jones as the heroine acted with archness and vivacity, and sang the music in an acceptable style. She was ably supported by Mr. George Tutton, who did good service in the capacity of the leading tenor. The remaining characters were sustained by Messrs. G. F. Saffery, J. Coffey, H. Peters, and C. Lambrecht. Mr. Harcourt Lee presided over the

musical portion of the entertainment with success, and a word of praise is due to Mr. George Leopold, the stage manager. "La Perichole" ran for a week, attracting good houses.

Although expectations ran high with regard to Mr. Lemmoné's new concert company, who made their Melbourne debut at the Town Hall on Saturday evening the 25th ult., the general verdict at the close of the concert was of unqualified approval. Madame Alva, who was accorded a reception of unusual warmth, is undoubtedly a fine singer of the dramatic order, the adjective being applicable not only to the quality of her voice, but also to her temperament and artistic instincts. The full, smooth roundness of tone noticeable throughout her compass, the complete control which she exercises over her voice, and her keen perception of the music she interprets, make her a singer to whom it is at once a pleasure and profit to listen. In Miss Adela Verne we have a pianist of marked ability, whose firm, excellent technique and highly developed musical intellect easily suffice to put her on the best terms with her audience. Mr. Samuel Masters has a tenor voice inclining rather to the "robust" than the "lyric" order. It is of beautiful quality, and has been efficiently trained. Madame Alva's first number was the aria "Ritorna Vincitor," from Verdi's "Aida," which she sang most artistically. In response to a vociferous encore she repeated the whole number. Her second selection was Coenen's "Spring song," "Auld Robin Gray" being added by way of an extra, and her last contribution, a bracket of Rubinstein's "Asra" and "Good Night," was received with such enthusiasm that she had to repeat the last named. Miss Adela Verne opened the concert with Liszt's transcription of Bach's organ Prelude and Fugue in A minor, and later in the evening gave a difficult prelude by Rachmaninoff, Chopin's "Berceuse" and "Polonaise" in A flat, all of which were admirably played, and the last-named was enthusiastically recalled. Miss Verne's greatest triumph was, however, in Saint-Saens G minor concerto, the orchestral accompaniment being supplied at another piano by her sister. Mr. Samuel Masters sang the "Preisleid," from "Die Meistersinger," in good style, but was heard to better advantage in Hatton's "Stars of the Summer Night," while two encores, "The Bonny Banks of Loch Lomond" and Balfe's "Good Night, Beloved" were thoroughly acceptable. Mr. Masters also introduced a new song by Stephen Adams, "The Light of the World," which proved melodious and pleasing. Mr. John Lemmoné played a reverie for flute, by Buchner, and his own transcription of Spindler's "Spinning Wheel" with his customary skill, his clear tone and perfect technique being in agreeable evidence, while in a little unaccompanied solo, which he gave as an encore, it seemed almost incredible that it was only a single flute, which thus at once produced a melody and its full accompanying harmony. The pianoforte accompaniments were shared by Miss Mathilde Verne and Herr Benno Scherek.

The second performance by Mr. Lemmoné's new company was given at the Town Hall on Tuesday evening, the 28th ult., before a satisfactory audience. Madame Alva sang as her first selection, "Come bello," from Donizetti's "Lucrezia," in which her rich volume of vocal tone and florid vocalisation were displayed to the greatest advantage. She was heartily recalled, and partially repeated the number. Madame Alva's other selections were "If love were what the

rose is" (Pinsuti), "The meeting of the waters" (Moore), and "Mother darling" (Helmund), all of which were rendered in a thoroughly satisfactory manner. Miss Adela Verne, if possible, enhanced the very favourable impressions formed of her previously by her playing of the sonata "Appassionata," Liszt's adaptation of two Polish songs by Chopin, and his Hungarian Fantasia in F. Each one of these selections was enthusiastically recalled. Mr. Samuel Masters' beautiful tenor voice and artistic method were again agreeably evidenced in his singing of Gounod's "Lend me your aid," "My dreams" (Tosti), and "Angels guard thee" (Goddard). As extras Mr. Masters gave Tosti's "Rosa" and the familiar "Come into the garden, Maud." Mr. Lemmoné played an "Etude de Concert" by the celebrated flautist, Terschak, and in response to the demand for more, his own "Impromptu." This was so warmly received as to necessitate a further addition, which took the form of Reichart's "Impromptu." Miss Mathilde Verne and Herr Benno Scherek were again the accompanists.

### COMING EVENTS.

Madame Amy Sherwin's farewell series of concerts will probably have been inaugurated by the time that this number of *Music* is in the hands of the majority of our readers. Seeing that the talented Australian is supported by two new artistes, and also that a new class of programme, in which operatic excerpts will form a large part, is to be introduced, the concerts should be largely attended notwithstanding that it is but a few months since the talented "Tasmanian Nightingale" was last heard in Adelaide. A new pianist, Vincenzo de Giorgio, who we understand was a fellow pupil with, and studied under the same masters as Signor de Beupuis, is to be introduced at these farewell performances, and Mr. Stockwell, the favourite New Zealand tenor, will make his re-entree. Our Town Hall organ, which has been dumb for so long, is to be heard once more, and for this special occasion Mr. T. H. Jones has prepared some music of the modern classical school which has not hitherto been heard in Adelaide; and the Adelaide Choral Society are to make their first appearance, at any rate under their present name, at these concerts.

Messrs. Williamson & Musgrove's re-organised "Royal Comic Opera Company" will give their opening performance on the night following the close of Madame Sherwin's season. The Company should now be as strong as ever, for not only does it contain such old favourites as Mr. and Mrs. Henry Bracy, Messrs. Lauri, Vernon, Leumane, and Bathurst, but it will be strengthened by the addition of Mr. William Paull, who created such a favourable impression when here with the Albani Company, and Mr. Charles Kenningham, a tenor who brings with him high credentials from the Savoy Theatre, London. The fact that M. Caron is conducting is a sufficient guarantee that the musical portion of the forthcoming productions will be well up to the standard of any previous productions which we have witnessed.

Very shortly after the month of comic opera is finished, Mr. Lemmoné's new company, who have already won most favourable opinions in Melbourne, will give a short season in Adelaide, and the benefit concert which is now being organized for Mr. P. A. Howells should possess considerable attractions, seeing that all the best of our local resident professionals are sure to proffer their services.

### NOTES AND COMMENTS.

Amy Sherwin.

Comic opera.

Durward Lely.

Orchestral concerts.

A month of comic opera.

Plenty of musical activity promised for July.

Violins are manufactured in Germany for 2s. 6d. each.

Ysaye's visit to the colonies seems likely to be postponed.

When are we to have some more organ recitals at the Town Hall?

The "Tasmanian Nightingale," perhaps for the last time in Adelaide.

But four gentlemen passed students at the primary examinations as against *fifty* ladies!

The percentage of passes in the primary examinations not nearly so high as last year.

First Chamber Music concert at the University is announced for Wednesday, July 13th.

Pollard's Opera Company took £1,000 in six nights with "Djin Djin" in one New Zealand town.

The Conservatorium Grand Orchestra contains eleven ladies, all of whom are to be found in the string section.

In a recent competition for a scholarship at the Leeds College of Music the prize was won by a blind lady contralto.

Madame Melba has been delighting the Yankees with "The Star Spangled Banner." Patriotic enthusiasm again.

"Rosina," in Rossini's "Il Barbiere," is said to be the rôle in which Madame Melba finds most favour with her American audiences.

Miss Elsie Jones, who made such a successful debut at the last popular concert, is now but in her 17th year. Her mother has been her sole tutor.

Madame Melba is summed up by an American paper thus:—"Melba, the beautiful icicle, with notes as pearly as the teeth through which they filter and swim."

Mr. William Paull, late of the Albani company, and now with Messrs. Williamson and Musgrove's Comic Opera Company, is a Cornishman bred, and London born. He gives his age as 26.

A correspondent observes in an English paper, that Mons. Wiegand recently played "Pop goes the weasel" on the grand organ in Sydney, with what a snobbish press described as "ingenious variations." Too bad, if true.

At the close of the Albani season Mr. Henry Bracy received from the celebrated prima donna a present of a pair of diamond sleeve links, and from the other members of the company a solid silver cigar case.

"A favourite Russian tenor, in bidding farewell to his admirers at Moscow recently, waived the usual custom," writes an English paper, "of receiving valuable gifts, saying that flowers and wreaths were the only tributes an artist could fittingly receive."

Among Miss Hack's fellow students at the Royal College of Music were Miss Clara Butt, Miss Sarah Berry (lately here with the Albani Company), Miss Maggie Davies, and

Mr. Edward Branscombe, S. Liddle, Mus. Bac., and Mr. Walford Davies, Mus. Doc.

A certain suburban church contains a nice, modern, two-manual pipe organ, likewise a very antiquated harmonium. The organ is played at the morning service, but is silent in the evening, the harmonium being used instead, and this has been going on for some months. Do some people deserve an organ?

As we go to press we note that a benefit concert is being organised for Mr. P. A. Howells, our well-known *entrepreneur*. For many years now Mr. Howells has been closely associated with the principal concert work in this city, and in conjunction with Mr. C. J. Stevens brought about the visits of several noted artists, to whom it has been both a privilege and a pleasure to listen. This concert deserves the hearty support of all the music-loving community.

An American paper is responsible for the statement that the late Edward Remenyi died while in the act of responding to an encore. Just think of that, ye noisy denizens of the upper regions. It is stated that great enthusiasm followed his programme number, and as he was playing, by way of an extra, Delibes's little pizzicatto, "Sylvia," which has been popularised in Adelaide by Heinicke's Grand Orchestra, he was seized with a fit, from which he never recovered.

The Board of Trinity College, London, announces that they have appointed Mr. Charles Edwards, L.Mus., T.C.L., to examine in the colonies this year in practical subjects. Mr. Edwards received his musical education at the Rhenish Conservatorium, Cologne, under Ferdinand Hiller, and privately under Mr. Otto Goldschmidt, and Sir Sterndale Bennett. While regarding the pianoforte as his special instrument, he is also a player of the violoncello, and an organist of long standing. He is a Licentiate of Trinity College, London, with which institution he has been identified for many years as a professor of the pianoforte, and as examiner at both the higher and local examinations. In the intervals of a life busily and successfully occupied in teaching in and around London, he has found time to write many compositions—instrumental and vocal, sacred and secular. His Magnificat and Nunc Dimittis are heard, on the authority of Sir George Martin, among the favourite evening services at St. Paul's Cathedral. Mr. Edwards leaves London at the end of July.

Mr. Baring Gould, who has just published eight volumes of English Minstrelsy, had several amusing experiences in collecting his material. Here is one. He had heard that there was an old cripple living in Dartmoor, who was a singer. He visited the man, got into conversation with him, and, after a little coaxing, had him singing. He took down a good many of the old fellow's songs and ballads, and their tunes, and then bade him farewell, promising to return another day. Accordingly, about three weeks later, he went back, and was accosted at the door by the old man's wife, a hard, stern-looking woman. He asked if Richard was within. "Yes," she replied, "he is in bed."

"Could he be seen?" In return to this enquiry she asked whether Mr. Baring Gould was the gentleman who had been getting Richard to sing some weeks previously. The reply was in the affirmative. "Then," said she, "you ought to have been ashamed to get an old man like that to sing worldly songs. At his age he shouldn't sing nought but psalms and hymns, and"—with a meaning look—"I'll take care he don't sing no more such songs, so long as I manage him!" The old fellow died shortly afterwards, and, so far as Mr. Baring Gould was concerned, the partner of his sorrows kept her word.

An English authority gives the following interesting information with regard to the correct height of an organ seat:—The height of an organ seat from the central pedal note should be anything between twenty and twenty-four inches, according to convenience, which means really the length of the performer's leg from the knee to the heel. As a general rule, the distance from the seat to the pedals should be about half an-inch more than the length of the leg from the top of the knee (when the leg is bent at right angles) to the bottom of the heel, so that anyone whose measurement in this particular is 20½ inches, 21 would be a convenient height for the seat. To test whether you are properly seated, you ought to be able to hold both hands over the extreme ends of the swell keys, and the feet over the extreme pedal keys (not touching a note in either case) without upsetting your equilibrium. If you can accomplish this without tumbling over you ought to be well and comfortably seated. This brings us to the question of adjustable organ seats, which are things to be desired, and yet about which our organ builders do not seem to trouble themselves. A pianist, when he is seated, can easily raise or lower his seat without moving, by simply turning a knob on each side, and an organist ought to be able to do the same, for if it is necessary for a pianist to be particular about the height of his seat, it is ten times more necessary in the case of organist who has a set of keys to play with his feet, and whose length of leg enters so seriously into the calculations as to what the height of a seat should be. With an adjustable seat, all the troubles you enumerate would vanish. Organ builders always make the seats too high, because they reason that it is a simple matter for a carpenter to take a little off the legs and so reduce the height, whereas if they made them too low they could not be raised quite so easily. In some cases, to suit the convenience of two or three performers, false tops are made, and these should be the width of the seat and from 18 to 24 inches long, and be fitted with two pegs which could slip into two holes which would have to be made for them in the seat, and which would prevent them moving about. It would then be a very simple matter to lay on one or two false tops, or take them off, according to whoever was going to play. Mr. Willis, the great organ builder, has arranged this in one or two cases for his seats.

## 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.

## 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.

### MR. FREDERICK BEVAN.

MR. FREDERICK BEVAN, the new Singing Master of the Elder Conservatorium of Music, was born in London on July 3rd, 1856, so is now in his forty-third year. As a boy he commenced his musical career in the famous choir of All Saints, Margaret Street, first under the direction of Mr. C. E. Willing and later under the direction of Mr. W. S. Hoyte, who is still at the same Church. Having a fine treble voice and ready capacity, his progress in the art of singing was so rapid as to secure for him at the age of eleven years the post of solo boy of the choir. The ability and reputation thus acquired made Frederick Bevan of considerable value to concert givers, one of whom was induced to engage him, when but twelve years old, to take a principal part in a series of entertainments held in towns of Kent and Sussex. Nor did the manager experience any disappointment, since the boy at every performance succeeded in delighting the audience with a charm of voice combined with a respectful and modest demeanour. He had, however, but little time to enjoy the advantages accruing to a well-trained treble, for the inevitable change in the voice took place at an earlier period than usual. No longer of service in the singing ranks, Frederick Bevan aspired to become the chief officer of a choir to lead the entire musical forces of a Church. For this purpose he placed himself under the guidance of Mr. C. E. Willing, an organist who obtained considerable renown when in his prime, and subsequently Mr. Bevan received lessons from Mr. W. S. Hoyte, who is now reckoned one of the best recital players in the old country. In due time his industry was rewarded by the offer of an appointment as organist and choirmaster of St. Martin's, Haverstock Hill, where he served to the satisfaction of both the priest and the people until called to fill a more desirable post in the City as organist of St. Margaret Patens.

At this Church high ritual was observed, and consequently the musical services were of an elaborate character, and many of the best masses were frequently sung. Meanwhile a bass voice of good quality and considerable power had been developing itself, and, true to the instincts of a born singer, Mr. Bevan forsook the practice of the instrument for that of the vocal organ. At first he contented himself with singing in the choirs over which Mr. Henry Leslie and Mr. Joseph Barnby presided, but though the exercise was highly beneficial, it did but little for the cultivation of the voice. In order to acquire the Italian method of singing, he took a course of lessons from the late Signor Chira, whose knowledge of the Rossinian school of vocal art was most extensive. In grace of phrasing there were few masters to equal him. Mr. Bevan continued his studies in Italian vocal art under the late Mr. Henry Deacon, and in English singing under Mr. Fred Walker, a highly successful teacher and acknowledged master in the domain of oratorio.



MR. FREDERICK BEVAN.

A vacancy having occurred in 1877 in the choir of the Chapel Royal, Whitehall, the subject of this sketch entered as a competitor and received the appointment. This he held until called, in 1888, to succeed the late Mr. William Winn in the Chapel Royal, St. James's Palace, a position which he held until some three months ago, when he received his present appointment at the Elder Conservatorium. While at St. James's he sang at all the royal weddings and christenings, including such important functions as the weddings of the Duke and Duchess of Fife and Duke and Duchess of York. Mr. Bevan was also a member of the choir that took part in the Jubilee Services celebrated at Westminster Abbey in 1887 and last year at St. Paul's Cathedral. After this latter service he received from Her Majesty the Jubilee medal.

His first appearance in oratorio was at a performance of Handel's "Samson" by the Choral Society at Burton-on-Trent, and achieving a decided success on that occasion, his services were soon after secured by the committee of the late Sacred Harmonic Society. As a matter of course the provincial societies followed suit, and in due time he became fairly established as an exponent of oratorio music. Mr. Bevan has also appeared at performances by the Royal Albert Hall Choral Society, conducted by the late Sir Joseph Barnby. His reputation as a singer of English songs was gained when employed by the late Madame Patey, with whom he did some seven concert tours; "indeed," observes Mr. Bevan, "I think I can claim to have sung in almost every important town in the United Kingdom." As a composer of vocal music—songs, part-songs, glees, and anthems—our new Singing Master is known wherever the English tongue is spoken. His first venture in this direction was a setting of Eliza Cook's poem, "Sir Harold the Hunter," written when he was about sixteen years of age. This

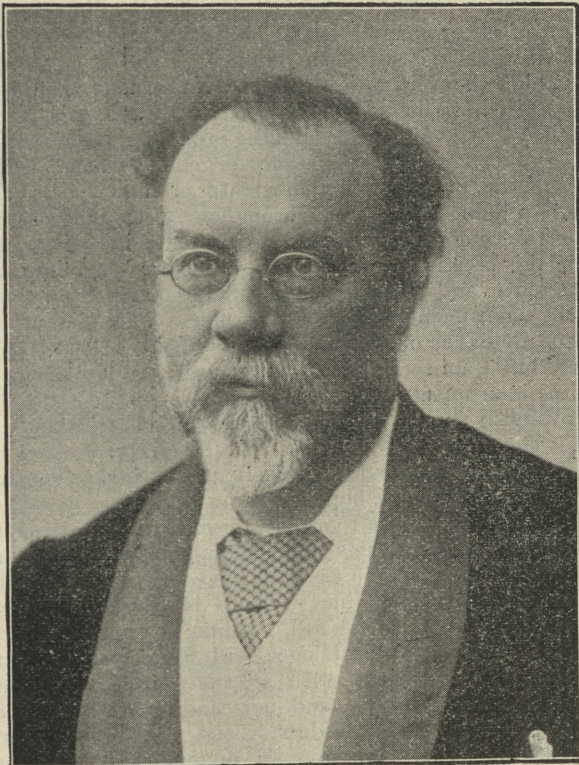
met with a ready sale, but, unfortunately for the budding composer, the copies and plates had to be destroyed in compliance with a demand advanced by a publisher having a prior claim to the copyright of the words. Afterwards he produced the song "The Ship's Fiddler," which likewise proved successful, and several others that were printed with the *nom de plume* 'Frederick Baliol.' But in compositions since brought out he has invariably used his own name. Of these, special mention may be made of "The fisher wife's vigil," "Brother Ambrose," "The Admiral's broom," "The golden bar," "The flight of ages," "The heart's rest," "The silver path," "King and Queen," "The Rose of Kenmare," "The dream of my heart," "Rose of the Desert," "The old soldier," "Lass o' mine," and "The music of the past." Mr. Bevan enjoyed an extensive teaching connection in the old country, and was one of the directors of the Brixton College of Music, where he had a large number of pupils.





### THE ADELAIDE ORPHEUS SOCIETY.

**A**MONGST the visitors to Port Victor during the Christmas of 1887 was an English musician who had but that year made South Australia his home. As he watched the majestic breakers dash against the granite cliffs and dissolve in clouds of spray, we



MR. C. J. STEVENS (CONDUCTOR).

can well fancy how the lines of the great bard, in "The Tempest," recurred to him:—"The cloud-capt towers, the gorgeous palaces, the solemn temples, the great globe itself, yea, all which it inherit, shall dissolve, and like the baseless fabric of a vision, leave not a wrack behind." The train of thought thus induced would lead him to reflect that this grand verse had been wedded to harmony by his own name-sake, and memory would recall occasions on which he had heard it rendered with all the strength and beauty of manly voices in the old land. A natural desire to hear such

melody again must have at once possessed him, for on returning to the city he conferred with some of Adelaide's leading choristers, a circular was issued stating that it was "proposed to form a society for the cultivation and practise of part-singing by male voices," and on March 10th, 1888, it was decided at the meeting therein convened to form the Adelaide Orpheus Society, with the originator, Mr. C. J. Stevens, as Conductor.

Enthusiasm was at once aroused, for by the date of the first invitation concert (given in the Albert Hall on Thursday, June 14th, 1888) we find that nearly sixty had joined, and when the first annual meeting was held in March, 1889, the roll-call was answered by sixty-five members. That the originator's wish had been fully realized is shown by the fact that some twenty-nine part-songs were performed during the season, including "The Cloud-capt Towers," by R. J. S. Stevens.

The first Patron of the Society was Sir William Robinson, whilst the Hon. (afterwards Sir) John Bray was President, and Sir Henry Ayers, Sir E. T. Smith and Mr. A. von Treuer Vice-Presidents. It is sad to reflect that of these



MR. A. E. LAWTON (SECRETARY).

Sir E. T. Smith is the sole survivor. His interest has never waned, and to-day, as President of the Society, he is ever striving to promote its welfare. The handsome silver badges worn by members, of which we give an illustration, are his gift, and to his generous support its present position is largely due. Of the original singing members, Messrs. W. J. Gepp and H. Ingleby alone remain in the Society, but others (notably Mr. C. Hack) joined very shortly after its formation. The Orpheus constitution provides for the admission of subscribing members, who receive as their

*quid pro quo* tickets for each concert, and in respect to these its fortunes have varied, like those of the colony; but by wise financing, liberal support from members, and the assistance of its office-bearers, difficulties have been surmounted, and although the public patronage has not always been what it should be, seasons have generally ended satisfactorily.

During the Society's career Adelaide has been visited by many famous vocalists, and it has been identified with almost all of them. It assisted at the concerts of Mr. Santley, Madame Sherwin (her first visit), Madame Belle Cole, and, quite recently, Madame Albani, forming the nucleus of the male portion of the mammoth chorus which supported that artiste in the Oratorio Festival. In celebrations the Society has also been conspicuous, appearing at the British National Concert held in the Town Hall on the occasion of Her Majesty's Diamond Jubilee, and the Federal Convention Concert given in the Exhibition in March of last year.

To convey an idea of the extent of its work, we give the following figures:—During its life of ten years it has given forty-one subscription concerts; its gross income has been £1,703 2s. 3d., all of which has been spent in the purchase of music and in meeting the expenses incidental to management and concert-giving. It has performed some 110 part-songs, in addition to such works as Mendelssohn's "Antigone," Read's "Sigund," Prout's "Damon and Phintias," and Gounod's "Messe des Orpheonistes." It has passed some 200 members through its ranks, each having benefitted by the training and experience gained during membership. Its influence on our musical taste may of course only be estimated, but the performance of such numbers as those to be found in the Society's repertoire has, we are sure, made for refinement and a love of good music, and much credit is due in this respect.

The Society is now on a wave of prosperity. The membership is increasing by leaps and bounds; a splendid *esprit de corps* exists; a Committee of capable business men, with an enthusiastic Secretary, and Mr. Stevens still in the Conductor's chair, are at the head of affairs, so that the outlook is extremely promising. On the completion of the present season on the 6th inst., members may well be proud of a Society which will have performed the almost unique feat in South Australian musical history of surviving a whole decade.

The chorus is now composed of sixty voices, viz., eleven first tenor, fourteen second tenor, seventeen first bass, and eighteen second bass.

The present office bearers are:—Patron, Sir T. Fowell Buxton; President, Hon. Sir E. T. Smith; Vice-Presidents, Messrs. R. J. Coombs, Harry L. Ayers, and M. Miller; Committee, Messrs. J. Florey (Chairman), F. H. M. Woolley, and A. Rowley; Conductor, Mr. C. J. Stevens; Hon. Accompanist, Mr. C. M. Gribble; Hon. Assistant Accompanist, Mr. W. A. W. Lang; Hon. Librarian, Mr. H. Ingleby; Hon. Secretary and Treasurer, Mr. Alf. E. Lawton.

## THE INTERVIEWER.

### SIR ARTHUR SULLIVAN ON HIS NEW OPERA.

We reprint the following interview from a prominent London Journal:—

It was on Monday that I called on Sir Arthur Sullivan, and his innumerable well-wishers will be glad to learn that I found him not only looking well in health, but several years younger than he did on the last occasion I visited him—about six months ago. Why the phenomenon? Well, I believe the great secret—if a reason be necessary—is to be found in the fact that he has been working incessantly day after day on the new piece, and Sir Arthur thrives astonishingly on exceptionally hard work. The writing of the music for the new drama has not been less arduous—perhaps more so—than the setting of any of his famous light operas, but every note of it has been written in less than four months. "Monday, May 23rd," was the date of my call. "It was at 4.30 this morning that I completed the orchestration," Sir Arthur exclaimed, and the work was not begun until the last week in January. Omitting all thought of the creative part of the work, it is difficult to imagine the amount of sheer manual labour, and the rapidity of composition, which this statement implies.

"I think the work has proved more arduous than anything else I have done," said Sir Arthur, "and this is not explained by the fact that the piece is of a serious character, because the composition of a light or comic opera where I must appear to be in a chronic state of high spirits, and write in a light, tuneful vein throughout, with the constant fear of the commonplace or banal before me, is no easy task. But in this case it was a long time before I got into the right groove, and the construction of the concerted numbers, and the instrumentation took me more time than usual. Most of my Savoy operas have taken about a fortnight to 'score,' but I am sorry to say I have been nearly a month over the instrumentation of this piece.

"I think it should be made clear beforehand that this piece, 'The Beauty Stone,' is of a totally different character to anything we have had previously at the Savoy Theatre. It is not 'heavy,' and I hope the same thing may be said of the music, but it is a romantic drama, not a humorous piece, and though it possesses light qualities, and may admit of humorous treatment in some of the songs and incidents, it is written on serious lines. There is certainly nothing depressing about it. That will, I think, be granted, but I am so afraid that the audience will come to the theatre expecting a comic opera, with all the quips, cranks, and jokes pertaining thereto, and not finding them will be disappointed. Oh, no, it doesn't end unhappily or any thing of that sort. There is an undercurrent of pathos throughout the play, and the opening scene begins with a duet of despair because they are old, poor, and wretched, between the old couple Simon and Joan, Mr. Lytton and Miss Rosina Brandram, who sing their song at the loom."

"Well, it isn't like that all the way through," said Sir Arthur, cheerfully, "or those people who had come solely to be amused might, perhaps, burst into tears and leave the theatre! But the motive throughout is that the possession of beauty does not necessarily bring happiness with it. Of course you get the humorous element, as you do in romantic and historical novels, although"—smilingly—"you would hardly describe them as being comic books!"

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

GO TO VICTORIA MUSIC DEPOT, LATE

**S. MILBOURN, Jun.**

Victoria Square, West Side.

"The Evil One, which will be played by Mr. Passmore, is dressed in the costume of the period, and mixes with the crowd. He has everything to do with the action of the story, and is represented as the Devil of the middle ages, when, as is explained in the preface, 'he was a constant figure in popular imagination, familiarity engendering a sentiment in which contempt fought strongly with awe for pre-eminence.' He adopts various disguises, a friar and so forth, is nobody's confidant, and is throughout a stranger to those with whom he converses, a mysterious personage. He holds the Beauty Stone and hands it to one and the other—always with results that—but I musn't tell the story."

"And the vocal music?"—"There are twenty-four numbers, six or seven of which are long concerted pieces. I don't know that you ought to ask the composer which of them is likely to attract the most attention—so far as the music is concerned—but I might instance two light duets with dancing which take place between the Devil (Passmore) and Jacqueline (Miss Emmie Owen), a sort of waif, who becomes his page and attendant, and a tender duet for the two old people, recalling their youthful love."

"Saida is the prima donna of the piece, and will be played by Miss Pauline Joran, who is not only a great singer, but an admirable musician. She was educated as a violinist, but has a wonderfully fine voice and a dramatic ability which I think will convince everyone that we are very fortunate to have secured such a brilliant artiste for the part. One of the most striking scenes in which Saida figures is at the point where she endeavours to lure back the hero—Philip, Lord of Mirlemont, to her love. This is a fairly long piece of concerted music, written in an oriental vein, and in this as by way of accompaniment to Saida's song—and the dance—I have to bring in a chorus of knights and dames who sing in a fashion which suggests a series of hashed 'asides,' alternating with a chorus of Eastern maidens."

"Which means a task of intricate workmanship?" I suggest, and then I enquire, "But what does 'the oriental' in music really imply?"

"Well, I have tried to give it an unconventional colour. The conventional oriental colour in music is gained by the use of certain intervals, such as the augmented second and diminished fifth, but I have rather tried to give it oriental colour by means of the languour of the music and by adopting a scale of my own, after the Greek modes," and Sir Arthur very good-naturedly ran over on the pianoforte some of the scales for the first, according to the conventional, and then the scale which he had adopted, and a few bars of the music—languorous and bringing to one's mind the suggestion of strange eastern scenes and colour.

"And how may I describe the scale which you have adopted?" I inquired ruthlessly, after thanking him. "I don't want to be too technical, but music lovers" I ejaculated desperately. Then I saw by the expression of Sir Arthur's face, as he commiserated my endeavours to grapple with musical matters that some little joke was forthcoming.

"Well, you see," he explained, laughing heartily, "it is quite my own secret invention the scale; but, if you like, you can mention that it is a compromise between the Phrygian Mode and the Hypo-mixolydian. No doubt this is quite clear to you?"

Under these circumstances an interviewer can only "preserve his face," as the Chinese express it, by becoming even more remorseless in his interrogatories, and I adopted this course,

"And the Devil music—is it weird?"

"No, not in the conventional sense. It is characterised by a certain grim levity—that is how I should distinguish it."

In reply to a further question Sir Arthur said: "The part of the hero, Philip is taken by a newcomer, Mr. Devoll, who can be relied upon, I think I may say, to give the best possible rendering to a very strong part. Love ditties are not absent, but it is not the traditional tenor part where the rapturous tenor is made to look—well—like a consummate idiot! It is a part which implies manliness."

"You know, I'm not partial to being interviewed," said Sir Arthur, at parting; "but, for or against it"—laughing good-humouredly—"I feel sure I can never do right! Either I am secretive and quite inaccessible, because I don't accede to any journalist who may choose to knock at the door, or if I am caught in a weak moment in this way I am told that I am trying to puff and advertise my operas. I must think over it and try to decide which is the worst charge! But you can easily see that, adopting either of the alternatives, I shall be equally wrong!"

It was evident that neither charge has disturbed Sir Arthur's equanimity in the slightest degree, but it will be admitted that the forthcoming production stands in no need of the services of any journalistic "advance agent," and it is to be hoped that one will not have assisted the absurd suggestion of "advertisement" in thus taking advantage of Sir Arthur Sullivan's characteristic good nature and courtesy by thus attempting to lift just a bit of the "curtain."

A. H. L.

## CHURCH AND CHOIR.

At a Social given at St. Giles' Presbyterian Church, Norwood, on the 8th ult., in aid of the lamp fund, songs were given by Misses N. Gilchrist, Aggie Lyon, and Annie O'Moore, and Messrs. Alec and Robert Lyon. Mr. James Neilson played a couple of violin solos, and the Church choir, under the direction of the organist, Mr. W. Fotheringham, sang Elvey's anthem, "Praise the Lord." The accompaniments were shared by Misses Eva Watson, Aggie Neilson, and Mr. Fotheringham. A very pleasant evening was spent.

At the Valedictory Social to the Rev. A. Honner given at St. George's Hall, Magill, on the 9th ult., musical numbers were presented by Miss Winnie Short, Miss Tolmer, and Messrs. J. Kerr and A. H. G. Nash. Selections were also contributed by a small orchestra.

An Organ Recital and Concert given at the Norwood Baptist Church in aid of the local Benevolent Fund attracted a very large audience on the 14th ult. A capital programme, under the direction of Mr. C. J. Stevens, who was responsible for the major portion of it, was given. Solos were contributed with capital effect by Mrs. Johnson James and Mrs. A. E. Lawton. Messrs. R. W. Swan and F. H. Wild gave two duets with great success, and two quartets were presented by the aforesaid performers with the assistance of Messrs. A. E. Lawton and P. G. W. Gurney. Mr. C. J. Stevens played the following organ solos in excellent style:—"Grand Choeur" in D (Guilmant); "Andante in F" (Wely); "Cantilene Nuptiale" (Dubois); "Offertoire in D" (Batiste); "Tocatta in G" (Dubois); "Allegro Vivace," from "The Reformation Symphony," and

the March from "Eli." The whole concert proved an unequivocal success.

A Social held in the Church of England Mission Hall, Renmark, on June 8th, in aid of the Church Funds, attracted a large and appreciative audience. Pianoforte solos were given by Miss Rogers and Mr. A. J. Hollingdrake, and pianoforte duets by Mesdames Chaffey and Smith and Miss E. D. and Mr. A. J. Hollingdrake. Songs were given by Mrs. Reiners and Miss Malcolm and Messrs. Lawes and Ogilvy. The Rev. and Mrs. H. H. Wyllie sang a duet, "Greeting" (Mendelssohn), which was well received. Mr. Sydney Cox played a violin solo. Two readings were given by Mrs. Rogers and Mr. H. J. Bovill. Mr. George Barrell gave two comic songs in character, in his usual masterly style. Miss Clark and Mr. A. J. Hollingdrake ably officiated as accompanists.

The Renmark Congregational Church held their Annual Social on the evening of May 24th. There was a very large attendance, this, no doubt, being the result of the notification that Mr. Wanborough Fisher would sing his farewell songs, as he is leaving the district for Adelaide, and a good musical programme was presented, comprising two pianoforte solos by Miss Rogers and Mr. A. J. Hollingdrake, songs by the Misses Hollingdrake and Buchan and Messrs. W. Fisher, Barrell, and A. J. Hollingdrake. Violin solos were given by Mr. Sydney Cox. Miss E. D. Hollingdrake and Mr. A. J. Hollingdrake acted as accompanists. During the evening the organist (Mr. A. J. Hollingdrake), on behalf of the members of the choir, spoke in appreciative terms of the services of Mr. W. Fisher, their choirmaster, and the loss the Church would sustain in his departure. Mr. Fisher suitably responded.

The series of Saturday evening free organ recitals, which Mr. C. H. Fisher has arranged at the Norwood Baptist Church, will be initiated on Saturday, 16th inst. On this occasion three organists are to play—Mr. Fisher, Mr. Marsh (the assistant organist of the Church), and Miss Margaret E. Birks, who signalized herself at the last University examinations by obtaining a first-class senior pass in organ playing. Vocal numbers will be given at this opening recital by Mr. Wanborough Fisher. Following the custom of last year the programme at each performance will last about an hour. The second recital is to be given by Mr. W. Sanders, the organist at Clayton Church, and among others who have promised their assistance we may mention Mr. W. R. Pybus, Mr. T. H. Jones, Mus. Bac., Mr. L. W. Yemm, Mr. E. H. Davies, Mus. Bac., and Mr. W. R. Knox.

At special choral services celebrated at Clayton Congregational Church on Sunday, the 26th ult., solos were sung by Mrs. Johnson James, who gave a very fine interpretation of "I know that my Redeemer liveth," Mr. Emms, Mr. Wild, and Mr. J. G. Frost. Under the direction of the organist, Mr. W. Sanders, the choir, which was augmented for the occasion, gave an effective presentation of the following anthems:—"Te Deum" (Smart), "The Radiant Morn" (Woodward), "Abide with me" (Barnby), and "Jesu Lover" (Jude). The evening service was very largely attended.

We are pleased to note that the employment of professional paid singers for church choirs is growing in favour in the city and suburban churches. For some time this course has been adopted in several important churches, notably

Chalmers Presbyterian, Stow Congregational, and Archer Street Wesleyan Church, and now the North Adelaide Congregational Church has engaged a complete quartet, consisting of Miss Hilda Monten, Miss Jule Layton, Mr. Frank Monk, and Mr. W. J. Orchard. The employment of professional singers affords the only solution of the choir difficulty, which is growing every year more and more acute, and adds very materially to the worries of the organist or choirmaster. There are in some churches ministers and office-bearers who are rather fond of stating that it is against their religious convictions to employ "paid" choristers. This is simply twaddle, for there is not the slightest moral difference in paying the parson, organist, or choir. There is but one legitimate reason why the singers should not be paid, and that is that in many churches the funds will not admit of it. We trust that the time is not far distant when all the principal choirs of Adelaide will contain a large proportion of paid members.

Years ago Madame de Vere Sapio, then Miss Clementina de Vere and unknown, met with an experience so utterly commonplace as not to be worth notice were it not for the result, which made her the highest paid choir singer in the world. She was earning her living as a music teacher, and one evening, while journeying to keep an appointment with a pupil at Eaglewood, a village in New Jersey, she fell asleep in the train, and was carried some distance beyond her destination. This mishap necessitated a wait of three-quarters of an hour at a lonely wayside station, and to while away the time she commenced to sing portions of Haydn's "Creation." Another belated passenger, the Rev. John

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Sturges, then pastor of Paxton Church, New York, recognised the marvellous strength and purity of the singer's voice, and asked her name and address. Not long after she was permanently installed as chief solo singer in New York's most fashionable place of worship at a salary of £900 a year. Thence a *prima donna's* fame was an easy matter.

### AN ADELAIDE RECORD.

The following are the singing results in the local practical examinations of Trinity College, London, all British and colonial centres inclusive:—

#### 1896.

Total number of passes in all practical subjects, 6,682.

Total passes in singing alone, 247.

136 teachers	passed 1 pupil	...	136 passes
25 "	" 2 pupils	...	50 "
2 "	" 3 "	...	6 "
1 "	" 4 "	...	4 "
Mr. Hudson, Southport	6 "	...	6 "
Mr. Howard, Adelaide	6 "	...	6 "
Mrs. Whatford, Stockton	7 "	...	7 "
			215
7 colleges and schools	...	...	32
			247

#### 1897.

Total number of passes in all practical subjects, 6,466.

Total passes in singing alone, 243.

117 teachers	passed 1 pupil	...	117 passes
24 "	" 2 pupils	...	48 "
4 "	" 3 "	...	12 "
2 "	" 4 "	...	8 "
Mr. Kemp, Dewsbury	5 "	...	5 "
Mr. Hudson, Southport	5 "	...	5 "
Mrs. Whatford, Darlington	6 "	...	6 "
Mr. Howard, Adelaide	8 "	...	8 "
			209
8 colleges and schools	...	...	34
			243

It will thus be seen that the three highest aggregates for the two years' work place Mr. Edward Howard, of Adelaide, in the enviable position of beating all his competitors in British and colonial centres inclusive, the results being:—Mr. Howard, 14 passes; Mrs. Whatford (Stockton and Darlington, England), 13 passes; Mr. Hudson (Southport, England), 11 passes.

A Choral Society has recently been formed at Mitcham in connection with the local Institute. For its first concert Wickens's Sacred Cantata "Pilgrim's Progress" has been selected. The choruses, although somewhat difficult, are being mastered by the members in a manner which does them great credit. Some well-known amateurs have joined, among them being Misses Playford, Smith, Button, Ehmcke, and Kruger, and Messrs. Searle, Fairy, Crossland, Smith, Playford, Vardon, and Benson. Mr. Kruger is the President, Mrs. Smith the Secretary, and Mr. Alf. Vardon the Conductor.

### BAND NEWS.

The Military Band under Bandmaster Hodder took part at the Port Adelaide Flower Show on May 3rd. In addition to several pieces given outside the Hall the Band performed the selections "Humours of Donnybrook," and "American Gems" at the concert later on. These two items were particularly well received. On May 18th the Band played at the Port Adelaide Athletic and Rowing Club's Annual Demonstration in the local Town Hall. In addition to playing several pieces for the athletic exercises, the Band rendered Herman's brilliant overture "La Couronne D'or," and "Welcome Brother Jonathan," American selection, which was loudly applauded. The Band appeared at Government House Garden Party on May 10th, when a good programme of operatic and popular music was rendered.

The Military Band had a busy morning at the Queen's Review, when some fine marches were given, including Pettee's "Palmer House"; Sousa's "Liberty Bell"; and Ord Hume's "Naworth Castle." This Band also performed at the Port Races on the 25th ult., when the programme contained the following items:—March, "2nd Battalion"; polka, "Ma mie Rosette"; overture, "La Couronne D'or"; valse, "Angelo Mio"; lancers "Festival"; barn dance, "Popcorn"; selection, "La Vestale"; gavotte, "Bells of St. Malo"; and valse, "Queen of the North."

The City Volunteer Band was engaged at the National Park on the 18th ult. for the Enterprise Boot Factory's Picnic.

### MY SONG.

Ah me! no lord am I of sound and song,  
 Yet in sweet fashion, calm and low, I'll sing,  
 Not wild nor tremulous the notes I'll ring,  
 Nor lame in rhymes discordant, or ding-dong,  
 But in wide waves the melody prolong;  
 And then the purest, sweetest note at last I'll bring,  
 As if the words themselves were on the wing,  
 Wafting on, on in harmony they throng—  
 For though my life is pain and suffering blent,  
 Yet sing I as when love it's love has found,  
 And not as remnant notes from life out-spent,  
 But sweet as noble thought and love resound;  
 And even if I sing a song of yore,  
 I sing it not as it was sung before.

LAMBERT THOMPSON.

### A SONNET ON "MY SONG."

A ray of light shot o'er my weary way,  
 And I began so joyously to sing;  
 My pent-up heart broke forth and notes did ring  
 In quick succession, as from bonds away  
 They seemed let loose—they could no longer stay;  
 While to these notes sweet airy thoughts do cling,  
 And these my sounds to other minds do bring  
 The answer'ring thoughts that float upon my lay.  
 But why this is, ah, me! I cannot tell,  
 Nor why the notes did come, nor heart felt light,  
 Save that along my weary pathway fell  
 That sunbeam blushing so beauteous bright;  
 And only this I know, but know full well,  
 This song will help me through a weary fight.

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## PATTI'S EARLY DAYS.

BY KATHERINE B. FOOT.

*(Continued from June Number.)*

Adelina was compelled to study in one way or another constantly. I do not remember that she ever went to school, but she was taught at home, and she must have been well taught, for even in her childhood she spoke English and Italian and, I think, French perfectly. After her first appearance she often travelled with Max Strakosch, her brother-in-law, sometimes alone, and sometimes with one of her sisters, and the poor child was often very tired. This was probably when she was so extremely capricious and obstinate about singing in public, and she soon learned to know that to threaten that she wouldn't sing would bring her almost anything that she chose to demand.

One day as I was sitting on our front step with my big wax doll in my arms, Adelina came towards me with her doll. She stooped and said, "Show me your dolly." I held her up and expatiated upon her beauties. I confess that I felt a keen and wicked satisfaction that her doll had only a plaster head, and that she was altogether of an inferior class. "She's pretty, isn't she?" said Adelina. "She's beautiful," I said, hugging my treasure. "How much did she cost?" "I don't know," I said, "a lady sent her to me from London. See, her eyes open and shut." She handed her back and said, "I shall have one like her to-night." My own eyes opened wide at this, and I said, "How will you get her?" "Oh, I'll lie down and kick," she said, "and if Max doesn't give her to me quick I'll scream, and they'll do anything if I scream." And she nodded her head wisely. "I don't believe you'll ever get her in this world," I said confidently, and with a feeling of absolute certainty that the glory of my doll could never be eclipsed.

It was sometime before I saw Adelina again. But one day when I was out with the other children Adelina came proudly down the steps, and in her arms she had a doll that was simply the most beautiful creature that I had ever dreamed of. Such rosy cheeks and smiling crimson lips, such blue eyes and lovely flaxen curls. "I got her," she said, nodding at me. "Max went right out and got her—he had to."

The most laughable thing that Adelina ever did came soon after the doll episode. It was a very, very warm Sunday afternoon in May, and I was listening, in duty bound, to what seemed to me a very long chapter in the Old Testament that mother was reading to us. Our father was always in attendance, but usually very comfortably asleep, and while I envied him I supposed fathers always could go to sleep, because they knew so much. The front door was open, as was usual in warm weather, and suddenly "Yankee Doodle came to town riding on a pony" floated up the stairs, and then the rest of the verse, and numberless trills. Mother shut the Bible emphatically. "It's that Patti child," she said. "I shall not read any more."

A year or two went by and Adelina grew more serious. We met sometimes and spoke, but she was kept hard at work in her way, and so was I in mine. Sometimes we talked over the top of a fence, but she sang no more in the yard, and grew more demure in every way. The very last time I ever saw or spoke to her she was about fourteen years old. I remember perfectly how she looked that afternoon, with two long black braids hanging far below

her waist, very black eyes and a slightly protruding under jaw. Her manners were quiet and modest, and she seemed more like the other girls.

Very soon after that the Pattis moved away, and I lost sight of Adelina entirely, and she passed out of my life and out of my thoughts. One November day, some four years after, my mother said, "You remember Adelina Patti, don't you?" I dropped my sewing and laughed, saying, "How can you ask me, mother—how could I forget Adelina and the Yankee Doodle Sunday?" Mother laughed and said, "Well, she is to make her *début* at the Academy on Thanksgiving night. Do you want to go?" "Want to go!" I flew out of my chair. "Can I go?" The opera was the one amusement I was allowed, and that was not so very often. "Well," said my mother a little slowly and thoughtfully, "I will ask your father."

It ended in my going, and three of us, who used to play with her, were waiting in trembling excitement for "Lucia" to appear. It was a crowded house everywhere, full of light and perfume and colour. Through my glass I saw Mme. Strakosch in a proscenium box, and I thought that I recognised Carlotta also. The curtain rose and "Lucia" came in from the upper left with her attendant. She wore a grey gown trimmed in some way with red velvet, and I kept my glass close to my eyes. Could that be Adelina—that slender little creature walking so calmly down to the promoter's box? It certainly was. To me that *début* was something personal. "Lucia" was familiar to me, but I rejoiced and sorrowed with a new "Lucia" that night, for behind all was Adelina, the little child that had been tabooed on our block.—*The Ladies' Home Journal*.

The Fullarton Literary and Musical Society, which some three years ago was perhaps the most successful Society in the Union, is about to be revived after an interval of long recess. This Society has had in the Annual Literary Competitions very great success, and as most of the old workers as well as a good number of new ones are busying themselves to bring about a revival, we have no doubt of its renewed success.

A FEARFUL THREAT.—Irate Suburban Resident: "Look here! If you don't stop getting out that noisy lawn-mower of yours every morning at four o'clock, I'll—I'll—" Next-door Neighbour (defiantly): "Well, what'll you do?" I. S. R.: "I'll—I'll start my daughter practising on the piano every morning before breakfast!"

"Dear me!" exclaimed the first-nighter at the theatre; "this is a remarkable era in the drama. "Very," replied the manager. "I am told that your burlesque prima-donna earns twenty pounds a week." "No," replied the manager, with a sigh; "you are misinformed. She doesn't earn it, but she gets it."

Miss Hysee—"I was encored three times, wasn't I?" Mme. Logee—"Yes, the company seemed to recognise that you needed practise."

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## TRADE NOTES.

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

The well-known piano and organ warehouse situate in our "wholesale street" still keeps up its reputation for displaying a magnificent assortment of instruments, from the high-priced full concert grand to the ordinary cottage piano suited to those of but moderate means. The quality of the latter instruments, however, when compared with their prices, will bear the closest inspection. Rönisch, Thurmer, Haake, and Carl Otto, amongst other importations, make quite a brilliant display, and as there are further shipments to arrive it is to be hoped that the present bright prospects in our country districts will assist in duly rewarding Mr. Woodman for his continued enterprise. A Rönisch piano from this establishment has been supplied to the Town Hall for each of the Conservatorium of Music concerts. Bell organs, large and small, for church or home requirements, constitute another leading feature of the warehouse. We noted, also, that workmen were engaged constructing a room at the end of the building for increasing the accommodation for teaching.

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

This firm reports an improvement in the half-year's business just concluded as compared with the similar term of 1897. The stock of vocal and instrumental music is as usual thoroughly up to date, and the coming season of comic opera will no doubt give an impetus to the sale of many of the favourite numbers in the works presented. Teachers' requirements for the new term will also be found well stocked, and violinists are admirably catered for, both in instruments and accessories. The return visit to Adelaide of Madame Amy Sherwin and her company is this week engaging Mr. Howells's managerial attention, and we note that it is intended to recognise his arduous labours as leading *entrepreneur* for many years by tendering him a complimentary benefit concert in the Town Hall, on Saturday evening, the 23rd inst. Quite a host of talent is offering for this event, and as the organization is in good hands a bumper house is anticipated.

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

Both as regards sales and repairs Mr. Correll experienced a busy month in June. Intending purchasers will find a varied stock of violins, mandolins, and other stringed instruments, and another consignment is now due. A good stock of accessories will also be found. A very old and valuable violin has been received from Western Australia for repairs. During the month a large number of persons have called at the shop to inspect the fine viola (believed to be a Francesco Ruggieri) and the Montagnana violin so prized by Mr. Correll. The latter instrument, it will be remembered, was played upon by Mr. Jascha Hambourg when in Adelaide in November last, and the talented young Russian placed it on record that it had a beautiful quality of tone, and was one of the finest instruments he had seen in Australia. Other players of great ability have since confirmed these high opinions.

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

Mr. Collins reports sending out several Linke pianos during the past month, one being consigned to a purchaser in Tasmania. There are a number of instruments now on view at his Victoria Square showroom, and it is claimed for them that for tone and workmanship they are not excelled by any pianos in the colony. They have a rich, full tone,

elastic touch, perfect repeater action, and all extended solid iron frames. The cases are new in design, and beautiful in finish, one of their most striking features being the ornamental wood-work on the top. The following testimonial was recently received by Mr. Collins from Mr. D. Dittmer, of Balaklava:—"I received the piano (Linke) all right. Myself and wife are very pleased with it. The tone we consider excellent, and all through it is more than we expected for the money. I only hope it may be the means of advertising your pianos in this part of the country."

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

The numerous portions of the two organs for the Kent Town Wesleyan and Wellington Square Primitive Methodist churches are rapidly filling all the available portions of the well-known organ factory in Twin Street, and, owing to an unfortunate and unforeseen delay in connection with the English pipes, Mr. Dodd is unable to get last-named instrument out of his way, though it is practically completed. A large number of improvements in the action, and general system of control, are being made in the large instrument for Kent Town church, which should show a marked improvement on anything yet constructed in Adelaide. Mr. Dodd expects that the whole of the pipes for both instruments will be here by the end of August; then the erection of the organ for North Adelaide will only be a matter of a couple of weeks or thereabouts. The small repairs department is still overflowing with work, and pianos, American organs, and harmoniums have been coming in at much quicker rate than it is possible to cope with.

**MR. J. SOCKE, RUNDLE STREET.**

Mr. J. Socke, of Rundle Street, who has for some time done a large trade in bicycles and sewing machines, has now added to his stock a number of pianos from the factory of Crasselt and Rähse, a German firm who have for many years constructed specially, and with signal success, for the Indian market. Mr. Socke's first consignment contains several models of both grands and uprights, both in ebony and walnut. These instruments exhibit a rich and equal quality of tone and considerable power. They are well finished and embrace many of the latest improvements. The actions are strong and well-made, with under dampers, and an improved method of stringing is adopted which should render the instruments less liable to go out of tune. The cases are artistically finished and provided with heavy sconces and mountings. Those who are looking for a really good piano at a moderate figure could not do better than call and inspect Mr. Socke's importations.

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

This firm has just issued an up-to-date programme of "new and popular songs worth singing," which includes the best compositions by such writers as Piccolomini, Trotere, Barnard, Hartwell Jones, Tosti, Mattei, B. Tours, Denza, Cristabel, Jude, Bevan, Cowen, and many others. We may specially mention "Ecce Homo," "Forgive," and "Queen of Angels," by Piccolomini; "For thine own sake," and "The trust of little children" by Barnard; Hartwell Jones's "Great eternal home," St. Quentin's "Sunset pictures," Strelezki's "A Day Dream," Ferber's "O! lullaby my baby," and the very popular coon song "Susie-ue" by Bert Gilbert. Mr. Frederick Bevan's compositions on sale by Mr. Cawthorne include "The Admiral's broom," "Silent Toast," "Kings of the Road," and "Flight of Ages." In general musical literature Mr. Cawthorne's stock will be found as usual very replete.