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THE TEACHERS' PROTEST.

The only musical excitement of the month has been furnished by the action taken by a large and influential body of the local musical profession, who forwarded to the University Council a protest against certain practices hitherto adopted at the Elder Conservatorium. The grounds of complaint were briefly, that the new institution instead of acting as a pioneer in the higher branches of the musical art, and supplying a higher and better tuition than can be obtained outside its walls, has so far catered for the popular vote, and taken up principally a class of teaching that can be, and is being done very efficiently outside. We regret that there were not a larger number of signatures to this document, which it may be taken for granted represents the views of at least nine-tenths of the recognised musical profession. Those who were instrumental in framing the protest are to be congratulated on the moderate tone adopted therein. Professor Ives's reply, save for the opening paragraph, is worthy of the same commendation. With regard to this paragraph, which said in effect that the protest was made principally because those who subscribed to it had suffered on account of the competition of the Conservatorium, we think there is quite a misconception. It is understood that the Conservatorium has not yet obtained a muster roll of practical students so numerous as the Adelaide College of Music in the zenith of its popularity, hence it is very unlikely that the teachers who signed the document are smarting under pecuniary loss. Save for the letters of Mr. E. Harold Davies, Mus. Bac., and Mr. Edward Howard, it does not appear that any great amount of public interest has been excited in the matter, but we believe that the protest will yet bear some fruit, and that the Council will see that the status of the University is not lowered by any action that may be taken in connection with the Elder Conservatorium. Those who would adversely criticise the Conservatorium should remember that it is not yet fairly inaugurated, in view of which it is certainly somewhat premature for the Director to talk of its "complete success." However, if artistic instead of pecuniary interests are made the chief consideration, the institution, which (as it is now no longer dependent on private enterprise, as was the case with the Adelaide College of Music), is sure to be maintained, should do a large amount of good both for the art and the professors thereof.

MUSIC OF THE MONTH.

Amy Sherwin Farewell Concerts.

When Madame Sherwin was here in November last she had the misfortune to encounter a succession of unusually hot evenings; at her recent series of farewell concerts our Post Office clock proved her relentless and unceasing enemy. Regular concert-goers have noticed how frequently the City timepiece strikes in an obligato of ponderous strokes just at the most pathetic or delicate portion of some selection, thus completely spoiling its effect. Madame Sherwin (who was interrupted at almost every concert), on several occasions when the song would admit of it wisely stopped until the discordant booming had ceased. The circumstances attending the opening concert on the 8th ult. were decidedly unfortunate. Owing to the late arrival of the mail steamer from the West, Madame Sherwin, Mr. Deane, and Mr. Stockwell did not arrive at the Hall until 9 o'clock, and the first part of the programme, with the exception of one piano solo, was really an organ recital by Mr. T. H. Jones, Mus. Bac. Doubtless a number of folk were aware that the Company could not be up to time, and this probably accounted in a large measure for the somewhat scanty attendance. This uncertainty, too, was fatal to both the performers who opened the concert and the audience. Mr. Jones could scarcely be expected to give an organ recital *con amore*, with the fact hanging over his head like the sword of Damocles that at any moment the principals, with whom he would have to go through an unknown and unrehearsed programme, might arrive. Then, too, it is not satisfactory to be playing to an audience who are waiting with manifest impatience for someone else. There can be but little doubt that it would have been better for all concerned to have postponed the opening concert. However, after 9 o'clock the Company arrived, and the concert went swimmingly, the "Tasmanian Nightingale" being received with hearty enthusiasm and singing with the same success as of yore, even though she was forced to appear in her travelling dress. It is worthy of note that at this series of concerts the *prima donna*, with few exceptions, gave different selections to those she submitted at her previous concerts in Adelaide, and the same may be said of Mr. Arthur Deane. Madame Sherwin's principal numbers at this initial concert were the "Polacca" from "Mignon" and "The Lost Chord." Mr. Deane, whose fine voice was so admired on his first visit to the city, repeated his former success in Allitsen's "Song of thanksgiving" and "A day-dream," by Streletzki. Mr. Henry Stockwell, the New Zealand tenor, scored a decided success, which was the more pronounced in face of the recent failures of visiting tenors. His numbers were "The Sailor's Grave" (Sullivan), and "The Bay of Biscay."

The second concert, given on the following evening, attracted an audience apparently no larger than on the first occasion. From a musical point of view, however, the performance was infinitely more satisfactory, everything being in order, and adequately prepared. The chief attraction of the evening was a long selection of the best solos, and duets from "Cavalleria Rusticana," given in fine style by Madame Sherwin, Mr. Stockwell, and Mr. Deane, and accompanied superbly by Mr. C. J. Stevens.

A third concert, given an evening later, showed a gratifying increase in the attendance. On this occasion a

long excerpt from "Faust," on similar lines to the "Cavalleria" recital of the previous night, was given by the principals, with the same success. Madame Sherwin was also heard in "Dove Sono," from "Figaro," and "Kathleen Mavourneen." Messrs. Stockwell and Deane were heard in favourite ballads that were greatly appreciated, and recalls were numerous throughout the evening.

The programme submitted at the fourth concert was the best and most interesting of the series. A very large audience attended the Town Hall, and great enthusiasm was displayed throughout the evening. The talented soprano was heard in a fine rendering of the solo "From the love as a Father," from "The Redemption," and "The night is still and cloudless," from "The Golden Legend," both of which were given with chorus by the Adelaide Choral Society. With Mr. Stockwell and these choristers she gave the familiar "Miserere" scene from "Il Trovatore," and also sang Dvorak's pretty melody, "Songs my mother taught me," and "Villanelle" (Dell'Aqua). One of the best performances of the evening was Mr. Deane's singing of "The two Grenadiers" (Schumann), with organ obligato by Mr. T. H. Jones. The baritone's interpretation of Blumenthal's "Across the far blue hills, Marie," was also very pleasing. Mr. Stockwell sang in capital style "McGregor's Gathering," "The White Squall," and, with Mr. Deane, Balfe's familiar duet, "Excelsior."

A house crowded in every part greeted Madame Sherwin and her Company on Saturday evening, the 9th, when the final concert was given. The gifted Australian again achieved success in the familiar aria "Softly sighs," "The banks of Allan Water" (old English), and the long recital from "Cavalleria Rusticana" which was given at the second concert. Messrs. Deane and Stockwell were heard in various items, of which the most important was the former gentleman's singing of the "Prologue" from "Pagliacci." Miss Meta Buring gave a sympathetic rendering of a lied by Beethoven, and Giordini's pretty melody "Caro mio ben," which was recalled and responded to with Mozart's "Lullaby."

A feature of all these concerts was the organ recitals given by Mr. T. H. Jones, Mus. Bac. To those who appreciate the king of instruments it must have been quite refreshing to hear the tones of our Town Hall organ once more, and Mr. Jones is to be complimented on the high-class programmes which he presented. His most important numbers were Rheinberger's "Pastoral sonata," Guilmant's "Allegretto" in B minor, the same writer's sonata in C minor, Schelberg's Fantasia on Luther's Hymn, Mendelssohn's sonata in A, and Morandi's "Overture" in E minor. The pianoforte accompaniments at all the concerts were shared by Messrs. C. J. Stevens and T. H. Jones.

The Comic Opera Company.

Messrs. Williamson & Musgrove's reorganised Comic Opera Company opened at the Theatre Royal on Monday evening, the 11th ult., for a season of four weeks, giving as their initial work "Ma Mie Rosette." The company may best be described as an amalgamation of some of the best members of the old "Royal Comies," with the leading lights of Mr. Bracy's opera company, and strengthened by the welcome addition of Messrs. Paull and Charles Kenningham.

The latter artist, however, did not make his appearance until the second production of the season, "The Gondoliers." Miss Mabelle Darley, the prima donna of Mr. Bracy's troupe, occupies a similar position in the new company, and Miss Ida Osborne, for many years associated with the old "Royal Comies," is the second lady. It is gratifying to note that Miss Darley has made very rapid advances in her art since she was last in Adelaide, and it may be confidently expected that she will yet take a high position in the profession which she has chosen. Mr. William Paull has fully justified the high expectations which were held from his performances when here with the Albany company, and his singing has been one of the most enjoyable features of the season. In Mr. Charles Kenningham we have, both from a vocal and histrionic point of view, the best comic opera tenor that has yet been heard in this colony. Mr. George Lauri is still the same inimitable comedian as of yore, and Mr. Howard Vernon is thoroughly satisfying in his own particular line. The remainder of the Company scarcely call for special comment.

"MA MIE ROSETTE" was, with a few slight exceptions, a thoroughly satisfactory production, in which Mr. Paull, as Henri of Navarre, shone conspicuously. Miss Mabel Darley did capitally in the title role, and was several times recalled for her principal numbers. Mr. Leumane, who played Vincent, was scarcely so successful, for his voice exhibits unmistakable signs of wear, and he did not throw that dramatic intensity into the role which his predecessor, Mr. Courtice Pounds did. Mr. Lauri made the most of the part of Bouillon; Mrs. Bracy ably assisted him as Martha; Mr. Vernon's Colonel Cognac was as entertaining as ever, and the remainder of the cast was worthily sustained.

On the following Saturday the Company gave one of the best presentations of "THE GONDOLIERS" which we have yet witnessed. Messrs. Kenningham and Paull's portraiture of the "gay and gallant gondolieri," exhibited from a vocal point of view a great advance on the efforts of any of their predecessors, while their acting was thoroughly satisfying, and if Misses Darley and Osborne were not quite so effective as the late Violet Varley and Flora Graupner, they at least gave an eminently pleasing performance of their parts. Mrs. Bracy, Mr. Lauri, and Mr. Vernon were seen in their old parts as the Duchess of Plaza Toro, the Duke of Plaza Toro, and the Grand Inquisitor, respectively.

"THE MIKADO," given on Thursday evening the 21st ult., scarcely calls for any special comment. Mr. Kenningham's singing was a conspicuous feature in the success of the production, and his portraiture of "Nanki Poo" was well up to the standard he set us in "The Gondoliers." Mr. Paull in the title role had not much scope for vocal display, but sang his one song with fine effect, and Miss Darley made a pretty and attractive "Yum Yum." Mrs. Bracy played "Katisha," and while her acting was quite beyond reproach, her vocal efforts left much to be desired, for her voice is not equal to this important singing part. A pleasing feature of the opera was the finished manner in which the concerted music was given.

Cellier's "DOROTHY," which succeeded "The Mikado" on the following Saturday, was an admirable production. The two male principals did excellent work as Geoffrey Wilder and Harry Sherwood, and Miss Darley must have surprised even her warmest admirers by her fine singing of the title role. The recalls which followed her singing of "Be wise in time" and "Tally ho" were richly deserved. Miss Ida

Osborne played Lydia Hawthorne with appropriate vivacity. Mr. George Lauri's Lurcher bore eloquent testimony to his talent as a low comedian, and Mr. Howard Vernon made a stately and dignified Squire Bantam.

"THE OLD GUARD," by Farnie and Planquette, which was staged on the 30th ult., is a merry trifle, wherein the music is of the lightest and slightest character. The piece is made by the whimsicalities and "business" of the comic character, Polydore Poupart, a role first created by that inimitable comedian, Arthur Roberts. Mr. George Lauri revels in the part, which is one of his best, and he was worthily supported by the musical efforts of Messrs. Paull and Kenningham. Miss Ida Osborne sang and acted acceptably in the role of Fraisettes. The remaining characters were well sustained, and the chorus and orchestra under M. Leon Caron were thoroughly satisfactory.

Amy Sherwin's Vocal Recitals. Madame Sherwin was favoured with larger audiences at her two vocal recitals, given at the Town Hall on the afternoon of the 11th and 12th ults, than are usually to be found at matinee performances. The programmes given on both occasions were almost entirely devoted to the better class of vocal music, and consequently served to display the artistic powers of Messrs. Stockwell and Deane, as well as the "Tasmanian Nightingale," to the greatest advantage. At the first recital, Madame Sherwin sang several lieder by Brahms and Schumann, Godard's "La Vivandiere," Bizet's "Chanson Espagnole," and a duet from "Carmen" sung with Mr. Stockwell, as well as other less important numbers. Mr. Deane's best effort was Wagner's "O Star of Eve," from "Tannhauser," and Mr. Stockwell was heard in Schubert's "Serenade," the "Flower Song" from "Carmen," and other items. The prima donna's most important contributions on the following afternoon were "Dove Sono" from Mozart's "Figaro," some songs by Greig and Schubert, and a delightful excerpt from Sullivan's "Ivanhoe," "O moon, thou art clad in silver mail." Mr. Deane was heard in compositions by Lassen, Ronald, and Helmund, and Schubert's "Erl King," in which, however, he scarcely achieved his customary success. Mr. Stockwell sang a "Romance" from Stanford's "Shamus O'Brien," "The Wedding Morn" (Clutsam), and "Salve Dimora" from Gounod's "Faust," with sympathy and artistic expression. Mr. C. J. Stevens played the whole of the accompaniments at both recitals with great taste and skill.

Conservatorium Chamber Concert.

The first Chamber Concert given by the Elder Conservatorium on the 12th ult. served at least to emphasise one fact which we have observed on many former occasions, and that is that the select band of musical folk who pride themselves upon their higher artistic instincts, and who make an everlasting fuss about the dearth of classical music in Adelaide, generally show their appreciation of any efforts that are made in this direction by staying away. At this initial concert there was but a mere handful of people present; a fact which is all the more deplorable when we consider that the tariff was but 1s. and 2s. Of the performance itself it is possible to speak in terms of high commendation, though doubtless those who have listened to chamber music by such a quartet as Joachim's would think our modest efforts somewhat crude. But we must remember that we are not in London or Berlin, but simply in the capital town of a small colony, where

the artistic standard must of necessity be infinitely lower than in the art centres of the old world. The most important item on the programme was Haydn's pretty and melodious quartet in G major for two violins, viola, and 'cello, which was given in a thoroughly pleasing manner by Messrs. H. Heinicke, W. L. Harris, A. C. Quin, and H. Kugelberg. The only fault to be noticed was that in a few places the first violin and 'cello somewhat overpowered the other two performers, a matter that may be easily remedied at future performances. Gade's pretty and poetical trio, "Noveletten," for violin, 'cello, and piano, was capitally given by Messrs. Heinicke, Kugelberg, and Reimann, and Marcello's sonata for 'cello and piano received a satisfactory rendering at the hands of the two latter performers. Vocal numbers were given by Mr. Frederick Bevan, who was recalled for his second contribution, a pretty and effective song from his own pen entitled "Thy heart's rest," given with a 'cello obbligato by Mr. Kugelberg, who, however, in some places rather overpowered the singer. Mr. G. Reimann played the accompaniments in a satisfactory manner.

**Complimentary
Concert to
Mr. P. A. Howells.**

Mr. P. A. Howells has for a long time laid the music lovers of South Australia—and in fact the music-loving folk of Australasia—under an obligation to him for the responsible part he has so frequently taken in introducing high-class concert singers to their notice. It is not necessary to give a list of artists we have thus been privileged to hear, as most musical folk will remember them. It has become generally known, however, that Mr. Howells has sustained heavy losses from many of his ventures, and when it was proposed to tender him a benefit concert as one slight recompense for these, the idea was taken up with enthusiasm from the start by professionals and amateurs alike. Mr. George Collis, jun., was secured as hon. manager, and he was met with so many offers of help by musicians that only a proportion could be accepted, and the following were the names finally appearing on the programme of the concert given at the Town Hall, on the 16th ult.:—Mr. Hermann Schrader, of Melbourne, Mr. C. M. Leumane, of Messrs. Williamson & Musgrove's Opera Company, Mrs. E. Fyvie-Dench, Mrs. Piggott, Misses Lulu Gillespie, Lucy Stevenson, Louie Marshall, Ethel Lohrmann, Meta Biring, and Jule Layton, Messrs. Ludwig Hopf, van der Leye, E. Harold Davies, Mus. Bac., A.R.C.O., T. H. Jones, Mus. Bac., W. R. Pybus, City Organist, C. J. Stevens, E. H. Wallace Packer, John Dunn, A. Fairbairn, A. H. Otto, Oscar Taeuber, and the City Quartet—Messrs. A. E. Lawton, J. Chamberlain, R. W. Swann, and F. H. Wild. A vice-regal party graced the reserved seats, which were filled by many of the elite of the city and recognised patrons of music, but the other portions of the hall were not nearly so well filled as the occasion deserved. Mr. T. H. Jones opened the concert with an organ solo, Guilmant's "Sonata in C Minor," excellently played; Mr. Oscar Taeuber sang Robandi's romance "Alla stella confidente," with violin obbligato by Mr. Hopf; Miss Jule Layton sang Cowen's "The gift of rest," with organ obbligato by Mr. Jones; Mr. Hopf gave a violin solo, Wilhelmj's "Ave Maria," to which Mrs. Piggott played the pianoforte accompaniment; Mr. Albert Fairbairn sang Harper's "A bandit's life," and for an encore partially repeated it; Miss Biring secured quite an ovation for her expressive rendering of Handel's "Ombra mai fu"; Mr. Leumane had to partially

repeat his effort, Handel's "Sound an alarm"; the Misses Stevenson and Lohrmann united their pleasing voices in the duet, "Venetian boat song," which was redemanded and repeated; the City Quartet sang Kucken's "Rest, dearest, rest," and Chwatal's "O, lovely night"; Mr. Hermann Schrader showed considerable artistic talent in his pianoforte solo, Beethoven's "Variations in C minor"; Mrs. Fyvie-Dench was encored for her singing of Rodney's "Calvary," as was also Miss Lulu Gillespie for Godard's song "Angels, guard thee," the soprano's encore number being a verse of "Home, sweet home." Mr. van der Leye's 'cello solo, "Mascheroni's "Ave Maria," was very skilfully played, and Miss Louie Marshall's effort, Walthem's "Gleaners' slumber song," met with general appreciation. Those who assisted the singers at the organ were Messrs. E. Harold Davies, Mus. Bac., T. H. Jones, Mus. Bac., W. R. Pybus, and J. M. Dunn; and the pianoforte accompaniments were shared by these gentlemen with Mrs. Piggott and Messrs. C. J. Stevens, A. H. Otto, and E. H. Wallace Packer.

**Conservatorium
Orchestral
Concert.**

On the evening of the 16th ult. there was a very fair audience in the Town Hall for a concert given by the Conservatorium Grand Orchestra. The programme, which was of a semi-classical nature, opened with Mozart's "Zauberflote" overture, given with such marked precision and effective colouring as to secure general appreciation. Weiss's quintet "Prayer," a writing of great appealing power, was played with excellent effect by the string section, and it so pleased the audience that its repetition was conceded. The full and majestic harmony heard in the

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paraphrase "Walther's Preislied," from Wagner's "Die Meistersinger," and the unique instrumentation in Liszt's weird "Hungarian Rhapsodie," No. 2, also gave much pleasure. The orchestral numbers in the second part of the concert, each of which appeared to meet with general favour, consisted of Suppé's ever-welcome "Poet and Peasant" overture; the pizzicato "Characterisque" (Cuth Clark), given with very dainty effect; a descriptive piece by Eilenberg; an intermezzo called "March of the mountain gnomes," likely to prove a very welcome number at future concerts; the Vorspiel from Reinecke's "King Manfred," Op. 93; and Blon's inspiring march "True to the flag." Miss E. Meyer-Hack and Mr. J. Opie, the vocalists at this concert, acquitted themselves generally well. Miss Hack's numbers were the "Evening hymn" from Costa's "Eli," and Barnby's "When the tide comes in." The latter was the better-liked effort, and an encore resulting, the singer responded with a popular "Lullaby" song. Mr. Opie enhanced his already good reputation by a taking rendering of Mascheroni's "Thou art my life," with "Vanity" for an encore. Later the young baritone was heard with equal pleasure in an interpretation of Barnard's "Gallant Salamander," which was partially repeated. Mr. A. H. Otto was an excellent pianoforte accompanist.

The fifth concert given by the Conservatorium Grand Orchestra was noteworthy for its high-class character, and for the fact that it introduced to Adelaide Schubert's "Unfinished" symphony. One of the chief impressions received from a first hearing of this fine work is that it is more melodious than the average orchestral classic, hence it is, we think, likely to become very popular with all classes who attend these concerts. The writing for the brass is rough-out quite a feature of the work, and while it cannot be said that our local performers came through the ordeal quite scathless, they nevertheless gave a very creditable rendering of their parts. In the wood wind the absence of the second bassoon was somewhat noticeable even though the part was supplied by the euphonium, an instrument that scarcely blends with the tone of the reed instruments, with which it was most frequently associated. If a second bassoon cannot be obtained the better plan would be to use a small harmonium for the missing part. The general effect of the whole work was pleasing despite some little imperfections, and we trust to hear the symphony again at an early date. Liszt's second Hungarian Rhapsodie was accorded a fine rendering, and the "Invitation to the Valse" (Weber) was played in quite a brilliant manner. The remainder of the programme contained Beethoven's "Prometheus" overture, two movements from the "Coppelia" ballet (Delibes), Mendelssohn's "War march," and two string quintets, "Abendlied" (Schumann) and Taubert's "Liebesliedchen." The vocalists were Miss Jule Layton and Mr. Oscar Taeuber. Mr. A. H. Otto accompanied.

Charity Carnival Concert.

The concert in connection with the Charity Carnival attracted a fairly large audience to the Town Hall on the 25th ult. The programme, which calls for no special comment, was mainly a vocal one. Songs were given by Miss Lucy Stevenson, Miss Jule Layton, Mr. R. W. Swan, and F. H. Wild. Mr. Ludwig Hopf was heard in two violin solos, which met a warm reception, and the City Quartet, Messrs. Chamberlain, Lawton, Swan, and Wild, contributed three part-songs. Mr. J. M. Dunn accompanied the singers, and Mrs. Piggott assisted Mr. Hopf in a like capacity.

Free Organ Recitals.

It was thoroughly gratifying to see the Town Hall so largely attended on the 29th ult., when the first of the Mayor's free organ recitals was given by Mr. W. R. Pybus, the City Organist. Whether this extensive audience was the result of the recital being better advertised than last year—or for then at the initial performance there was but a moderate house—or the fact that the programme was to be interspersed with vocal numbers it is hard to determine, though with regard to the last named we trust that the introduction of vocal music will not be indulged in to any extent at future recitals. The principal object aimed at in these recitals should be the popularising of the organ and organ music. Songs and vocal music generally are already popular. For a variety of reasons which need not be entered into here, in this colony the organ is not a favourite instrument, hence its votaries should use every effort to bring it into general notice. Mr. Pybus's programme, which was capitally played, consisted entirely of pleasing, light music, and was consequently well suited to the occasion. The introduction, however, of one classical selection would have been an improvement. His programme contained the following items:—The overture to "Italiana in Algeria," "Andante" (Chinner), "Melody" (Guilmant), "Minuet" (Roubier), "The Storm" (Lott)—not a very satisfactory composition—selection from "La Fille du Regiment," "O Sanctissima" (Lux), and "Under the double Eagle" (Wagner). Miss Madeline Wall and Mr. Oscar Taeuber gave two songs, and were both recalled for their efforts.

A concert in aid of the Pulsford Road and Islington Primitive Methodist Churches was given at the Prospect District Hall on the 5th ult. The following performers took part:—Misses G. Goldsack, A. Burdon, and E. M. Brown; and Messrs E. Coombe, R. D. Hack, E. Gibbons, A. Ellis, A. Vardon, E. J. Coombe, H. J. Bassett, L. Boyle, H. Shreves, W. Goodall, and Loades.

On the same evening an enjoyable concert was given at St. John's Hall, in aid of St. Mary Magdalene's cricket club. Various numbers were contributed by Misses Weakley, McLean, Lewis, and Horton, and Messrs. Wright, F. Gill, W. Jacka, Hill (2), Wright, and Shegog.

At the third of a series of entertainments in aid of the building fund of St. Saviour's, Glen Osmond, given at the local Parish Hall on the 6th ult., musical items were given by Misses E. Goldsack, Messervey, and Bowen, Messrs. F. J. Vardon and T. J. Moody, and Master Roy Fiveash.

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A concert in aid of the funds of "Our Girls' Club," attracted a large audience to the Union Hall, Pirie Street, on the 6th ult. The following were the performers:—Misses Button, Bowery, Matters, Warner, Lawton, Marsden, and Wylie, and Messrs. Johnson, Doley, and Pash.

The following evening an entertainment was held at the Unley Town Hall in aid of the St. Augustine's organ fund. The following ladies and gentlemen lent their assistance:—Mesdames Alfred Scammell, Theodore Bruce, Aldridge, and Quesnel; Misses Catt, N. Gertrude Bruce, and Messrs. Percy Whittington, Collier, and Robert Bruce.

At the monthly meeting of the Port Adelaide branch of the Caledonian Society, held at the Oddfellows' Hall, Dale Street, on the 12th ult., a capital musical programme was presented under the direction of Mr. J. Williams. The performers were:—Misses E. Anson and Johnson, and Messrs. Melbourne, Marsell, H. P. Macklin, A. Patterson, and McDonald.

The first of a series of winter social entertainments was given at Holy Trinity Lecture Hall on the 14th ult. The Misses Cox and Mr. Gribble played selections on the piano; Mrs. Conrad, Miss Galbraith, Mr. James sang; and recitations were contributed by Dr. Bickle, Mr. C. Bailey, and Mr. C. W. Rogers.

At a charity concert given at the Prospect Hall on the 18th ult. songs were rendered by Misses M. Watkins and D. Stocker, and Messrs. James W. Jacka and E. Chaplin, and a Highland dance was given by Mr. McGregor Dey. The programme was concluded with the farce "Lodgings to Let."

A concert given at the St. Peters Town Hall on the 21st ult., in aid of the East Adelaide Lacrosse Club, attracted a crowded attendance. The following performers contributed to the programme:—Misses Elsie and Jessie Knowles, Addie Croft, Nina Chapman, J. Myles Marshall, Mabel Hocking, and E. D. Bidmead, and Messrs. Chamberlain, A. H. Conybeare, F. E. Lawrence, T. H. and P. H. Mitchell, W. P. Nicholls, A. Buring, A. D. Corpe, and C. Degenhardt. The farcical comedy "In Possession" was performed by Miss Mildred, and Messrs H. Degenhardt, F. C. Siekmann, W. Hambidge, and H. Wilkinson.

The Port Adelaide Town Hall was crowded on the evening of the 22nd ult., when a Scottish entertainment was given by the S.A. Caledonian Society. Musical numbers were given by Misses Ada Goodall, J. Galbraith, and A. Galbraith, and Messrs. D. M. Einson, A. Paterson, and the Pipers' Band, under the leadership of Pipe-Major Murray. A number of the beautiful views of Scotch scenery, &c., which excited so much admiration when recently exhibited at the Adelaide Town Hall, were shown.

MADAME SHERWIN'S COUNTRY TOUR.

Madame Amy Sherwin's visit to Broken Hill and Port Pirie was highly successful from a musical as well as a *prima aria* point of view. Crowded houses ruled throughout, and the cantatrice was received most enthusiastically. Her singing of Gounod's "O Divine Redeemer" created quite a *furere* in each town, while her other numbers gave almost equal pleasure. Mr. Henry Stockwell's singing was brilliant and consistent, and the accompaniments by Mr. C. J. Stevens proved a revelation to the large audiences which invariably greeted the company. A feature of the Barrier season was the playing of Mr. C. D. Southcombe's orchestra, whose per-

formances reflected great credit on their conductor. Mr. T. C. Paltridge, who assisted on two occasions, must have been heartily pleased with his reception. An enthusiastic amateur, Mr. F. S. Delano, was largely responsible for the financial success of the Port Pirie concert. Mr. A. E. Lawton, the "Orpheus" Secretary, did the advance work.

THE O.B.I. ORCHESTRA.

This orchestra formed one of the chief attractions at the annual demonstration of Our Boys' Institute, held in the Town Hall on July 15, at which His Excellency the Governor, Sir T. Fowell Buxton, presided. There were also present Lady Victoria Buxton, the Right Hon. the Chief Justice and Mrs. Way, Mr. Justice Stephen, of Sydney, and the Hon. J. G. Jenkins among many other distinguished personages. The hall was crowded. The O.B.I. Orchestra was formed some nine months since under the conductorship of Mr. Edmund Scrymgour, who, however, resigned after getting the orchestra into good working order. Mr. Arthur D. Corpe, the present conductor, succeeded Mr. Scrymgour, and under his able management the orchestra has made great advances both in number and efficiency. This was clearly demonstrated at this their first altogether public performance, which was throughout greeted with very hearty applause. The "March aux flambeaux," the orchestra's opening number was played with fine spirit and precision, due regard to expression, and excellent time, all bearing evidence of careful training, and reflecting credit on conductor and performers alike. During the gymnastic display the orchestra played the "Ever true" waltz and "Chop, chop" polka, evoking hearty applause. The last number on the programme, selections from "Martha," had unfortunately to be omitted owing to the lateness of the hour; but it was played on the following practice night in the presence of Mr. Justice Stephen, who expressed both pleasure and surprise at the excellence of the performance, especially considering the number of juveniles in the orchestra, and the short time since it was formed. At present there are about forty performers, of whom six or more are young ladies. The orchestra intends giving a concert during August, at which it is to be hoped they will meet with the patronage they deserve.

MUSIC IN THE OTHER COLONIES.

MELBOURNE.

[FROM OUR OWN CORRESPONDENT.]

There was a gratifyingly large attendance at the fourth concert given by Mr. Lemmoné's Company on Saturday, 2nd ult. Madame Alva's selections, sung with the full-toned voice and perfect vocalisation to which she has accustomed us, were "Il Racconto de Santuzza," from "Cavalleria," a serenade from Leoncavallo's "I Medici" opera, Coenen's "Spring Song," and the worn-out "Casta Diva" scene from Norma. Miss Adela Verne added to her previous triumphs with a splendid performance (for the second time at these concerts) of the Saint-Saëns pianoforte concerto in G minor, and also excelled in the interpretation

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KNOX'S AUSTRALIAN PIANOFORTE TUTOR. "MR. KNOX is the young Australian pianist's friend. His Tutor is undoubtedly the *easiest* to teach, and the *easiest* to learn from. No antiquated, but many up-to-date ideas are introduced." Price 2/6, everywhere.

of two harpsichord pieces by Scarlatti, bracketed with the difficult Etude of Diemer's. She concluded the concert with Liszt's showy ad captandum Grand Polonaise in E. The singing of Mr. Masters was very acceptable in all that he undertook, the audience signifying its favourable opinion by causing his three numbers on the printed programme to be increased to five. Mr. Lemmoné's flute playing created quite a sensation. The pianoforte accompaniments were divided between Miss Alice Verne and Herr Benno Scherek.

Wallace's "Maritana" was resurrected at St. George's Hall on the same evening by the Sherwin-Shepherd Opera Company, containing some good singers. Miss Helen Gordon appeared in the title role, Mr. J. E. Shepherd as Don Caesar de Bazan, Mr. Fred Wentworth as Don Jose, Miss Nita Lindt as Lazarillo, Mr. W. Reid as the King of Spain, and Mr. Charles Francisco as the Marquis de Montefiore. Mr. Harcourt Lee conducted.

The first of Mr. Durward Lely's entertainments, under R. S. Smythe's management, devoted mostly, though not entirely, to Scottish music and humour, took place in the Athenæum Hall on the 4th ult. Mr. Lely's songs, sung with a fine powerful tenor voice, and also acted, were prefaced with short accounts of how they came to be written. They were interspersed with humorous anecdotes that afforded much amusement. The enjoyment of the entertainment was largely enhanced by the violin playing of Fraulein Elly Fusch, a young pupil of Joachim and Sauret, still in her teens, but possessed of musical ability of a high order. She essayed with astonishing success an exacting fantasia of Wieniawski's on Gounod's "Faust," overcoming the double-stopping and other difficulties in a way that fully justified the vigorous demonstrations of approval, resulting in her coming back for the fourth time and playing a mazurka of the same composer's. She was also heard in a tasteful rendering of a Romanza by Bruch. Mrs. Lely and Mr. August Siede officiated as pianoforte accompanists.

There were not many empty seats in the Town Hall on the 5th ult. at a concert given by the Victorian Railways Military Band in conjunction with some well-known vocalists. The band, conducted by Mr. Alex. Wallace, gave a creditable performance of the "William Tell" and "Zampa" overtures, and some of its members figured with satisfactory results as soloists upon the clarionet, oboe, piccolo, cornet, and trombone. Songs were sung by Miss Maggie Stirling, Miss Ida Osborne, Signor Rebottaro, and Mr. Walter Kirby. Mr. W. J. Turner was pianoforte accompanist.

Mr. Lemmoné's Concert Company terminated their Melbourne season with a concert at the Town Hall on the 9th ult., which attracted a large and appreciative audience. Madame Alva's principal success was won in the "Mad Scene," from Ballo's "Mefistofele"; she was also heard in Schumann's "Ich Grolle Nicht," and "Hear ye Israel," from Mendelssohn's "Elijah." Miss Adela Verne opened the concert with a remarkably fine performance of Tschaiakowski's pianoforte concerto in B flat minor, a composition then heard for the first time in Melbourne. Miss Alice Verne supplied the orchestral part at a second piano. The former lady also contributed Chopin's ballade in A flat, and Rubinstein's "Valse Caprice." The tenor singing by Mr. Masters of music by Handel, Gounod, Mascagni, and others proved as enjoyable as ever, a remark which is equally applicable to Mr. Lemmoné's flute solo.

Mr. Durward Lely, the Scottish tenor, closed his season at the Athenæum Hall, on Tuesday the 12th ult. Throughout the concerts the playing of Fraulien Elly Fusch, the talented violinist of the Company, has been greatly admired.

Mr. Philip Newbury's Saturday Pops proved so successful that he postponed his departure for London in order to give a further series, the first of which took place in the Town Hall on the 16th ult., when there was a crowded attendance. Madame Spada's principal effort was "Ritorna Vincitor," from Verdi's "Aida," and Mr. Newbury was heard in Beethoven's "Adelaide," "The Sailor's Grave" (Sullivan), and an excerpt from "Faust." The remaining performers were M. Auguste Wiegand, who contributed his own "Storm" and Batiste's Offertoire in D; Miss Nina Schlotel violiniste), Miss Adelaide Bruce, and Messrs. Tralford Fraser, and T. H. Lightfoot.

At the second concert given the following Saturday, notwithstanding the adverse weather, there was a very large audience. Mr. Newbury introduced a new song by Herr G. S. de Chanet, entitled "In the Cathedral," which created a highly favourable impression, and Madame Spada gave pleasure in her singing of Rossini's "Bell Raggio," and other items. Others who contributed to the programme were Miss Nina Schlotel, Miss Elinor Chapman, Mr. W. E. Nott (organ), Mr. Tralford Fraser, and the Glenferrie Bell-ringers. Herr Benno Scherek was the accompanist.

Madame Cecilia Summerhayes gave a matinee concert at Glen's on the afternoon of the 20th ult., which was fairly attended. The principal items of the performance were Mozart's sonata in A, for violin and piano, played by Madame Summerhayes and her daughter (Miss Gertrude Summerhayes), and Mendelssohn's trio in D minor, in which Mr. Claude Harrison co-operated with the ladies named. Madame Summerhayes contributed Moszkowski's Valse Caprice in F. Mr. Harrison played Saint-Saens's "Allegro appassionato" for cello solo; and songs were given by Miss Josephine O'Brien and Messrs. Napoleon Boffard and Luscombe.

Sullivan's "Golden Legend," first heard in Melbourne some ten years ago, was presented by the Philharmonic Society at the Town Hall, on the 26th ult., when there was a large though not crowded audience. The best choruses were the two unaccompanied numbers, "O, Gladsome Light," and "O, Pure in Heart," and the concluding epilogue and fugue. Miss Nellie McClelland sustained the part of Elsie, and the contralto role of Ursula was given by Miss Fanny Lyndhurst. Mr. William Neilson did good work as Prince Henry, Signor Rebottaro sang the music assigned to Lucifer, and Mr. A. Harrison undertook the minor part of the Forrester. The orchestra, with Mr. Henry Curtis as leader, was fairly up to the mark, and Mr. G. B. Fentum rendered valuable assistance at the organ. The "Golden Legend" was preceded by a creditable performance of Hamish McCunn's fine overture "The Land of the Mountain and the Flood." Mr. George Peake conducted with tact and discretion.

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MADAME AMY SHERWIN.

MADAME AMY SHERWIN, the "Tasmanian Nightingale," was born in the Huon district of Tasmania, some 30 miles from Hobart Town. Her father originally planned and superintended the building of the first passable road from Hobart across Mount Wellington to the fertile borders of the Huon river. Upon its banks, in the county of Victoria, lay a snug little farm, and here Madame Sherwin was born. The celebrated Australian vocalist comes of quite a musical family, and her sisters were blest with more than ordinarily good voices; in fact an elder sister, Sarah, was considered in home circles to have better natural gifts than Amy. The whole of Madame Sherwin's early training was received at home, and, after singing at several small local concerts, Signor Pompei by the merest accident heard her voice and induced her to accept a position in his company. She made her *debut* in Melbourne as a cantatrice, and having established a favourable impression under Signor Pompei's guidance, he advised her to adopt music as a profession. Then she went on tour and appeared at Melbourne, Sydney, Hobart, and New Zealand. In 1881 she sang in Berlioz's "Faust," produced by Theodore Thomas and his celebrated orchestra at New York. In 1882, Madame Albani having been taken suddenly ill and being unable to sing, she was called upon to fill her place in the Cincinnati Festival. On that occasion she had to sing the leading part in Beethoven's great Mass in C, "Missa Solemnis," and also to contribute several selections from Wagner's "Tetralogy." This favourable appearance led to further engagements, including short visits to San Francisco, Virginia, Salt Lake City, Baltimore and Chicago. In the winter of 1883 she visited Germany and studied under Julius Stockhausen for some time, after which she went to Milan and took lessons from Madame Filippi. She studied oratorio singing with Signor Errani and Madame Cappiani, of New York. In 1884, under the directorship of the universally beloved and regretted Carl Rosa, she made her *debut* as "Maritana," and afterwards concluded a successful tour in the provinces with his company. After her engagement with the Carl Rosa Company had come to an end, she crossed over to the New World and began with the twenty-sixth annual festival of the Worcester County Musical Association, where she repeated Berlioz's "Faust." She sang several times at the Richter concerts in the old country, and it was in Beethoven's Choral Symphony that Dr. Richter was particularly enthusiastic about her singing. She returned to

America on yet another tour, and gave concerts in all the principal cities of the American continent, and passed out of the Golden Gate a month later on the way to the Sandwich Islands. She sang in the ceremony of the opening of the Melbourne Exhibition, under Cowen's direction, and also at our Exhibition in Adelaide in 1887, when it will be remembered that her performances created intense enthusiasm. The next concert tour upon which Madame Sherwin embarked was through Ceylon and British India. Rangoon, Singapore, Hong Kong, Yokohama, and Tokio were subsequently visited, at which places operatic performances were given by Madame Sherwin's Company, the orchestra and choruses generally consisting of members of Her Majesty's bands stationed at those places. On her homeward journey she paid short visits to Germany, and sang several times at

both the Royal Opera Houses in Berlin and Hanover. After these appearances she studied under the celebrated Madame Marchesi for six months.

Madame Sherwin is the wife of Mr. Hugo Gorlitz, the well-known manager of Paderewski's tours. She is the proud mother of two children, a boy now well in his teens and a little girl of some seven summers.

Madame Sherwin's voice is a soprano of great range, considerable volume, and wondrous sweetness, which is particularly noticeable in her upper register. She possesses great natural flexibility of tone, and excels in florid work, while, unlike many whose speciality is brilliant vocalization, her singing in cantabile passages and ballads leaves nothing to be desired. Indeed, Madame Sherwin possesses such extraordinary versatility that it is impossible to say whether she is at her best in sacred, operatic, or ballad music, for each is sung in its way perfectly, and the same enthusiasm which follows her inimitable rendering of such

a number as "No, Sir," is to be observed after her singing of Gounod's "O, Divine Redeemer," two pieces as wide as the poles asunder. She has studied facial expression to great advantage, and her deportment on the platform conveys to the audience a very good idea of the sort of selection she is about to present. Madame Sherwin is now concluding one of the longest and most successful tours which any artist of note has undertaken in the Australian colonies. During nine months she has given concerts in Melbourne, Sydney, Adelaide, and Perth, as well as some of the principal towns of the various colonies, including the goldfields of the West. She also did an extended tour in New Zealand and Tasmania, and will probably give return concerts in both Sydney and Melbourne.



MADAME AMY SHERWIN.



S. A. MILITARY BAND.

Fluppert & Co.

BANDMASTER HODDER.

Mr. Charles Hodder, the present bandmaster of the South Australian Military Band, was born at Angaston in 1858, so is now in his 40th year. He displayed musical ability at an early age, and, like many another colonial boy, made his first attempts on that humble instrument the tin whistle, which he played with considerable facility when six years of age. He continued his musical studies through the medium of the concertina and flute, and lastly took up his present instrument, the clarinet, on which he has the reputation of being a thoroughly expert performer. In addition to this, Mr. Hodder is able to play all the principal instruments found in an ordinary military band. His



MR. CHARLES HODDER.

experience has been gained entirely in South Australia, and he is the first colonial to hold the position of bandmaster of the Military band. For four years Mr. Hodder was bandmaster of the Hibernian Band, of the Hyde Park Band three years, and of the Glenelg Band four years. At present is at the head of the City Volunteer, Catholic Temperance, and Military Bands. He has arranged a large portion of the music played by these various organizations, and has also composed a fair amount of band music, of which particular mention may be made of "The City Volunteer Galop," dedicated to the band which bears that name; the "G.P.O. Chimes," dedicated to Sir Charles Todd; and the "Zim" galop, dedicated to the wellknown cyclist Zimmerman.

MR. WALLACE KENNEDY.

One of this month's portraits is that of Mr. Wallace Kennedy, eldest son of Mr. F. W. Kennedy, now a master printer in Adelaide, and an ex-Mayor of the Semaphore. Young Mr. Kennedy's early musical career was watched with considerable interest in Adelaide and vicinity. He won the Elder Scholarship in April, 1894, and shortly after proceeded to his studies in London. For the first fifteen months he was under Visetti at the Royal College of Music. Randegger then joined the board of professors, and Mr. Kennedy became one of his pupils, continuing under his tuition during his remaining tenure of the scholarship. He made his debut as a tenor singer at Steinway Hall in April, 1896, but did not take many engagements till the following winter season, when he took part in a number of oratorios, and appeared



MR. WALLACE KENNEDY.

in "Elijah" five times. One of these was with the Oaklands Choral and Orchestral Society, the conductor of which afterwards wrote as follows:—"Dear Mr. Kennedy—Many thanks for the excellent rendering of 'Elijah' you gave us. Every one has spoken most highly of your refined singing. The Society has decided to repeat the work, and would like to hear if you can book April 1st to us. If not we will endeavour to fix a date convenient to you." In November, 1897, Mr. Kennedy was engaged as tenor of Madame Antoinette Sterling's concert party, touring England, Wales, and Ireland. In February, 1898, he did the Harrison tour of the Northern towns and Scotland, associated with him being the Misses Evangeline Florence and Clara Butt and Mr. Watkin Mills. During March and April last Mr. Ken-

neddy took part in Cowen's "Rose Maiden," Stainer's "Crucifixion" (twice), Gaul's "Holy City," and Walkem's "Pied Piper of Hamelin;" and afterwards toured as tenor of Miss Clara Butt's concert party in the South and West of England. For this month and September Mr Kennedy was engaged as tenor for a tour with Madame Invein, a contralto of note. The young Australian writes that he would like to tour this continent as soon as he can conveniently arrange to leave England. He has received good press notices on all his British tours, and enjoys residence in the homeland. The tenure of the Elder Scholarship was extended a year in Mr. Kennedy's case, but ceased in April last, when the position was awarded to Miss Corvan. At the beginning of this year the subject of our notice was married to a well-known amateur pianiste in London.

THE SOUTH AUSTRALIAN MILITARY BAND.

The South Australian Military Band, which was first organised twenty years ago, has like our local defence force undergone a number of changes. Five different bandmasters have presided over it, viz:—Mr. George Oughton, Mr. W. Worsley, Signor R. Squarise, Mr. T. Youlton, and Mr. Charles Hodder, who at present wields the baton. Several times during its somewhat chequered career the Band attained a very high state of efficiency, but the various periods of depression through which the colony has passed caused many good musicians to leave the colony, and the Band has suffered in consequence. In 1886 the Band, under the direction of Mr. George Oughton, visited Melbourne, and gave a number of concerts at the Exhibition building and Town Hall, that created quite a sensation in local musical circles, and the Melbourne Press were of the unanimous opinion that no organization in that City could equal the performances of the South Australian musicians. During the regime of Signor Squarise the Band visited Sydney, and took part in a contest that was held there, but while their playing excited favourable comment, they did not obtain a prize. At present the Band contains twenty-seven performers, the various instruments being distributed as follows:—Six cornets, five clarinets, four horns, two trombones, two euphoniums, three bombardons, one monster B flat bass, and two drums. The principal performers are Sergeant Wright, solo cornet; Lance-Corporal Cox, first cornet; J. O'Sullivan, first clarinet; Corporal Maley, solo horn; G. Lohrmann, solo euphonium; J. Smith, first baritone; D. Willis, first trombone; and R. Bastow, principal bombardon. The musicians, whose photos appear in this issue of *Music*, were selected by Bandmaster Hodder in 1896 to form the Band of the new defence force, and it is satisfactory to add that their efforts have always met with the cordial appreciation of both the officers and men of the force.

ADELAIDE ORPHEUS SOCIETY.

In the short history of the Adelaide Orpheus Society, given in our last number, mention was not made of the good work done by the first Secretary, Mr. F. W. Maudesley, and his successor, Mr. Percy von Treuer, who held office for some six years. Amongst the foundation members still on the active list are Messrs. T. C. Paltridge, J. J. Hardy, and C. M. Gribble, while Mr. T. Graham has lately rejoined.

NOTES AND COMMENTS.

Comic opera.

Organ recitals.

Farewell, Amy Sherwin.

Sullivan's new opera "The Beauty Stone," has proved a frost.

Quite a number of Australian musicians are now winning fame in the old country.

The Hon. Secretary of the Orpheus Society has made his debut as a concert manager.

The new Bandmaster of the Adelaide Locomotive Band is Mr. Charles Allison, the well-known clarinetist.

Sullivan wrote the song "Is Life a Boon," in the "Yeomen of the Guard," four times before he was satisfied with it.

A South Australian young lady, Miss Kingsmill, performed with Madame Albani at a concert given on board the S.S. Narrung.

The Tasmanian Nightingale gave five concerts and two matinees in Adelaide this season. At her last season she gave seven concerts and one matinee.

Japanese theatres have their boxes so arranged that the ladies can change their dresses, as it is not considered stylish for a lady to appear an entire evening in one dress, and with the same ornaments.

Madame Alva, the soprano, who has come out to Australia under engagement to Mr. John Lemmoué, is a handsome young lady of 25. She is accompanied by her husband, Mr. St. John Brennan, who is editor-in-chief of London *Figaro*.

The Queen is devoted to Scottish music, and some of her favourite songs are Jacobite ones, such as "Charlie is my darling," by Lady Nairne. "Caller Herrin'," "Auld Robin Gray," and "The Land o' the Leal" are also amongst her favourites.

The Sydney *Bulletin* had the following admirable remarks on the encore nuisance after the Hambourg concerts of last year:—"After choosing by vote a high-class list of classical music in the Hambourg plébiscite, the public wanted to encore the pieces. They chose their bill of fare, gorged steadily at every huge plate, and then wanted a second help. Why should a musician be expected to come back and boil up his emotions all over again, as if he were worked by a handle?"

The ways of the 6d. per lesson and other pianoforte teachers of that ilk are decidedly entertaining, but we think that the following example will fairly take the palm. A lad who had received some previous instruction presented himself before a new teacher to have his first lesson, when the following conversation ensued:—"Will you play me a scale?" "I never learnt any scales, sir." "Well, play

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.

your last piece." "I've not had a piece yet." "Then what did you learn?" "My teacher drew out the shape of the notes with chalk on the kitchen table, and I practised some exercises on that."

One of the funniest stories about the late Signor Nicolini, Madame Patti's husband, is told by Colonel Mapleson. "During the progress of the Chicago Festival," he said, "I saw Signor Nicolini armed with what appeared to be a theodolite, and accompanied by a gentleman who, I fancy, was a great geometrician, looking intently and with a scientific air at some wall posters, on which the letters composing Madame Patti's name seemed to him not quite one-third larger than the letters composing the name of Mdlle. Nevada. At last, abandoning all idea of scientific measurement, he procured a ladder and, boldly mounting the steps, ascertained, by means of a foot rule, that the letters which he had previously been observing from afar were indeed a trifle less than by contract they should have been."

The following story is related of the late Edward Remenyi. During his stay in Dunedin, N.Z., he was invited to a friend's house to spend a musical evening, and in company with Miss Downing, Weston, and the other members of the company, drove in a cab to the suburban residence of their friend. Remenyi was remarkably quiet, and took no part in the conversation. Upon arriving at the friend's house, he hurriedly asked to be supplied with pencil and paper and to be accommodated with a private room for a short period. This was readily done, and Remenyi was left to himself. When he reappeared, a few minutes later, he had composed the "New Zealand Waltz," with which he has since delighted many audiences!

In the course of a letter addressed to an American paper, Madame Marchesi, the celebrated teacher of singing, writes:—"Wagner, that musical colossus, came to destroy completely all that still remained of the great school of song. For this celebrated German composer singing does not exist. The singer becomes the humble servant of the orchestra. That which is above all to be deplored is that the younger composers, instead of considering the exigencies of the vocal instruments, walk blindly in the footsteps of Richard Wagner. Vocal studies are declared of no use; science has been replaced by charlatanism. Nothing remains for us save to pray for the coming of a new musical Messiah."

Mr. Saint-Saëns, in a French contemporary, finds reason for not producing the works of Handel and Bach in Paris, and adds: "It is done in England, but how? They have good soloists, singers of great talent, who sing altogether in oratorio. Conductors and executants interpret as each sees fit, according to their own particular fancy. Such performances would be considered lamentable in Paris. Happily, the English public is long-suffering; it is not troubled with ennui, or, perhaps, it accepts ennui as an inevitable necessity. Here, we would not dare to keep the public listening to fugues and interminable airs for four or five hours in succession. Such works must be cut, pruned, even mutilated, to make them acceptable."

The following story is told of the Duke of Edinburgh, who, as all the world knows, is an enthusiastic amateur violinist. H.R.H. was announced to play a solo at a concert given at Brighton, England, but unfortunately was so indisposed on the day of the concert, that he felt quite unable to

play. Being, however, anxious not to disappoint the large number of people who had bought tickets in the expectation of hearing Royalty fiddle, the distinguished performer hit upon the following expedient. With a bow that had been carefully greased he stood upon the platform and played away with apparently the greatest dexterity, while an expert violinist in one of the wings of the stage gave the solo. If one half the stories we hear are correct H.R.H. is not the first fiddler who has used a greased bow.

The critic of the Melbourne *Age* has certainly strong opinions of his own, which he is not afraid to express, as witness the following paragraph:—The Priere in E flat, by Louis Nicole, which, we believe, is new to Melbourne, is very much on the lines of similar works, call them "Prieres" or "Communions" or what you please. There is the same old "andante religioso" for a time direction; the same old ecclesiastical "twang"—which is popularly supposed to differentiate "sacred" from "secular" music—about the melody; and there is also the same old impudent cock-sparrow, who will insist on intruding and disturbing the most solemn moments of devotional supplication with his misplaced twittering. Happily in this instance the songster's interruption was a short one, someone—probably the composer—having apparently wrung his neck before he became too great a nuisance.

A weekly magazine has been discussing the question of viands for vocalists. Some of the greatest singers, we are told, cannot sing for hours after they have eaten, while others must eat almost the last thing before attempting even a concert selection. Cases like the latter are certainly not to be regarded as examples to follow. If the digestion of a vocalist be normal, it is best to eat about two hours before singing. The stomach should be empty when any great vocal effort is made, but it should not be in the weak state that follows the absence of food. Attempting to sing on a heavy dinner is assuredly futile. The voice with a few minutes practise after eating is usually good, but there is no room to breathe; the tone wavers, and the phrases are broken by inability to control the breath. Little food, and that only of the simplest and most nutritive kind, is the rule of the family doctor for the singer. That rule observed, and due care being taken of the voice, the latter "ought to be beautiful at sixty years of age."

BAND NEWS.

On 3rd ult. the Military Band (Bandmaster Hodder), headed the procession in connection with the G.U.O. Oddfellows' Jubilee Church Parade. After marching from the Railway Station to the Town Hall the band played the following hymns:—"Old Hundredth," "Hail thou once despised Jesus," and "Onward Christian soldiers," and during the collection gave Le Lacy's sacred selection, "Angel echoes," which met with favour. This band is to have a few additional performers, which will bring its membership up to 30 strong.

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CHURCH AND CHOIR.

A very successful concert was given at St. Luke's Parish Hall, on July 4th, in aid of the piano fund. The Rector was in the chair, and the hall was well filled. Miss E. Dick opened the programme with a selection from "Maritana," and also contributed another piano solo, "The Chariot Race." Mr. H. Ferguson sang "The life of a sailor free" effectively. Miss Delamey sang "The sweetest story ever told." Miss Mabel Best's recitations, "The Signal" and "Aunt Tabitha," were very much appreciated, and she had to respond to an encore. "The valley by the sea" and "Dear Home-land" were well sung by Miss E. Judd, and Miss Edith Newell's rendering of "The Gleaner's Slumber Song" and "Better Land" (Jude) proved acceptable. Mr. H. Thrush contributed "Wrecked and Saved" with success, and a recitation by Mr. Walter Dollman, "The progress of madness," was cleverly given. Mr. H. Born sang "Old Sexton," and Miss K. M. Price displayed considerable taste in her pianoforte solo, Mendelssohn's "Hunting Song," which was loudly applauded. Mr. H. H. Marsh acted as accompanist and Mr. E. J. Warhurst was the musical director.

The first of the second series of free organ recitals attracted a fairly large audience to the Norwood Baptist Church on Saturday evening, the 16th ult. Three performers appeared on this occasion—the Church organist, Mr. C. H. Fisher, his assistant, Mr. H. H. Marsh, and Miss Margaret E. Birks. A good programme of organ music was submitted, containing Mendelssohn's first sonata, and compositions by Batiste, Spinney, Simper, and Calkin. Mr. Wanborough Fisher was the vocalist.

The Norwood Wesleyan choir are about to produce for the first time in South Australia a cantata entitled "The Rolling Seasons," by Simper. The choir is to be augmented and an efficient orchestra will be engaged in addition to the organ.

At a festival service in aid of the Choir fund, given at St. Peter's Cathedral on Sunday afternoon, the 3rd ult., Spohr's cantata "God, Thou art Great" was sung. As is customary on these occasions the choir was strengthened by the Cathedral Oratorio Chorus, a contingent of ladies whose principal duty is to strengthen the alto department. The solos in Spohr's charming work were effectually sustained by Masters R. G. Hosking, Cuthbert Pizey, and Messrs. Everard and Butterworth. Under the baton of Mr. J. M. Dunn, the Cathedral organist, the choruses went with that fine precision and finish for which the Cathedral Choir is noted. Mr. A. H. Otto played the accompaniments on the organ with taste and skill. In addition to the Cantata Eaton Fanning's "Magnificat," and the "Hallelujah Chorus" were sung.

An entertainment in aid of St. Matthew's Church, Kensington, was given in the Parish Hall on the 20th ult., before a large attendance. Musical items were contributed by Mrs. H. H. Norman, and Master Eugene Alderman. The programme included the operatta, "Cinderella," in which the principal characters were sustained by Misses Muriel Parsons, Lizzy Thorpe, Clara Hullett, H. Carlile, and A. Sanders, and W. Waite, Felix Provis, Douglas Robin, and Master Cecil Swan. The Rev. W. A. Swan conducted, and Miss Rogers presided at the piano.

A pictorial concert was given at the Port Adelaide Town

Hall on the 26th ult. in aid of St. Paul's Sunday School Picnic Fund. Musical numbers were presented by Misses E. Anson, Graudfield, Newman, and Carrick, and Messrs. W. Welbourne, H. P. Macklin, A. Taplin, A. Patterson, and F. Allen. Recitations were rendered by Miss M. Best and Rev. Canon Samwell. Mr. Frank Warhurst acted as accompanist.

A concert in connection with the annual festival of St. Mary Magdalene's Church attracted an immense audience to the Co-operative Society's Hall on the same evening. The programme was carried out by the following performers:—Messrs. Hill, Horstler, and Wright; Miss Lucy Stevenson; Messrs. H. Heath, F. E. Lawrance, Kerr, and J. and W. Dempster. The church choir and the Norwood Collegiate School rendered several glees, and a musical selection was given by Miss Wylie, Messrs. Westlow, Burnard Hays, and Fox.

There was a large attendance at a concert given at the Malvern Wesleyan Church on the 26th ult., when a capital programme was submitted by the "Byngo" Company, consisting of Messrs. G. H. and P. H. Mitchell, P. Nicholls, and A. Buring. These performers presented several songs, duets, and quartettes with considerable success. Mr. Edward was heard in some recitations that were well received, and Miss Cranz played an overture, and also acted as accompanist.

BROUGHAM PLACE CHURCH CHOIR.

The pastor of the Congregational Church at Brougham Place, with Mrs. Jefferis, set a good example to other ministers on Friday evening, July 22, by inviting the officers and prominent members of the church to meet the choir after the usual weekly rehearsal. The large classroom at the rear of the hall, a model of comfort, was arranged in drawing-room fashion, and Dr. and Mrs. Jefferis received their guests at 8.30. Introductions were made between those who had attended the same place of worship for years and had perhaps never before spoken to each other, while the newcomers were made to feel at home at once. In a few words of welcome Dr. Jefferis said the object of the gathering was to introduce the choir, who led the church praise, to the officers and members of the church. It was right and proper that gatherings of this kind should be held to promote good fellowship. In thanking the host and hostess for the opportunity thus pleasantly given to the choir and officials for meeting together, Mr. T. H. Jones, Mus. Bac., the organist and choirmaster, said that it was the wish of himself and the choir that they should be recognised by the worshippers at the church as a part of the congregation, their business being to lead the singing. He did not think it a proper spirit to show that because the choir were required to sit apart from the congregation that it should be thought they were to receive any special dispensation. On behalf of his choir Mr. Jones felt exceedingly pleased and gratified that the pastor had taken this step, and hoped that other gatherings of a similar social character would be arranged. At intervals in the conversation the soloists of the choir favoured the company with some choice vocal music. Mr. Frank Monk rendered Stephen Adams's "The Garonne," taking the higher tenor notes with fine clearness. Miss Jule Layton sang "The Gift of Rest" (Cowen) and later on the humorous air "Husbands," which

suit her powerful contralto voice admirably. "Alone on the raft" (Rodney) was given by Miss Hulda Montan, but the requisite powerful expression of this dramatic composition would have been more effective had the lady not played her own accompaniment. Mr. Orchard's full bass notes were roundly produced in "The King's Minstrels," and the song well given. Miss Jessie Cox sang "Dear Heart" with the artistic expression and enunciation which always render her songs acceptable. Light refreshments having been partaken of, the assembly departed after a very enjoyable evening.

DR. JEFFERIS ON CHURCH PSALMODY.



ALTHOUGH Dr. Jefferis, the pastor of the Brougham Place Congregational Church, freely admits that he is no musician himself, his heart and soul undoubtedly respond with a free vibration to the sounds of sweet music. He thinks his church organist (Mr. T. H. Jones, Mus. Bac.) has no rival in his profession with the organ. He is equally proud of the church choir. He humours them in every possible way, and no doubt under such favourable auspices, with the late addition of four first class professionally-trained solo singers to the excellent talent already in hand, the choir can lay claim to the production of some of the finest choir singing that can be heard anywhere in the city. With a view to educating his congregation up to a proper appreciation of the best possible praise to be rendered in the church service, Dr. Jefferis selected the service of song in the House of the Lord as the subject of a special sermon on Sunday evening, July 24. He took his text from Exodus xv. 1:—"Then sang Moses and the children of Israel this song unto the Lord, and spake, saying: I will sing unto the Lord, for He hath triumphed gloriously."

This, he said, was the first national music among the Hebrew people. The age of the patriarchs was not favourable for the development of poetic genius; nor were the long years of captivity in Egypt much more favourable. The Israelites were ground down in grievous bondage. This song was the expression of gladness, of gratitude, and of triumph. You have seen, he said, in the course of a chemical experiment some liquid that has been mixed with a foreign substance; how the whole begins to crystallize and finally becomes solidified. So in the history of a people, by the uplifting of a standard of righteous rebellion, by some act of foreign aggression, or by the voice of a statesman, or the sword of a conqueror, the character and the destiny of a people become fixed. It was just such a time for Israel. Under the guidance of Moses the Israelites had a fixed determination. After dealing with the story of the exodus of the Israelites from Egypt, the Doctor said it was no wonder that Moses was inspired to compose a song of deliverance. But this national song differed from our songs in this: that it was not the magnifying of man's power by a false *Te Deum*. It was the uplifting of a national voice in thanksgiving. Miriam went out at the head of the women of Israel, and with timbrel and song and dances made wild music. Miriam and Moses lifted up their praise of thanksgiving in the words of the text: "Sing ye to the Lord, for He hath triumphed gloriously, the horse and his rider hath He thrown into the sea. I will sing unto the Lord, for He hath triumphed gloriously. The Lord is my strength and my song, and He is become my salvation."

Thus gratitude of the soul on the one hand, and tuneful praise on the lips upon the other, were the secret of all true worship.

Dr. Jefferis then spoke of the arrangements made by our beneficent Creator in the structure of the body for the production of music. The mechanism by which sounds were uttered and thoughts expressed, though differing for sound and speech, were common to all of us. "Everyone, I imagine, who is able to speak is able to sing," said he. Sound demanded culture. Natural as it was, it required to be developed by practice. "You cannot sing, you say. Ah! that is just because you don't sing." Dumb people were mute because they were deaf. Restore their hearing, and in nearly every case speech would come back again. Singing was not a practice brought into being by professors of music. It was as natural as laughter. This was the way the heart had of giving vent and expression to feeling. You sometimes found yourself humming a song. It was natural that we were led to use song in devotion in the House of the Lord. If we are glad, our gladness must needs break forth in harmony. Should not Divine love find expression for itself in music? Religion uttered itself in song in the different cities of the world. Most of the Psalms of David were composed for public worship, to be sung by the congregation together. In the temple of Solomon the praise of the Lord was one of the leading features of public service. It was not at all improbable that some of the church music composed by David might survive in our service now. It was a sacred obligation to offer praise in the Christian House of Assembly. All things that were natural and holy should be incorporated with Christian worship. In the early part of the second century the charge laid against the Christians was that they sang hymns. Men sang the hymns of Luther, who said about music that it was one of the most magnificent presents that God had given us. The hymns of Charles Wesley were of immense value to his brother John in the keener attention they attracted. The preacher spoke of the subtle power of song in the telling of the Christian story of Jesus; how genius yielded up its efforts in song to win those who believed not—who were reckless about the Christ, and who had neither wish nor hope for salvation. But to win was worth the strife. The truest method of public worship was that the whole congregation should join in praise. Let us all, he urged, join in the divine service with the gifts that God has given us. The grandest tunes, after all, were the simplest. "Let all sing, learn to sing," he said. "You need not sing loudly. Ten times rather would I hear false notes here and there than to be conscious of spiritual discord. 'Oh, Lord, open thou our lips, and our mouths shall shew forth Thy praise!'"

During the service the choir sang Simper's anthem, "I shall feed My flock," and at the conclusion Miss Layton effectively rendered "He shall feed His flock," from "The Messiah."

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REVIEWS.

We have received from Messrs S. Marshall & Sons a copy of a new chorus for the Commonwealth, entitled "Hail our Australia," the words of which are written by Mr. G. F. Chinner, and the music composed by Mr. W. B. Chinner, the well-known organist of Pirie Street Wesleyan Church. This chorus is short, and of simple musical construction, but contains a pleasing flow of melody, and the parts are interesting and well written. A somewhat novel rhythm is used, which lends piquancy to the piece, and the pianoforte accompaniment, though easy, is decidedly effective. The piece is admirably printed, and the title page, containing a flag of Australia, is quite a work of art.

Mr. E. Harold Davies, Mus. Bac., sends us an anthem entitled "Oh! Praise God in His Holiness," that is published by Messrs. Novello & Company, Limited, of London. The music, which is of a festal character, is written in a thoroughly up-to-date fashion, the vocal parts being vigorous and declamatory, as suits the text, while the organ accompaniment partakes very much of an orchestral character. A vigorous fugal movement forms an impressive ending to the anthem, which is well worthy of the attention of our local organists and choirmasters.

Mr. W. R. Knox's new "Australian Pianoforte Tutor" has at length made its appearance with a somewhat loud title page, which, if it may offend those of more æsthetic tastes, possesses the decided commercial advantage of drawing attention to its contents. The new work deserves its title, for it is thoroughly Australian, containing Carl Linger's "Song of Australia," Heuzenroeder's "Australia," and compositions by T. H. Jones, Mus. Bac., W. B. Chinner, C. J. Stevens, and W. R. Knox. Simple explanations of the various elementary terms used in music, and a well graded course of study are suggested, together with numerous technical exercises. The "Australian Pianoforte Tutor" also contains the whole of major and both forms of the minor scales, carefully fingered, and a short explanation of the various signs used in pianoforte music. It is capably printed by a well-known German firm, and will doubtless meet with a ready sale.

AN INTERESTING TRIAL OF OLD VIOLINS

An interesting trial of valuable old violins took place at the Adelaide Town Hall, on Saturday, July 23, by Mr. Hermann Schrader, of Melbourne, in presence of several experts and others interested. Mr. Schrader first tested a very fine Guadagnini belonging to Mr. C. A. Reinecke, the owner of a rare collection of old instruments. It was agreed that this was a thoroughly genuine old violin, remarkable alike for its beautiful finish and brilliant Cremona varnish, and possessing a tone of great power, rich and clear on every string. Next was tried Mr. Correll's prized Montagnana, of which so much has already been heard. The great power and brilliance of its clear and ringing tones, and their indescribably subtle sweetness, were well brought out by Mr. Schrader's skilful bowing. He expressed his opinion that the Guadagnini and Montagnana were two remarkably fine instruments. The third violin tested was a "Sanctus Seraphina," of Venice, a maker who ranks next to Montagnana. Connoisseurs agree that it is scarcely possible to conceive of more beautifully finished instruments than some of his. Hart says they are surpassed only by the work of Stradivarius. The specimen

under notice is certainly a very beautiful piece of work, made of rare wood, which is covered with a lovely yellowish varnish. It is splendidly preserved, and bears a strong resemblance to the violins of Francesco Ruggeri. The tone is very beautiful, and has been admired by all who have heard or played upon the instrument. Amongst other well-known violinists who have tested it may be mentioned Messrs R. A. Cane, T. Grigg, and A. D. Corpe. It is now owned by Mr. Correll. A remarkable instrument bearing the label "Antonius Stradivarius Cremonensis, facebat anon 1706," next engaged the attention of the company. This violin was greatly prized by a former owner, the late Mr. R. White, who shortly before his death gave it to its present owner, Mr. J. L. Hawkes (an old schoolfellow of "Dick" White's). Mr. Hawkes justly prizes this instrument now, not only for the beauty and richness of its tone, which was finely exhibited by Mr. Schrader, but also for its old associations.

JEAN DE RESZKE AT HOME.

I can well imagine (writes a Warsaw correspondent of *St. James's Budget*) that any details as to the life of M. Jean de Reszke off the stage seldom find their way into the newspapers. Such is his dislike to being interviewed, that when a lady, notebook in hand, pursued him last season to his London hotel, he positively fled before her, threw himself into the lift, and escaped as fast as his feet would carry him into the wilds of Kensington Gardens. But he does not object to being written about, provided the information is got from anyone but himself. Not long ago M. de Reszke took unto himself a wife, a Parisienne of noble birth, handsome and charming, whom you may see night after night, I expect, at the opera house at Covent Garden, sitting in the stalls whenever her husband is singing, absorbed in his performance. Since his marriage the famous singer has become the most domestic of men, and shuns society for the simple joys of the fireside. "Je dine chez moi, avec ma femme," he will say, when a flattering invitation to some great house is pressed upon him.

Like all Poles, Jean de Reszke is a passionate patriot, and the affairs of his country and of his estate are of great interest to him. Then, he is known all over the world as a racing man, and keeps a big stud of horses. His luck on the turf has been proverbial for many years. He ought, were he not so generous, to be a very rich man. But he is above all things an artist, and devoted in thought to his work at the opera, even when far away from the stage.

Of late years the voice of the great tenor has been said to improve. This improvement he attributes to bicycling—"the best medicine in the world for the chest." Questioning his secretary once upon his cycling propensities, I was told that if he has to sing at night, and imagines during the day that his vocal chords are not perfectly strong and clear, he will take a spin of an hour or two, and finds that the swift passage through the air soon brings about a good result. Like many great artists he is intolerant of criticism. "Oh! the stupid newspapers!" he will say quite pathetically. And yet the "stupid newspapers" never fail to give fine notices of his singing and acting. The father of de Reszkes held a position as Councillor of State in Warsaw, and, with his wife, who possessed a soprano voice of splendid quality, entertained very largely. Madame de Reszke had studied in her time under Viardot and Gracia, so that her children gained their first idea of "style" when playing at their mother's knee.

TRADE NOTES.

Our enquiries at the music shops and warehouses during the past month elicited the fact that in a general way business has been rather quiet. This is not unusual at mid-winter, but there is a very prevalent feeling of hopefulness in the music trade in view of the splendid outlook in the country. For perhaps a decade past the promises of an abundant harvest have not asserted themselves so much as they are now doing, and the continued rains are putting everyone in good heart. It is our earnest hope and belief that those in the music trade will secure a full share of returning prosperity. On account of uncertain climatic conditions in our colony trade will continue to be spasmodic at intervals, but in view of its steadily adverse influences during the last few years, we may perhaps be fully justified now in anticipating a cycle of good seasons.

MR. HAROLD MARSHALL.

This gentleman left the colony again for London last month, with a view of gaining further experience in the music trade of England and the Continental countries. Mr. A. W. Marshall, the principal of the firm of S. Marshall and Sons, is evidently determined that his son shall become thoroughly acquainted with the business methods prevailing in the larger centres of the world. Combining business with pleasure, Mr. Harold will doubtless soon become *au fait* with all the up-to-date requirements of the trade, and while turning to the best account his previous London experience, the results of his return visit cannot fail to be of great advantage to his firm.

THE LATE EDWARD REMENYI.

A London paper prints the following interesting account of Reményi, the celebrated Hungarian violinist, whose death was recently chronicled:—"Like his contemporary and rival, the late Ole Bull, Reményi was a great wanderer, and indeed he used to boast that he had played in every country in the world except South America. In 1854, when he first came to London, he was appointed violinist to the Queen, to the amazement of the Austrian Court, for Reményi had taken a prominent part in the revolt of 1848, and had even acted as adjutant to the celebrated General Görgey. The Austrian Emperor, however, magnanimously and characteristically settled the diplomatic question by granting Reményi a free pardon, and appointing him violinist to the King of Hungary. Although beyond all things a Hungarian musician, the name 'Reményi' was assumed. His real name was Hoffmann, and he was born at Heves, in Hungary, in 1830. As a boy of twelve he became a fellow pupil of Joachim under Böhm at Vienna, and later on he became acquainted with Brahms, to whom he claimed (though Brahms denied it) that he originally gave the idea of the Hungarian Dances. The insurrection of 1848 drove him to the United States, but he was recalled to Weimar in 1853 by Liszt, and in the following year he temporarily settled in London as a member of the Queen's private band. He was back here again in 1877, when he played the 'Hugenots' fantasia at the Crystal Palace, and in 1878, when he appeared at Messrs. Gatti's Promenade Concerts at Covent Garden. About five years ago he was in London again, when a highly amusing 'interview' with him was published in one of the papers; Reményi, who was a veteran at interviewing, considerably astonishing the

reporter by providing the pens and paper, questioning himself, and answering his own questions. He had played, he said, in the sixties before the natives of South Africa. He had been shipwrecked at the Sandwich Islands, and then had the pleasure to read the prematurely published obituary notices. He had played in Japan, Burma, and India, and in Hong Kong, Shanghai, and Canton. 'The rest of China is a terra incognita to me,' Reményi remarked, and he thoughtfully added, to the disgust of the interviewer, 'Do you know how to spell "terra incognita?"' The Maoris, he said, were reckless in demanding encores, so that instead of six pieces he had to play sixteen. In South Africa, Reményi picked up no fewer than thirty out of his collection of forty-seven old violins. Most of these, he said, were formerly the property of the Hugenots, who after the Edict of Nantes settled in Holland, whence they were banished by the Dutch Government to South Africa, a piece of musical history which perhaps need not too closely be discussed. Reményi was essentially an executant, with a strong predilection for Hungarian and Polish music. His transcriptions of the Mazurkas and Nocturnes of Chopin, of Mendelssohn's 'Songs without Words,' and of Field's Nocturnes, were far more popular than his readings of the classics, while he had so far assimilated the national characteristics that many of the 'Hungarian Melodies' which he published were really original tunes from his pen. As to his style, some call it 'soulful' and others 'hysterical,' although there can be no doubt of his surpassing excellence in technique. He composed a violin concerto and other works, but they had little popularity compared with his Hungarian tunes and transcriptions."

A biographer of Beethoven made the following notes of a conversation with Cipriani Potter on Beethoven. It appears that Beethoven used to walk across the fields to Vienna very often. Sometimes Potter took the walk with him. Beethoven would stop, look about, and express his love for Nature. One day Potter asked, "Who is the greatest living composer, yourself excepted?" Beethoven seemed puzzled for a moment, and then exclaimed, "Cherubini." Potter went on, "And of the dead authors?" "Mozart."—he had always considered Mozart as such, but since he had been made acquainted with Handel he put him at the head. The first day Potter was with Beethoven the latter rushed into politics, and called the Austrian Government all sorts of names. He was coming to England, and said his desire was to see the House of Commons. "You have heads upon your shoulders in England." One day Mr. Potter asked Beethoven's opinion of one of the principal pianists then in Vienna (Moscheles). "Don't ever talk to me of mere passage (scales) players," was the reply.

We have heard of Jubal, as a tone producer, but Jehu is new to us in this connection. "Piano, handsome, for Sale, latest improvements, £15, cost £28; Harmonium, 5 sets, with grand *Jehu* (*sic*), £13; powerful tone overstrung Grand Piano, cost 48 guineas, take £27; Mahogany Chairs, 8s. 6d." The cutting is from an English journal.

A novelty in modern scientific research is the means by which wind may be measured by its sound. The whistling of the wind as it crosses a wire varies with the velocity, and this can be computed from the pitch of the note observed in case of a given diameter of wire, and for a given air temperature.