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CONCERT COMPANIES AND THEIR PATRONAGE

THE wretched patronage accorded Mr. John Lemmoné's Concert Company in Adelaide, and, we believe also in the eastern capitals, brings us face to face with the unpleasant fact that notwithstanding the great advances which music has made of late years in this city, it is still possible for a company containing excellent artists to perform here to empty houses. Different persons will, of course, advance various reasons for this state of things. In the case under notice it appears likely that the weakness of the prima donna was one of the chief reasons of the scant attendance, though surely such magnificent piano-playing as Miss Adela Verne's, and the masterly flute performances of Mr. Lemmoné, should in themselves be sufficient to have attracted good houses. With the average person who seeks amusement of an evening there can be little doubt that singing is by far the most popular form of music. Out of every hundred concert-goers, we think, ninety-five will be found whose chief interest is centred in the vocal art, and who look upon the bulk of instrumental music, and particularly classical numbers, as a bore. After vocal selections, it appears that the violin occupies the favourite place, and perhaps if the selections are of a popular character you will probably get fifty of your hundred concert-goers to take an active interest in them. As was proved by Mr. Vollmar's performances some few years ago, it is possible to make the 'cello a very popular instrument, and quite recently Mr. Lemmoné has demonstrated that the flute in hands of a master may also take a very high position in the affections of the average audience. But with the unfortunate piano the case seems different. That instrument, which is to be found in almost every house, appears to have but few admirers. It may be that this is the result of that familiarity which breeds contempt, or perhaps the members of the average home-circle get so bored with the practising which goes on in almost every home, that they lose their appreciation for the instrument entirely. The fact, however, is indisputable, though it is just possible that some of our recent visiting artists have made their programmes too severely classical, and that if they had interspersed them with some show pieces more generally known, even the much despised Thalberg's "Home, sweet Home," or such popular classical selections as Mendelssohn's "Songs without Words," or the familiar Beethoven Sonatas, the financial results of their efforts might have been more satisfactory. As an instrument for stirring the emotions of the average audience the piano must take

a secondary place to the violin and 'cello. Its weakness is its want of sustaining power, a defect which is never likely to be remedied. Consequently its most taking effects are limited to those of a brilliant character. Our experiences during the past few years all go to show that by far the best company to achieve a financial success in Adelaide, and probably in the other colonies also, is one in which the soprano vocalist is undeniably the "star." Madame Amy Sherwin, though but indifferently supported, enjoyed two successful seasons here within eight months, and Mdlle. Antoinette Trebelli, with even a worse company, achieved a triumphant success. This, too, was the more marked, coming as it did immediately after the failure of the English Concert Company, wherein the collective merits of the artistes forming the combination were far greater than in the Trebelli company.

To return, however, to the main point at issue, another reason for the failure of Mr. Lemmoné's company may be found in the fact that we had previously had visits from two such excellent companies as Madame Albani's and Madame Amy Sherwin's, both of which were well patronised. There is naturally a limit to the sum which each household is able to spend on concerts, and in many cases this had been reached prior to the arrival of this combination. Any town must sooner or later reach the end of its appetite for concerts. Were it possible for two such stars as Melba and Paderewski to visit Adelaide and give concerts every evening at an admission of a shilling, it certainly would not be many months, perhaps not many weeks before they had to face empty houses. Concert managers visiting Adelaide appear to think that of necessity their visit must be timed for just the middle

of the winter, as though we had only three months of weather fit for concert giving. Consequently we are often overdosed with concerts for three or four months, and the remainder of the year is almost barren. The success of the Albani season demonstrates clearly that a company may do well just at the end of the summer, and it was evident from the patronage accorded Madame Sherwin at the end of last year, that even November is not too late for a successful season. In fact, with the exception of December, January, and February, the rest of the year in Adelaide is quite suitable for concert going, and there is not the slightest reason why the season should be put off until June or the beginning of July, and end in September. It is simply folly for *entrepreneurs* who have not achieved a financial success with their companies to talk about the backwardness of the musical art and the lack of appreciation in the colonies. It seems to us that the principal capital cities of Australia are as musical and appreciative as they could reasonably be expected to be in view of their population, age, and opportunities. Concert giving is admittedly one of the most risky speculations, and failures—many of them disastrous ones—occur every year in the most important cities of Europe and America; therefore the Australian capitals do not form any exception to the general rule. We are all naturally sorry that Mr. Lemmoné, particularly as he is an Australian, should have suffered a loss over his venture; still it must be remembered that he was very successful last year with the Hambourg Brothers, and we trust his next effort will be crowned with triumphant success.

MUSIC OF THE MONTH.

Miss Stevenson's Benefit Concert.

There was a good audience at the Town Hall on the 6th ult., when Miss Lucy Stevenson was accorded a benefit concert. The programme, which was mainly a vocal one, was fairly diversified, and a considerable amount of appreciation was manifested. Miss Stevenson herself contributed "The Swallows" (Cowen), which was recalled, "Robin Adair," and, with Miss Lohrmann, Cowen's pretty duet, "Violets." Songs were also given by Miss Lilian Davis, Miss Meta Büring, and Messrs. A. E. Hawkes, J. Opie, and Oscar Tauber. Miss Lily Carr's two recitations (one given by way of an encore) were quite the feature of the evening, and Signor Vincenzo de Giorgio's piano numbers were thoroughly acceptable. The City Quartet gave two numbers in good style, a trio by Smart was sung by the three lady soloists, and Mr. J. M. Dunn made a satisfactory accompanist.

Signor Giorgio's Pianoforte Recital.

Those who attended Signor Giorgio's Pianoforte Recital at the Albert Hall on the afternoon of the 6th ult. were enabled to listen to some very good piano music and at the same time study the latest ideas in millinery. Unfortunately the platform which contains the piano at the Albert Hall is so low, that unless one is fortunate enough to obtain a seat in the front row it is quite impossible to catch a glimpse of the artiste, consequently at matinee performances the attention of those at the back and middle of the hall is apt to be distracted between the choice creations of the great masters and the latest freaks in

feminine headgear. Notwithstanding that he was suffering from an injured finger, Signor Giorgio gave a very satisfactory performance of his programme, which was in every respect a good one. His principal items were the "Waldstein" sonata, a Nocturne and Scherzo by Chopin, an Etude by Thalberg, and Liszt's "Tarantelle e Canzone." By his playing of these numbers the new pianist at once impressed his auditors with the fact that he possesses excellent technical powers, a musical touch, and an artistic temperament. Signor Giorgio will undoubtedly prove a very valuable acquisition to the ranks of our local musical profession, and we trust that before long he will give a series of pianoforte recitals.

Free Organ Recitals.

For reasons which were given in our last issue, we regret that Mr. L. W. Yemm introduced vocal numbers at his recital in the Town Hall on the 11th ult. There is no necessity for this practice, and, in addition to our other arguments, we might add that such a course is very unfair to those who make a business of concert-giving. It was never intended that the civic authorities should enter into a competition of this sort by giving free concerts. The attendance at Mr. Yemm's recital was splendid, and the programme presented thoroughly satisfactory. Wely's "Offertoire" in B flat, Lemmen's "Storm," and the "Barcarolle" from Sterndale Bennet's fourth Concerto, were the chief items. Songs were given by Miss Jessie R. Synne and Mr. F. H. Wild.

The third of the free organ recitals was given by Mr. W.

Sanders on the 26th ult. before a large and thoroughly appreciative audience. Mr. Sanders's programme included the following numbers:—"War March," (Mendelssohn); "Chorus of Angels," (Clark); "Sonata in C minor," (Mendelssohn), variations on the "Russian Vesper Hymn," "Nocturne" in E flat (Chopin), "Fantasia on Irish airs," "French March," (Wiegand), and Fantasia on "Faust." The "Chorus of Angels," and "Irish airs," were recalled, the extras being respectively, Jaell's "Impromptu" in D, and some extemporaneous variations on "Home Sweet Home."

Conservatorium Orchestral Concerts.

The attendance at the sixth performance by the Conservatorium Grand Orchestra, given at the Town Hall on the 13th ult., showed a decided improvement on that of the two previous concerts. The chief attractions of the programme were Schubert's "Unfinished" Symphony, and the second movement of Beethoven's First Symphony in C major, which Heinicke's Orchestra introduced to Adelaide two years ago. In Schubert's work the band showed a welcome improvement on their first effort, the intonation of the brass being much better, and had the pianissimo passages been more subdued it would be possible to speak in still more enthusiastic terms of the performance. The "Andante" from Beethoven's work still requires a good deal of rehearsal to bring it up to concert standard. Bizet's "Carmen" march, Reissiger's overture, "The mountain mill," Kohler's pizzicato, "Among the elves and gnomes," played for the first time, and other numbers which figured on the programme, were rendered in quite a satisfactory manner, and songs were presented by Miss Ethel Lohrmann and Mr. W. R. Swan. Mr. T. H. Jones, Mus. Bac., acted as pianoforte accompanist for the first time at these concerts.

A programme consisting (save for the exception of one vocal number) entirely of Wagner's compositions was presented at the seventh concert, which unfortunately did not attract an audience commensurate with the merits of the performance. The novelties of the evening were "Der ritt der Walkuren," from "Die Walkure," and the "Introduction and Bridal Chorus" from "Lohengrin." The former proved quite a striking piece of tone painting, which should be repeated in the near future, and the latter, which is quite familiar as a piano solo, gains considerably in effect when played by an orchestra. Both items were presented in highly creditable manner, the wood wind in the latter specially distinguishing themselves. The remaining instrumental selections were, the Ballet music from "Rienzi," "Album Leaf" No. 1, the "Prize Song" from the "Miestersinger," the "Norwegian Sailors' chorus" from the "Flying Dutchman," the "Pilgrims' Chorus" from "Tannhauser," and the march from the same work. Mr. R. Nitschke sang "Die Abendstern" (Wagner), and "There is a Green Hill" (Gounod), accompanied by the orchestra, with great success.

Liedertafel Smoke Night.

Whether the fragrant weed enhances the enjoyment of music, or the harmony of sweet sounds adds to the charm of my lady nicotine, or extensive potions of good lager-bier render both doubly acceptable, we will not pretend to say, but certain it is that all three combined go to make up what "the inferior male creatures" (as the "new woman" calls us) term an "enjoyable evening." The Herren Abend of the Liedertafel held at the Albert Hall, Pirie Street, on the

10th ult., proved no exception to the general rule of "smoke nights," and the whole of the proceedings passed off in a satisfactory manner. Several choruses, of which the most important was "Poeten auf der Alm" (Engelsberg), were given by the Society, and solos were presented by Mr. A. E. Armbruster and Mr. E. Behrnt. The Banjo Club gave two selections, which were received with great heartiness, and Mr. J. G. Belschner contributed a zither solo. Mr. van der Leye accompanied, and Mr. H. Heinicke conducted with his customary success.

The Misses Paterson's Concert.

It is greatly to be regretted that there was not a larger house at the concert given by the Misses Paterson at the Town Hall on the 16th ult. An unusually good programme of classical music was presented with generally excellent results, and the violin playing of Miss Lilian Paterson, and the 'cello playing of Miss Christian Paterson, were thoroughly enjoyed. The former artiste displayed a good deal more warmth than she did at her debut in a recent Liedertafel concert, and her interpretation of two movements from Wieniawski's second concerto, Thorne's "Berceuse," and a piquant and effective "Saltarelli" by Papini, was thoroughly meritorious and enjoyable. Miss Christian Paterson exhibited a good tone and excellent technical powers in her two 'cello solos, Popper's "Romance" and a concerto by Klughardt, which were loudly applauded. Quite a feature of the concert was the concerted numbers. The programme opened with Beethoven's "Serenade" for violin, viola, and 'cello, and later in the evening Mendelssohn's highly effective "Canzonette" for two violins, viola, and 'cello was played by Misses Lilian, Elsie, and Christian Paterson and Miss Wyatt with such taste and finish as to evoke a pronounced recall. The same performers also gave Hollander's "Spinning Song." Vocal numbers were contributed by Miss Guli Hack, A.R.C.M. (who introduced two well written songs by Mr. E. Harold Davies), and Mr. R. Nitschke. The accompaniments were shared by Miss Ethel Hack, the Misses Paterson, and Mr. Davies.

Fairbairn Operatic Society.

The fourth effort of the Albert Fairbairn Operatic Society, "La Mascotte," which was staged at the Theatre Royal on the 20th ult., was in most respects a highly satisfactory production. Miss Lulu Gillespie as "Bettina," shone conspicuously both in song and in act, while Mr. Harry Kelly proved equally successful as an entertaining and versatile monarch, the "Duke of Piombino." Mr. W. J. Graham, who was cast as "Pippo," was unfortunately suffering from a severe cold at the first performance of the opera, but later in the season recovered, and gave entire satisfaction by his fine singing. A good sketch of the court dandy, "Prince Fritellini," was given by Mr. J. S. Cohoun, and Mr. Norman J. Pontifex's efforts as "Rocco," were among the most agreeable features of the opera. Miss May Lenthall made a graceful and attractive "Fiamentta," and the balance of the cast was ably sustained by Misses Bessie Cherry, Jessie Nimmo, Mary Baldock, Nellie Greer, Maggie Baldock, Ada Winwood, and Baldock, and Messrs. A. L. Nimmo and Horace Cowan. The chorus was well drilled, and sang with the happiest results throughout the performances. Mr. Harry Trevorah, who acted as stage manager, may be cordially congratulated on the highly successful results of his work, and Mr. Fairbairn is likewise to be commended on

the musical portions of the opera. An excellent orchestra was engaged under the leadership of Mr. T. Grigg, and the mounting and dressing of the opera was rich and complete. The Right Hon. Chief Justice Way and Mrs. Way attended the initial production, and His Excellency the Governor with a party was present on the second night.

Mr. John Lemmoné's Concerts. The most remarkable features of Mr. Lemmoné's concert season in Adelaide, which was initiated at the Town Hall on Saturday evening, the 20th ult., were the fine pianoforte playing of Miss Adela Verne, and the wretched patronage accorded the performances. It is greatly to be doubted whether we have ever heard finer playing in the city than that of Miss Verne. Mark Hambourg possessed greater technical powers, but did not always display that artistic refinement which is such a feature of this young lady's efforts. On the other hand Miss Elsie Hall had, perhaps, quite as artistic a temperament, but not the physical strength of Miss Verne. Throughout the season of four concerts, Miss Verne's piano solos and the concertos given with her sister (which were quite a welcome novelty to Adelaide) were, with Mr. Lemmoné's flute solos, the most enjoyable features of the concerts, and it is much to be regretted that our numerous pianoforte students did not attend in greater numbers. To listen to such playing as Miss Verne's would be of infinitely more value to our local pianoforte students than a whole course of lessons. Among the most important works rendered by this talented young lady were Saint-Saens' concerto in G minor, Greig's concerto in A minor, and Beethoven's "Appassionata" Sonata. She contributed a number of smaller works by Chopin, Moszkowski, Paderewski, Scarlatti, and other writers, played all her selections entirely from memory, and at each concert must have filled up from 40 to 45 minutes of the two hours. Her sister, Miss Alice Verne, who played the orchestral parts of the concertos on a second piano, and accompanied the bulk of the solos, is a pianiste of considerable attainments, who was throughout the concerts thoroughly artistic in her work, and in a modest and unassuming manner contributed in no small degree to the artistic success of the season. Madame Alva, Mr. Lemmoné's prima donna, was in many respects the disappointment of the Company. While undoubtedly possessed of a fine voice, which has been fairly cultivated, this artist was in the matters of versatility, finish, and artistic refinement, so manifestly inferior to both Madame Albani and Madame Amy Sherwin, both of whom had so recently sung in this city, that it is not remarkable that the majority of our concert goers felt disappointed with her efforts. Madame Alva's forte appears to be modern Italian opera, the high-strung creations of Mascagni, Leoncavallo, and Puccini, and several excerpts of this class were given by her during the season with a large amount of success; but in her ballad singing she was almost invariably disappointing, there being almost an entire absence of that grace and finish which we expect to find in a first-class artist. The soprano's most important selections were the scene and aria "Ritorna Vincitor," from Verdi's "Aida," the "Mad Scene," from Boito's "Mefistofele," "Ernani Involami" from the same writer's "Ernani," and "Elizabeth's Greeting" from "Tannhauser." Mr. John Lemmoné scored a triumphant success, similar to that which he achieved when here with the Hambourg Brothers. His flute solos were always encored, and on more than one occasion he received a double recall. More beautiful flute

playing than his it is impossible to imagine, and we are proud that we can claim him as a native of the "sunny south." The accompaniments to Madame Alva's vocal numbers were played throughout the season by Mr. J. M. Dunn, in a highly satisfactory manner. The season came to an end with the fourth concert, given on Wednesday evening, the 24th ult.

Adelaide Orpheus Society. The genial and popular knight of the "Acacias" entertained the members of the Orpheus Society, of which he is the President, at his well-known residence on Friday evening the 26th ult. A capital vocal concert was provided by the members of the Society, and an equally successful supper by their host, consequently an enjoyable evening was spent. Several choruses, including a new number, "The Kiss," by Barnby, were given with precision and finish, and solos were contributed by Messrs. F. H. Wild, W. G. Doley, H. Heath, W. R. Swan, J. T. Cook, F. G. W. Gurney, and C. A. Degenhart. The accompaniments were shared by Messrs. C. J. Stevens and C. M. Gribble, and Mr. Stevens conducted with his customary skill. This latter gentleman also made his vocal debut in a musical toast, whereon *Music* ventures to congratulate him, and at the same time prophesy a long and successful career. An artistic programme containing numerous appropriate poetical extracts was compiled by Mr. A. E. Lawton, the Secretary of the Society.

Conservatorium Chamber Concert. The second Chamber Concert of the Elder Conservatorium was given in the University Library on the 29th ult. before a moderately large audience. An interesting and enjoyable programme was presented, which embraced Beethoven's Quartet in E flat for piano, violin, viola, and 'cello which was capitally played by Messrs. Reiman, Heinicke, Quin, and Kugelberg, and the Andante from Schubert's Quartet in D for two violins, viola, and 'cello, which also received an adequate interpretation at the hands of Messrs. Heinicke, W. L. Harris, A. C. Quin, and H. Kugelberg. Two numbers from Raff's Quartet, Op. 292, were also creditably given by these same performers. Mr. Heinicke submitted as his violin solo a number new to Adelaide, Lauterbach's "Romance," Op. 12, which proved to be an interesting composition, and also contributed an artistically-played obbligato to Miss Hack's second song, "Pack clouds away" (Macfarren). As well as this number, Miss Hack was also heard in a selection from Mozart's "Figaro." Miss Ethel Hack accompanied the vocal numbers in a satisfactory manner.

Royal Comic Opera Company. The penultimate work given by the "Royal Comics"—Gilbert & Sullivan's "YEOMEN OF THE GUARD," was in most respects a very creditable production. Mr. Charles Kenningham's portraiture of Colonel Fairfax was certainly quite equal to anything that we had previously witnessed in Adelaide, his singing being quite the feature of the opera, while his acting was all that could be desired. Miss Mabelle Darley did good work as Elsie Maynard, singing sweetly and acting with considerable power, while Miss Nina Osborne in her old part of Phoebe was piquant and effective. Mr. Lauri's impersonation of Jack Point, the jester, could scarcely have been improved upon, Mr. Vernon did the ill-visaged jailor with his customary success, and Mr. Bathurst used his powers to advantage as the Lieutenant of the Tower.

A couple of evenings later Vincent Wallace's "MARITANA" was given for the first time by the "Royal Comies." The principal feature of the performance was Mr. William Paull's portraiture of Don Jose, a role in which he appeared to very great advantage, and considerable enthusiasm was manifested after his singing of "In happy moments" and "Now my courage." Miss Mabelle Darley sang pleasantly and effectively in the title-part, being deservedly recalled for her principal solos, and Mr. Henry Bracy, as Don Cæsar, revealed remarkable vocal power and freshness for one who has been so many years before the public. Miss Nina Osborne was cast as Lazarillo, and received an encore for the favourite "Alas! those chimes," and the singing of Mr. Bathurst, who played the King of Spain, was one of the most satisfactory features of the work. The season terminated with the performance on the next evening, Saturday, and on the following Monday the Company left by the Melbourne express en route for Sydney. Excepting on first nights, the attendances for the season were not good, and the management made the mistake of trying to run the earlier works for a week. Past experience has proved that, with old operas, Adelaide will not run full houses for more than three nights.

Several of the members of the Royal Comic Opera Company visited the North Terrace Asylum on the 2nd ult. and gave a concert to the inmates, which was greatly enjoyed. Those who contributed to the programme were Misses Meyers, Moreland, and Habberley, and Messrs. Rowley, Thornton, McKiernen, Leon, Briggs, and Mr. Sydney Bracy, who acted as accompanist.

On the 11th ult. the Adelaide Orpheus Society visited Glenelg and gave a concert in the Town Hall in aid of the Glenelg Oval Association. A capital programme was presented, and there was a large and highly appreciative audience present. Solos were given by Messrs. F. H. Wild, J. J. Sharp, W. R. Swan, F. G. W. Gurney, C. M. Gribble, and A. H. Daniel. Mr. N. A. Webb gave a recitation, and the Society sang nine of their favourite part songs with their customary success. The accompaniments were shared by Messrs. C. J. Stevens and C. M. Gribble, and the former gentleman conducted.

At a concert given in St. Augustine's Schoolroom on the 11th ult., in aid of the Sunday School, the following performers took part:—Misses Lillicrapp, O. Lillicrapp, E. Morgan, Assheton, and Pinchbeck, Mesdames Williams and Scammell, and Messrs. Trathan, Venn, Rogers, Stoyel, and White. The Rev. A. G. B. West presided.

On the same evening a concert was held in the Draper Memorial Lecture Hall in aid of the Sunday School Library. The programme consisted of selections by the Bijou Orchestra, songs by the Misses A. Fowler, E. and B. Chaplin, and Messrs. A. J. Lyon and J. G. Frost, a duet by the Misses Fowler, and recitations by Miss Mabel Best and Mr. S. Harris. Mr. Field acted as accompanist.

The Semaphore Town Hall was well filled on the 15th ult., when a concert in aid of the local library was given under the direction of Mr. J. Williams. The Semaphore orchestra presented a couple of selections, and also accompanied a cornet solo by Mr. Kinnear. Solos were submitted by Misses L. Marshall, Braddock, A. Hains, and E. Hanson, and Messrs. McBride, J. Chamberlain, F. Allen, and

Patterson. The boys of St. Bede's choir gave a part song, and Mr. Williams acted as accompanist.

The same evening a concert was held in the Goodwood Institute in aid of the Holy Cross Church. The hall was crowded, and the programme presented greatly enjoyed. Vocal items were given by the following performers:—Misses N. Morrissey, L. Maloney, and Tessie Murphy, and Messrs. E. H. Birmingham, L. Maloney, Naylor, Morrissey, Walsh, and C. Hodder. The ladies of St. Patrick's choir gave a chorus, two more choruses were sung by the whole choir, and prior to the performance selections were played by the band of St. John the Baptist Guild. Mrs. E. Stapleton acted as accompanist, and two overtures were played by Master E. O'Neil.

An attractive concert was given at the annual demonstration of the O.B.I. in the Victoria Hall on the 17th ult. The most important items submitted were a movement from Marcello's sonata for 'cello and piano, played with skill and great taste by Mr. Kugelberg and Miss Elsie Hamilton, and Schumann's "Duet" and "Humoreske," from the "Phantasiestuck," for violin, 'cello, and piano, rendered with happy results by Miss Nora Kyffin Thomas, Mr. Kugelberg, and Miss Elsie Hamilton. Songs were contributed by Miss Lucy Stevenson, Mrs. W. B. Poole, Miss Playford, and Messrs. Elphick, Wanborough Fisher, and A. E. Lemon. The Boys' Brigade Band played some selections, and Miss Pizey accompanied in a satisfactory manner.

The Adelaide Glee Club gave an invitation concert at the Victoria Hall on the evening of the 18th ult. before a very large audience. Seven part-songs were given by the Club in capital style, and two quartets, "Fondest, dearest, now, good night" and "A lover's complaints," were sung with taste and finish by Messrs. J. A. Dale, E. Dale, H. T. Prince, and C. G. James. Vocal solos were contributed by Misses F. L. Priest, and Alacia H. Burdon, and Messrs. A. Hilton, A. E. Hawkes, and C. G. James. Mr. H. H. Marsh accompanied in a satisfactory manner, and Mr. A. Walmsley conducted with skill and discretion.

The operetta "Cinderella" was repeated by special request at the Parish Hall of St. Matthew's, Kensington, on the 18th ult. Prior to the operetta vocal and instrumental numbers were given by Mrs. H. H. Norman, Misses Crampton, Frick, and Rogers, Messrs. Stalley and Waite, and Masters Whittington and Sharpe. The Misses Heimann and E. Robin contributed recitations. The various parts of the operetta were well sustained by Misses Parsons, C. Hallett, Sanders, and H. Carlile, Messrs. W. Waite and F. Provis, Masters Cecil Swan and D. Robin. Miss Rogers acted as pianiste. A large chorus of children rendered the choruses excellently. The Rev. W. A. Swan conducted.

The third of the series of winter entertainments was held in Holy Trinity Lecture Hall on the 23rd ult. The following were the performers:—Misses Conrad, Eitel, Tate, and Brook, Mrs. Conrad, Master G. Kinderman, and Messrs. Malikin, G. Goldsmith, and Conrad.

On the 24th ult. an entertainment was given in the

BUY YOUR SEEDS, PLANTS, BOUQUETS, &c.

AT

C. F. NEWMAN & SON, 17, Rundle St.

Lecture Hall, Holden Street, Hindmarsh, in aid of a new vestry to the church. The performers were Messrs. J. S. Martin, P. G. Taylor, A. M. Mole, E. H. Shaw, and F. N. Shaw, and Masters G. Oatway, A. Harley, G. Warton, F. Shaw, and T. Grainger. Mr. E. W. Taylor acted as pianist.

The Glenelg Town Hall was crowded to its greatest extent on the 30th ult., when a concert was given in aid of St. Peter's Church Choir Fund. An enjoyable programme was submitted by the members of the Hunt Club, and Misses Boucaut, Crane, Gebhardt, Edwards, and O'Halloran, and Messrs. P. Stuart, Wyatt, Tait, and Whitby, and Masters Pizey and Hoskin. The accompaniments were played by Messrs. J. M. Dunn and W. B. Hills.

MUSIC IN THE OTHER COLONIES.

MELBOURNE.

[FROM OUR OWN CORRESPONDENT.]

The large audience, including the Administrator of the Government, that assembled at the Town Hall at a concert given by the Melbourne Liedertafel on the 1st ult., must have come away at the conclusion with varied feelings. Many were, no doubt, amused, and a few grieved, at the very original and decidedly eccentric oration read from manuscript by the conductor, Professor Marshall-Hall. The presentation of a baton to Mr. Siede was made the excuse for commenting on all kinds of topics, from the career of Bismarck to the right time of night for putting husbands to bed. A moderately effective orchestra opened proceedings with the funeral march from the Professor's "Alcestis" music, played as a tribute of respect to the late Prince Bismarck, and was subsequently equal to requirements in Mozart's "Don Giovanni" overture, though the same cannot be said concerning its treatment of the Nocturne from Mendelssohn's "Midsummer Night's Dream" music. Miss Marie Richardson, who has a pleasing mezzo-soprano voice, made a successful debut at this concert in the solo part of a Brahms Rhapsody for contralto, chorus, and orchestra, and Madame Wiedermann sang the Alcestis solo, the latter incidental music forming, as it did, the second portion of the programme.

The unexpected was what happened at the "Newbury Spada" Saturday "Pop." concert given on the 6th ult. Madame Spada was absent owing to influenza, and the same malady prevented Mr. Newbury from attempting more than one song. Miss Louie Morell, Miss Elinor Chapman, Mr. Tralford Foster, and Mr. W. G. Barker filled up the vacancies; and Mr. John Coleman supplied "humorous songs" and dancing, to the amusement of many. A couple of organ solos (Bach's Prelude and Fugue in C minor, and Guilman's Grand March in A major) were admirably played by Mr. W. E. Nott; and the clever performances of the Glenferrie Bellringers completed the entertainment. The accompaniments were played by Herr Benno Scherek.

At the next concert, given on the 13th ult., Madame Spada was heard at her best in "I know that my Redeemer liveth," which gained in impressiveness by the organ accompaniment of Mr. W. E. Nott. Mr. Philip Newbury's fine tenor voice rang out with telling effect in just double the number of songs that he was announced to sing. Songs were also contributed by Mr. W. G. Barker, Miss Elinor Chapman, Miss Adelaide Bruce, and Mr. Pietro Gilruth. The instrumental portion of the entertainment consisted of

violin solos, played with taste and considerable ability—though at times marred to some extent through faulty intonation—by Miss Nina Schlotel, and two organ solos, in which Mr. Nott maintained his well-earned reputation. Herr Benno Scherek accompanied, and Mr. John Coleman concluded the entertainment with humourisms.

Miss Maud Celenski, a young lady pianist who has taken part in one or two of the Royal Metropolitan Liedertafel concerts, gave an invitation pianoforte recital on the 13th ult., in Glen's Concert Hall. By her skilful and, for the most part, artistic performances she surprised her auditors. It was in such compositions as Beethoven's Sonata Appassionata, Grieg's difficult G minor Ballade, Schubert's A flat Impromptu (op. 90, No. 4), and Rheinberger's "The Hunt," that the rising young pianiste afforded conclusive proof of the sort of stuff she is made of; and there seems little doubt that she will ultimately be included amongst the musical artists of whom Australia has good reason to be proud. She played from memory throughout.

The first of the three farewell concerts by Mr. John Lemmone's company was given in the Town Hall on the 16th ult. Madame Alva's selections included "The jewel song," from Gounod's "Faust." Schumann's "Papillons," op. 2, had an admirable exponent in Miss Adela Verne, who also excelled in an admirable performance of Chopin's E minor concerto, the orchestral part being played on a second pianoforte by Miss Alice Verne. She concluded the concert with a brilliant performance of Liszt's Rhapsody No. 15. Miss Marion Perrott, who has a light soprano voice of agreeable quality, made a successful *debut* in Tosti's "Good-bye," and also sang with Mr. Masters in a duet from "Carmen." The tenor solos were "Across the far blue hills, Marie" (Blumenthal), and the "Salve Dimora" cavatina from "Faust." Terschak's "Rhapsodie Elegiaque" was skilfully played by Mr. Lemmone on his flute, and the pianoforte accompaniments were supplied by Miss Adela Verne and Herr Benno Scherek.

On the following afternoon a matinee performance was given. Madame Alva's operatic selections consisted of excerpts from Rossini's "Il Barbiere" and Verdi's "Ernani;" and she also delighted her listeners by the tender earnestness with which Rubinstein's "Du Bist wie eine Blume" was given. Miss Adela Verne added to her former triumphs with Mendelssohn's G minor concerto (with Miss Alice Verne supplying the orchestral part on a second pianoforte). She likewise achieved feats of virtuosity in an Etude de Concert, dedicated to her by the composer,

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Godfrey Pringle, as well as in pieces by Moszkowski, Paderewski, Leschetizky, and D'Albert. Beethoven's "Adelaide," as sung by Mr. Masters, would have gained by a little more warmth. He was heard to better advantage in Coenen's "Come Unto Me." Three movements from a hitherto unknown Suite by Widor, for flute and pianoforte, fully done justice to by Mr. Lemmoné and Miss Adela Verne, proved to be amongst the most interesting numbers in a well-selected programme.

At the final concert on the 18th ult. the programme was just about doubled, through demands for encores. To add to the irony of the situation, the audience was small, so that the company were giving two performances without receiving the practical return they were entitled to expect from one. Singers, pianiste, and flautist are amongst the finest exponents of musical art ever heard in Australia, and this was their reward. The principal numbers were:—The Mad Scene from Boito's "Mefistofele," sung by Madame Alva, and Grieg's A minor concerto, interpreted by Miss Adela Verne, with the orchestral part played by Miss Alice Verne upon a second pianoforte. Miss Alice Verne and Herr Benno Scherek were, as usual, responsible for the several pianoforte accompaniments.

A concert was given in aid of the Ministering Children's League at the Athenæum Hall on the 22nd ult., when songs were sung by Miss Ida Osborne, Miss Beatrice Kelly, Mr. Walter Kirby, and others, and instrumental numbers were creditably performed by the Lyric Orchestra, with Mr. Charles Levy as conductor. Miss Gertrude Summerhayes won the vigorous applause of a large audience by her performance on the violin of an Air Varié (Vieuxtemps). Instrumental solos were likewise supplied by Miss Edith Joshua and Miss Buckley.

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NOTES AND COMMENTS.

"La Mascotte."

John Lemmone's Concert Company.

Mascagni's latest work is a Japanese opera, "Iris."

Have organ "storms" reached their decadent stage?

Miss Elsie Hall has done a successful tour in Queensland.

The Fairbairn Opera Company have now given four operas.

Patti's concert fee is £800, Melba's £300, and Albani's, £250.

The free organ recitals have achieved an unprecedented success.

Mr. Harold Marshall arrived safely in London on August 15.

In a couple of months Verdi will have completed his 85th year.

Verdi has been before the public as a successful composer for fifty years.

Mr. C. J. Stevens made his vocal début at the "Acacias" on the 26th ult.

Miss Adela Verne was the particular "star" of Mr. Lemmone's company.

Miss Adela Verne was decidedly the "star" of Mr. Lemmone's Company.

Miss Adela Verne's entire tuition was received at the hands of her sister Mathilde.

Maud Beatty, of Pollard's Opera Company, has celebrated her twentieth birthday.

Marie Corelli, the famous novelist, states that her favourite recreation is music.

Madame Melba recently displayed considerable ability as a pianoforte accompanist.

Messrs. Paull and Kenningham, of the "Royal Comics," have met with a fine reception in Sydney.

Mr. Warwick Gairnor, an erstwhile Adelaide vocalist, has been singing with an opera company in New York.

Mr. J. H. Fray recently conducted a successful performance of the "Messiah" at Launceston, Tasmania.

Sir George Grove, for many years the Principal of the Royal College of Music, has completed his 78th birthday.

A French lady teacher claims to have discovered the means whereby the lost voices of singers may be restored.

When on a concert tour in South Africa with Madame Sherwin Mr. John Lemmoné was frequently written of as "Amy Sherwin's courtly flautist."

The picture of the S.A. Military Band, published in our issue for August, was taken from a photo by Mr. T. McGann, of Leigh Street, Adelaide.

The Firm's company raked in the comfortable sum of £150 a night for five nights at Kalgoorlie (Westralia) recently, and a big new theatre is to be built.

Miss Lulu Gillespie was presented with floral offerings from Messrs. Williamson and Musgrove and the "Sign of the Cross" Company at the first performance of "La Mascotte."

Madame Sherwin has been giving farewell concerts in Launceston, Tasmania. A farewell season will commence at the Town Hall, Sydney, on Saturday evening, September 3, under the management of Mr. P. A. Howells, of Adelaide.

The new examiner of the Associated Board of the Royal Academy and Royal College of Music, London, is Mr. Davenport, the author of "Davenport's Elements of Music." According to the recent decision of the University Council this gentleman will examine in Adelaide in conjunction with Professor Ives for the practical examinations to be held next November.

A few months ago, Arrigo Boito, librettist of many of Verdi's operas, received a small casket from the composer, with the words, "To be opened after my death." It is thought that this contains an opera on the subject of King Lear or else of "Romeo and Juliet," both of which have long been talked of by Verdi.

Madame Maud Valerie White and Madame de Navarro (the married name which disguises Miss Mary Anderson) are both inhabitants of the little village of Broadway in Worcestershire. Everybody knows that Miss Anderson used to be able to act; it has fallen to Madame White to find out that Madame de Navarro can sing—as she did in public for the first time last week at a concert at Broadway, organised by Madame White. The experiment seems to have been a great success, and the *encores*—which (of course) she got—meant a good deal more than mere compliments to an old favourite. The newspaper report assures us, in fact, that she is "the possessor of a voice of exceptional power, capable of expressing sentiment and passion, fervour and melancholy." It was quite in accord with the eternal fitness of things that three of the five songs sung by Madame de Navarro were composed by Madame Valerie White herself. It should be added that Madame de Navarro has no sort of intention of going on the concert stage. Her appearance was purely a parochial one.

Mr. Arthur Deane, of Madame Sherwin's Company, relates a very good story of an experience when studying under Santley. On one occasion, as he had been away on a holiday trip with some friends, he entirely neglected to study his work for the next lesson, but presented himself for instruction as usual, expecting to bluff his tutor. He commenced his lesson, Santley listening from his couch at the other end of the room, while a young lady pianist presided at the piano, but had not sung half a dozen bars when the famous baritone said pre-emptorily, "Stop, sir; Miss—, will you please step outside. Now, sir," he continued, when the young lady had left the room, "what do you mean by coming to me without having studied your lesson? Get out of the house, and don't you ever dare to come here again until you know your work." Santley afterwards relented and invited Mr. Deane upstairs to have some refreshment, but no amount of persuasion would induce him to give his erring pupil a lesson that day.

Madame Albani, like many other celebrated persons, is slightly superstitious, and one of her principal fads is that to meet a hunchback or cripple on the day of her concert is an omen of good luck. A gentleman who was with her when she opened her Australian season at Sydney relates that on the day of her first concert she was quite in a state of trepidation because she had not met "her hunchback." She took her customary drive in the afternoon, but still

fortune was against her, for despite a sharp look out not an afflicted person was to be seen. Albani was quite despondent in the artistes' room—she was sure there would be no success, &c.; but, strange to say, when she entered in the hall to sing her opening number the first person she saw was a little hunchback girl. The prima donna became radiant in a moment; she had seen her "mascot," and, as we all know, the first concert proved a great success. Albani afterwards asked the little cripple into the artistes' room, talked to her, and gave her some beautiful flowers and invited her to her hotel. This proved so much to the taste of the little girl that she afterwards made a number of visits on her own account, and the result was that before she left Sydney Albani saw rather too much of her "mascot."

A CHAT WITH MADAME MELBA.

"Half English, half Spanish looking, with blue-black hair and brown-black eyes shaded with the thickest of lashes, of medium height, with a vigorous physique, a merry laugh and a smile rarely absent from her lips, a vivacity all her own, and a spirit which never flags—that's Melba." So writes an interviewer in the "English Illustrated Magazine" for July. "I was married," said Melba, "when very, very young, in Australia. It seems long ago; for so much has happened since then. I have always known I had a voice. I always loved music, too. How well I can remember the delight it was to me to hear my mother sing and play upon the piano. Why, I would ask her again and again for a song. She was a good musician, and, fortunately for me, knew what constituted a thorough musical education. When still a mere child I was taught harmony, and learned, too, to play the organ. I advise all students to play the organ. 'Tis a capital foundation. Now I have no difficulty in mastering the most intricate scores. A good ear is a blessing. And facility is mine, no doubt; but for a' that, I have to study very hard. My maiden name was Nellie Mitchell; and as Nellie Mitchell, oh! how incessantly I worked. At length the time came for my father to bring me over to Europe, and I was then put under the care of Madame Marchesi, of Paris, the first authority on the art of singing whom we have nowadays."

"And your first appearance in opera?" "Ah! I shall never forget the excitement of that night—the night of my debut as Gilda in *Rigoletto*, at the Theatre de la Monnaie! Gilda, you know, is a trying part. Those long, long duets, the air *Caro Nome* with its endless trill, the lead she takes in that thrilling quartet *Un di si ben*—how I threw my heart and soul into every note! The applause which greeted me at the end was splendid. I entered the theatre a timid girl—I left it years older in feeling, a triumphant woman! . . . Then followed London. The first character I assumed was one sympathetic, I imagined, to an English audience, the *Bride of Lammermoor*. The audience proved all kindness and cordiality. Afterwards I sang in Paris (where Christine Nilsson was staying at the time, and sent me the most generous message of congratulation after I had appeared as *Ophelia*, her favourite part), at Monte Carlo, St. Petersburg, Palermo and Milan. I don't think I was ever so delighted as with my success at Milan. It is more difficult than you imagine to please the Italians. Don't laugh when I tell you I have kept all my Italian notices (I don't despise newspaper criticisms like some artists)! Yes, I have kept them every one."

MR. RICHARD NITSCHKE.

THE popular Adelaide baritone, Mr. R. Nitschke, may be said to have enjoyed a reputation as one of our most acceptable singers during the last ten or twelve years, his appearances invariably meeting with general approbation. In the three eastern colonies and New Zealand, too, his fame as a vocalist is well established, for during several tours in those directions he has sung in every city and town of note, and thereby won a general confirmation by unfamiliar audiences of the good impressions created in his native city and colony. Mr. Nitschke had the inestimable advantage of inhaling an "atmosphere of music" from his earliest childhood, for both his parents were good singers, and did their best to instil a love of the divine art in their children. Mr. Nitschke, senr., possessed a good tenor voice, and Mrs. Nitschke an excellent contralto, and both sang with an Adelaide German Choral Society, under the conductorship of Herr Püttmann. Even at this time young Richard displayed a good voice, and accompanying his parents to the weekly practices he was usually given a place with the contraltos, whom we may be sure he did his "little best" to assist. When, however, the youthful voice had gone through the breaking ordeal, the change was that to a decided baritone. From about this time the coming singer's musical studies were directed by Mr. W. R. Pybus, both for voice and piano. Subsequently the late Herr Heuzenröder became his instructor, and remained so for a number of years. Mr. Nitschke became, in fact, the favourite pupil of that talented teacher. "Herr Heuzenröder took more than an ordinary teacher's interest in me," says Mr. Nitschke, "and it was while under him that I became known as a singer." From this time the young baritone's appearances became fairly frequent in Adelaide, and he was amongst those who assisted at the "Saturday Pops" when first started by Mr. P. A. Howells. His membership with the Liedertafel has continued ever since he was old enough to join, and he is the only remaining foundation member of the Adelaide Harmonie Society. At the Adelaide Jubilee Exhibition Concerts in 1887, and at the Santley Concerts Mr. Nitschke became prominent, and with brief intervals, occasioned by his visits to the other colonies, his appearances have since been so frequent, and so consistently popular, that it is needless to particularise them. His first appearance in opera was in "Faust and Gretchen," playing Valentine, and he has since undertaken the baritone parts in "Die Fledermaus," "Sylvia," "Der Freischütz," "Lily of

Killarney," "Boccaccio," "Immomena," "Les Cloches de Corneville," "The Grand Duchess," and "Nell Gwynne." Mr. Nitschke himself has particular predilections for the parts of Danny Mann, in "The Lily of Killarney," and Caspar, in "Der Freischütz." It may be mentioned that Mrs. Brough and Miss Romer, who had both seen the original Danny Mann in "The Lily of Killarney," thought Mr. Nitschke's impersonation of the character an excellent one. As regards the singing of this part the range extends from the low F to the top G, and the higher notes abound. In oratorio Mr. Nitschke has taken leading parts in "The Messiah," "Calvary," "The May Queen," and "Elijah." For the last named he was specially engaged to sing the title rôle for the Jamestown

Choral Society last year, when the work was successfully produced under the conductorship of Mr. H. R. Holder. In 1892 the subject of our notice was engaged by Messrs. Stewart and Walton for a musical and dramatic season through the eastern colonies. On the termination of this engagement he sang at the Brisbane Popular Concerts, and subsequently at the Sheridan Concerts in Sydney. At the latter he sang the "Toreador's Song" in character to great acceptance. When the Cyril Tyler Company left Adelaide, Mr. Nitschke toured the eastern colonies as far as Brisbane, singing with them in all the towns of note. Returning to Adelaide the Company gave another season here, after which Mr. Nitschke accompanied them to New Zealand, and there still more widely established his reputation. At a later period he sang at a series of concerts with Miss Evangeline Florence, and two years ago was engaged by Mr. W. J. Turner to sing at the Exhibition Concerts in Melbourne. On the same visit he sang with the Melbourne



MR. RICHARD NITSCHKE.

Liedertafel, and also took part with the late Charles Turner and Miss Annis Montague in their presentations in character of single acts from "Maritana," "The Bohemian Girl," &c. Mr. Nitschke's good early training has thus been succeeded by a fairly wide and certainly valuable experience. He possesses excellent vocal quality, a good range, and dramatic power of a high order—a triple combination which gives to his singing a pleasing and artistic effect. Mr. Nitschke has popularised a number of songs composed for him, of which may be mentioned "Thou," by the late A. W. Mortimer; "A Vision," "I want no Stars," and "Thou art my Queen," by the late Herr Heuzenröder; and "O, Lady Moon," by Mr. A. H. Otto.

CHURCH AND CHOIR.

The third free organ recital was given at the Norwood Baptist Church on the 13th ult. by Mr. L. W. Yemm. The organ numbers included compositions by Sterndale Bennett, Smart, Lemmens, and Viviani. Songs were given by Miss Nienaber, Miss Edith Newell, and Mrs. H. W. James. A large and thoroughly appreciative audience attended the recital.

The fourth recital was given by Mr. W. R. Pybus, the City Organist, on the 27th ult. Mr. Pybus's programme, which contained writings by Verdi, Batiste, Merkel, and Meyerbeer, was warmly received. Vocal items were contributed by Mr. J. Opie and Mr. Oscar Tauber.

The Glanville Bible Christian Choir of eighty voices repeated the cantata, "The Prisoner's Release," with an orchestral accompaniment, before a large audience at the Semaphore Town Hall on the afternoon of the 7th ult. Mr. L. Noel conducted, Mr. F. Farrow led the orchestra, and Miss Mason presided at the organ.

The Choir of the Norwood Wesleyan Church, assisted by some friends, gave the cantata "The Rolling Seasons" in the church on the 12th ult. The solos and concerted music were sung by Misses Goss, Goldsmith, Ford, Revell, Broadbent, and Page, and Messrs. Bath (2), Barlow, Rowe, Walker, Jolly, and Williams. Mr. Frank Page conducted, and Mr. W. H. Broadbent presided at the organ. An orchestra under the leadership of Mr. G. Barnes assisted in the instrumental music.

A service of song entitled "Nell" was given at the Bible Christian Church, Eastwood, on the 14th ult. The soloists were Mrs. Clarke, Misses Rowling, E. Rowling, and M. Whitford, and Messrs. J. Truscott and Rowling. Mr. R. Whitford conducted, and Miss Rowling officiated as organist.

On the 25th ult. a service of song entitled "A Child of Jesus" was given in the York Christian Chapel by the Sunday School Singing Class. The principal parts were taken by Misses F. Bevan, Winstanley (2), M. Edson. A. McGargill, A. Wilson, and Brice, Mrs. Fielder, and Messrs. A. Forrest and W. C. Brooker. Mr. C. Fielder conducted, and Mrs. Forrest acted as organist.

The second of the free organ recitals was given in the North Adelaide Baptist Church on July 30th by Mr. W. R. Pybus, the City Organist, whose programme was greatly enjoyed by those present. The vocalists were Misses L. Weddell and A. Goodall.

BAND NEWS.

The Military Band (Bandmaster Hodder) assisted at the Concert and Dance given by the 1st Battalion A.R. at the Central Hall in aid of the Battalion Sick Fund. Outside several favourite marches were presented, and at the concert Herman's overture "La Couronne D'or" and Asch's descriptive march, "British Patrol," were played in a pleasing manner. Sergeant Wright gave a cornet solo, "Toreador," by Le Thiere, with band accompaniment, and Bandmaster Hodder submitted a clarinet solo from "La Traviata" with piano accompaniment. All three items were cordially received. A small orchestra from the band played the music for the dance which followed.

A thoroughly enjoyable social in connection with the Loco. Band was held at the Exchange Cafe on Saturday

evening, the 6th ult. Mr. T. Roberts, the Locomotive Engineer, presided. The musical programme included an overture by the Locomotive Band under the baton of Mr. C. Allison, songs by Messrs. H. G. Nash, J. T. Cook, A. Paterson, Fulton (of Sydney), A. Hilton, A. J. Taplin, W. Bonnett, and W. Everard. Mr. C. Allison gave a clarinet solo and Mr. A. Sexton contributed a selection on the cornet. Mr. H. J. Dettmer played the accompaniments in a satisfactory manner. During the evening a presentation was made to Mr. J. E. Short, who has retired from the office of Secretary after holding that position for eight years.

At a recent brass band contest in the old country held at the annual exhibition of the Greenfields Horticultural Society, at Shewsbury, an unfortunate accident occurred. There were seven entries for it, and a temporary band-stand had been erected, which raised the players three feet or so above the turf.

The Pemberton Old Band were drawn to play first, and their conductor noticing that one corner of the structure was shaky, mentioned the fact, but whether to an official or not is not known. Shortly afterwards Silverdale (Staffs) Town Prize Band took their places, and just as they were commencing to play, the whole thing collapsed, and the twenty-five players comprising the band were hurled into a heap, and mixed up with their instruments, music-stands, and fallen timber. They presented to a large number of spectators a scene of indescribable confusion.

Most of the men were able to extricate themselves from the débris without sustaining serious injury, but one of their number, the solo trombone player, Frank Washington, an engine driver, was insensible, having, it is believed, been struck by a falling pole. He was taken to the infirmary, where he died half an hour after admission. The stand was erected on drain pipes, in which were placed long poles for decoration purposes, and both pipes and poles rested merely on the surface of the ground.

MUSICAL INTERNATIONAL COLLEGE, LONDON.

Mr. W. R. Knox, F.M.I.C., the Secretary of the Adelaide centre of the Musical International College, London, received by a recent mail certificates gained by the following candidates at May examination in theory of music:—

Junior Pass.—Clarice May Fea (Miss M. E. Clinch), Ethel A. Harris (Miss M. E. Clinch), Olive Francis Louise Webb (Miss M. E. Clinch), Ethel Jane Imelda Green (Sisters of Mercy, Parkside), Millicent May Hare (Sisters of Mercy, Parkside), Margaret C. Green (Sisters of Mercy, Parkside), Elizabeth Bradley (Sisters of Mercy, Parkside), Arthur McKay (Miss Grace Smith), Maude Gertrude O'Grady (Sisters of Mercy Angas-street), Mabel Cyril Brown (Sisters of Mercy, Angas-street), Esther Marion Sullivan (Sisters of Mercy, Angas-street), Margaret O'Connell (Sisters of Mercy Angas-street), Gertrude Clare Toleman (Sisters of Mercy, Angas-street).

Junior Honours.—Ethel A. Harris (Miss M. E. Clinch).

The next examination in connection with this college is to be held in November.

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TRINITY COLLEGE, LONDON.

Mr. H. E. Fuller, the local Secretary of Trinity College, London, has received the following results of the recent examinations in theory:—

Junior Division, pass—Lily Cotton (Miss Gardiner, Park-side); Lillias Hunter (Miss G. E. Bishop); Muriel Elsie Nicholls (Hardwicke College); Katie Mary Rooney (Sisters of Mercy, Angas Street); Mary Ellen Russell (Sisters of Mercy, Angas Street); Amy Helen Bishop (Miss G. E. Bishop); Alice Maude Cecilia Connell (Sisters of Mercy, Angas Street).

Honours—Elsie May Leaver (Mr. E. E. Mitchell); Amy Helen Bishop (Miss G. E. Bishop); Alice Maude Cecilia Connell, (Sisters of Mercy, Angas Street); Lily Martha Reid (Mr. E. E. Mitchell); Amelia May Reid (Mr. E. E. Mitchell).

Intermediate Division, pass—Hilda Hales, (Hardwicke College); Jessie Mildred Murray (Miss C. Norman); Winifred Nicholls (Hardwicke College); Winifred Vince Palmer (Miss C. Norman); Alice Sarah Paddock (Hardwicke College); Hilda Marian Sullivan (Hardwicke College); Hilda Eliza Williams (Hardwicke College).

Honours—Georgianna Edith Bishop (Mr. E. E. Mitchell); Hilda Eliza Williams (Hardwicke College).

Senior Division, honours—Annie Elvin Wright (Mr. E. E. Mitchell); Florence Young (Mr. E. E. Mitchell).

The Board of Trinity College, London, have recently decided on the following modifications in the local examinations in musical knowledge:—1. *What papers a candidate may take.*—Hitherto a candidate has been restricted to working the two papers of any one Division (Junior, Intermediate, or Senior). In future a candidate will be permitted to enter for any two *adjacent* Sections—*i.e.* Junior Honours and Intermediate Pass, or Intermediate Honours and Senior Pass, or, of course, as hitherto, for the two papers in any Division. 2. *Certificates for every paper successfully worked.*—Hitherto a Candidate entering for Pass and Honours could only receive one certificate. In future a certificate will be issued for every paper successfully worked. 3. *No age restriction for Junior Honours Candidates.*—In future there will be no age restriction for candidates for Junior Honours. This new departure will put an end to that unsatisfactory feature of the Junior Pass lists—the number of candidates coming under the denomination ‘ineligible for certificates by reason of age.’ 4. *New National Prizes.*—Commencing with next Session, three prizes of £3 each will be awarded for the best Pass papers worked, one in each Division. These will be supplementary to the three £5 prizes awarded for the best Honours papers.

Examinations in instrumental and vocal music.—In future the maximum marks for the various sections will be as follows:—Studies, &c., 20; piece, 40; Scales, 20; Sight-reading, 10; Grammar, 10; total 100.

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

THE INTERVIEWER.

A CHAT WITH MR. FREDERIC COWEN.

THE successor of Sir Charles Hallé in the conductorship of the Hallé concerts at Manchester and the composer of the “Scandinavian Symphony” (one of the greatest orchestral works of modern times) is hardly more than forty-five years of age, having been born in 1852 in the Island of Jamaica. People think that he is older, because he has accomplished such an amount of good work in the course of his musical career, which certainly commenced before he was six years of age. “The Americans write me down as quite an old man,” he remarks. Such was, however, not the impression that Mr. Cowen produced upon me when recently according me the honour of an interview.

A young man, of medium height, and slim build, serious almost to sadness, of shy and unassuming manners, not liking to talk about himself, of a highly strung nervous temperament, and not over robust physique—this is how I should describe Mr. Frederic Cowen. When he was four years of age his parents brought him to England, his father having been appointed treasurer of Her Majesty’s Theatre. This position Mr. Cowen, sen., held for eleven years, until he exchanged it for the treasurership of Drury Lane. Thus it happened that from his earliest years young Cowen moved in an atmosphere of music, coming in intimate contact with the best artists of the day. His taste for music showed itself almost from infancy; and certainly from the time he was a toddling child, when he would express pleasure at good music and displeasure with anything that was out of time or tune. Not being old enough to sit at the piano, he would stand before the instrument and work out his ideas. Before he was six years of age he had composed a waltz, a song, and some quadrilles, which Henry Russell (the author of “Cheer, boys, cheer,”) used to write down for him, the child not being as yet able to commit his ideas to paper. At the age of eight he had written “The Minna Waltz,” “Mother’s Love,” and an operetta entitled “Garibaldi.”

“My father combined with his other duties that of secretary to the late Earl of Dudley, who took the greatest interest in me as a child. The earl induced Sir Julius Benedict and Sir John Goss to accept me as their pupil, Benedict taught me the piano, Goss harmony and the organ, and a little later Carrodus instructed me in the violin.”

“How old were you when you gave your first performance?”

“I think that I must have been about eleven years of age. It took place in the concert-room attached to Her Majesty’s Theatre. Yes, I think I can recall the principal items. The programme included a prelude and fugue by Sebastian Bach, several studies by Henselt, Mendelssohn’s ‘Flügel des Gesanges,’ and Benedict’s (my teacher) ‘Erin’ fantasia.”

“What followed next?”

“Next year I gave a concert at Dudley House, at which I had the honour of the assistance of Trebelli, Joachim, and Santley; and after another concert, given in conjunction with Joachim and Patti, I went to Leipzig to study, entering as a student of the conservatoire.”

“Your teachers?”

“Moscheles taught me pianoforte; Reinecke, composition; and Morris Hauptmann, harmony and counterpoint.

I produced my first string quartet and first orchestral work, while I was studying at Leipzig, at the age of fourteen; and the following year they were produced at the Covent Garden concerts. Then I returned to London, gave a few matinées at Dudley House, and at once went to Berlin to resume study."

"So your public musical career had not yet commenced?"

"It commenced in 1869, after I had returned to London, when I produced my first symphony at St. James's Hall. Mr. John Boosey now made arrangements to publish my compositions, and I produced my first cantata, 'The Rose Maiden,' founded on a German poem of Heine."

"This is your most popular work, I believe?"

"Well, it certainly has attained to more popularity than many better works; but I should be very sorry to base my reputation upon it. You see I was only eighteen when I wrote it. No, looking back at it now I can see very little merit in it. I conducted it myself, and it was rendered by Titiens, Patey, Nordbloom, Stockhäusen, and the choir of St. Thomas's Choral Society. About the same time I wrote the overture for Schiller's 'Maid of Orleans' for the Brighton Festival, and instrumented part of the oratorio of St. Peter' for my master Julius Benedict."

"What comes next?"

"Well, I have just been speaking of the years 1870-71. In the following year (1872) I wrote a symphony for the Liverpool Philharmonic Society and an overture for the Norwich Festival, and the year after that I set out for Italy with the object of writing an opera on the subject of "The Lady of Lyons."

"When did you produce your Scandinavian Symphony?"

"That was in 1880, after having travelled with Madame Trebelli in Scandinavia. It was an effort to produce in music the ideas and emotions suggested by the stern mountains and gloomy forests, the silent firds and sounding shores of Scandinavia; as viewed not merely in their physical aspects, but also in the light of the heroic traditions and fantastic legends which make that country so attractive to men of our kindred race."

"It is your greatest work, is it not?"

"I do not think so, though it has attained to greatest popularity. I am inclined to think that, of my symphonies, Symphony No. V. is a better work; and that, of all my works, 'Harold,' an opera that was performed at Covent Garden in 1895, is the best. But the subject of this piece is, perhaps, somewhat too sombre for it ever to become a really popular performance. Still it is questionable whether an author is the best judge of the comparative merits of his own productions."

"What other cantatas have you written besides 'The Rose Maiden'?"

"There is 'The Sleeping Beauty,' and 'The Water Lily,' which I wrote for the Norwich Festival of 1893. 'St. John's Eve' I wrote for the London Philharmonic Concerts. It was performed at the Crystal Palace at the end of 1889. 'St. Ursula' and 'The Transfiguration' differ from my other cantatas in being sacred compositions. Byron's 'Cor-ai' I adapted as a cantata for the Birmingham Festival in 1876."

Mr. Cowen has written various oratorios for the Gloucester and other musical festivals. Probably his masterpiece in this respect is "Ruth," which he wrote for the Worcester Festival, and was so enthusiastically received in Australia. Of his operas there remain to be mentioned "Thorgrim" (a masterly composition), which he wrote for the Carl Rosa

Company; and lastly "Signa." It will be remembered that "Signa" was first produced at Milan in 1893. Owing to professional jealousies the performances came to an abrupt close, and Mr. Cowen was involved in a great deal of annoyance. But the merit of this work, though it had not had a fair hearing in Italy, was incontestable. It was subsequently brought out in England by Sir Augustus Harris, and dedicated by permission to the Queen. Her Majesty recognised its high worth by commanding a performance of it at Windsor. So, on the whole, Mr. Cowen can scarcely be said to have suffered from the treatment that his work received at the hands of the Milanese.

Mr. Cowen has also written, besides several duets, some fifty or sixty songs; of which "The Better Land" and "The Promise of Life" are probably the most popular, though the author does not rank them among his best compositions.—*The Church Family Newspaper.*

A LISZT ANECDOTE.

IN the *Deutsche Revue*, Ilka Horowitz relates the following among other interesting reminiscences of Franz Liszt:—

One afternoon I met Ole Bull at Liszt's house; the veteran violinist was then close upon his seventieth year, and was making his last European concert tour. He wanted to play to Liszt, and it was at last decided that I should play the Kreutzer Sonata with him. Liszt, in his easy, chivalrous manner, volunteered to take my place, asking me to turn over.

I had never heard Ole Bull, and was very eager for the enjoyment of hearing two such great masters play together.

After the first few bars already, however, things went wrong. Liszt looked up surprised, smiled, nodded, and gave way affably to the old Arión. A second attempt failed again.

The veteran, who had always been a very autodidactic *virtuoso*, could not keep strict time, and in spite of the almost fabulous patience and friendliness on Liszt's part, the first movement was only got through with a number of stoppages.

Ole Bull became more and more excited and disturbed, Liszt's tranquility seemed to increase his uncertainty; he groaned and sighed and made inarticulate sounds, and scratched with his bow on the music to show Liszt where to start again. It was inexpressibly funny, and Liszt laughed like a child, but without ever losing patience as he began again and again.

Then Ole Bull became purple in the face, and shouted suddenly: "Mais c'est impossible de jouer avec vous, vous manquez la mesure et vous touchez toujours faux!"

Now he roused a demon!

Like a sudden thunderstorm Liszt's smiling face darkened and grew threatening, his eyes shot out lightning, his long white hair stood on end round his face like a mane.

Like the thunder of a cataract these words fell from his lips:

"Vous osez me dire cela, vieux farceur, à moi—François Liszt?"

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Ole Bull, instead of propitiating him, screamed at him, and aggravated Liszt to madness. I will not attempt to describe or repeat what followed. Finally, Ole Bull packed up his violin, while Liszt seized a chair to emphasize his words: "Votre nom sera déjà oublié, et le monde se mettra encore à genoux devant ma mémoire!"

In concluding he brought down the chair with such fury and youthful force that with a crashing of joints it fell to pieces at his feet.

Ole Bull beat a hasty retreat.

It was the greatest trouble that I managed to quiet Liszt, and I feared the outburst of wrath might have a disastrous effect upon him.

Next evening was Ole Bull's concert in the Musik Verein Hall, and Liszt sat, smiling and in a good humour, in the front row. Most of the audience who heard the old violinist for the first time that evening thought him much overpraised, for he played miserably. Liszt applauded ostentatiously after each number, and Ole Bull bowed specially to him in thanks.

"Il a voulu me donner des leçons de piano, ce vieux racleur!—à moi!" Liszt exclaimed laughingly to me.

The unsuccessful concert had avenged him and entirely restored his good humour.

MUSIC IN CUBA.

THE Hispano-American War has set all thinking of the unfortunate island which is at once the battle-ground and the object of the struggle. In "Cuba: Past and Present" Mr. Richard Davey gives us many graphic sketches of the place and people, letting in some interesting sidelights upon the life of the island, and dwelling especially on the various characteristics of the mixed population. The following extract scarcely suggests dissipation:—

"The usual way of spending the evening in a Cuban house is to place two long rows of rocking-chairs opposite one another, and sit chatting, everybody, meanwhile smoking the inevitable cigarette. In some of the houses music of a high order may be heard, and not a few of the Cuban ladies sing charmingly."

The negro population there, as elsewhere, retains the childlike nature which seems to point to the black man as being, after all, an elementary creature.

"Whatever their vices may be, they are by no means ambitious, and are contented with the simplest pleasures. The men love a glass of *agua ardiente*, and the women delight in any scrap of cast-off finery with which they can parade the streets and show themselves off to the admiration and envy of their neighbours. I fancy that half the old ball dresses in Europe find their way, after various vicissitudes, to Cuba. On a Sunday or a feast-day the ebon ladies sally forth in all their glory, arrayed in their white sisters' cast-off finery, with low necks and short sleeves. The matter of underclothing is frequently altogether overlooked, shoes and stockings never by any chance appear, but a bright flower is invariably stuck in each woolly pate. . . . The Cuban negroes are madly fond of music, and although they prefer the dreadful tom-tom and their own barbaric sounds, imported doubtless from Africa, they will crowd the galleries of the Tacon Theatre to listen to Italian operas. When I was last in Havana nearly every darkie you met was whistling the Toreador song from "Carmen," the favourite opera then being performed to the accompaniment of an orchestra largely composed of coloured people—

a peculiarity which would never be tolerated in the States, where no white conductor would lead a mixed band, and where half the audience would leave the house on beholding woolly heads bending over instruments played by sable hands. Many members of the Tacon Orchestra, one of the best in existence, are full-blooded negroes, and, with their co-operation, not only Italian, but Wagnerian opera is successfully performed."

TOLD BY MARIE SASSE.

MARIE SASSE has the distinction of having been one of the original creators of Tannhäuser, under the personal direction of the master, in the first troublous Parisian representation of the opera.

"We all stood by him," she says. "We would have done anything for him in the face of anything that last terrible night, so completely were we under the magnetic spell of his marvellous genius. Not a singer budged. We sat there firm as rocks; the tears streaming down his face, a veritable Waterloo battle-field all about him, raging and cowardly."

He testified the deepest gratitude to her "for the zeal put into her study, the grand and noble manner in which she interpreted and the undaunted courage with which she supported the frightful storm which fell about her." She was addressed by him as "Ma courageuse amie." But eighteen years old at the time, she deploras the youth and inexperience that prevented her receiving, as she could now, many precious artistic advantages from this acquaintance. It goes without saying that the rôle of Elizabeth in her hands is one rich in tradition.

In Faust she had a similar training under Gounod. He was nervous, enthusiastic, and sentimental in teaching. He praised much. She sang Faust in Brussels, St. Petersburg, Madrid, and Cairo, and always with great success. She felt the presence of the composer much in playing the rôles which were part of him.

Her memory of Meyerbeer is one of the sweetest and most gentle of characters. All his qualities were silk and velvet, polite, gracious, kind, and gentle, under all circumstances and with all people. He was thin, grey, and about sixty-nine years old when she knew him in Berlin, at the time he was searching among all the singers for a Valentine for his "Huguenots," and it was the custom to send for him here or there, whenever the coming Valentine was imagined to have appeared. On the début of Marie Sasse, at the age of seventeen, in the "Noces de Figaro" as the Countess, he was brought on as usual to see the rising star. Right roundly he scolded them at sight of her, saying: "Is it for this child you have put me to all this trouble?" On seeing her in "The Huguenots," however, some time later, he cried: "At last I have found my Valentine!" and she created Selika in "L'Africaine" with the success that is known. Fauré was the baritone. Both were mentioned in the composer's will.

With Verdi, Marie Sasse studied Trovatore, Don Carlos, which she created, and "Sicilian Vespers." As professor he was the most severe of all, and she also thinks perhaps the most powerful in attaining results. He was a most excellent teacher, apt to be abrupt to rudeness, but full of the subject—extremely detailed and sure of his methods.

Halévy was charming, gentle Frenchman, of medium height, and wearing glasses, when as a very young girl, Marie Sasse studied all his rôles suited to her voice.

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THE STORY OF A WALTZ.

BY JACQUES OFFENBACH.

MY mother and sisters used to lull me to sleep by singing to me a sweet, slow waltz. I had never heard all of it. The first eight bars were the only parts of it that I knew. Perhaps those loved ones themselves were ignorant of the rest.

These eight bars haunted me—fixed themselves on my brain with all the greater force, because my charmed heart opened wide all the doors to them. Did not each note bring to me a thousand tender recollections? When they fitted through my mind I saw our old home—my father's home; I heard the voices of all those from whom I had long been separated, whom I had loved, and who had loved me most warmly.

I was in Paris all alone, earning my daily bread by playing the violoncello in the orchestra of the Opéra Comique. I was then at an age when most children are still at school, with many years of school days still before them. Although I was quietly jogging on toward the future, I regretted the past. Solitude was sometimes very oppressive to me.

This waltz, though nothing very wonderful, had at last come to assume strange proportions in my mind. It had ceased to be a mere waltz; it had become almost a prayer, which I hummed from morning till night, not as a supplication to heaven, but because it seemed to me that when I repeated it my family heard me, and when it echoed in my memory I could have sworn it was my loved ones at home who responded to me.

I cannot express how eagerly I desired to hear the whole of that waltz. I could not deceive myself. My continuations seemed charming to me when I extemporized them, but when I repeated them they spoke to me only of myself, and nothing of my loved ones at home, nor of the departed days of childhood.

Years came and went, but those eight bars did not fade away from my memory; on the contrary, they seemed deeper graven on it with each succeeding year.

One day, feeling that I could stand it no longer, I set out for home, to hunt for the waltz. As there appeared to be no special cause for my journey, my father and the rest of the family covered me with caresses. They attributed my return to an increase of affection for them. They were mistaken, for I loved them so dearly that I could not, for the life of me, have loved them more than I did.

I dared not breathe to them one word about the waltz, lest I should destroy their illusions. It seemed to me I should wound their feelings were I to refer to it. Those who know what it is to love will understand what I mean.

One evening my father, who was fond of hearing me play, asked for some music. He was a learned and severe judge, and I always felt a little nervous at being asked to play before him. That evening, however, I did not wait to be pressed, and, without any prelude to make my fingers agile, I played the famous bars of the waltz which persecuted me.

"Is it possible?" said my father. "Do you still remember Zimmer's waltz?"

"Zimmer!" I exclaimed. "Is that waltz by Zimmer? Are you sure of that? Who was Zimmer?"

"Zimmer was a young composer who, in times past, had some vogue," replied my father, "He began unusually well, and was becoming popular, when he disappeared one day, and nobody knows what became of him."

"Do you know his waltz from beginning to end?"

"No, I do not."

"How could you, with your prodigious memory, have forgotten it?"

"For the excellent reason that I never knew it. Your poor, dear mother sang it to put you to sleep, and I dare say she never knew more of it than those eight bars."

The next day I visited every music shop in Cologne.

I asked the dealer for Zimmer's waltz. I did not know its title, so I said, "It begins in this way," and I sang the first eight bars. They looked at me smilingly, but everywhere I met with a negative reply. I returned quite vexed to Paris.

For years after this experience, and during all my travels, I never entered a music shop without asking for Zimmer's waltz. But all my efforts to unearth it were in vain. At last I gave up all hope of ever finding the rest of it, and contented myself with the eight bars, which invariably haunted my memory.

One morning, while I was settling an account with Brandus, the music publisher in Paris, he said to me:—

"I have just heard of a poor fellow who really has some talent."

"Are you going to publish his music?" I asked.

"I should like to do so, but he is old, and has no reputation."

"He will acquire reputation."

"He pretends he was well-known once."

"What is his name?"

"Zimmer."

"Zimmer! Did you say Zimmer? Where does he live? Give me his address! Quick! Quick!"

"I don't know his address. He is to come here tomorrow to take back his manuscript."

"Brandus, my dear friend, do me a favour—a very great favour. Publish that manuscript, pay for it ten times what it is worth, and charge the money to me; but send the excellent fellow to see me. I would give anything to see him."

Brandus promised to grant both my requests. I waited impatiently all the next day to see Zimmer. He did not come. I waited the second day—months—years. Zimmer never put in an appearance.

I was vexed at first, but afterward I became resigned to my disappointment. I said to myself that after all a wise man ought to content himself with little; that those eight bars had occupied a sufficient share of my life, and that I ought not to give further thought to the rest; that, after all, it could not amount to much, since it had passed into oblivion, and, thank heaven! the day had gone by when there were unknown masterpieces.

In 1871 I went to Vienna to attend the rehearsals of "Les Brigands." Vienna is fond of me and delights to spoil me. I am very proud of this, and I never lose an opportunity to confess it. Whenever I visit the Austrian capital my friends, who are legion, give me a most hospitable

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reception, and I am forced to enjoy all the pleasures of that city, which is the city of pleasure *par excellence*.

One night, while we were returning from Die Neue Welt, which is one of the most curious establishments in the world, our carriages were brought to a standstill by a mob which had assembled in front of a fifth-rate ball-room, frequented by soldiers and suburban workmen.

We thought at first the crowd had been attracted by a fight between drunkards, or a quarrel between lovers, for a man was lying on the ground. Dr. Falkner, who was one of the party, leaped from the carriage and went to see what was the matter. He was told that the ticket-taker of the ball had died suddenly. Dr. Falkner examined the man on the ground, and presently said:—

“He is not dead, but is dying of starvation!”

Everybody tried to do something for the poor ticket-taker. He was given a glass of wine, and a collection was made for him. We contributed liberally. The doctor promised to call on the poor fellow in the morning, and asked his address. A woman gave him a visiting card, and going up to the carriage-lamp, the doctor read aloud:—

RODOLPHE ZIMMER,

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“Zimmer!” I exclaimed. I know him! Put him in the carriage. Quick! I will take charge of him!”

And we drove without delay to the address on the card.

Zimmer's room was on the fifth floor. The door was opened, and our hearts ached when we saw—not the room, but—the hole in which the poor fellow lived. Four naked, solid walls; a little straw in one corner, an earthenware jug, earthenware porringer, a little soup—nothing else.

Luckily we were in what was called a “furnished lodging house,” and the rooms on the first floor were almost decent. We had poor Zimmer placed in the best of them, and Dr. Falkner promised me that he should be well taken care of.

A week or ten days afterwards a servant announced to me “Mr. Rodolphe Zimmer.” At last I had obtained possession of my waltz.

A tall old man, with a noble face, entered my room. Misfortune had cruelly scratched his wrinkled cheeks with her claws. His eyes were gentle and resigned. Long white locks fell on his black coat, which was almost threadbare, but very neatly brushed. In fact, everything about him excited sympathy.

“Sir,” said he, “I have come to thank you for your kindness to me.”

“It is not worth mentioning,” I answered. “I did nothing but follow the example of your friends.”

(*To be continued*).

TRADE NOTES.

MESSRS. CAWTHORNE & Co., GAWLER PLACE,

Have all their new annuals to hand, including Sheard's Comic, Christy, and Dance; Francis & Day's Dance and Comic, besides Enoch's, Wickens's, and Phillips & Page's dance albums. Business in August was very good. In songs, “Lullaby my Baby,” has become popular. The firm has

just unpacked a large and varied stock of violin and piano music, including many new solos not before introduced. The “Neruda” violin strings are highly recommended as amongst the strongest made, rough or smooth, and are selling well. There is to hand a new stock of “Geisha” music, including the vocal score, waltz, lancers, and lyrics. Messrs. Cawthorne & Co. have been engaged to supply the orchestra to play at the State School Concerts this month. The orchestra will be over thirty in number.

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

Has just imported a novelty in the form of an adjustable secretaire, which can be attached to the back of any piano, making a combination artistic in appearance and full of utility. In a large room especially, or where it is not necessary to back the piano against the wall, the combined piece of furniture would display to great advantage. The secretaire was made to Mr. Collins's own design at the Linke piano factory in Berlin, and packed in the same case with the piano for which it was intended. The wood is of beautifully polished walnut, to match the piano, and as it is attached to the instrument at the back of the wrest-plank it in no way influences the tone. The Linke pianos, by-the-way, possess an excellent singing tone, very full in the bass, while the touch is elastic and very responsive. There are ornamental top pieces on most of the Linke instruments, which, being beautifully carved and polished, will appeal to the fancy of those who desire more than ordinary finish of a piano. The walnut panelling is in many cases cross-banded, adding still more to their generally unique appearance. In addition to keeping a stock of instruments, Mr. Collins imports hammers, strings, felts, leathers, and all other accessories for the repairing of them.

MR. J. WOODMAN, GRENFELL STREET.

The advent of spring seems to be the signal for a busy time with shows, agricultural and otherwise, in Adelaide and many parts of the colony, but Mr. J. Woodman, the wholesale piano warehouseman, of Grenfell Street, takes pride in the fact that his stock of English and German pianos, American organs, &c., makes an excellent show all the year round. Just now the collection of instruments has been increased by some pianos of taking appearance from the factory of Shipman and Shipman, London. These are made with steel backs, and are specially constructed to stand extreme heat. The cases are handsome in appearance, with fine marqueterie work, and some with one panel and others with three. Mr. Collins reports fair business during the past month, and preparations are being made for the reception of some more shipments of Ronisch and Thurmer pianos, now close at hand.

MR. R. CORRELL, FLINDERS STREET,

Reports a very busy month for repairs. A shipment of violins and bows, violin strings, violas, &c., was expected every day. The music annuals for 1899 are already in stock, and are having a good sale. Knox's pianoforte tutor has had a very good sale, and a further edition will shortly be issued. Mr. Correll's unique collection of instruments continues to draw many visitors, and several good offers have been made for the viola recently illustrated in this paper. The instruments formed a loan exhibit at a lily fair held recently in the Rechabite Hall, where many visitors, including Dr. Torr, of Way College, evinced a great deal of interest in them, and regretted that their owner was unable to be present to explain their many peculiarities.