

Register April 10<sup>th</sup> 1885

THE ORGAN RECITALS.—The first of Professor Ives's organ recitals in the Adelaide Town Hall took place on Thursday night. Seldom has the Hall been so well filled on the occasion of a high-class musical performance. The numerous attendance and the evident satisfaction of the audience should prove very gratifying to all who have taken part in advocating the establishment of a Chair of Music in Adelaide and the securing of an accomplished musician as City Organist. Several gentlemen interested in the musical culture of the city have for years past persistently kept this matter before the public. We have endeavoured to give full publicity to the subject, and to show how the appointments of Professor of Music at the University and of City Organist might be combined to the great advancement of music in South Australia. His Excellency the Governor took up with great zeal the matter of the Professorship, and in a few months after his arrival in Adelaide he had practically attained his object by securing guarantees sufficient to provide a salary for the Professor during a period of five years. The City Council were not slow to recognise the opportunity thus afforded them. The office of City Organist was made a more important post than it had ever been before, and Professor Ives now occupies the dual position in connection both with the University and the city. We can compliment him highly on his first performance on the Adelaide Town Hall organ. His style is not only careful, it is masterly. In rendering from Mendelssohn one of the famous six sonatas, he showed to the full his sympathy with the great composer's passionate love of music as an art. Professor Ives gives expression to the composer's ideas, not his own ideas merely modified by the form which the composer has sketched out. There are those who would like to be geniuses before they are musicians, just as there are some who desire to paint historical figure-pieces before they have learnt to draw. But it is impossible, even for those who have not had any particular insight into the mysteries of either art, to avoid observing the influence of training and knowledge in the rendering of a work of art. The organ which the City Organist has under his charge is, in most respects, a first-class instrument.



For years it has been practically neglected, and at present some of the pedal notes are distinctly out of tune, while one or two of the stops are rather wheezy and uncertain in their sounds. But notwithstanding these defects, the organ is in the hands of a thoroughly trained organist capable of rendering splendid effects. In some respects it gives even more satisfactory results than that in the Melbourne Town Hall, which cost £7,000 or £8,000, and is said to be one of the largest in the world. A mammoth instrument of this sort is unsuited for any hall but one of colossal dimensions, and the organ at Adelaide is perhaps as large as it could be within the limits of suitability to the hall in which it is placed. The organ recitals bid fair to be the chief permanent musical attraction of the city.

---



Advertiser April 10<sup>th</sup> 1885

## ORGAN RECITAL BY PROFESSOR IVES.

The first public appearance of Professor Ives as city organist was made at the Town Hall on Thursday evening, April 9, when our chief musical representative met with a most cordial reception. The Town Hall on this occasion was crowded to overflowing, and His Excellency Sir William Robinson, the Chancellor of the University (the Hon. S. J. Way), and the mayor of the city and members of the corporation were present. The Mayor introduced Professor Ives to the audience, and explained that the professor would give two recitals a week in the Town Hall—one in the afternoon, and one in the evening. Had His Worship chosen to make a more elaborate speech he could have told how much the colonists were indebted to Sir Thomas Elder for the founding of the chair of music at the University, and how the corporation had lent its aid to the promotion of musical culture by arranging for periodical organ recitals by the professor. He might also have told how His Excellency the Governor had by his example, his patronage, and his own works contributed largely to the development of musical taste during his residence in the colony, and that at length music as a branch of higher education had been established here on a safe and substantial footing. His Worship the Mayor did not express himself in this way, but we couple these statements with the first public appearance of the professor here as an organist, so that the facts may not be lost sight of. Professor Ives's chief duties are at the University, where he propounds the theories of musical science and elucidates and explains them in a practical and withal a pleasing manner. It is quite possible that his ability as an organist may be compared with that of other well-known instrumentalists in the city, and a conclusion may be arrived at that he does not exhibit a marked superiority over some other players who could be named; but it must be borne in mind that it was not for his manipulative skill that he was selected to fill the professorial chair, and that his organ playing is only one portion of his acknowledged great attainments. Playing before a general audience the professor might have chosen a programme that would have contained more of the "popular" element than his programme of Thursday, but he is to be commended for having on this his first appearance paid more regard to what was worthy of illustration on the instrument than to what would be likely to captivate the public ear. Even to a very experienced player the making of one's debut before so large an assembly must be a somewhat trying ordeal, and therefore an indication of nervousness in the opening numbers was to be anticipated. Making allowance for this the professor created a most favorable impression, and was listened to with respectful attention throughout by an audience that included most of the musical cognoscenti of the city. He was well applauded, and when the audience seemed disposed to call for a repetition of the third selection he had to request that encores should not be insisted on, owing



to the length of the programme. This opened with a piece with which many are familiar, an overture by Morandi, very pretty, and quite Italian in character. A "Communion" followed (by Guilmant), with a number of tasteful combinations in which the diapasons and swell reeds were used. This is in frequent use here as a church voluntary. The third selection was an "Andante," with variations, from Haydn's Symphony in D," the melody of which is the motif of the well-known hymn, "Forward be our Watchword." There were some nice effects in this, bringing the clarionette and oboe into prominence, and the professor displayed great taste in the treatment of the subject, and was heartily applauded. In the "Toccata and Fugue, D minor (Bach)," he was again highly successful, and gave the best proof of his brilliancy and command of the instrument. As a contrast a "Romance," by Hime, was given, being a simple melody with plain accompaniments. The following number, Mendelssohn's "Sonata in C minor," has been well designated the cypher-sonata, on account of the curious holding note (or pedal) in the first movement. The introduction leads to a beautiful cantabile movement—adagio—both being in the primary key. An allegro-maestoso (in the tonic major) follows, the bold and inspiring strains of which display the reed-stops with good effect. A fugue in the composer's best style concludes the work, which was well played, and received with favor. The following number "Bouree" (Colsford Dick), a modern imitation of one of the old dance forms, is a good sample of tasteful writing, and one could readily imagine the rustics dancing round the Maypole on the village green. A march by Ousley led up to the National Anthem, which concluded the recital.

---