

5 Ad 18<sup>th</sup> Aug. 1905

Reg. 23<sup>rd</sup> Aug.

Ad 25<sup>th</sup> Aug.

LECTURE ON MOZART.

Professor Ennis gave his second lecture of "The great composers" at the University on Thursday evening in the presence of a large audience. Dr. Ennis' subject was "Mozart." He said that Mozart came from the artisan class. His father was a man of keen intellect and broad determination, and early in life he formed the resolution to raise himself to a higher position in the world than that occupied previously by his family. The elder Mozart was a gifted musician. Having sketched Mozart's childhood and his remarkable precocity, he instanced the fact that on one occasion the boy detected a difference of pitch of one-eighth of a tone between two tunings of a violin at a space of several days. At the age of 12 he made his first essay in dramatic composition, producing "Bastien and Bastienne," and shortly afterwards composed a mass, offertorium, and trumpet concerto for the consecration of a new church. Among other compositions of this period were two symphonies and a string quintet. Dr. Ennis referred to the close affection that existed between Mozart and his parents, who took the liveliest interest in all the composer's doings. One of the father's letters ran thus:—"I recommend you not to think in your work only of the musical public, but also of the unmusical. There are a hundred ignorant people for every ten true connoisseurs; so do not forget what is popular and tickle the long ears." Mozart answered—"Do not be afraid. There is music in my opera ("Idomeneo") for all sorts of people, only none for long ears." Mozart married Constanze Weber on August 4, 1782. On May 1, 1783, he wrote "Figaro," which achieved a marvellous success on its first representation. "Don Giovanni" was written a year later, with great rapidity, and the overture was composed and scored the night before performance. Dr. Ennis made extended reference to the peculiar circumstances under which the famous "Requiem" was written, and the strange presentment that possessed him that when he was asked by an unknown person to compose it, it was destined to be his own. Notwithstanding that his thoughts and fast declining strength were being concentrated upon the "Requiem" he finished at the same time with brilliant success his great opera, "Magic Flute," which was produced on September 30, 1791. On December 4 of the same year, he died, and the remains of the "Prince of Harmony" were interred in a common vault in the churchyard of St. Mark's, Vienna. His wife was so prostrated at the death of her husband that she could not attend at the funeral, and visiting the churchyard subsequently found a new grave-digger who was unable to tell her where Mozart had been laid to rest. Thus it was that in spite of repeated attempts to discover the grave, the resting place of Mozart remained unknown. As a typical illustration of Mozart's genius, the clarinet quintet was played by Mr. Charles Allison (clarinet), Mrs. Ennis, Misses Nora K. Thomas and Gmeiner, and Herr Kugelberg.

NOTES AND QUERIES.

ELGAR'S "BANNER OF ST. GEORGE."

From "Enthusiastic":—"As a humble lover of music I would like to express my appreciation of the performance of the above by the Conservatorium choral and orchestral classes. It is seldom we hear a work so modern and from the pen of a composer so famous that one laments that the average music-loving mortal is allowed one performance only. It is a work that is full of variety and rich in colour and drama and never-ending glorious melody, with a magnificent finale. I think I am echoing the voice of the large audience on Monday night when I ask that such a fine work of our leading English composer, who is already famous, should be repeated at an early date. I am sure, from the manner in which the orchestra played and the chorus sang, that their whole hearts were in this splendid work, and that they and their able conductor would welcome another performance. Orchestral performances of merit are rather rare in Adelaide. When one hears such finished performances as this and at the Bach Society's concert one only regrets how much we miss in this perfect form of music through having no regular orchestra, such as, for instance, Mr. Marshall Hall's famous one in Melbourne. I feel rather surprised that more prominence was not given to this work in the press, but must hope that when we hear "The Apostles" and "The Dream of Gerontius" performed here, as we undoubtedly should, they will receive their due, and that we may be prepared beforehand for the beauties and details of the works."

fashion. In dealing with the compositions of Schumann Dr. Ennis said he had written in nearly every form, including some sacred compositions, and five symphonies. Illustrations of his treatment of themes were given on the pianoforte, and Miss M. Bruggemann contributed the song "The noblest," and Mr. M. Potheringham sang "The two grenadiers." Miss Nora Kyffin Thomas and Professor Ennis played the first movement of the Sonata in A Minor for violin and pianoforte.

Reg. 29<sup>th</sup> Aug

THE PRIMARY EXAM.

From "G. G. Newman":—"I should like to draw attention to the somewhat difficult paper set in arithmetic, and in particular to No. 6 problem in the paper. This reads as follows:—"A telegraph line, exactly a mile in length, is supported from poles of equal height, placed 66 ft. apart, the end poles being placed at the terminations of the line. The poles are cut with four flat faces, each 8 in. wide. If the total cost of painting all these poles at the price of 6d. per square yard of surface for paint and 4/ per post for labour be £25 2/, find the height of the post." This problem presupposes a perceptive knowledge beyond a primary student. First, there is the trap of 81 poles, not 80—that is only fair game; next, the line being supported on the poles, it is evident that the height of the poles above the surface of the ground is wanted, not the full length; lastly, the total surface having to be painted, the four sides and top are included in this. But to suppose the top of a telegraph pole entirely a flat surface would surely be going beyond the realm of everyday observation. Did the examiner want the sides only painted? Do you not think that some allowance should

Reg. 24<sup>th</sup> Aug.

ELGAR'S BANNER OF ST. GEORGE.

From "Music Lover":—"It must have occasioned considerable satisfaction to Mr. Frederick Bevan and the members of his choral and orchestral classes at the Conservatorium to peruse "Enthusiastic's" letter under above heading in your issue of Wednesday; and I am sure all music lovers will echo the suggestion contained therein, that the performance of last Monday night be repeated at an early date. It is not often we in Adelaide have vouchsafed to us an opportunity to hear a work of such musical importance produced in so complete a manner; and it seems a pity to perform it only once after the vast amount of labour that must have been expended on its preparation. As far as I am aware, none of Elgar's works (save some small parts) had been produced in South Australia until last Monday, and we are greatly indebted to Mr. Bevan and those under his baton for introducing to us a prolonged and beautiful work by England's greatest composer. Moreover, as we can none of us appreciate the full beauties of such a score on a single hearing, it would indeed be a great boon if by any means it could be rendered possible to repeat it as suggested."

be made where problems admit of two interpretations, and that methods, not necessarily answers, should be marked?"

Reg 31<sup>st</sup> Aug.

PHARMACEUTICAL SOCIETY.

ANNUAL DINNER.

Under the guidance of the President (Mr. G. A. Parker) the members of the Pharmaceutical Society of South Australia assembled for their annual dinner at the York Hotel on Wednesday evening. There was a large attendance, and among those present were the Chief Secretary (Hon. A. A. Kirkpatrick, M.L.C.), Dr. Lendon (President S.A. Branch British Medical Association), and many other members of the medical fraternity. Mr. S. W. Ferry provided a splendid dinner of seven courses, after the consumption of which the merry company lent a ready ear to the speech-making. The toast list opened with "The King," accompanied by the National Anthem.

The Chief Secretary proposed "The Pharmacy Board." He said he was a member of the Parliament in 1891, when the Bill was passed under which the society was established, and the result had justified their action. The board was the right thing, and without it the whole fabric of the Act would fall. He understood that the society was in a flourishing condition. He supported the Bill in the interests of the public. The public ought to have faith in those who had to administer to them, and anything that would bring about the proper status of the chemists Parliament would encourage. He reminded them that he introduced the clause which exempted chemists from service on juries. (Cheers.) He understood that some amendment was required in the Poisons Act. (Hear, hear.) If it was shown to be in the interests of the public Parliament would pay attention to the representations. Anything that could be done to sweep away the horde of quacks and adventurers the present Government would not mind leading the way—again in the interests of the public. It was a distinct advantage to have unions in trades and professions because they tended to lift the standard of those trades and professions. For that reason he wished them all success. (Cheers.)

Mr. J. White (President of the board) replied. They were glad to see Mr. Kirkpatrick with them, and also so many members of the medical profession. It was a pleasure to those who had been connected with the Pharmacy Act officially to feel that it had been a public utility. The present generation of chemists were men on whom the public could rely with absolute confidence. Examinations could not be regarded as entirely effective in securing the high standard, but the preparation was bound to be more than useful. (Cheers.) One of the most important parts of the Act was that dealing with apprentices, and he believed in apprenticeship. Watchful carelessness was requisite in chemists, and the practical training in the shop was preferable to the University training, although both were really requisite. The Act had secured to some extent to the chemists and druggists that trade which their training should bring to them. So far as possible the board had tried to prevent the entry into the profession of those who were unqualified. They wanted further extensions of the Act, especially in dealing with poisons. The relations of the board with the boards in the other States were cordial in character. There were reciprocal relations of a pharmaceutical nature with the boards of New South Wales and Victoria.

Reg 29<sup>th</sup> Aug.

PRIMARY EXAMINATION.

The primary examination in connection with the Adelaide University was begun on Tuesday. No fewer than 892 candidates have offered themselves for the test in this State, Western Australia, and Broken Hill. In the Silver City the primary examination only is conducted under the auspices of the Adelaide University, the junior, senior, and higher examinations being controlled by the Sydney University. In this State there are nine centres, exclusive of Adelaide, viz., Clare, Jamestown, Koolunga, Laura, Moonta, Mount Gambier, Narracoorte, Port Pirie, and Yorketown. Western Australia has 11 centres. In Adelaide 400 candidates are sitting. The time table set out the subjects as follows:—Tuesday, algebra, Latin, geography; Wednesday, arithmetic, English; Thursday, geometry, history, French; Friday, German and Greek, first-grade freehand, first-grade plane geometry. The examination is to be held at the Exhibition Building until Thursday, and then at the University.

ad 25<sup>th</sup> Aug.

LECTURE ON SCHUMANN.

On Thursday evening Professor J. M. Ennis lectured at the University on Robert A. Schumann, before a large and appreciative audience. The lecturer gave an interesting outline of the principal events in the life of the great composer, and mentioned that he was born at Zwickau in 1810. His father was a man of considerable culture, and the boy at a very early age began to show signs of the possession of a remarkable faculty for music. Prior to the nineteenth century musicians generally took but little interest in poetry or other arts. Schumann was naturally gifted with the poetic, as well as the musical, temperament. His earliest teacher confessed while the lad was still of tender years that he had attained to a point where he knew all that the teacher had to impart to him. While still a child he composed and achieved considerable skill as a pianist. At 10 years of age he entered the gymnasium, where he remained a student until he reached the age of 18. He continued his musical writing, and formed a band to perform his compositions. At this period the literary works of Jean Paul Richter were widely read in Europe, and Schumann was largely influenced by them. His desire was to devote himself to music, but his mother wished him to study the law, and he matriculated at the University of Leipzig as studiosus juris. His mind was, however, set on music, and he did not enter enthusiastically into his other work. During this time he thoroughly studied the works of J. G. Bach, and was greatly influenced in his subsequent career by the impressions he received. It was his habit to practise music for about seven hours a day. In the year 1829 he removed to the University of Heidelberg as a law student, but here also he devoted himself to the pianoforte more than to law. After a visit to Italy he resumed his studies of the pianoforte at Leipzig, under Wieck, a former tutor, and it was at this period that he tried an ingenious contrivance for drawing the third finger back and keeping it still in order to obtain greater facility of execution. The result was that he crippled the finger, and was never afterwards the pianist that he might otherwise have been. At the age of 22 his early works were becoming successful, and he entered more actively into the work of composition. In 1834 he started a musical paper, which he continued to edit until 1844. The visit of Mendelssohn to Leipzig in 1835 marked the beginning of a friendship which lasted till the death of the Mendelssohn. On more than one occasion he asked his former tutor, Wieck, for the hand of his daughter Clara, but her father refused to give consent, as he did not consider the young musician's prospects good enough. They were at last married without the consent of the bride's father. His work as director of the Conservatoire of Dusseldorf was described in interesting