

PROFESSOR IVES'S NEW SYMPHONY.

ANNOTATIONS.

[By Bryceon Treharne.]

The serious intent of this symphony is apparent from the first bars to the last. Throughout there is a feeling of solemn dedication to high purpose, which breaks with increasing momentum into exuberant song. Slowly the prophetic utterance changes to one of joyful confidence. The opening bars of the introduction, with their crashing chords of cyclonic power, promise the expression of a strong-bound spirit, a spirit soberly controlled, not roused to unmanageable excess. It affords an admirable prelude to music which is strongly intoned with the spirit of achieved freedom from outward conditions. These words but serve as preliminaries to a cursory consideration of the symphony proper, and it may be prudent to state here that in the description I have treated the conception as distinct from the details, knowing full well that when one is too near the individual figures one loses the general plan.

Allegro Alcega Licenza.—The first subject rises from the sombre depths of the basses and violas, and gives us the impression of suppressed turbulence, seeking release from the dark gloom of a ruthless doom. This feeling is deepened where the upper strings reinforce the other instruments to the accompaniment of wood and brass. In the development section the chief melody is veiled by new figures of rhythm and of harmonic setting, and by intervening touches of eloquent pleading and austere solemnity. The composer unfolds his design much as the sculptor chisels his vision out of the marble—with a certain corresponding unity in the final perfection. The second subject, in direct contrast to the first, breathes an air of decided joyfulness—a vision of coming victory. Near the close, where the wood wind and higher strings unite in loudest acclaim of the melody, the horns sound the harmony and the drums the rhythm, there is a distinctive spirit of reassurance. The scherzo proceeds in unconscious though perfect obedience, to a subtle swing. The composer is evidently of the opinion that the highest sum or quantity of motion is only possible with regularity and harmony. The trio with sustained horns and lower strings is like the constant buzzing of forest sounds, but so subtle that it is for other ears really a rest with highest motion, much as the humming bird with wings vibrating in invisible flutterings seems to rest on hidden threads. But this is only round and about. Through the quiet comes the intimate song of the wood wind, emitting sounds which portend human sentiment. As we proceed more and more voices enter, until all the world, man and nature, have joined in the sweet song. It is really, all this trio, a sort of idyllic rest in the woods, from which we are whirled back to the impersonal frolic of the original scherzo, with all its romping joy, in full career to the end.

Largo Lusingando.—To me this movement says "There; the storms are all fought out. Peace after all is at the bottom, and in the heart." Or it is like a high man after the despicable, petty disgusts, as well as chaotic horrors of life, falls back upon Nature, the eternal star-glimmering universe, which repels nor deceiveth not, but is everlasting and sublime. What glow is in that first subject, with its majestic simple grace and fervid pathos. It is as if "the hands of invisible spirits touch the strings of that mysterious instrument the soul." But as a kind of reminder, that even in pathetic utterances one must sometimes retire into seclusion to chew the cud of quiet reflection, the horn, somewhat trepidantly, introduces a second subject—an insistent plaint of speaking beauty. This swells and subsides, with strict impersonal solemnity, and at the end, in profound musing, the strings placidly hum bits of the sweet first subject again and again, until sound withers into silence.

Finale.—In this movement we see the gigantic figure of jovial animality in nature, exulting in unrestrained jubilation. The collision of the running forces roughly jostling by, shows the argumentative reflection—grata superveniet qua non sperabitur hora. Note the themes taken from "A Ballad in the Skies," and then you will better comprehend and enter into the composer's meaning. Surely the title itself is sufficient to transplant us into the realm of the subtlest ether. But let me quote, "Then came every kind of spring flower, one after the other. Daisies with their fluffy white petticoats tipped with pink, hopped, skipped, and tripped about and sang janny little unky polkas in which mingled ripples of laughter, for they were smiling and laughing all the time. The lilies swayed and curved like dreams and sang pretty sentimental ballads. The roses sang passionate tumultuous love songs, and rushed and whirled as if blown by a storm wind." At first we are in silent rapture; the myriad-toned voices are but awakening in our inmost spirit. We gradually detect the stamp of a line duality. Every voice comes in with something important to say, not a mere polite accompaniment of "Yes; yes; so say we all." At the outset there are two distinct melodies or themes—one, the fundamental motto in the strings typical of the entrance of the daisies, zephyrs and free, in their effusive coquetry. The sway of the music is essentially bacchic and playful, and is admirably representative of the frivolity of the floweret. The second motive, introduced by a combination of wood wind and horns is a complete lyric contrast. It is a subtle intonation of the languorous rose—full of sensuous sympathy. The development begins reflectively, but there is no suspicion of the lamp; on the contrary, there is a decided impression of constantly added strength and vigour, with a peculiar sense of economy and mathematical perfection. While the friendly notes keep singing in our ears we are here and there sweetly bewildered by a third theme, which totally illustrates the staid walk of the lilies as they pass by disdaining of the frolics of their younger sisters. Throughout there is the continuous element of renewal so and the perpetual flip of new impulse. In the coda we are familiarized with the theme of the first movement, immediately followed by a wild rousing rondo, which carries us to a faroing climax.

Thus ends a work the prevailing trait of which is the large scale of its design, and a unity transparent in its very breadth and depth and continuous purpose—all is as the integral part and tissue of the whole, not a mere stringing together of accidental thoughts. This is as it should be, for in a true symphony the various movements reinforce each other, and we find a light cast from the last movement upon the first.

Advertiser 20th July

Professor Ives's new symphony (Le Australienne) is to be produced at the University this evening. The work, which is of considerable length, was written in honor of the visit of the Duke and Duchess of Cornwall to the Adelaide University. Owing to the limited time allowed for that function it was not found possible to give the symphony in its entirety, and the composer was unwilling to have the work performed in fragments before it had been given in its complete form. Miss Gull Haek will sing a song, "Lullaby," written by Professor Ives for the benefit of the Queen's Maternity Home. To-morrow evening's service at St. Peter's Cathedral will include the performance of the Professor's "Festal Te Deum," for voices, organ, brass orchestra, and drums. It has been specially written for the occasion.

Register 20th July.

PROFESSOR IVES.

To the Editor.

Sir—The letter by "Music Romulus" is not written in a nice spirit. To speak in a scoffing way of the professor's attainments only shows ignorance, for those who know anything about it know that only a gifted man could have gained the Mus. Bac. degree and attained to the position of Professor of the chair of music at the university. Most people seem to have the mistaken notion that the musical degree is inferior to the other university degrees, whereas it is the most difficult of all to obtain. During the last 16 years probably not 10 per cent. of the students for the Mus. Bac. degree have been able to obtain it, whereas in law, medicine, science, and art it seems that the majority are eventually successful. Considering that those who aspire to the Mus. Bac. degree are all musically gifted persons, it shows that the degree requires the possession of an unusual combination of qualifications—exceptional musical gifts and intellectual capacity, and the power to originate. Other university professors and lecturers are not expected to act as a kind of Ponce Bah; but according to one or two of your correspondents Professor Ives ought to fill efficiently and simultaneously the positions of university professor, lecturer, and public lecturer, city organist, conductor of orchestra, director of conservatorium, composer, conductor of oratorio, &c. They are the people who criticize and condemn every writer who is not a Shakespeare or a Goethe, and every composer who is not a Beethoven or a Schubert. They are to be pitied! As a matter of fact Professor Ives has at different times fulfilled all those positions, and those who ascribe the success of oratorio to Mr. Stevens and of the Adelaide Orchestra to Herr Henicke must have forgotten that before Mr. Stevens's arrival in Adelaide it was under Professor Ives's baton that the Philharmonic Society successfully performed some of the best oratorios; so that when Mr. Stevens took the society over the chorus singers were familiar with their parts, and the orchestra was never more efficient than it was under Professor Ives 15 years ago. I have before me a cutting from "The Register" of 1886, which says, in speaking of a performance of the Philharmonic Society:—"The choruses were all given with spirited effect, the concluding ones being deserving of special notice, as the lights and shades were artistically observed, thanks to the unremitting efforts of Professor Ives, who ably officiated as director." Further on, in the same article, in speaking in praise of the Munich concerto for piano and orchestra (played by Miss Puttmann), it says—"Most ably supported as she was by the orchestra." Every one remarked on the wonderful improvement noticeable in the orchestra after the professor's arrival, though the want of certain instruments, and the inefficiency of some of the members of the orchestra have always been a drawback in Adelaide orchestral performances, so that no conductor could get the same results as, for instance, with the grand opera orchestra that recently visited us. The professor's critics should remember that it is easier to criticize than to do the thing oneself.

I am, Sir, &c.,
AN OLD STUDENT.

THE CONSERVATORIUM.

PROFESSOR IVES'S NEW SYMPHONY.

Australians are undoubtedly music-loving people. Visiting artists, both vocal and instrumental, have commented upon the fact and accepted it as an axiom. Until recently, however, South Australians generally were deprived of many of the advantages which were the portion of the musically-inclined in the older States. The munificence of the late Sir Thomas Elder rendered possible exactly what was most desirable. The Conservatorium of Music, since its establishment, has demonstrated the necessity for its existence. It has broadened and straightened the paths to musical knowledge, it has gathered within its classes young musicians in whom ambition is reinforced at every onward step, and it has played no unimportant part in the training of the public by means of concerts given by the teaching staff and by the more advanced of the students. One name will for ever be associated with musical education in Adelaide, that of Professor Ives, the occupant of the Chair of Music at the University. For many years, in a quiet, unobtrusive way, the professor has labored on. His works speak for themselves. There are few young musicians in Adelaide who do not owe much to his sound theoretical instruction, and those who assembled at the Elder Hall on Saturday evening did so with pleasurable anticipation to listen to the performance of his new symphony, "L'Australienne." It was daringly ambitious for the Adelaide professor to invite Australian musicians to criticize a work from his pen cast in that highest form of composition made famous by such composers as Haydn, Mozart, and Beethoven, and it is therefore a source of gratification to be able to chronicle an undoubted success. The hall was filled to overflowing with an expectant and critical audience, which included his Excellency the Governor and Lady Tennyson and most of the leading citizens and musicians of the city. The ovation that was accorded the composer on the conclusion of the performance was a spontaneous outburst of appreciation. The work may justly be called "great." The symphony, which has the unique distinction of being the first to be written by an Australian musician, is built on extended lines, having five movements, instead of the customary four, and it was written in honor of the visit of the Duke and Duchess of Cornwall. It is very fully scored, there being parts for strings, flutes, oboes, clarionets, bassoons, trumpets, four horns, three trombones, timpani, grosser case, harp, and organ. The composer was evidently influenced in writing the introductory movement by the fact that the new organ was available, for that instrument plays an important part in it. The movements are lento, allegro, alcega licenza, scherzo, largo lusingando, and finale. The orchestra to which was entrusted the performance of the work consisted largely of Conservatorium masters and students, but for almost all the wood and brass, as well as for some of the strings, recourse was had to the ranks of musicians not on the Conservatorium roll. The absence of bassoons, and the consequent allotment of their parts to cellos, was regrettable, but the admirable control under which the whole of the instrumentalists were held more than compensated for any deficiency in constitution. The band consisted of twelve first violins, twelve second violins, four violas, six celli, two double basses, one harp, three flutes, one oboe, two clarionets, three horns, two cornets, three trombones, the bombardon, and timpani. The symphony opened vigorously and powerfully. The organ lent its aid, and its grand chords enriched the harmony. The measure was stately, and the movement was an admirable introduction, for it aroused high expectations, it arrested attention, and directed it to the course the symphony was destined to pursue. Dignified and powerful, the first subject in the allegro alcega licenza was announced by violas, celli, and bass. These strings vibrated in unison till suddenly augmented by the violins their song swelled out in conscious might, accompanied by wood and brass. The second subject afforded a striking contrast. The reeds took up the beautiful melody, the flute repeated it, the oboe echoed it to pizzicato strings. In the extended development of the themes the air of conscious power which characterized the opening of the movement became more and more palpable, until towards the close the strain had become a song of triumph. The movement ended without a formal coda at the point where the second subject had been reannounced in the tonic major. All was bright and happy in the third movement. The higher strings laughed piquantly at the heavy jollity of the basses. All was merry till the entry of the drums marked the advent of the trio. The flute, accompanied by the cello, an octave lower, introduced the new theme. It was light and graceful, and the exuberant mirth of the scherzo was stayed for a time. But not for long, for the trio completed the scherzo was repeated, and the movement brought to a termination by the quaintest of codas. The largo lusingando opened grandly. Again the organ lent its powerful aid. Mr. Bryceon Treharne, the organist, used the resources the instrument affords with the best judgment and with admirable effect. Absorbed in the grandeur of the opening, the restraint call of the horn was at first unnoticed, but it presently asserted itself, and announced the more animated second subject. Here the constructive abilities of the composer were displayed to the highest degree. The themes were announced amidst a perfect network of imitations and canons, in which the strings and some of the wood wind took part. The final episode announced by the cellos, which pre-acted the return to the first subject, was most effective, and delightful was the concluding coda, with its pianissimo repetition of fragments of the first theme. The finale was a most effective ending to a most delightful composition. The elements of beauty and scholarship were happily blended in its construction. The composer states that his inspiration for the movement was derived from the following passage from "A Ballad in the Skies":—"Then came every kind of spring flower one after the other. Daisies, with their fluffy white

petticoats tipped with pink, hopped, skipped, and tripped about and sang janny little unky polkas, in which mingled ripples of laughter, for they were smiling and laughing all the time. The lilies swayed and curved like dreams, and sang pretty sentimental ballads. The roses sang passionate tumultuous love songs, and rushed and whirled as if blown by a storm wind. Personality the flowers, and make them denizens of fairyland, and the movement carries conviction to the mind. The first subject in its fairy-like rhythm suggested a frolic in elf-land, the strings in their highest registers contrasting with the second half, led by the basses and clarionettes. A modulating passage led to the second subject, the serious harmony of which contrasted with the themes preceding and following. All was harmonised confusion, all was delightful abandon, until suddenly the cornet and trombones, voicing the commands of an enraged king, peremptorily demanded a hearing. The authority due to the sovereign was temporarily forgotten, and the contest which followed afforded fine examples of contrapuntal writing. A beautiful coda introduced for a moment the theme of the first movement, which, however, was lost in the whirling climax. The work was conducted by the composer, while Herr Henicke acted as leader, and Herr Kugelberg played the pretty cello solo which occurs in the scherzo, besides adding power to the other numbers. Each movement was received with marks of most pronounced approval, and at the conclusion of the work, which occupied 30 minutes in delivery, Professor Ives was recalled time after time. The applause showed no signs of diminution, however, until the composer signified, with watch in hand, that the hour was too late to permit a repetition of any portion of the composition.

The remainder of the orchestral numbers were conducted by Herr Henicke. The concert was undoubtedly one of the best ever arranged by local instrumentalists. The well-known overture to "Der Freischutz" (Weber) was the opening number, and praise is due to the horn players for the beautiful rendering they gave the famous passage allotted to them in this number. Liszt's "Hungarian Rhapsodie," No. 2, in D minor and G, afforded a test out of which the orchestra emerged with flying colors. In the beautiful pizzicato passages which occur the harp might have been utilised with excellent effect, but the harpist was not called upon to display her abilities. An excellent bombardon solo, and a correct and tasteful violin solo by Master Eugene Alderman—who led the violins with conspicuous ability—were features of the performance. Rubinstein's "Toreador and Andalous," from "Suite Bal Costume," was a most effective number. Its daintiness of rhythm and quaintness of conception delighted the audience, and an encore was insisted upon. With this number was bracketed Paderewski's "Melodie," from "Chants du Vagueur," which was also listened to with much pleasure. Of the greatest interest were the organ recitals by Professor Ives. Dr. Spark's "Concert-stuck" was especially designed by the organist of the Leeds Town Hall for concert purposes. It consists of four movements allegro moderato (in an abbreviated sonata form), a short recitative, adagio espressivo and moderato maestoso. The first movement displayed the full power of the organ, and its magnificent tone fully equalled the high expectations

that were held concerning it. In the adagio was used with striking effect the vox humana stop. To be able to produce such a stop is the aim of every organ builder, but few succeed in their attempts. Mr. Dodd, the builder of the organ, is one of the few. The stop produces a perfect imitation of the human tenor voice, so realistic that the same thought seemed to strike every individual in the audience at once, and whispered comments on its beauty passed from every mouth. In the climax the full power of the organ was again heard. The capabilities of the organ in soft passages were demonstrated in the execution of two dainty fragments especially included in the programme to show off the beauty of the soft stops, "Rendezvous" (Henselt), and an "Andante" by Batschi. In the first number the exquisite flute stop was brought into requisition. The beauty of the resultant tone has certainly never been approached in Adelaide, and Professor Ives states that it is the finest flute stop he has ever met with in his life. The oboe stop, of equally admirable tone quality, was also used with effect. The second of the soft stops to show in their beauty the flute and oboe stops in combination, and also the vox celestis, a stop of excellent quality in another register. The only vocalist of the evening was Miss Gull Haek, who sang Chamurade's "L'Éte," and a beautiful little "Lullaby," composed by Professor Ives, in aid of the Maternity Home Fund. This song could not have been more delicately and feelingly sung, and both composer and singer had to reap the benefit of their acknowledgments a number of times before the programme could be continued.

THE NEW ORGAN.

The new organ, built by Mr. J. E. Dodd, for Elder Hall, was used practically for the first time at Saturday evening's concert. The organ gives a very handsome finish to the hall, the whole of the case being designed by Professor King, assisted by Mr. Dodd. The woodwork, which is of sugar pine stained walnut, is richly and gracefully carved, while the pipes are painted an art shade of green, which is restful to the eye, and harmonises with the other portions of the hall. The following is the specification of the stops:—

GREAT ORGAN.	
Double Open Diapason	16 ft. 0 in notes
Open Diapason	8 ft. 0 in notes
Open Diapason	4 ft. 0 in notes
Carillon	8 ft. 0 in notes
Viola	8 ft. 0 in notes
Principal	4 ft. 0 in notes
Bass Flute	2 ft. 0 in notes
Fifteenth	2 ft. 0 in notes
Mixture	2 ft. 0 in notes
Pedals	8 ft. 0 in notes
SMALL ORGAN.	
English Cornet	16 ft. 0 in notes
German Principal	8 ft. 0 in notes
Horn Flute	4 ft. 0 in notes
Acoustic	8 ft. 0 in notes
Clarinet	8 ft. 0 in notes
Oboe	4 ft. 0 in notes
Flute	4 ft. 0 in notes
Mixture	2 ft. 0 in notes
Compass	8 ft. 0 in notes
Clare	8 ft. 0 in notes