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A MODEL ARTILLERY BATTERY.

After the presentation of the prizes to members of the Artillery Brigade on Saturday, Lord Tennyson was invited to the orderly room of the Field Artillery to inspect a model of a battery of guns which had been mounted on carriages by Sergeant Ownsworth. The little weapons are the property of Sergeant-Major Anderson, and now that they are on carriages, which have been constructed with a careful consideration of detail, they represent a perfect model of A Battery. His Excellency expressed his admiration of the work of Sergeant Ownsworth, and was then shown an interesting adornment of the walls of the room. This trophy is a Union Jack captured from the enemy in an engagement fought by members of A Battery on the day of the departure of the Imperial Bushmen's Regiment. Its history is worth recording. On the day mentioned the artillery took part in the military procession through the streets, and the occupants of a drag incurred the enmity and wrath of A Battery by publicly insulting one of their officers. The offence was repeated several times, and the artillerymen waited patiently until they were dismissed, and then set out to seek satisfaction. The enemy held their fort—the drag—for a few minutes, but the artillerymen, headed by a young gunner whose two brothers are distinguishing themselves in South Africa, charged valiantly, and swept clean over the drag, punishing the occupants severely. Their flag, which was flaunting on high, was torn down and carried away to the orderly room, where it now hangs. Its original owners were told they might have it back by coming and taking it, but this invitation has not been accepted.

CONSERVATORIUM CONCERT.

The eleventh concert by the students of the Elder Conservatorium of Music took place in the concert hall on Friday evening, and it drew a crowded house. Mr. Bevan's choral class made their debut, and the programme was opened by them, Mendelssohn's "Judge me, O Lord," being the item. While the chorus is particularly strong in ladies' voices, it is weak on the male side, and this fact is bound to detract from the effect. Nevertheless, the class sang with excellent expression, and they were as loudly applauded for the initial number as for the part song, "Soft and low" (Gounod), and the chorus, "Carnovale" (Rossini). Miss Emmie Harris's pianoforte solo was "Humoresque," op. 9, Nos. 4 and 1 (Greig), and the young lady manifested an abundance of skill in her interpretation of the piece. In the absence of Miss Florence Bonnin through illness, Miss May Otto rendered "I am thine" (M. V. White), and "Think of me" (Lady Waterford), and her deep, sonorous contralto was listened to with infinite pleasure. Miss Elsie Porter displayed considerable gracefulness in her execution of Bruch's violin solo, "Kol Nidrei," op. 47, and she also succeeded in extracting a pure and sympathetic tone from the instrument. Miss Isabel Beresford's robust voice was heard in the famous scene, "Gentle flowers in the dew," from "Faust," and she acquitted herself well, especially in the finale part. It has been the ambition of Herr Kugelberg since his association with the Conservatorium to make the chamber music of the great masters popular, and that he has succeeded is evident from the appreciation which is bestowed on ensemble items in the programme of Conservatorium concerts. The quartet in C minor op. 1 (Mendelssohn), for piano, violin, viola, and cello, was entrusted to Misses Edith Ward, Gwen Pelly, and Fanny Ward, and Master W. Cade. Miss Pelly, who had the violin part, had the misfortune to break her string, but, despite the serious disability under which she labored in this respect, it did not interfere with the success of the beautiful writing. Miss Reinecke and Masters Alderman and Parsons also gave a most refined and artistic interpretation of Fesca's trio in B flat, for piano, violin, and cello. Miss Miina Gebhardt's powerful and true contralto continues to improve in quality, and her enunciation and phrasing in Somervell's "One summer

At the Elder Conservatorium on Monday evening the second students' concert rehearsal afforded lovers of music an opportunity of spending an enjoyable evening, and the performances of several of the pupils demonstrated that the Conservatorium possesses talents which, when fully developed, will probably be heard to advantage on the public concert platform. Miss Elsie Cowell executed with much taste a bracketed number, Horrocks's "Cradle song" and "Scherzo à la mazurka," as a violin solo, and Miss May Winwood (piano) and Mr. Cade (violin) succeeded in evoking much applause for their interpretation of Handel's Sonata in G minor. Mr. Cade also played "Fantasia ballet," by Beriot, meeting with similar signs of approval. In the piano solo, Heller's "Phantastische" (opera 123, No. 2), Miss Daisy Hampson scored a distinct success. Kjerulf's "Last night" was rendered by Miss Florrie Haynes in a charming manner, and a piano solo by Miss Kate Reinecke was also much appreciated. Miss May Hill sang Sternhale-Bennett's "Oh Lord, thou hast searched me out," Miss Madeline Mahin, "Rubens's The dewdrop," and "The tear," and Miss Annie Morris, Mendelssohn's "Cradle song." A pleasing number was Mr. Max Forthingham's "Bedouin love song," by Pinauti; while Mr. Otto Heggie secured the only encore of the evening by his rendering of Sullivan's "Thou art passing hence."

At the Central Hall, Grenfell-street, on Monday evening a farewell benefit was tendered to the Blondin Trick Cyclists, who have announced their early departure for South Africa. The two performers gave exhibitions of riding on the unicycle, skipping, balancing, back riding, and numerous other tricks. A variety entertainment preceded the exhibition of cycling, and was successfully carried out. The performers were Miss Elsie Leopold, the Delroy Sisters, the Leopold Family, and Messrs. E. Coombe, E. Cole, A. Biven, G. Audley, W. Bailey, R. Muirhead, Lal Logie, R. Hancock, G. Gardner, De Lacy, and Maxted.

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UNIVERSITY MUSIC EXAMINATIONS.

To the Editor.

Sir—The above question naturally exercises the minds of parents and guardians, who only want a guarantee that their children have been well taught. The University having effectually driven away the leading teachers of Adelaide, Professor Ives says the candidates now going up are used to be, but as in those days they were at previous examinations. He is good enough to explain how bad the candidates used to be, but as in those days they were mostly passed, I fail to see the point. Will the changing the examiners to an indefinite Melbourne man and London man benefit us? Most teachers only want everybody passed; it is a disgrace to any University some of the candidates who do pass. The examiners for the Associated Board have held examinations on their own account in Adelaide of candidates principally sent by teachers who were not too successful at the University examinations. At these they have not yet plucked a candidate, and nearly 50 per cent. were given honors. To get an examination, which gives parents the satisfaction of knowing they have an absolute guarantee that their daughter has been well taught, the following sweeping alterations are necessary:—1. Six Adelaide musicians shall annually be elected on the musical board, with the Conservatorium staff. 2. All amateurs shall be removed from that board. 3. The system of marking shall be altered to follow the lines of the Trinity College. 4. Piano candidates shall be examined by a pianist, not an organist; in fact, each instrument by a competent artist of that instrument. Minor absurdities are the inequalities of many of the exercises and pieces in the primary for violin and piano. The strictly infantile works should be struck out. The senior piano book, with the marked tempo is quite beyond the requirements. Extra work with a higher artistic standard is what is required. Some of the violin selections in both senior and junior are most injudicious, and not even accepted standard works. Re the marking, I can produce a candidate, and show her results as provided by the University. By their showing she passed in scales, arpeggios, sight reading and theory, judicious tempo and accuracy, &c. But she failed. She played her piece more than well; in fact, it would take an average organist all his time to beat her. On the list she fails in hand formation, accuracy of notes and rests, phrasing (I wonder if Professor Ives knows what phrasing is?), touch, correctness of fingering (which was absolutely correct). I ask any sane man is it possible to read well at sight and not have accuracy of notes and rests? On the other hand, there are candidates every year who pass whose piece is chaos, and who could not play any scale of arpeggios to save their lives. It is a living disgrace to any University to see them walking about with their certificates. Hand formation and other fads are run to death; and for the actual playing of the test piece, which is the great point of the examination, the Adelaide University and the Associated Board do not give one mark.—I am, &c.

CAULFIELD BARTON.
Port Pirie, July 2, 1900.

morning" were excellent. Miss Edith Lungley clearly showed that she had received careful and correct tuition, for in Linley's song, "O, bid your faithful Ariel fly," she executed the florid passages in a manner that would have done credit to a more experienced vocalist. Miss Marie Edmeades sang "The gleaner's slumber song." Miss May Manning indicated the possession of artistic taste and skill in her playing of Hiller's pianoforte solos, "Ballata" and "Alla Marcia," from suite op. 144, for which she was demonstratively encored. A similar compliment was paid to Miss Gladys Lloyd Thomas for her violin solos, "Introduction to King Manfred" (Reinecke) and "Hungarian dance" (Behr). This was a very clever performance, the number being executed with a refinement and wealth of expression that clearly illustrated Miss Thomas's artistic bent.

"Reg" 26th July 1900.

MUSIC EXAMINATIONS AT THE UNIVERSITY.

There is a prospect of a peaceful solution of the difficulty that has arisen between the University authorities and those teachers who thought that the presence of the directors of the Elder Conservatorium on the Board of Examiners gave students of that institution an undue advantage at the examination in the practice of music. Some two years ago the teachers protested against this in a letter sent to the council, but, after consideration, that body replied to their protest by the passing of two resolutions:—(1) "We have thorough confidence in Professor Ives, and are satisfied that he was not interested, directly or indirectly, in the success of any of the candidates at the public examination in music, except so far as any professor in any faculty is interested in the success of students under his care. (2) It is essential for the University to maintain the principle that the services of the professor of music, as well as those of professors in other faculties, shall be available for examinations in the subjects proper to their respective courses."

As a result of this many of the teachers of music the following year sent their pupils to one of the rival institutions, with the result that the entries at the University examinations last year showed a considerable falling off in numbers. Some of the teachers, imbued with a spirit of loyalty to the University, again approached the authorities a few weeks ago, and sought to again convince the council that the decisions formerly arrived at were detrimental to the interests of the University, and were erroneous in principle. As it was shown that the revenues of the University had suffered by the falling off in the entries, this consideration, together with a desire to make peace, probably influenced the Board of Musical Studies to suggest to the council a course of action which would virtually have meant handing over their scheme of examinations in the practice of music to one of these outside bodies. Against this course of action Professor Ives protested, and in a letter to the Chancellor he set forth his reasons for doing so at some length. After referring to a conference, which had been called for the purpose of asking in a friendly way for suggestions from the teachers for the removal of grounds for discontent, the letter goes on to say:—

It was stated that there was no ground to complain of unfairness on the part of myself, and that the question was purely one of principle, viz.—"That the director of the Elder Conservatorium should not act upon the board of examiners in connection with the public examinations in the practice of music." Unfortunately at that meeting it was not clearly pointed out to the teachers that at the Royal College of Music, the Royal Academy of Music, and the Guildhall School of Music, even members of the teaching staff are called upon to act as examiners, and that in each case the students of the various institutions are at liberty to attend for examination, and that the conditions are exactly the same as at our public examinations in music. These precedents, together with the fact that I do not touch any of the pupils at the Elder Conservatorium, unquestionably answer the arguments set forth by the teachers upon this point. It is, I believe, an axiom in legal circles that in matters of doubt "the best interpretation is made from antecedents and consequences," and an argument based on authority is the strongest in law. Now, without going into the Board of Musical Studies, at a meeting held to consider the suggestions of the teachers, thought it to virtually rescind the resolution which the council arrived at on a former occasion. Because the examples set by important European institutions effectually dispose of the arguments advanced in favor of the principle to be involved, I must assume that the Board of Musical Studies were not in their right mind by considerations of expediency. It may at times seem to be a matter of policy to do what is good may follow, despite the old maxim, "The end justifies the means," but I have yet to learn the wisdom of such a procedure, and especially when it is questionable whether good will follow, or if the conference of teachers before alluded to it was easy to see that there was another purpose in the minds of those who took possession of the

MANAGEMENT OF THE ADELAIDE HOSPITAL.

The Government have at last brought to light their promised legislation for "improved Hospital administration." The Attorney-General, Hon. J. H. Gordon, introduced into the Legislative Council on Wednesday a Bill to provide for the management of the Adelaide Hospital. The presentation of the Bill was greeted with cheers. It was read a first time, the second reading being fixed for next Tuesday. Clause 3 states:—"From and after the coming into operation of this Act—1. The Hospitals Act, 1867, shall not apply to the Hospital. 2. The Hospitals Act Amendment Act, 1884, shall be repealed. 3. The present Board of Management and all honorary officers of the Hospital shall cease to hold office." The other provisions are:—

Clause 4—"The management and control of the Hospital shall be vested in the Chief Secretary." Clause 5—"The appointment and dismissal of all medical and other officers, nurses, and attendants of the Hospital shall be vested in the Governor." Clause 6—"The Governor may, by proclamation—1. Constitute a Board of Management of the Hospital, consisting of such number of persons as he may think proper. 2. Appoint any person to be members of such Board. 3. Determine the period during which the members of such Board shall hold office. 4. Appoint such persons as he may think proper to be visitors to the Hospital. 5. Determine the period during which such visitors shall hold office." Clause 7—"The Board of Management, when appointed, shall, subject to the provisions of section 4 hereof, have the management and control of the Hospital." Clause 8—"The Governor may by proclamation make regulations for all or any of the following purposes namely:— 1. For prescribing the powers and duties and regulating the proceedings of the Board of Management. 2. For prescribing the powers and duties of visitors to the Hospital. 3. For regulating the admission of patients into the Hospital and of their discharge therefrom. 4. For the relief of out-door patients. 5. For the maintenance or order, discipline, decency, and cleanliness among the inmates of the Hospital."