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ELDER CONSERVATORIUM.

One of the best and most enjoyable concerts heard in the Elder Hall was given by the Conservatorium Orchestra Class on Monday evening, before a large and most appreciative audience, which included Lady Le Hunt. The programme was well selected, and contained several items not previously heard in this city. The most important of these was Mendelssohn's "Italian overture," which opened the proceedings. This tuneful and richly coloured work, which is cast in the customary four movements—an "Allegro vivace," "Andante con moto," "Minuet and trio," and "Saltarello"—fully justified its reputation to those who listened to it for the first time, and it is difficult to say which section is the most attractive. Doubtless the most novel portion is the "Andante con moto," a quaint, old-world religious theme, accompanied by a well-marked moving bass, which strongly suggests a religious procession, and is full of warm, orchestral colour. The final "Saltarello," is brimful of life and vivacity, and contains a number of striking effects. In all important respects the performance of the students was excellent. It is doubtful whether ever before such a well-balanced and efficient string section had been heard at a Conservatorium concert. Their intonation was excellent, each part phrased together with a unity that merited the warmest praise, and the finer effects of expression were well observed. The wood-wind and brass—especially the former—were much better in tune than is usually the case in this city, and the whole performance of the symphony was one on which all concerned may be proud. A pleasing novelty of a rather lighter cast was Bizet's showy but cleverly written orchestral suite, No. 1, "L'Arlesienne." This is made up of a number of short movements, opening with a pompous prelude in unison, followed by a charming little minuet, an entirely seductive though brief "Allegro giocoso," quite in the modern French style; a dainty "Adagietto," played *con sordini*; a peculiarly scored "Carillon," and a final "Andantino." Here, again, the orchestra gave an excellent account of themselves. The strings entered thoroughly into the ever-varying moods of the fancifully penned score, and played with a finish and accuracy that left but little to be desired. The wood-wind, too, were successful in many of their effects, and their piano passages call for special commendation. Paderewski's pretty "Melody," from the "Chants du Voyageur," for pianoforte, arranged for orchestra by the famous pianist, proved to be a smooth and melodious composition of that flowing cantabile character that is always pleasing to an audience. It was well played, and created an excellent impression. Rubinstein's original and rather noisy "Toreador et Andalous," which is scored for full orchestra, with the addition of tambourine and castanets to give the requisite Spanish colour, was treated with appropriate vigour and spirit, and so pleased the house that an encore was demanded. This was complied with by the repetition of the piece. As a concluding item the band gave Schubert's melodious overture to "Rosamunde," which is already fairly well known in Adelaide. Their rendering of both movements was in all respects most pleasing, and all the life and the spirit of the final "Allegro vivace" were effectively brought out. Miss Elizabeth Delprat made a steady and reliable leader, and Mr. H. Heinicke conducted with care and decision. He may be warmly congratulated upon the signal success achieved, and the marked advance since the first orchestral concert, which was given in May. Miss Sylvia Whittington played the first movement from Mendelssohn's familiar "Concerto in E Minor" for violin with a pleasing though not powerful tone, excellent intonation, and finish. Her expression was good and unforced, and the time agreeably steady. Capital work was done by the orchestra in the accompaniment, which was well subdued when necessary, and played with fine precision. Miss Florence Cowperthwaite sang Bernberg's somewhat original Hindoo song "Despair" in a manner which reflected credit upon her schooling and intelligence, and the violin obbligato was most tastefully rendered by Miss Winifred Cowperthwaite. Miss Clytie Hine, the only other vocalist of the evening, whose sweet soprano voice is always welcome, gave Taubert's "In a distant land" with refinement and finish, and was especially successful in the *setto voce* refrain to each verse. The pianoforte accompaniments were played by Miss Gull Hack, A.R.C.M., and Mr. Fred Devan.

THE DRAMA.

Professor Dettmann will deliver the first lecture of his course on the "Classical and Romantic Drama" in the Prince of Wales Theatre at the University this evening; and this series will fitly follow the brilliant studies of great English poets by Professor Henderson. In a recent article Mr. Sidney Lee, the eminent Shakspearean critic, in estimating the future of Shakspearean criticism, pointed out the possibility of large additions to our knowledge when the experts shall have sifted the mass of historical material never yet examined. The result of such investigations will be awaited with interest, though one is led to enquire whether we have made the most of what we already possess—whether the ordinary man of general reading and culture, as distinct from the professional student, has anything but the faintest and vaguest conception of what the drama of Shakspeare really means, and how it is related—not only to the work of his predecessors, but to the one body of dramatic literature which can even remotely be compared with it, the great drama of Greece and Rome. Stripped of all technicalities, the study of the progress of the English stage up to its culmination in Shakspeare furnishes one of the most fascinating stories of human progress and achievement. We are too apt to make a fetish of our great dramatist—to revere him, to regard him as something apart. His real greatness is seen when we consider him, not as a solitary peak, but as the towering mountain top in a continuous chain, with Marlowe as his nearest neighbour on one side, Ben Jonson, and Fletcher on the other. And, as we climb ridge after ridge in our progress to the pure air of the highest summit, we can find many a quaint hillock, many a pleasant resting place, to give to us from its height above the plain of our work-a-day lives, a wide prospect out over the world of men.

The declared object of the scheme of extension lectures which our University is developing is to bring home to those who have little time for special study the most interesting and helpful results of the work of the professional student. The course upon the classical and romantic drama which is to begin at the University this evening will deal with a subject of general interest—and, indeed, one which, from the opportunities offered for illustration, it is hardly possible to make other than interesting. Judging by his published syllabus, the lecturer obviously intends to treat it in this fashion—to trace the broad, growing stream of dramatic genius, and to linger over its more attractive reaches as they occur in the work of particular men. The first lecture, on "The Forerunners of Shakspeare," lends itself particularly to this treatment. The second, on "Shakspeare and the Greeks," concerns rather the fundamental basis of all great tragedy as it manifests itself in the only two national and universal dramas of surpassing merit which the world possesses; and these it will seek to compare and contrast. The third lecture, on "Shakspeare and the Romans," aims at showing especially what the Renaissance did for Elizabethan tragedy, and will bring out by scenes from the comedies of Plautus and the tragedies of Seneca the striking resemblances between the intellectual and emotional problems of Roman Rome and Elizabethan England.

Professor Dettman occupies the Chair of Classics in the Adelaide University; but he has also gained distinction in the School of Modern Literature. In 1897, the year of his graduation at Sydney University, he won Professor MacCallum's prize and the Wentworth essay prize. He is therefore well qualified to treat his subject with ability from the modern and classical points of view, and his lectures should be interesting, stimulating, and instructive.

NATIONAL MUSICAL EXAMINATIONS.

A NEW AUSTRALASIAN SCHEME.

A few months ago an agreement was made between the Universities of Melbourne and Adelaide for a combined system of examinations in practice and theory of music. At that time Professor Ennis, Mus. Doc., visited Melbourne as a delegate from this city, and all the initial stages of the scheme were satisfactorily settled. The Melbourne authorities have sent to Adelaide the organizing secretary of their scheme (Mr. H. A. Thomson), who has been conferring with the representatives of the Adelaide University, with the result that most of the details of the examinations, which will come into operation next year, are now complete. At the close of 1906 the agreement between the Adelaide University and the Associated Board, which has been running for some time, will expire, though doubtless the latter body will continue to examine in this State. Mr. Thomson is one of the principal teachers of the pianoforte at the Melbourne University Conservatorium, and was for three years a pupil of the celebrated Leschetitzky.

—The Melbourne System.—

Mr. Thomson, speaking on Wednesday of the Melbourne system, which is likely to be adopted in all its important features by the local University, said:—"We commenced examining in 1902 in Victoria only and received 400 entries. Of these 320 passed. The next year we took Tasmania into the scheme, and had 792 entries. A year later our figures reached 940, and in 1905 we had 1,169 candidates. These figures will, I think, show how popular the examinations have become. We are naturally glad to have the co-operation of Adelaide, and you will remember that on more than one occasion we have enlisted the services of your professor of music, Dr. Ennis, as an examiner. Within the sphere of Adelaide is to be included Western Australia, where you are already represented. We have already had satisfactory negotiations with Sydney, and it is probable that before long we shall have a combined system of entirely Australian examinations. At present a large sum of money goes out of the various States to English musical schools; whatever is received by the universities here will, of course, remain in Australia. Our principal object is to improve the art of music, and the financial aspect of the scheme is quite of secondary importance. All the profits made beyond the bare expenses, which have been kept down to a modest limit, have been devoted to give scholarships to the most gifted students, and there are several of these running at the Melbourne Conservatorium at the present time. If we continue to make more profits we shall found more scholarships."

—How Examinations are Conducted.—

Speaking of the details in the examinations, Mr. Thomson said:—"Much time and thought had been devoted to making our arrangements as acceptable to the profession as possible, and beyond all cavil. All our examiners must be specialists who have been trained in some recognised European centre, and there is no sending the same man to test candidates in violin, pianoforte, and singing. Our regulations state that in the two highest grades there must be two examiners, no matter how small the centre is, and in the large centres, there are always two or more examiners in all grades. At present we have five divisions to suit the requirements of all classes of students, and we also issue a teacher's and organist's certificate. We have been careful to maintain a high standard, equal with that of the best visiting institutions, and have not lowered it in any respect so that we may win popular favour in small country districts. As an instance of this I may mention that there were three centres in Tasmania last year where the failures were 100 per cent. This will show at least that we do not aim at merely popularizing the examination to secure large entries, but are honestly aiming at a high artistic standard. Uniformity of working is also looked after. Before any examiner is sent to the country he has to attend the large examinations held in Melbourne, and by carefully observing the work there is able to fix his standard. The new affiliated scheme will, of course, allow of a wider interchange of examiners than heretofore, and you may be sure that next year at least two Melbourne men will visit Adelaide."

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UNIVERSITY EXTENSION LECTURES.

The popularity of the University extension lectures which have been delivered by Professor Henderson on the poets of the nineteenth century is shown by the fact that he has been asked to repeat them at various centres. This has been arranged, and the three lectures will be given at the Semaphore and Mount Barker, and one at Port Pirie.