

THE UNIVERSITY EXAMINATIONS.

By the time the next issue of *Music* is in the hands of our readers the examinations in *Music* of the Adelaide University will have fairly commenced. It is satisfactory to note that for this test the University authorities have made still another advance in the strength and completeness of their examining body. Last year the co-operation of the Associated Board, and the assistance of their representative, Mr. C. Lee Williams, added very materially to the value of the certificates granted. This year we are glad to see that the same procedure is to be carried out with regard to the practical examinations, Mr. Frederick Cliffe having been appointed to assist Professor Ives, and in addition to this Mr. W. H. Wale, Mus. Bac., F.R.C.O., of Sydney, will assist in the theoretical work. All musical folk will, we think, admit that the appointment of but one examiner, be he ever so distinguished, for a large and important institution such as the Adelaide University has now become, is a very bad procedure. A board containing specialists in the principal subjects of the examination is the only body who can give a certificate which will be generally regarded as of high intrinsic worth. This the University Council are gradually effecting, and we trust that the time is not far distant when we shall see a pianist of high attainments, a singing master of equal calibre, and a good violinist on the examining board. The theoretical side of the work has always been well represented. Such an examining board as we have indicated would gain the entire respect of not only the Adelaide musical public but we believe the musical public of all the colonies, and in the midst of the numerous examining bodies who are now competing for public favour the Adelaide University would stand out prominently by reason of the real value of its certificates. The appointment of Mr. Wale to assist in the theoretical department has everything to recommend it, particularly with regard to the third year Mus. Bac. examinations. The Adelaide University is primarily a teaching institution, and it is obviously unwise that professors should examine their own students. This has, however, with the exception of the "exercise," been the case with the Mus. Bac. examinations up to the present, save for the initial examinations, when Dr. Summers, of Melbourne, was called in to assist. As Professor Ives is the sole teacher of the Mus. Bac. students it is obviously much better for another authority to test the results of his work. The course which the University has adopted with regard to the third year, we believe, might with advantage be adopted in the first and second years of the Mus. Bac. course also, for it is certain that students make more thorough preparation when

the examiner and his methods are unknown to them. The number of entries received in both the practical and theoretical departments is highly satisfactory, and demonstrates

clearly that the certificates of the Adelaide University are held in very high estimation by the musical public of the colony.

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THE ELDER CONSERVATORIUM.

The Elder Conservatorium of the University of Adelaide will be inaugurated as a practical institution to-day. The forethought of the late Sir Thomas Elder in so munificently endowing the University for the express purpose of enabling it to foster musical study in South Australia will thus immediately begin to bear fruit. One generation plants the tree and another enjoys the fruit; but so long as talented students continue to obtain assistance in the prosecution of their cherished ambitions, and in the acquisition of the beautiful art which they love, it is to be hoped that the name of the original benefactor of the Conservatorium will never be forgotten. In the days when the first start was made in the accumulation of that fortune which Sir Thomas so liberally left for the promotion of learning, culture, and the bettering of the condition of the working classes, there were but few public aids to any class of studies, more particularly in the midst of the solitary surroundings in which pastoral pioneers carried out their work. Yet it will rank as one of the really most notable features in the history of Australia how permanent and abiding was the interest which some of the early settlers retained for the arts and refinements which adorn the civilized life of cities. Nor indeed should the extent and the importance of the self-culture which many of them managed to follow out throughout their whole careers be for a moment lost sight of. The students of the Conservatorium will no doubt prize most highly the opportunities presented to them by the opening of such an institution in their midst. But if any of them should imagine that it is going to open out before them a royal road to the acquisition of knowledge and of technique, they will make a very great mistake. The real usefulness of the Conservatorium will depend upon the extent to which the en-

thusiasm which it kindles among its students may survive through times of comparative dullness, when hard solitary daily practice must be steadily carried through. The glamour and excitement of a public concert produce in different natures very varied results, stimulating some and actually disheartening others. It is only by self-restraint and by diligent effort that a gradually awakening insight can be obtained into the true elements of artistic taste and the correct methods of giving effect to them. The celebrated Dr. Arnold once declared that he would far rather send a student to Van Diemen's Land, if he could be sure that he would there cultivate self-reliance in his studies, than place him in the best College at Oxford if he found that there he would be in danger of having his habits of industry and self-culture undermined by luxuries and by a weak dependence on the prestige of the great institution to which he had attached himself. Similarly in the present day there will be more hope of progress for the real practising and industrious student on an up-country Australian station than for a pupil of the Adelaide or Melbourne Conservatorium who indulges in idleness and neglects the great privileges now offered to those who are in earnest.

The principal difficulty in the musical profession, so far as South Australia is concerned, has hitherto been to secure adequate instruction for the really advanced students of music, who are necessarily small in number, and in whose further education it would have been unprofitable for any teacher of the higher branches of the art to specialize. We have already expressed the wish that in the constitution of the Conservatorium this ideal had been more consistently kept in view. Moreover, we consider that in expending £10,000 on the building—a sum which will in all probability be largely exceeded, if previous experience can be taken as a guide—the University authorities are likely to cripple their resources and lessen the

Conservatorium Students' Concert.

The University Library was well filled on the evening of the 2nd ult., when the second concert by the students of the Elder Conservatorium was held. Several students who had not previously appeared at any of the College of Music concerts made their appearance, and their efforts were on the whole highly creditable. Naturally the concert was not so meritorious or enjoyable as the first performance given by the new institution, when several of the most gifted students of the Adelaide College of Music who had long before won the public approval contributed to it. The most striking performances of the evening were the violin playing of Miss Doris Cloud and the singing of Miss Nellie Jarvis, who possesses a very agreeable light contralto voice. Creditable renderings of vocal items were also given by Miss Isabella Beresford, Miss Minnah Gebhardt, and Miss Alice Sayers, and pianoforte selections were played with a fair measure of success by Miss Catherine Cook and Miss Maud Brown. Other students who contributed solos were Miss Gladys Thomas, whose violin solo was somewhat uncertain in intonation, and Miss Violet Parkinson, a promising young pianist. The "Allegro" from Saint-Saens's trio, Op. 18, for piano, violin, and cello was played by Misses E. Ward, R. Read, and F. M. Ward, and two movements from Beethoven's work, Op. 11, for the same instruments, were given in an artistic manner by Miss E. Burford, Messrs. W. L. Harris and H. Kugelberg, the Professor of the cello at the Conservatorium. Miss Guli Hack's Part-Singing Class exhibited a tendency to go flat, which marred their efforts in two part-songs. This, which was probably the fault of but one or two of the choristers, is very much to be regretted, for at her own concerts in former years the efforts of Miss Hack's Singing Class have invariably been the most enjoyable items of the programme. Miss Hack, Mr. Bevan, and Mr. H. Heinicke accompanied their various pupils.

Grand Musical Fete.

The Concert which was given at the Exhibition Building on the 3rd ult. to augment the fund for the statue to Sir Thomas Elder, though of a high-class character did not attract so large an audience as was anticipated, or as the merits of the programme warranted. The entertainment was chiefly remarkable from the fact that all our leading Musical Societies took part in it, thus providing a highly enjoyable and diversified programme. The Conservatorium Grand Orchestra, conducted by Mr. H. Heinicke, gave three numbers; the Adelaide Orpheus Society, conducted by Mr. C. J. Stevens, sang two choruses in a highly satisfactory manner; the Adelaide Liedertafel contributed two German part-songs under the baton of Mr. H. Heinicke, which were very heartily applauded; and the Adelaide Choral Society, strengthened in the male parts by the Orpheus Society, were heard in a couple of choruses. Considering the large number of performers who took part in these items, the arrangements for getting on the platform and leaving it were very satisfactory, and the delays but of slight duration.

Vocal numbers were given by Miss Guli Hack, A.R.C.M., Miss Jule Layton, Miss Lucy Stevenson, Mr. R. Nitschke—who sang "There is a green hill" (Gounod), with accompaniments by the Conservatorium Orchestra—Mr. Oscar Tauber, and Mr. J. Opie. All these artists did well in their various selections, and were warmly applauded. The whole performance came to a conclusion with the National Anthem, given by the combined vocal and instrumental forces. Mr. T. H. Jones, Mus. Bac., played the pianoforte accompaniments in a satisfactory manner. All the performers gave their services gratuitously at this concert.

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chances of their securing, in future, teachers of exceptional eminence in their profession. The sound policy in the establishment of any University school has hitherto been found to consist in providing in the first instance the very highest possible talent and avoiding too much expenditure in bricks and mortar. It is easy enough to add departments of medium grade to those of the more advanced, but not at all so easy to supplement the elementary or the intermediate class of studies with those which are the highest attainable. The Adelaide College of Music has done splendid work in the past, and was no doubt quite capable of continuing it without being removed bodily to the precincts of the University. The munificence of the late Sir Thomas Elder, if we understand its motive aright, was intended to give to South Australia something which it did not already possess. Future developments, no doubt, may be so guided as to effect an ultimate attainment of this object; yet we should have felt rather more confidence if, in respect of the mere matter of gathering large numbers of students together at the very onset, the authorities had shown somewhat less eagerness, and had rather acted on the motto of *festina lente*.

In every community the establishment of such an institution as a Conservatorium of Music is regarded with a certain amount of latent indifference or active opposition. There are, of course, many people who, being unable to appreciate music personally, are yet quite liberal enough to take it for granted that musical enthusiasts are quite as sane, mentally and bodily, as themselves, but who yet adopt the kind of attitude displayed by