

The Register
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Universities. Even Lord Kames, liberal educationist as he was, placed music on a very much lower level than the more purely intellectual studies, and remarked that "Harmony, although it aspires to inflame devotion, disdains not to improve the relish of a banquet." The traditional teachings of the English Universities in the same direction have evidently influenced to some extent the ideas of one of the speakers yesterday regarding the functions of music. That gentleman views the Conservatorium rather as an institution intended to minister to the pleasure and gratification of the people than as one meant to be a potent means of education. Of course there is a broad distinction between the different classes of music, just as there is between extreme types of oratory. The kind of harmony which is not good enough to be heard and which disdains not to "improve the relish of a banquet"—or, worse still, to provide a background for a general hum of conversation—should not be reckoned with in any serious consideration of the subject. But when he is really listened to, and when he aspires to stir the emotions, the true artist in music is a preacher, whose sermons may possess vast influence for good. Indeed, nearly the same observation may be applied to every branch of true art. The painter who never feels that he has a message of truth to convey to the minds and hearts of those who shall look at his pictures had better lay down his brush; he will never make an

artist though he should cover a square mile of canvas. The students of the Elder Conservatorium ought to feel that their art has a high mission, and that it is worth studying for its moral influence as well as for its power of ministering to the gratification of the senses. This loftier province of the art of music, however, cannot be adequately reached unless the Conservatorium devotes itself exclusively to what His Excellency terms the higher branches of musical study. The field is so vast that it cannot be covered by a very limited staff of teachers if the latter should be required to undertake elementary work which so many outsiders are perfectly competent to perform.

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THE ELDER CONSERVATORIUM.

LAYING THE FOUNDATION-STONE.

Adelaide's leading citizens and citizenses mustered in full force in the University grounds on Monday afternoon, when His Excellency the Governor laid the foundation-stone of the Elder Conservatorium of Music. The beautiful dresses of the ladies, set off by the rich colouring of the academic gowns of the Professors and the doctors of the University, and the profusion of hunting combined to make the scene brilliant and imposing, and had the photographer only been able to call to his aid the new process of colour photography the representation would have been as interesting from the point of view of beauty as it will now be from a locally historical aspect. It was only fitting that the giver of the money which is to pay for the building should be represented in some form, and one of the very few portraits of the late Sir Thomas Elder was placed at the back of the orchestra dais, and was wreathed with flowers taken from the dead knight's garden at Mount Lofty. Ample seating accommodation was provided for the guests, who numbered many hundreds. The Ministry, both Houses of the Legislature, the Council, the Senate, and staff of the University, the Board of Governors of the Public Library, the Council of the School of Mines, the Board of Education, and donors and original subscribers to the Chair of Music were all represented. The Conservatorium Orchestra, under the conductorship of Mr. Heinicke, played an overture.

His Excellency the Governor arrived at 3 o'clock, accompanied by Lady Victoria Buxton, Miss Paxton, and Captain Wallington. They were received by the Chancellor, Right Hon. Dr. Way; the Vice-Chancellor, Dr. Barlow; the Warden of the Senate, Mr. F. Chapple; the Registrar, Mr. C. K. Hodge; and the Architect, Mr. F. J. Nash.

The Chancellor, and they had His Excellency welcome. They were always glad to see His Excellency within the University enclosure, but they were especially grateful that he had found time—in spite of the pressing engagements preparatory to his departure on what they hoped would be a most enjoyable trip to England—to do the University a signal service on that sunny afternoon. (Applause.) The building when erected would form a part of the scheme which the University had adopted for the purpose of giving effect to the princely bequests of the late Sir Thomas Elder. The University of Adelaide, like nearly all other British Universities, was authorized by its charter of incorporation and the Statute following it to grant degrees in music, but it was the first of the Australian Universities to establish a Chair of Music and to give teaching and hold examinations in the art. They owed that honourable priority to their late lamented and distinguished friend, His Excellency Sir William Robinson. He collected £3,000 for the temporary endowment of a Chair of Music. Of that sum the late Sir Thomas Elder contributed £1,500. (Applause.) But two years before Sir Thomas had shown his zeal for the advancement of culture in music by devoting £3,000 for founding a South Australian Scholarship in the newly established Royal College of Music in London. For fourteen years there had always been, in consequence of that gift, a South Australian student in that institution. And to him it appeared a happy incident that Miss Guli Hack, a former South Australian scholar in the Royal College of Music, shared the task with Mr. Bryan in giving teaching in singing in the Conservatorium, which had also been founded by the late Sir Thomas Elder's munificence.

Under Professor Ives's management the Chair of Music became self-supporting almost immediately after the expiration of the temporary endowment. Professor Ives saw that the usefulness of his chair ought not to be limited by the walls of the lecture-room, and on his advice public examinations in music were instituted by the Council with signal success. At the first examination in 1887 seventy-seven candidates presented themselves, but at the last examination in 1897 the number was 544. (Applause.) At the coming examinations this year, as was the case last year, they would have the co-operation of the Associated Board of the Royal Academy of Music and of the Royal College of Music in London. They trusted that this arrangement would become a permanent one, and thus that the University would have the honour of aiding in establishing a common standard of examinations in music throughout the British Empire. Sir Thomas Elder's bequest gave the opportunity for enlarging the scope of the usefulness of the chair of music. Professor Ives was advised by the highest authorities in England and Europe, whom he consulted, that the best manner of giving effect to Sir Thomas's bequest was to make their School of Music not merely a theoretical, but a practical one; also that it was necessary that they should have an orchestra for the purpose of presenting properly the works of the great composers and the compositions of their own students as well. The University Council decided to act on that advice, and in consequence the College of Music, which had hitherto been conducted by Mr. Romann, was incorporated with their own school, and it became necessary to provide additional teachers and class and concert-rooms. The building which they were about to erect would also provide much needed accommodation in the way of lecture-rooms for the other faculties of the University, and the great hall would also be available for their examinations and commemorations and other University gatherings, as well as for the purpose of the School of Music. The new arrangement which they had made had been so highly appreciated that already they had 300 students attending the School of Music. (Applause.) Music was one of the seven branches of a liberal education in the curriculum of the early medieval Universities, so independent a critic as the late Professor Huxley said—"I doubt if the curriculum of any modern University shows so clear and generous a comprehension of what is meant by culture as this

old trivium and quadrivium was. It ceased many centuries ago to be taught in the European Universities, and consequently other institutions—the Conservatoriums of Germany and Italy and France, for example—were founded for the purpose of giving culture in music. Their own Universities of Oxford and Cambridge continued to give degrees in music during the last 400 years, although such degrees were not given in the Continental Universities, and although in Oxford and Cambridge practical instruction in music ceased to be given some hundreds of years ago. To two Universities in Australia—the Universities of Melbourne and of Adelaide—had come the honour of restoring the old alliance between music and other University studies, and of giving practical as well as theoretical instruction in the art. (Applause.) If the steps they had taken had been subjected to criticism they had the consolation of knowing that the same arguments were adduced against the establishment of the Royal Academy of Music in England seventy-six years ago. Music was taught in our primary schools. Surely it ought not to stop short at the walls of the University. In spite of Dr. Johnson's protest that music excited in his mind no ideas and prevented him from the contemplation of his own, and of the genial Eliot's complaint of the measured malice of music, all educational authorities from Plato to the teachers of our elementary schools who met in conference in Adelaide last week, agreed as to the importance of music as a branch of education. Our emotions are more sensitive to music than they were to its sister arts. Music expressed our joys and sorrows more adequately than words. It lifted them to the sublimest heights of devotion, it reached the inmost recesses of the soul, and sounded the deepest secrets of the heart. (Applause.) Inspector Clarke's paper at the Teachers' Conference, in which he spoke of the discipline of music in schools, read like a commentary on well-known passages in the Republic. Plato said—"Education in music is so telling because rhythm and harmony sink so deeply into the inward part of the soul and take hold of it so strongly, and make it graceful with the grace which they bring with them." It was not Plato who said—"Let me make the ballads of a nation and I care not who frames its laws," but that sentiment was anticipated by Plato more than 2,000 years ago. "The fashions of music," said he, "are never changed without changes in the most important laws of the Commonwealth." Would they allow him to quote just two more passages from the "Republic" as to the effect of music upon politics and their social life? "It is a music that the guardians of our State must build their guardhouse, for it is here that lawlessness easily creeps in unperceived. People think that it is only play and does no harm. And what harm does it do? Little by little it gets a footing and spreads gently and silently into the habits and arrangements of life; from those it passes, gathering force as it goes, into the transactions of business, and from business it gets to the laws and constitution, with licence full grown in its train, until it ends by ruining everything, both public and private." But he gave the contrary picture—"When the play of children is good from the first, and they take in a spirit of law through their music, then it has just the opposite effect, attending them at every step in life, making it grow, and building it up where it has fallen down." Sir Thomas Elder was not a musician any more than

he was a painter, a sculptor, or an art critic. He was a typical example of the practical man, but he was also a patriotic citizen, and he had a keen sense of the stewardship of wealth which was given but to few. So for twenty years and more, and in the final disposition of his affairs, he gave effect to his views as to the importance of higher education, in letters, in science, in medicine, and in music, by gifts and bequests to the University which amounted to the aggregate of £100,000. He hoped that the Conservatorium which would bear Sir Thomas's honoured name, and of which His Excellency was about to lay the foundation-stone, would be the centre from which musical culture would radiate throughout the land, and that voices as sweet, of as great compass as that of their distinguished visitor, Madame Sherwin, whom they welcomed there to-day—(loud applause)—would be trained, and trained as well, within those walls; and as genius was not the monopoly of any race or time, might they not hope that by-and-by their students might produce works to take rank with those of the great lone poets in that universal language which spoke to the whole world and for all time. (Loud cheers.)

Mr. F. J. Nash, architect of the building, presented His Excellency with a silver trowel, and from the University a mallet, and in doing so said that the trowel was a colonial production. The handle was made from a portion of the historic gum-tree at Glenelg, and kindly given by His Worship the Mayor and Corporation of Glenelg. The mallet was made from myallwood. He trusted His Excellency would value them not for their intrinsic worth, but because in time to come they would remind him of the laying of the stone. The inscription on the trowel was as follows:—"Presented to His Excellency Sir Thomas Fowell Buxton, Bart., K.C.M.G., on laying the foundation-stone of the Elder Conservatorium of the University of Adelaide on the twenty-sixth day of September, 1898. His Excellency's name was also inscribed on the mallet.

The following documents were put under the foundation-stone:—1. Copies of "The Observer," March 12, and "Advertiser," March 11, 1897, containing particulars of the late Sir Thomas Elder's will and bequest to the School of Music. "The Register" of March 10 contained the particulars of the bequests, but as every number of that issue was sold, and none could be bought at any price, a copy could not be obtained to be placed under the stone, and a number of "The Adelaide Observer" was substituted. 2. Copies of "The Inquirer" and "Advertiser" of September 29, 1898. 3. A copy of the University Calendar for 1898. 4. Names of University

THE ELDER CONSERVATORIUM.

Additional interest was given to the ceremony of laying the foundation-stone of the Elder Conservatorium of Music, which took place on Monday afternoon, by the fact that it was the last public gathering at which His Excellency the Governor and Lady Victoria would appear prior to their visit to England. Hundreds of guests were present, and they had the pleasure of listening to some fine music by the Conservatorium Orchestra and the singing of the first verse of the National Anthem by Madame Amy Sherwin. The Chancellor, Right Hon. Dr. Way, in requesting Sir Fowell to lay the stone, discoursed on the importance of music as a portion of the education of a community. His Excellency, who declared the stone "well and truly laid in the name of the Father, Son, and Holy Ghost," alluded to his approaching visit to England, spoke of the loyalty of the people, their kindness to him and his family, and promised "to endeavour to stick up for the colony" when any aspersions were cast upon it. The Minister of Education caused the only smiles when he remarked that he was glad Sir Fowell would give so good an account of the people of South Australia, of their warmheartedness as well as their other peculiarities, and when he expressed the hope that if the students did not develop into Mendelssohns and Mozarts it would only be because they were Handels and Rubinstains. It was cruel to be sarcastic at the expense of the aspiring young musicians, but it was more unkind and suggestive of the University students, who were hidden behind the bunting, and who had behaved themselves, to whistle the "Dead march" as the leading people walked away.