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CONSERVATORIUM OF MUSIC.

To the Editor.

Sir—The continued attacks on this institution are absurd. As a country teacher I can only say we do not want the Adelaide teachers judging or examining our pupils. A man like Mr. Bevan has unsurpassed musical experience and status. It is hard if the country towns cannot have the occasional use of such men as Messrs. Bevan, Heinicke, and Treharne. To force the Conservatorium to raise the fees is most unjust. Of the 100 teachers who belong to the association the majority are not at all particular about cutting the price to get a pupil away from another teacher. If the Teachers' Association wants to benefit music, why does it not, instead of trying to bounce the Conservatorium, start a music depot to supply teachers and students with music at a lower price than is now charged? The Conservatorium has raised the standard of music in South Australia considerably above what the 100 teachers of Adelaide would have ever done.

I am, Sir, &c.,
COUNTRY TEACHER.

cover that the former are far more cultured and refined in the divine art of music, hence the jealousy and antagonistic feeling towards the Conservatorium. At the preliminary meeting to form a musical association, a most bitter feeling was shown towards the Conservatorium by a few who, it may be assumed, are the leaders in the present veiled attack on it. If the Conservatorium was not in existence, another institution would be in its place, viz., the Adelaide College of Music. The Elder Conservatorium of Music is another name for the Adelaide College of Music, which it absorbed. Herr I. G. Reimann was the proprietor and director of the Adelaide College of Music, and when it was merged into the Elder Conservatorium he had (writing from memory) about two hundred pupils. This college was the bete noire in the way of some of the leaders of the musical profession, as the public soon discovered that a better musical training was to be had with Herr Reimann than with most of the outsiders and patronised him. The fee was graduated, and the highest was £4 4/ per quarter, which, I understand, is less than now paid at the Conservatorium, while the tuition received by students was practically the same as now given under the new regime. Herr Reimann was the principal pianoforte teacher, and his under teachers were Mr. J. M. Dunn, Miss Preston, and one or two others. Herr Heinicke was the teacher of violin, and Herr Kugelberg the teacher of cello, while Mr. Fairbairn and Miss Hack were teachers of singing. Herren Reimann, Heinicke, and Kugelberg (until recently), and Miss Hack, have been teachers at the Conservatorium since its inauguration, while Mr. Bryceon Treharne and Mr. Bevan, with the director, are importations since the Conservatorium was formed. The present outside agitators could see that the Adelaide College of Music was destined to be a growing institution, and that the instruction imparted was superior, but as it was a private college they could not attack it by dictating terms to the director. Then why should they dictate to the council of the University, and why should parents be put to extra expense because of their opposition? This coterie evidently wish to wipe out the Conservatorium, so that they may monopolise the musical profession, when the other teachers who are now led on to help them in dictating to the University council could sing to the stars for pupils. Music in Adelaide has never before reached its present high standard, which indicates that this is due to the excellent training pupils receive at the Elder Conservatorium of Music, which should be encouraged. I quite agree with the Musical Association that members of the Conservatorium teaching staff should be precluded from accepting outside professional engagements, save in exceptional circumstances.—I am, &c.,

A MUSIC TEACHER.
September 13, 1907.

THE "NORMAL PITCH" IN MUSIC.

The note A in music in Europe does not necessarily mean the same note in Australia, remarks the Melbourne "Argus." It may be B or B sharp, or G or G sharp, or any fraction of a tone between. Good music is produced in Australia notwithstanding this startling fact, but that is merely because harmony depends, not on fixed standards, but on the relation of musical sounds one to another. There is in every country in Europe, excepting Great Britain, a standard pitch in vogue. C struck on a tuning fork in Spain is the C struck on every tuning fork in Sweden—that is, it produces the same number of vibrations per second. In Great Britain musical reformers have succeeded in introducing the normal pitch, and all the important orchestras have decided to follow the musical standard. But a serious obstacle faced them. The British War

Office refused to reform. All the brass instruments in all the military bands would have to be replaced, and the extra expenditure has not been sanctioned. With the object of having the normal pitch established officially in Victoria, Professor Peterson and Mr. E. J. Love (lecturer on acoustics at the Melbourne Conservatorium of Music), waited upon the Government on Thursday. Professor Peterson said that the Melbourne University would head the movement if it were provided with a complete set of orchestral instruments for its concerts, the cost of which would be, according to a special quotation made by Messrs. Boosey to Professor Peterson, £236. Messrs. Boosey have offered a donation of £56 towards this amount, and Madame Melba has sent an entirely unsolicited contribution. Madame Melba wrote:—"It is quite impossible to sing certain works unless the normal pitch is used, so to help your scheme I enclose £50, with the hope that very soon there will be nothing but normal pitch all over Australia." The Victorian Government have asked Professor Peterson to put the whole case before them, with a view to action on their part.

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To the Editor.

Sir—Kindly permit me to add my protest to that of "A Parent" regarding the un-called-for agitation raised against the Elder Conservatorium by the Music Teachers' Association. Apparently this select body—aptly described by "A Parent" as "a heterogeneous collection of individuals"—desires to prevent the talented staff of the Conservatorium from exercising any influence in any capacity, either individually or collectively, outside the walls of that building. Seemingly the members of the association would also form themselves into a close borough, to the exclusion of progress. In this connection the scathing utterances of a visiting Doctor of Music at the Unley competitions regarding the efforts of certain shining lights should at least provide food for reflection. The pettiness and selfishness displayed in the actions of the association cannot fail to impress thinking people with the idea that some at least of the individuals comprising it care not how the rising generation be instructed, examined, or judged so long as they can attain their own mercenary ends. That the Council of the University will treat the agitation with the contempt it deserves is the fervent hope of

ANOTHER PARENT.

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UNIVERSITY EXTENSION LECTURE.

On Monday evening in the Victoria Hall Professor Henderson delivered the second of his course of lectures on "Poets of the nineteenth century," which have been arranged in connection with the Y.M.C.A. educational work. There was a large attendance. The lecturer took as his subject "Tennyson," and dealt with the late poet laureate as "The man," "The artist," and "The author of 'In Memoriam.'"

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THE CONSERVATORIUM OF MUSIC.

To the Editor.

Sir—The Music Teachers' Association has gone out of its way to dictate to the council of the University how the Elder Conservatorium of Music should be conducted, and to fix for that institution a scale of fees for musical tuition. Would any member of the association stand being dictated to by the council of the University as to how he or she should carry on his or her private profession? Now, what is the South Australian Music Teachers' Association? It is a body, the majority of whom, so far as my knowledge goes, judging by the attendance at their preliminary meetings, are women, headed by a few who have an antipathy to the Conservatorium of Music, and who would be glad to extinguish it, so that they might have a better chance to advance their own interest. Why this antipathy to the Conservatorium of Music? Because parents, seeing that it turns out good pupils—and in several instances accomplished pupils—patronise the institution, although they pay higher fees than for private tuition. There are a few instances of private teachers turning out a few good pupils, but one only has to attend the concerts at the Conservatorium and the concerts given by the pupils of private teachers to dis-

"Paterfamilias" writes:—"In reference to the proposed memorial to the council of the University from the Music Teachers' Association, will you allow me to protest against the unwarrantable agitation raised or late in connection with the Conservatorium of Music. The Music Teachers' Association apparently desire to dictate what fees are to be charged at the Conservatorium, and would also prevent the talented staff of that institution from exercising any influence in any capacity, either individually or collectively, outside the walls of the North-terrace building. Seemingly the association would also form themselves into a close borough, to the exclusion of all progress. The pettiness and selfishness displayed in all their actions by the association cannot fail to impress thinking people with the idea that the individuals comprising it care nothing how the rising generation be taught, examined, or judged."