

Advertiser  
June 11<sup>th</sup> 1907.

### CONSERVATORIUM CONCERT.

The second concert of the present season in connection with the Conservatorium was given at the Elder Hall on Monday evening in the presence of a large audience. The programme, which consisted mostly of orchestral items, opened with Beethoven's pastoral symphony in F major. The work is a particularly fine piece of writing, in which the great master has reproduced the inner feeling of the rural pastoral scenes which he made the theme of the composition. To be able to present such a piece of musical literature adequately is an achievement which the conductor of an orchestra largely made up of pupils may justly be proud. The ensemble was pleasing, and the presentation of the work was exceedingly creditable. The addition of bassoons to the orchestra marked a decided step of progress, and the color imparted to the interpretation went far to show that orchestral playing of a very satisfactory kind may be looked forward to in Adelaide. The joyousness which Beethoven designed to represent in the first movement, "Allegro, ma non troppo," was well illustrated, and an air of the country pervaded the entire interpretation. Picturesque passages representing the notes of the nightingale, quail, and cuckoo were effectively rendered. The thunderstorm in the allegro movement made a realistic piece of descriptive work, and the "Song of the shepherds" after the storm was given with becoming feeling. Altogether the presentation reflected credit on Mr. H. Heinicke, the conductor. More than ordinary interest centred on the "Violoncello Concerto, op. 33, No. 2" (Jules de Swert) by Mr. Harold S. Parsons. This was the first appearance at a public concert of the young violoncellist since his return from Europe, although he has played at an invitation concert previously. The work, which was given with orchestral accompaniment, afforded Mr. Parsons an excellent opportunity of displaying his skill. When quite a youth great things were expected of him, and his friends must have been gratified at the manner he fulfilled their anticipations. His reading of the composition was artistic, and denoted the insight of one who possesses in a high degree the musical temperament, while his technique was well developed and his intonation sure. Delicacy and refinement of expression and due regard to the composer's ideas made the interpretation thoroughly enjoyable and educational. The orchestral part was also satisfactorily presented. Mr. Parsons was several times recalled at the close. The overture to "Euryanthe" (Weber) made an admirable concluding item and in this the orchestra acquitted itself with an effectiveness which denoted careful rehearsal and constant attention to the conductor's baton. Mr. Stanley May sang "Oh, let thy tears" (Jensen) and "Still wie die nacht" (Carl Bohm) tastefully. The young vocalist has a baritone voice of fine quality, which he used with skill and discretion, and in his general treatment he demonstrated that he has the qualities which go to make an artist of exceptional promise. With study Mr. May may certainly look forward to a career as a concert artist, and as an interpreter of the best writings of the great masters. Miss Hack played the pianoforte accompaniments for his songs. Miss Muriel Cheek has already won a reputation as one of the coming sopranos. Her treatment of the difficult scena and aria "Softly sighs," from "Der Freischutz" (Weber), more than justified the expectations which her previous performances had raised, and the applause which followed her effort was indubitably well deserved. The concert throughout was highly meritorious, and the Conservatorium authorities have every reason to be gratified with the performance of its students and those who assisted them.

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### ELDER CONSERVATORIUM.

The first of the three concerts arranged for this season by the orchestra of the Elder Conservatorium was given at the Elder Hall on Monday evening, before a large audience. A good programme, which contained as its principal item Beethoven's famous "Symphony in F major, No. 6" (the "Pastoral") was presented, and in most important respects the performance passed off in a creditable manner. As has been the custom since the inauguration of the Elder Conservatorium, the string orchestra of students was largely reinforced by well-known local players, who supplied the whole of the brass and wood wind sections. With the exception of the second oboe the band was quite complete, save that, as is generally the case in these States, cornets took the place of trumpets. The concert opened with the Beethoven symphony, which was heard in its entirety for the first time in Adelaide, though the opening section was played some years ago. This work, which is by far the most romantic, and perhaps fanciful, of the immortal nine, is cast in five movements, all of which illustrate with more or less directness scenes of country life. Their titles are as follow:—The opening allegro, "Jovous sensations aroused by arrival in the country," "Scene by a stream," "Merry gathering of the country people," "Thunderstorm," and "Song of the shepherds." The performance of the work under the baton of Mr. H. Heinicke was in the main of a gratifying character, when it is remembered that the band was composed almost entirely of young students and amateurs. The strings rendered admirable service in each section of the work. Their ensemble was good, and some effective gradations of light and shade were obtained. In this latter respect the wood-wind were scarcely so successful, and their intonation was occasionally a little faulty. Nevertheless the general character of their work showed an appreciable improvement upon previous performances. Defects of intonation were not so noticeable in Weber's fine overture to "Euryanthe," which concluded the concert. This opened well with the full orchestra, who played with excellent spirit and precision and a well-marked accent. The pretty passage for strings *con sordini* was presented with appropriate finish and delicacy, and the final section was given with an imposing volume of tone that excited the warm applause of the house. Mr. Harold Parsons, who made his first public appearance since his appointment to the staff of the Conservatorium and return from study in Germany, was accorded a hearty reception when he came forward to play the solo of Jules de Swert's "Violoncello concerto, Op. 33, No. 2." This work, which was heard for the first time here, belongs obviously to the romantic school of composition. Throughout it is showy, melodious, and full of effective passages for the solo instrument. Mr. Parsons showed at once in the opening sections of his part that he has wonderfully improved, both in technique and tone, since he was a student at the Conservatorium. His performance was scholarly, but at the same time warm and expressive, and full justice was done to the graceful passages with which the composition abounds. At the close of the concerto he received three recalls. The orchestra did some good work in the important part allotted to them, but they were occasionally too loud for the solo instrument. Mr. Stanley May, a baritone of promising powers, made his first appearance on the Conservatorium platform, and sang with much taste and studied expression Jensen's "Oh, let thy tears" and Boehm's "Still wie die nacht." Miss Muriel Cheek displayed her pretty soprano voice to advantage in the familiar excerpt "Softly sighs," from Weber's "Der Freischutz," which met with a hearty reception. Mr. Heinicke conducted the orchestra with decision and judgment, and the pianoforte accompaniments were shared by Miss Guli Hack, A.R.C.M., and Mr. Fred Bevan.

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### UNIVERSITY EXTENSION LECTURE.

At the University last night Professor Henderson gave the first of three extension lectures on "Hamlet and the Shakespearean drama," before a large audience. In opening, the lecturer said he preferred "Macbeth" as a work of art, but "Hamlet" was undoubtedly the most famous of Shakespeare's plays. Inasmuch as a knowledge of Hamlet taught people more about themselves than any other of Shakespeare's characters, Hamlet might be regarded as having more humanity about him than any character in Shakespeare. The French critics came to the conclusion that Hamlet was Shakespeare, whereas an eminent German critic declared "Hamlet is Germany." Hazlitt, however, went further, and said, "It is we who are Hamlet." Coming to the particular subject of his lecture, viz., "The language of Hamlet," the professor remarked how the language of Hamlet had been incorporated in the language of daily life. The word "illuminate" was first used by Shakespeare in Hamlet, as far as was known, and "control" was first used as a noun in the same play. After giving instances of phrases and proverbs from "Hamlet," which had become part of the fabric of the English language, the lecturer discussed Shakespeare's use of language for artistic and dramatic effect. He pointed out how consummately the dramatist used metaphor, and how he was able to idealise the commonplace by association with the sublime. In concluding, Professor Henderson dwelt on the marvellous power Shakespeare possessed of generating whatever atmosphere was required as a setting for his plays, and the various scenes in them.