

The Elder Conservatorium.

Complete

Musical

Education.

Director:—
PROFESSOR J. MATTHEW ENNIS, MUS. DOC.

Teacher of the Piano-forte:—
IMMANUEL GOTTHOLD HEIMANN.

Teachers of Singing:—
FREDERICK CHARLES BEVAN,
HARRY WINSLOE HALL,
MADAME DELMAR HALL,
MRS. REGINALD QUESNEL

Teacher of the Violin:—
HERMANN HEINICKE.

Teacher of the Violoncello:—
HAROLD STEPHEN PARSONS.

Teacher of Orchestral Playing:—
HERMANN HEINICKE.

Teacher of Ensemble Playing (Chamber Music):—
THE DIRECTOR.

Teacher of Theory of Music:—
THOMAS HENRY JONES, MUS. BAC.

Teacher of Elocution:—
EDWARD REEVE.

Teacher of Flute:—
ALFRED A. BÜHM.

Teacher of Oboe:—
WILLIAM S. JOHNSON.

Teacher of Italian, French and German:—
STANISLAUS MARTIN LEDOCZOWSKI.

Lady Superintendent:—
MRS. J. S. WESTON.



The University of Adelaide.

Elder Conservatorium of Music.

The following **Classes** are held at the specified times below.

Persons not studying other Subjects at the Conservatorium may join these Classes.

THEORY OF MUSIC—

Elementary, Saturday, 11 a.m.

Junior, Saturday, 10 a.m.

Intermediate, Wednesday, 2.30 p.m.

Senior (including Harmony, Counterpoint, and Musical Analysis), Wednesday, 4.30 p.m.

CHORAL CLASS, Tuesday, 7.45 p.m.

LADIES' PART SINGING CLASS, Monday, 1.45 p.m.

ENSEMBLE CLASS (Chamber Music), Thursday, 10 a.m.

ORCHESTRAL PRACTICE, Friday, 7.45 p.m.

ELOCUTION, Monday, 4 p.m.

FRENCH, } Mondays and Thursdays,
ITALIAN, } 2—4.30 p.m.
GERMAN, } Tuesdays, 6.45 p.m.

CLARINET }
FLUTE } As required.
OBOE }
DOUBLE BASS }

Students desiring to join any of these Classes are requested to enter their names with the undersigned, who will give any further information.

CHAS. R. HODGE,
Registrar.

University of Adelaide.

The Elder Conservatorium.

Director:
PROFESSOR J. MATTHEW ENNIS, Mus. Doc.

SESSION 1912.

Concert

BY THE
CONSERVATORIUM
ORCHESTRA.

Vocalists—MR. S. ALEXANDER COOPER
and MR. FRED. STONE.

Leader—MISS SYLVIA WHITINGTON,
A.M.U.A.

Conductor—MR. H. HEINICKE.

IN THE
ELDER HALL

ON
WEDNESDAY, NOV. 13, 1912,

AT 8 P.M.

PRINTED BY H. C. THOMAS & CO., ADELAIDE.

It is requested that at the conclusion of the Concert those of the audience who wish to leave by the southern door will be good enough to remain in their places. If the Governor be present, so that His Excellency and Lady Bosanquet may have unobscured passage along the central aisle and precedence of exit by the southern door.

Programme.

I. SYMPHONY—"Aus der neuen Welt," Op. 95 Dvorak

(From the New World.)

(First time at these Concerts.)

Adagio.

Largo.

Scherzo Molto vivace.

Allegro con fuoco.

Antonin Dvorak, born at Mülhausen 1811; died 1904. Only by dint of much earnest endeavour under adverse conditions, did this composer succeed in developing that natural talent, which later bore rich fruition. Dvorak was thirty-two years of age when he came before the public as a composer, and even then, many rebuffs were met with before he had succeeded in establishing himself, and gaining an acknowledged position in the world of music.

His works are permeated with the temperamental colouring of his Slavonic nationality, but though rich with emotional prodigality, they yet exhibit a fine restraint and studied balance. His sense of form finds its most natural expression in symphonic utterance, and his orchestration is full of delightful surprises.

The Symphony "From the New World" to be performed to-night was written after Dvorak had taken up his residence as Musical Director in New York. The melodies throughout, and particularly those of the slow movement, are imbued with negro characteristics.

2. CANZONETTA AND FINALE FROM VIOLIN

Concerto, Op. 35 Tchaikowsky

(First time at these Concerts.)

Soloist—Miss Sylvia Whittington, A.M.U.A.

Peter Ilitsch Tchaikowsky, born at Wotinsk in Russia, 1840; died at St. Petersburg 1893.

Foremost among Russian composers, Tchaikowsky has won a place for himself by the very passion of his utterances; his despairing melancholy, the strong measure of his rhythms and the gorgeousness of his orchestration, giving him a strong grip upon human sympathies. His were the reforming tendencies of his time, yet racial pessimism saturates his thought, as many of his works being founded upon national folk songs, and breathing the spirit of the Russian temperament.

Like many another musician, he began to study law as a profession, but abandoned it later for a musical career, to which he had long had a leaning.

3. SONGS—*a.* "Entreaty" Wilson G. Smith *b.* "Invictus" Bruno Huhn

Mr. Fred. Stone.

(*a.*)

Last night I dreamed your golden hair
Lay soft against my face,
And that your fingers in my hands
Had found a resting-place.

I dreamed your girlish lips met mine,
And that your dewy breath
Did whisper thoughts against my cheek,
As would give life to death.

O little maiden, whose soft lips
Are sweeter than May-dew,
Just lean a moment on my breast,
And make my dream come true.

In dreams last night your golden hair
Lay soft against my face,
And clasped in mine your dainty hands
Had found a resting-place.

(*b.*)

Out of the night that covers me,
Black as the pit from pole to pole,
I thank whatever gods may be
For my unconquerable soul.

In the fell clutch of circumstance
I have not winced, nor cried aloud,
Under the bludgeonings of chance
My head is bloody, but unbowed.

Beyond this place of wrath and tears
Looms but the horror of the shade,
And yet the menace of the years
Finds, and shall find me unafraid.

It matters not how straight the gate,
How charged with punishment the scroll,
I am the master of my fate,
I am the captain of my soul.

4. OVERTURE—"The Flying Dutchman" Wagner

(First time at these Concerts.)

Wilhelm Richard Wagner, born in Leipzig 1813; died in Venice 1883.

In common with Dvorak, but to a more acute degree, did this composer experience the force of adverse circumstances in his early career. Like Dvorak too, political considerations had much to do with his subsequent development as an artist. Wagner's methods were revolutionary, and his aims were toward political and dramatic reform.

"The Flying Dutchman," received at first with grudging appreciation, became afterwards his most popular opera. The outline of the libretto, suggested to Wagner by Heine from an English play he had seen in London, is briefly the story of an unhappy mariner who is condemned to sail the seas until he shall find a woman who will love him faithfully until death. He is allowed to go on shore every seven years in quest of such a woman. He meets Senta, a Norwegian maiden, who vows eternal fidelity to him, and later, imagining her to be false, he rushes away to his ship. Senta ascends a cliff and throws herself into the sea, and the ship sinking, the lovers are united and rising from the sea, float upward together.

The overture is constructed upon the themes contained in the opera, notably the Dutchman's theme, Senta's Ballad, and the Mariners' Chorus.

5. VOCAL SOLO—"The Narration" (Lohengrin) Wagner

Mr. S. Alexander Cooper.

In distant land, by ways remote and hidden,
There stands a Burg that men call Monsalvat;
It holds a shrine to the profane forbidden,
More precious there is sought on earth than that,
And, throned in light, it holds a cup immortal,
That whose seen, from earthly sin is cleansed;
"Twas borne by angels through the heavenly portal,
Its coming hath a holy reign commenced.

Once every year a dove from Heaven descended,
To strengthen it anew for works of grace;
'Tis called the Grail, the power of Heaven attendeth
The faithful knights who guard that sacred place.
He whom the Grail to be its servant chooses,
Is armed henceforth with high invincible might;
All evil craft its power before him loses,
The spirits of darkness, where he dwells, take flight;
Nor will he lose the awful charm it lendeth,
Although he should be called to distant lands,
Where the high cause of virtue he defendeth,
While he's unknown, its spell he still commands.

By perils dread the holy Grail is girded,
No eye may see or profane it light may see;
Its champion knight from doubtings shall be warded,
If known to man, he must depart and flee.
Now mark, swift or disguise my soul disdained,
The Grail sent me to right you lady's name;
My father, Parsival, gloriously reigneth,
His knight am I, and Lohengrin my name.

6. RHAPSODY—"España" Chabrier

(First time at these Concerts.)

Alexis Emmanuel Chabrier, born at Amberg in France, January 18, 1841; died in Paris, September 15, 1904. It was the original intention of this gifted French composer to become a lawyer, and with that end in view he studied in Paris, taking up music merely as an amateur. He was largely self-taught, although at one time he studied the piano under Eduard Wolff, and Harmony with other masters. During this period he produced two important works in the form of operettas, and two years later he decided to devote himself entirely to music.

In 1883 he published the Rhapsody "España," founded upon Spanish national airs. This work was very successful, and evidenced the composer's power of utilizing to the best advantage the musical materials at his disposal.

The Annotations on these Concert Programmes are supplied by
Kate Helen Weston.

*The Final Concert will take place
on December 4.*