

"The Barrier Miner," 18<sup>th</sup> Aug. 1897.

cient entries" the University has already come to a conclusion. At the least 14 candidates must enter, representing £7 7s. in entrance fees, to ensure the professor coming; or if that sum be not thus provided, it must be made up otherwise. In theory of music this does not, of course, apply: that branch, moreover, remains solely in the charge of the University. The examinations will be held some time in November.

"The Register," 19<sup>th</sup> August, 1897.

PROFESSOR IVES'S VISIT TO ENGLAND.—The London *Musical Herald* of July 1 remarks:—"Professor Ives, Mus. Bac., who occupies the Chair of Music at the Adelaide University, is at present visiting the mother country to seek advice as to the use to be made of £25,000 recently left for musical purposes by Sir Thomas Elder, K.C.M.G., a rich squatter who was devoted to music. Calling upon Professor Ives, we found that the opinions he had received are most varied. He has already consulted Sir Alex. Mackenzie, Sir John Stainer, Sir Walter Parratt, Sir J. Fred. Bridge, Professor Prout, Dr. Hubert Parry, Mr. W. H. Cummings, Dr. Turpin, Dr. Hiles, and others, and has visited the R. A. M., R. C. M., Guildhall School of Music, enquired into the Deppé system, the Macdonald-Smith system, the Virgil Clavier, and other up-to-date ideas. His enthusiasm in musical matters has been considerably increased by hearing such performances as the Philharmonic Society, the Handel Festival, Richter's Orchestra, M. Paderewski, the opera, and so on. These experiences bring him into the stream of musical life again. Adelaide, however, is by no means idle in musical culture. The South Australian student is smart, quick in learning, and in every respect very go-ahead, and very soon his influence in music must be felt. If he has a fault it is that he is too self-reliant, and does not realize that he has much to learn. He does well, however, compared with his brother in Europe, who can hear concerts almost nightly, and has St. James's Hall, Queen's Hall, Albert Hall, or Crystal Palace to go to. The orchestras heard in the colony are often incomplete, with instruments substituted. There is a strong love for good music, and excellent discrimination is shown in musical matters. Good foundation work is laid in the schools, where tonic sol-fa is generally taught, and Professor Ives, having opportunities of attending school festivals, has been pleased with the really excellent work done by some of the teachers."

"The S. A. Register," 21<sup>st</sup> Aug. 1897.

## A MUSICIAN'S PILGRIMAGE TO EUROPE.

No. III.

[By PROFESSOR IVES.]

LONDON, July 16.

I have heard Madame Melba, and have been delighted to find that all I had previously been told of the Australian prima donna's great powers was true. She possesses a

# The Port Pirie Advocate.

FRIDAY, AUGUST 20, 1897.

## UNIVERSITY LECTURES.

"The greatest intellectual treat we have ever had," is the general verdict on the lectures given by Professor Chapman M.A., on "Astronomy." The majority of people regard the science which treats of the celestial bodies as a dreary maze altogether bewildering to the ordinary comprehension, and some writers upon the subject certainly make it seem so; but under Mr Chapman's skilful handling the subject becomes one of deep and absorbing interest. Port Pirieans are not easily aroused to enthusiasm about anything, but the gifted Professor's visit has certainly created a boom in astronomy. Since Monday it has formed the staple topic of conversation in pretty well every home in Port Pirie, and wherever one goes one hears the subject being discussed with the keenest interest. We have often heard it urged as a reason why the State should not support the University that its advantages could only be participated in by the well-to-do, but if the University Council will only continue in the path it has recently struck out and allow its learned men to visit country centres, not only will this reproach be removed, but the University will come to be regarded by all classes as one of the most valued of our institutions. Mr Chapman lectured on four evenings, commencing on Monday. The first evening was devoted to the moon, the second to the sun, and the third and fourth to the planets. Mr Chapman spoke to an average attendance of about 300 each night. He has a pleasant voice and speaks with ease and clearness. His addresses were models of lucidity, and he avoided as far as possible the use of scientific terms. When the use of a technical phrase was unavoidable Mr. Chapman took trouble to fully explain it. We hope this will not be the last time we shall have the pleasure of hearing Mr. Chapman. The receipts will more than clear all expenses, and from every point of view are regarded as having been highly successful.

beautiful fresh voice of 'deliciously' liquid quality, and her command over it is just wonderful. Light florid passages of extreme brilliancy are executed with delightful ease, while cantabile passages seem equally well suited to the rich mellow organ our cantatrice happily owns. But her shakes and tremolos—they are perfect, if anything on earth can be. Madame Melba is the greatest soprano I have ever heard. The Queen's Hall was quite crowded at this concert, and there were many Australians present. Mr. W. R. Wilson, Dr. and Mrs. Lazarus, Captain and Mrs. Bassé, and many others were paying homage to Australia's artiste and the recalls were very pronounced. The floral offerings were so numerous that the singer had to be assisted in carrying them off the platform.

I have heard Paderewski, too, and when one states in the one breath that one has heard these two artists one has almost mentioned the highest uses to which a musical ear can be put. You have all read the extravagant accounts of Paderewski's playing—or rather dreaming, for one forgets the technical details in the rich, voluptuous flow of poetry he pours forth. Yet no account can give you an idea of his great powers. The piano seems, under his marvellous touch, to breathe into your soul. It is no exaggeration to say so, and your musical readers will understand what it must be to listen to the writings of a musician-poet like Chopin when interpreted by such a heaven-born genius as Paderewski. I have always thought the pianoforte a cold, mechanical instrument, quite void of expression. Paderewski, however, imbues it with new virtues—how I cannot say—but the hearer is conscious of his magic power.

In the Queen's Hall I also heard Richter's famous orchestra in a programme which included seven numbers by Wagner and Beethoven's symphony in C minor (No. 5). The performance was excellent, Wagner's overtures to "Rienzi" and "Der Fliegende Hollander" being given with great power, and fairly bringing down the house. The same may be said of the symphony, and a greater tribute to the rendering of this number could not have been paid than that every one sat quietly until it was finished, although it came last on a rather long programme. Dr. Richter conducted throughout without music, giving the cues to the various instruments in quite a masterly manner.

Besides hearing the greatest artists and orchestra I have heard the greatest composition of modern times. I allude to Tschai-kowski's "Symphony" in B minor—a work that has fairly taken European orchestral circles by storm. This composition was first produced in Russia in 1893 under the direction of the composer. After the performance—at which the work was most warmly received—the composer gave it the title of "Symphonie Pathétique." Twelve days after the composer died. The title is strangely appropriate. The work throughout is very sombre—even lugubrious—but the orchestration is extremely rich and powerful. It has four movements, each being so fine that one cannot decide which impresses one the most; for the themes are so noble and so cleverly treated and developed throughout that one is simply entranced with every part of the music. The coda of the third movement is wonderfully grand, and fills one with sincere regret at the early demise of so promising a writer. A singular feature of the second movement is that it is in five-four time throughout, and yet it is so charmingly melodious that one does not notice the unusual rhythm. Towards the end of the finale the music grows ever more and more despairing—becomes indeed quite a moan—and ends in hopeless gloom. The work leaves a profound impression on the hearer.

One could not possibly miss the Handel Festival at the Crystal Palace with an orchestra of 500 and a chorus of 3,000, and so I journeyed thither on the "selection" day. There was an audience of some 18,000 lovers of Handel all rushing and pushing for places and making a scene not readily forgotten. The programme comprised excerpts from the choral and instrumental works of the great master, and included such popular numbers

as "Io tremante" ("La Ressurrezione"), "Sound an alarm" ("Judas Maccabæus"), "Deeper and deeper still" ("Jephthah"), "Let the bright seraphim" ("Samson"), "Lo! here my love" ("Acis and Galatea"), "Occasional overture," and other fragments. The soloists included Mesdames Albani and Nordica, Misses Ella Russell and Clara Butt, and Messrs. Lloyd, McGucking, Santley, and Black. Mr. Manns, of course, conducted. Mr. Santley surprised me most. He was in excellent voice and sang splendidly. His voice sounded much better than when I last heard it in Adelaide. With the choral effects I was just a little disappointed. One expects so much when one goes to hear a chorus and orchestra of 3,500. The effect was not so colossal as I had imagined it would be. Perhaps the building had something to do with this, and yet the solo voices seemed to fill the vast place. The tempo was in many instances very slow. It is not easy for one conductor to keep so large a body of performers moving, and this was especially noticeable in the contrapuntal passages. The strings of the orchestra were very fine, and the brass was not too obtrusive. The accompaniment to "Sound an alarm" was particularly good.

Of less important events I can only record that Sullivan's new music to the new ballet "Victoria and Merrie England," at the Alhambra Theatre, struck me as being exceedingly bright and tuneful, and worthy of the writer in every way. Encores, however, were not numerous, if these are to be accepted as tokens of popularity. *En passant*, I cannot help remarking that the staging and costumes of the ballet here were very far behind those I had seen nightly in Paris. Not nearly the same taste was shown, although the subject gave ample scope for its display. I think the French have nicer ideas in the matter of colour-combinations and stage-groupings than our English stage managers, nor is this confined to stage presentations. It shows itself generally where decorative effects are required.

Some of your readers will be glad to learn that I have been attending Church very regularly; but, alas, I fear that the spirit that prompted this was not the right one in every case. I generally went to listen to the musical portion of the service; and what a nice feeling of true reverence is called into being when one hears the beautiful liturgy of the Episcopal Church sung well. Westminster Abbey and St. Paul's Cathedral are really little heavens upon earth if one can sneak into a quiet corner and, closing one's eyes, drink in the beautiful stream of music poured forth by the well-trained choristers. How refreshing to step from the busy world outside into these places and to lose oneself for a few moments in this way! With what renewed force come the messages of peace and love when sung by the sweet, fresh voice of the young innocent boy in the choir! One can never tell what corners of the heart these sweet musical sermons reach. I was greatly delighted with the effect of a new echo organ at Westminster Abbey. Sir John F. Bridge is justly proud of it, and played over one of the hymn tunes for my edification. The echo organ is situated a long way from the rest of his fine organ, and has an electric action. The speech is most prompt, and even when it is coupled with another manual one cannot notice any slowness of response to the touch. Master Billin, a young South Australian, is a prominent member of the choir at Westminster, and Sir John Bridge speaks very nicely of his abilities and promise. Outside these cathedrals I was most struck with the proceedings at All Saints', Margaret-street, where there is an elaborate service given with most refined taste under Mr. W. S. Hoyte's direction. The organ, too, is very fine, and Mr. Hoyte plays with much skill and taste. Two boys' voices in this choir struck me as being unusually sweet and pure in quality, and were used with much effect by their fortunate possessors.

I am much interested in various methods that are being put forward for the development of pianoforte technique. Among these are the Deppé method, the Virgil-Clavier