

Ad. 17th Oct. 1906

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THE LOVE OF MUSIC.
 When through the munificence of the late Sir Thomas Elder the Conservatorium of Music was established as a branch of the University, it was at once resorted to by a small army of students, who were anxious to go through life with the knowledge that they had had a university training in the art. For two years the old College of Music, off Wakefield-street, which, with its staff was taken over from Herr Reimann as the nucleus of the Conservatorium, was used by the University while the new buildings at present occupied were being constructed. The Conservatorium has been the means of cultivating a love for a higher class of music among students, and also among the public through the medium of the concerts given in the Elder Hall, but it is somewhat remarkable that the number of students at present represents only a small increase on the number enrolled when the Conservatorium was inaugurated. Adelaide is often spoken of as "Musical Adelaide," but the official records do not indicate that there has been any great desire on the part of students of music, to distinguish themselves by passing University examinations. From 300 students in 1898 the roll decreased to 270 in 1899. In the following year there was a jump to 296, but in the two succeeding years the number was on the down grade. In 1901 there were 288 pupils taking lessons at the Conservatorium, and in 1902 the number was 286. In the following year there was a satisfactory addition, the various teachers having 332 learners under them. This is the greatest number in the history of the institution. For the year 1904 there were 330, and in 1905 there were 340. This year's roll has not been made up, but we understand the figures show a slight advance on those of 1905. Even if there are 350 that is only 50 more than the opening number eight years ago, and it cannot be regarded as a gratifying circumstance that of the thousands of young people in the metropolitan districts who have mastered the first principles of music only 250 think it worth while to go through a course of study at the Conservatorium. Something ought to be done to attract more students.

"Ariane," a work written in the unusual time of seven quavers to the bar, and with it was bracketed "Meditation," by Mr. D'Arcy Irvine, the organist of the Anglican Cathedral at Perth, Western Australia. The latter is described as a fanciful sketch. It was rendered with taste, and made a pleasing item. From "Lohengrin" (Wagner) two excerpts were taken, "Introduction to the third act," and "Prelude." The former massive and brilliant, and the latter abounding in thought and feeling, illustrated the resources of the fine organ. Some beautiful orchestral effects were introduced, which showed that the instrument is capable of great variety in its reed stops, and that it has volume and color for massive and intricate harmonies. In the military march, "Pomp and circumstance" (Elgar), and the "Concert overture" (Hollins), two English composers of widely different style, were represented. The Birmingham professor's writing was rhythmic, and worked out in appropriate and artistic sequence, and the performance of it was in every respect admirable. The overture by the blind organist, who about a year or so ago gave a series of recitals in Sydney, is of a popular character, with many meritorious features, and its inclusion in the programme added to the variety and pleasure of the concert. Throughout the recital Dr. Ennis sustained his high reputation. Each number met with applause from an audience which included a large number of musicians of considerable standing, and was generally more discriminating than the average audience at a concert. It is a pity that a gentleman with such conspicuous ability does not more frequently give the public an opportunity of hearing his performances, and it is equally regrettable that such a fine instrument as the one in the Elder Hall is not oftener utilised for the purposes of public recitals. During the evening Miss Gullie Haek sang, "Questi fior," from "Faust" (Gounod), "Under the linden tree," "Who would ever have thought?" and "The echo" (Meyer-Helmund), with her usual good taste and accomplished style. Mr. A. C. Williamson acted as piano accompanist.

EXAMINATIONS IN THEORY OF MUSIC.
 From "X. Y. Z."—"The public examinations in the theory of music held in connection with the University of Adelaide took place on Friday, and upon the whole the questions set were reasonable and fair. Exception must, however, be taken to No. 4 in the senior harmony paper, for this particular question was ill-expressed, and, as a matter of fact, inaccurately put. It was as follows:—Write the following chords in the key of A minor. Resolve each on the tonic chord in root position, using not more than four additional chords in each case—(a) The first inversion of the supertonic seventh (chromatic); (b) the Neapolitan sixth; (c) the chord of the supertonic ninth (chromatic). With regard to this it may be said that (b) is a concord, and therefore needs not to be resolved; (c) can be correctly followed by the tonic chord in root position, but (a) cannot. Probably the examiner's meaning was that the answers to (a), (b), (c) should respectively consist of not more than six chords, each example to include the required chord and to end with the tonic triad in root position. Still, this was not expressed, and the impossibility of satisfactorily dealing with (a) in the terms of the question thoroughly bewildered more than one candidate, so that a complete muddle resulted as far as this question was concerned. Apparently the only fair course would now be to eliminate this question from the paper, and to award no marks for attempted replies to it."

Reg. 9th Nov. 1906

RUDIMENTS OF MUSIC EXAMINATION.—NOVEMBER, 1906.
 —Pass List.—
 Lillie Avery, Miss Fotheringham; Eva Ellen Beatrice Balford, Miss A. V. Forrester; Mand Bishop, Miss A. Goodall; Francisca Christoph, Miss M. Fotheringham; Daisy Neville Coombe, Miss F. Barnett; Florence Annie Cowperthwaite, Elder Conservatorium; Marjorie Napier Craig, Mr. E. M. Bennett; Doris Minna Gladys Curson, Miss F. Barnett; Rena Edna Davies, private tuition; Constance Dawkins, Miss E. Hill; Francisca Adrianna Delprat, Tormore House School (Mr. J. M. Dunn); Georgina Denning, Miss F. E. Francis; Jean Dreghorn, Miss K. Joyce; Florence Maud Gilmour, North Adelaide School of Music (Mr. F. Bowring); Rachel Greig, Mr. J. M. Dunn; Leila Patricia Hall, Miss W. P. Nicol; Margaret Ellen Hart, Miss C. M. Ding; Dorothy Isabel Hawkes, Miss Sheppard; Gertrude Higgins, Dominican Convent, Franklin street; Ruby Julia Ross Jones, Tormore House School (Mr. J. M. Dunn); Ruby Jones, Miss M. Martin; Ruby May Victoria Kempster, Miss E. B. Hastwell; Maida Frances King, St. Joseph's Convent, Port Adelaide; Llewellyn Weston Claude Leak, Hyde Park School of Music (Miss Winwood, Mus Bac.); Letty Livingstone, Good Samaritan Convent, Gawler; Dorothy Kathleen McCowan, Convent High School, Mount Barker; Marguerita Frances Mayor, Miss M. Fotheringham; Helen Mitchell, Mr. G. Shakespeare; Florence Mary Owen, Miss E. M. Bishop; Millie Pavy, Miss Shaw; Harriet Isabel Richardson, Herr A. R. Mumme; Lily Gertrude Riggs, Miss F. Barnett; Gertrude Annie Roberts, Mr. E. M. Bennett; Vera Dorothy Rowe, Herr A. R. Mumme; Marie Scruby, Miss E. M. Bishop; Edith Kerr Shepherd, Miss E. M. Hill; Florence Shortrose, Mr. C. J. Stevens; Freda Caroline Smith, Tormore House School (Mr. J. M. Dunn); Blanche Sutcliffe, Miss Shaw; Constance Maude Walker, Miss Sprod; Augusta Ellen Welch, Tormore House School (Mr. J. M. Dunn); Winnie Woods, Dominican Convent, Franklin street.

Reg. 31st Oct. 1906

ELDER CONSERVATORIUM.
 Professor Ennis, Mus. Doc., the Director of the Elder Conservatorium, gave his annual organ recital at the Elder Hall on Monday evening before a large and appreciative audience. A representative and interesting programme of organ music, chosen from the writings of the greatest composers for the king of instruments, which included a couple of capital transcriptions from Wagner's "Lohengrin," was presented with highly successful results. The doctor opened his recital with a "Sonata in F sharp" by Joseph Rheinberger, one of the greatest of modern writers for the organ, who died nearly five years ago. This fine composition, which is cast in the customary three movements, is solid, scholarly, and interesting throughout. The "Adagio non trippo" is quite a melodic gem, and the final movement is strong and goes with a steady, massive rhythm well in keeping with the best traditions of organ composition. Dr. Ennis treated the whole work with appropriate dignity, and displayed much finish in each of its sections. His registration of the second movement was invariably happy, and the fine "Allegro" was given with a clear, crisp touch that brought out every point of interest. Bach's popular and well-known "Tocatta and fugue" in D minor was played with effective contrasts of tone power and clearness, and the climax of the fugue was capitally managed. Among the big numbers of the evening was a concert overture by the celebrated blind organist Hollins, who gave a series of recitals upon the Sydney organ two years ago. This fine work was introduced to Adelaide by Mr. Lemare at one of his Town Hall recitals. It is distinctly effective, indeed, in places showy, and improves upon a second hearing. Dr. Ennis gave it with an artistic perception, the possibilities of the music, great clearness, and fine, broad phrasing. Some happy suggestions of orchestral colour were given in the inaugurating "Introduction" to the third act of "Lohengrin," in which the recitalist scored one of the chief successes of the evening. This was followed by the mystical prelude to the same opera, and again there was the requisite orchestral colour, while the long drawn-out impressive crescendo was well managed and led up to an imposing fortissimo. One of the most interesting novelties on the programme was the quaint "Adagio" from Guilmant's symphonic cantata "Ariane," a composition written in the unusual time of seven quavers in a bar. This peculiar rhythm was brought out with consummate skill, consequently the music was quite clear and intelligible. Dr. Ennis also introduced a pretty little "Meditation," by Mr. D'Arcy Irvine, the organist of the Anglican Cathedral, Perth, which is distinctly melodious, and written upon the lines of the modern French school. It was rendered with much taste, and obviously pleased the audience. A most enjoyable recital came to a conclusion with Elgar's showy military march "Pomp and circumstance," in which the reeds of the organ were used to great advantage. Vocal relief was supplied by Miss Gullie Haek, A.R.C.M., who sang the "Jewel song" from "Faust" to the original French text with flexibility and refinement. Later the soprano gave three pretty little songs by Meyer-Helmund, entitled "Under the linden tree," "Who would have ever thought," and "The echo." Each of these she sang with her accustomed success, and the whimsical humour of the last was brought out with such admirable effect as to win a recall. Mr. Arthur Williamson played the pianoforte accompaniments with skill and taste.

Reg. 26th Oct. 1906

THE UNIVERSITY OF ADELAIDE.
 EXAMINATION FOR THE ADVANCED COMMERCIAL CERTIFICATE, OCTOBER, 1906.
 BANKING AND EXCHANGE.
 David Magnus Badger, Howard Henry Bishop, Clifford Samuel Bray, Percy Elderton James Ebsworth, Frederick Julius Gale, Esmond Frederick Hantken, William Frank Harrison, Reginald Freeman Harry, Oscar Lionel Issacsen, Theodor Richard Kleemann, Leslie Lenton, John Oswald McEwin, Allan Wilhelm McLean, Frank Herman Menkens, Alexander Milne, Carl Wilhelm Ludwig Muecke, Thomas Grieve Muir, George Oliver Robertson, Friedrich Wilhelm Russack, Edward William Russell, Bernard Aubrey Sheppard, Harry Randolph Sorrell, Robert Moore Steel, jun., Harold Clarke Thomas, Stanley Garfield Threadgold, Percy Turner, Alfred Kelwick Warner Ward, Leslie Ford White.
 An asterisk denotes the candidate passed with credit.

Reg. 14th Nov. 1906

INTERSTATE MUSICAL EXAMINATIONS.
 Dr. Ennis, the Elder Professor of Music, returned from Melbourne by the express on Tuesday morning, after a long conference with the Examination Board of the Melbourne University, headed by Professor Peterson, in reference to the combined scheme of musical examinations which the Universities of Adelaide and Melbourne will institute next year. The principal object of the conference was to settle the details of the syllabus. Practically all of these were agreed upon, to the entire satisfaction of the representatives of both Universities, and the new syllabus will be published shortly. The examinations will be carried out upon the lines given in The Register about two months ago in an interview with Mr. Thomson, who came to Adelaide to represent the Melbourne authorities.

Ad. 31st Oct. 06

CONSERVATORIUM CONCERT.
 A large audience assembled at the Elder Hall on Monday evening, when Professor J. M. Ennis, Mus. Doc., gave an organ recital. Dr. Ennis has justly won for himself a foremost place amongst organists in the Commonwealth, and his mastery of the instrument showed how firmly his reputation is based. The programme was an interesting one, but the powers of manipulation and the artistic taste of the performer proved quite equal to all demands. A modern writing, "sonata in F sharp," by Rheinberger, made an excellent opening number. The composition is characteristic of the late professor of counterpoint at the Munich Royal School of Music, and it was treated with a nice regard for the beauties of harmony. Each movement was presented with a sure touch and in a finished style, which made it both educational and enjoyable. The great "Tocatta and fugue in D minor" (Bach) gave the organist an opportunity of displaying brilliant manipulation on finger manuals and pedals, and of giving a dignified reading of one of the finest classical writings in organ literature. The interpretation was worthy of the work. Clean and well-balanced parts, and a clear grasp of the composer's ideas made the production entirely satisfactory. Guilmant was represented by "Adagio," from