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—The Advance of Russian Music.—
"It is astonishing to find," continued Mr. Reimann, "what a hold Russian music has gained on concert audiences in Europe. Every programme of consequence contains specimens of that school, and much of it is really good, sound stuff. However, the bulk of these programmes is still made up from works by those giants, Bach, Beethoven, and Brahms. It is also obvious that Mendelssohn is declining in the public estimation, while Schumann is rapidly increasing in favour."

—Music in London.—
In London Mr. Reimann was fortunate in hearing many of the most celebrated English musicians, including such singers as Albani, Santley, Clara Butt, and Ada Crossley. The high artistic finish of the latter lady both surprised and delighted him, while Clara Butt's magnificent voice struck him as the most remarkable of its class that he had ever heard. He thoroughly examined the premises and methods of the three great London institutions, the Royal Academy, Royal College, and Guildhall School of Music, and the information thus gained should prove of the utmost value to him in his future professional career.

Acting upon medical advice to seek a warmer climate and a little rest from the strain of overwork, Dr. Ennis visited Sydney about two years ago, and finding that the climate suited him, and there appeared to be a good scope for his abilities, decided to settle there. A few weeks after his arrival he was appointed organist and choirmaster of Christ Church, Sydney, a post which he held until his departure for Adelaide. During his residence in that town Dr. Ennis gave a number of recitals upon the grand organ in the town hall, which were well attended, and his performances are said to have attracted the largest audiences since M. Wiegand's departure. Speaking of his own particular tastes Dr. Ennis said:—"While I love the classics I am thoroughly in sympathy with the modern writers, and have a great affection for Wagner and Brahms. I also admire the later writings of Beethoven and Schumann's works. I think English musicians are now holding their own in Europe, and there is no doubt the English taste in musical matters has advanced by leaps and bounds during the last 20 years. Oratorio appears to be holding its place in the affections of people at home, but instrumental music is gaining greatly in popular favour."

MUSICAL EXAMINATIONS.

THE ELDER SCHOLARSHIPS.
The following are the results of the recent examinations for the Elder scholarships. The chief award entitles the holder to three years' tuition at the Royal College of Music, London, while the winner of the local scholarship will receive instruction at the Adelaide Conservatorium:—
ELDER SCHOLARSHIP AT LONDON.
Gwendoline Pelly (violin).
Honorable mention—Ethel Hantke and Peter Dawson.
ELDER SCHOLARSHIP AT CONSERVATORIUM.
Brewster Jones.
Honorable mention—J. T. G. Short, Louise K. Henderson, and Ethel R. Ridings.
The results of the examinations for the scholarships in singing and composition are not ready.

Miss Pelly, who is a daughter of Mr. Rupert Pelly, solicitor, of Adelaide, has from her infancy shown remarkable aptitude for music. At the age of 7 years she commenced her study of the violin with Mr. A. C. Quinn, of Adelaide, and in 1896 entered the Conservatorium, under the tuition of Herr Henicke. Since then her career has been one of continued success. In 1898 she passed with credit the senior musical public examination, and also won the Elder scholarship (local). Miss Pelly, who is 17 years of age, has appeared several times in public lately, and her performances have received very favorable criticisms. Miss Ethel Hantke has received her musical education entirely at the Conservatorium, and Mr. Peter Dawson is a pupil of Mr. C. J. Stevens. Mr. Brewster Jones, the winner of the Conservatorium Elder scholarship, comes from Bate, where he studied under the direction of his father, who is the local schoolmaster, until some six months ago, when he became a pupil at the Conservatorium.

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THE NEW PROFESSOR OF MUSIC.

ARRIVAL OF DR. ENNIS.
AN INTERVIEW.
(By Musicus.)

Dr. J. Matthew Ennis, who was recently chosen by the council of the University of Adelaide to fill the dual position of professor of music at the university and director of the Elder Conservatorium, arrived by the China from Sydney on Thursday, accompanied by his wife, who is a violinist of considerable attainments. The doctor, who is 37 years of age, gives to the casual observer every evidence of the possession of a musical temperament, and his abilities as a practical musician are attested by the numerous laudatory notices he has received for his organ and pianoforte recitals. No greater testimony to his academical knowledge could be desired than his degree as doctor of music of the London University, a diploma which takes rank as the highest of its class, and has been won by only four or five other musicians. Like many others who have distinguished themselves in the divine art, I found Dr. Ennis disinclined to talk much of himself or his achievements; he would prefer the public of Adelaide later on to judge of his capabilities by the practical results of his work at the university and conservatorium. His career, however, may be briefly summarized. He was born at Dover, but spent most of his early years in London. Some of his first experiences of music were gained as a choir boy at St. Mark's, Middle London square, where at the age of 11 he became assistant organist. His pianoforte studies were directed for a number of years by that celebrated musician and pianist Edward Dannreuther, under whose tuition he made such marked progress that he was soon able to give recitals. In his early youth the new professor was engaged in the civil service, but soon gave it up for music, which he had always followed with much earnestness in his leisure. He studied theory under an experienced doctor of music, and passed his Mus. Bac. examination at the London University in 1893. This achievement was crowned by his obtaining the Mus. Doc. degree, a couple of years later, a feat which established a record in point of time at the university. The examiners on the latter occasion were Sir Hubert Parry and Sir Frederick Bridge, who were so pleased with his exercise, a setting of the 46th Psalm for contralto solo, chorus, and orchestra, that they requested that it should be performed in as complete a manner as possible, a rare event with a London degree. The performance was given in the theatre of the university with a full orchestra and chorus of 60 voices on February 21, 1895. A leading musical journal commented upon the work as follows:—"In the choral portion the composer has given abundant proof of his ability to fulfil the academical requirements of writing in eight parts, and also to write the double fugue with which he concludes the work. Dr. Ennis's greatest sympathies seem, however, to be with the orchestra, and this is effectively treated, the genius of the instruments being carefully kept in mind." London "Truth," in an equally eulogistic notice, stated that Dr. Ennis was only the fifth gentleman who had succeeded in breaking through the safeguards which the senate had erected at the University of London to prevent any but the very choicest of the musical elect from gaining a seat in convocation.

For 21 years Dr. Ennis was engaged as a church organist in London, his last appointment being at St. Mary's, Brookfield, Highgate, which he held for 6½ years. Here he had a large surplised choir of 40 voices, who had an excellent local reputation for their performances. In London, Dr. Ennis followed the ordinary avocations of a professional musician, and enjoyed a lucrative practice as a teacher of the pianoforte, organ, and theory. He has given a large number of organ and pianoforte recitals in the old country, and several organ recitals at the Alexandra Palace before he had attained his twentieth year. In this capacity he hopes to do much work at the conservatorium, which now possesses a fine three-manual concert organ that has, so far, been but little used.

THE UNIVERSITY AND OVID.

To the Editor.
Sir—A correspondent has drawn my attention to a letter which appeared under the above heading in "The Register" of January 21. I had not seen it before, but have now read it through. The writer, I find, expresses some dissatisfaction with the selection of "Ovid" as one of the subjects to be studied by candidates in Latin for the senior public examinations conducted by the University of Adelaide. I regret that there should have been any misapprehension in this matter, and trust that it is not widely spread. I cordially agree that it would be undesirable to recommend the whole of Ovid's works indiscriminately for the reading of young persons; but the anxiety of parents may be allayed by knowing that the part of Ovid set for the senior public examination in 1902-3 is the first book of the "Metamorphoses," in a school edition by Mr. G. H. Wells, published by Messrs. George Bell & Sons. That chosen for the previous 12 months was the sixth book of the "Fasti," edited for schools by Mr. Sidgwick, published by the Cambridge University Press. When a definite edition is prescribed it is expected that the text of this edition should be used in teaching, instead of one that has not been specially prepared and expurgated if necessary for school use. I welcome this opportunity of saying that, although I have very little spare time, I hope that I shall always be ready to give a careful and courteous consideration to any question connected with the duties of my chair which is addressed to me personally or through the medium of the registrar of this university; but I do not hold myself bound to deal with complaints, whether anonymous or otherwise, which appear in the daily press.
I am, Sir, &c.,
EDWARD BENSLEY.

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Twenty-four entries have been received for the pianoforte, singing, and composition scholarships which are now open at the Elder Conservatorium. The examination will be held at the conservatorium next Thursday and Friday by a board consisting of Professor Ennis, Mus. Doc., Mr. Reimann, and Mr. Bevan.
An examination for the Elder Scholarship of Music, which entitles the holder to three years' free tuition at the Royal College of Music, London, will be held at the Elder Conservatorium on Thursday, February 25. Seven entries have been received, embracing pianists, violinists, and vocalists. Professor Ennis, Mus. Doc., has been appointed sole examiner by the council of the Adelaide University.

Ad. 24th Feb.

Professor Woolnough, who has been appointed assistant petrologist to Mr. Walter Howchin, F.R.S., of the Adelaide University, arrived in Adelaide by the inter-State express on Saturday morning. The professor was previously assistant to Professor David, of the Sydney University. He is accompanied by Mrs. Woolnough.
Dr. E. C. Stirling is to be president of the next Medical Congress to be held in Adelaide.

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"Parent" on "University Examinations":
—"Year after year the university examinations produce their annual crop of objections and criticisms. Many of these are well founded; and, having regard to the interests involved—the future of the candidate, the parents' outlay, and the teachers' credit—the public good demands from the university council a marked advance on present methods. As I understand the routine, an examiner sets a paper which, with others, comes before the Public Examinations Board for approval. This board is nominally composed of honourable men qualified for the position, and has large powers delegated from the university council; but these powers it does not always fully exercise. The standard of a subject having been fixed and known to teachers, and prepared for by candidates, would it be right to pass an examiner's paper as a fair paper if the examiner frankly admitted having, without warning, raised the standard, or if the board passed questions as fit and fair if such questions were outside the limit of the prescribed textbook? Professor Bensley deprecates teachers using other than the textbook recommended—but that would be a venial error compared with an examiner's in framing his paper on matter outside the text. In a recent case an examiner openly stated his determination not to confine himself to the textbook, and he did not. Were the members of the Public Examinations Board fulfilling the duty they owe to the public when they permitted this? As guardians of the rights of the candidates they should put their foot down, but they did not, and would they overlook perfunctory work in 'getting through' an examination paper? I hope that teachers and others interested will so inform public opinion that the council will see the necessity for action; otherwise the only course open to parents and teachers will be to debar as far as possible candidates from taking up subjects where they have no confidence of receiving fair and even consideration from examiners. Further, where an examiner's verdict is challenged it is not right that he should be the court of appeal."

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THE CONSERVATORIUM SCHOLARSHIPS.

The examiners for the three scholarships at the Elder Conservatorium, Professor Ennis, Mus. Doc., and Messrs. F. Bevan and G. Reimann, have completed their work in the pianoforte division, and awarded that scholarship to Master Brewster Jones, a Conservatorium student, and pupil of Mr. Bryceson Treharne, A.R.C.M. In their report the examiners state that the following three candidates deserve honorable mention for their efforts:—Misses L. K. Henderson and Ethel R. Ridings, and Master John T. G. Short. It is expected that the names of the successful competitors for the singing and composition scholarships will be made known on Monday. Each of these prizes entitles the holder to three years' free tuition at the Elder Conservatorium.