

**GRAND ORGAN.**  
 Viola, 11 pipes  
 Trumpets, 8 ft. wood base  
 Clarinet, 8 ft.  
 Flute, 8 ft.  
 Bassoon, 8 ft.  
 Trombone, 8 ft.  
 Horn, 8 ft.  
 Organist's Chair, 8 ft.

**CHOIR ORGAN.**  
 Open diapason, 16 ft.  
 Open diapason, 13 ft.  
 Open diapason, 10 ft.  
 Violoncello, 8 ft.  
 Violoncello, 5 ft.  
 Violoncello, 3 ft.

**COMPLICES.**  
 Swell to Great.  
 Swell to Choir.  
 Swell to Pedal.  
 Choir to Great.  
 Choir to Pedal.  
 Tremulant by Pedal.  
 1 Balanced Swell Pedal.  
 3 Pistons to Swell.  
 3 Pistons to Great.  
 1 Full to Swell.  
 1 Full to Great.  
 1 Grand full organ.

Several innovations have been introduced in connection with the stops and the keyboard. The ordinary stops, which occupied so much attention, and were oftentimes so difficult to pull out, have been replaced by trigger action stops, all situated in front of the player's eye, and convenient to his touch. Another feature is a series of combination pistons, three on each manual, which set not only on the stops, but also upon the pedals, while on the right hand of the organ there are other combination pistons, which can be set with the stops of the choir organ, and thus enable the player to obtain different effects in any piece he may be interpreting. There are many other tried and important features in the organ, which are a tribute to the mechanical ingenuity and constructive ability of Mr. Dodd. The blowing apparatus is also singularly excellent. Instead of a reciprocating action, as in ordinary bellows, wind is supplied by a rotating fan. The result is that the pressure is very much steadier. The fan will be driven by electric motor, which can be started or stopped from the organist's seat. At present electricity has not been supplied by the Grenfell-street company, and a gas engine has been installed temporarily. When complete the blowing apparatus will occupy a very little space. The electric motor is naturally automatic, and almost ceases to take current when the bellows are full. This mode of supplying wind is quite new to Australia, and is the most perfect possible.

**The New Organ.**  
 The new three-manual organ built by Mr. J. H. Dodd, at his factory in Twin street, may be fairly regarded as the finest in this state. The town hall organ certainly contains four manuals and a larger number of registers, but the heavier wind pressure and improved scales of the pipes used in the conservatorium instrument render it quite equal in power to its larger prototype. The modern stops that it contains—some of which were undreamt of when the town hall organ was built—afford the performer a much greater variety of tone colour. There are three important features in which the conservatorium organ differs from any others yet created in the state; the use of heavy pressures of wind—4 inches on the great, swell, and pedal, 3 inches on the tromba, and 7 inches on the pneumatics—the substitution of "key touches" for the ordinary stop knobs, and a rotary blowing apparatus. The "key touches" are a row of small levers, placed above the swell organ, much the same as a fourth manual, which controls all the stops and couplers. They are of the same width as a white key, covered with ivory, and labelled like an ordinary stop. By depressing them with a touch of the finger a stop is brought on, and a movement of the thumb shuts it off again. The action is tubular pneumatic. Obviously this system has many advantages, most important of which is that the stops are always under the eyes of the organist, and there is no necessity to be constantly looking to the right and left as in the old style. Then a number of stops may be brought on at once by striking several "stop keys" just as we strike a chord on the manual, and a whole succession of registers may be thrown off or on by running a finger along the row.

The rotary blower has the great advantage of giving a perfectly steady supply of wind that is impossible with the usual system of two feeders. In the conservatorium organ a 24-inch fan, manufactured by B. F. Stufevant, of Boston, is used. This fills a 7-inch outlet pipe with compressed air. As soon as the current can be obtained from the local company, this fan will be driven by a 4-horsepower electric motor; at present it is actuated by a gas engine. The following is a complete specification of the organ:—Manuals CC to C, five octaves, pedals CCC to F, Royal College of Organists' measurements throughout.

**Great Organ.**—Double open diapason, metal throughout, 16 ft.; open diapason, No. 1, 8 ft.; open diapason, No. 2, 8 ft.; clarinet, 8 ft.; viola, 8 ft.; principal, 4 ft.; harmonic flute, 4 ft.; fifteenth, 2 ft.; mixture, 3 ranks; tromba, 8 ft.

**Swell Organ.**—Lieblich bourdon, 16 ft.; Glegen principal, 8 ft.; flöhl flute, 8 ft.; aeoline, 8 ft.; celeste, 8 ft.; octave, 4 ft.; flauto traverso, 4 ft.; mixture, 3 ranks; coropean, 8 ft.; oboe, 8 ft.; vox humana, 8 ft.

**Choir Organ.**—Viola de'orchestra, 8 ft.; dulciana, 8 ft.; gedacht, 8 ft.; Lieblich flute, 4 ft.; fagoleit, 2 ft.; orchestral oboe, 8 ft.; clarinet, 8 ft.

**Pedal Organ.**—Open diapason (wood), 16 ft.; open diapason (metal), from great, 16 ft.; bourdon, 16 ft.; violoncello, 8 ft.; space for 16 ft. reed.

**Couplers.**—Swell to great, swell to choir, choir to great, great to pedal, swell to pedal, choir to pedal, swell to great sub, swell to great super, choir to great sub, choir to great super, pedal octave.

**Accessories.**—Balanced swell pedal, tremulant to swell by hitching pedal, three pistons to great, three pistons to swell, three adjustable combination pistons to choir, full swell pedal, full great pedal, grand organ pedal.

The stop that calls for first notice on account of its novelty in this state is the tromba on the great, a rich, full-toned reed, with all the characteristics of a tuba. Its effect is to nearly double the power of the organ, yet it is so even and smooth in quality that it is most useful for soli of a trumpet character. Another register of unusually fine quality is the flöhl flute in the swell, which tells out with a power and sweetness that any solo flautist might envy. All the diapasons are good, and the contrast of quality between Nos. 1 and 2 in the great is admirable. The clarinet on the same manual is well up to the builder's usual standard of excellence, and the remaining stops of a flute quality, including a very pretty metal gedacht in the choir, are all that could be desired. Each manual of the full organ possesses a good balance of firm tone, and there is no suspicion of screechiness in the mixture work. In the pedal organ the heavy wind pressure gives a fine resonant foundation tone, and the only thing that is required to make this department perfection is a heavy 16-ft. reed to balance the tromba.

Three varieties of action have been used in these portions of the instrument in which they are most useful. All but the lower octaves of the swell and choir manual touch is tracker, which gives a perfect repetition and control that is impossible with any other form. The lower octaves of the whole of the great organ are furnished with pneumatic levers of an improved design, which renders the touch as light as that of an ordinary pianoforte, with all the couplers drawn. The stop action is entirely tubular pneumatic, a system that affords the greatest advantages in manipulating this important department. In the choir organ the "adjustable combination pistons" call for a special word of explanation. By means of these ingenious accessories the performer may fix on each of the pistons any combination of stops that he chooses, which is an immense boon in solo playing. They are double action, and appear to be absolutely reliable. An adjustable stool, which may be fixed at any height that the performer desires, is an innovation that will be welcomed by all who use the organ. The front, which was designed by Mr. J. E. Dodd, in conjunction with Professor Bragg, who is entirely responsible for the scheme of colour, is both handsome and imposing, and well worthy of the fine instrument that it screens.

**ST. PETER'S CATHEDRAL.**  
 At St. Peter's Cathedral Holy Communion was celebrated at 8 o'clock on Sunday morning. At 10.30 the service was choral matins. The preacher was Bishop Strachan, who took his text from St. John iv. 24—"God is a spirit, and they that worship Him must worship Him in spirit and in truth." The Rev. S. Poole acted as chaplain. In the afternoon there was an oratorio service, Spohr's "God, Thou art Great," being rendered with orchestral accompaniment. In the evening the Rev. Canon Porter, of All Saints, St. Kilda, Victoria, preached. The anthem, "Blessed be the God and Father" (Wesley), and festival "Te Deum" (by Professor Ives) were rendered. The "Te Deum" was specially written for the services in connection with the rededication of the cathedral. Besides a liberal organ part, the composition is scored for cornets, trombones, and drums, all of which are used with telling effect throughout, the bold progressions on the words "The glorious company" being particularly effective. A beautiful soprano solo is accompanied by some novel effects upon the drums. Towards the end the bold theme with which the work opens is re-introduced with the full power of the voices and instruments. There was a large attendance at each service.

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Professor Ives's new song, "Lullaby," which was so well received when sung by Miss Gull Hack at the University concert on Saturday, can now be had from all music-sellers. The song, which is dedicated to Lady Tennyson, was composed for the benefit of the Queen's Maternity Home, and the proceeds of its sale are to go to that fund. The music was printed by Messrs. J. W. Elliott & Co., of Strathalbyn, and it reflects great credit on the printers. Professor Ives was so pleased with the work that he wrote a complimentary letter to Mr. Elliott, saying the music-printing was equal to anything done in England.

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**THE FLINDERS CENTENARY.**  
 Saturday, July 20, was the hundredth anniversary of the departure from the Start, England, of that memorable expedition in the course of which Capt. Matthew Flinders, the great navigator, was destined to explore nearly the whole of the coast of South Australia. His orders from the Lords of the Admiralty were to take up the work of exploring the Australian coast on the southern side, beginning at Nuyt's Archipelago, where other navigators had left it off, and to prosecute his explorations as far as Bass Strait. This he did, and in the course of his voyage explored and mapped out the two great gulfs which he named after Earl Spencer and Earl St. Vincent respectively. He discovered and named Mount Lofty on March 23, 1802. His voyage and its pathetic ending in his long detention as a prisoner on the island of Mauritius will form the theme of a lecture to be given on Friday evening at the University (as announced elsewhere) by Mr. G. Sutherland, F.A., in connection with the university extension programme.

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**"A LOST IDEAL"**  
**LECTURE BY PROFESSOR DOUGLAS.**  
 At the meeting of the Adelaide Branch of the Australian Natives' Association, held in the Exchange Cafe, Pirie street, on Monday evening, Professor Douglas gave an interesting address entitled "A Lost Ideal." There was a fair attendance of members and their friends. Mr. J. Lavington Bonython, the president of the branch, presided. The lecturer opened by saying that it had been affirmed that the great vice of democracy was its fickleness and short-sightedness, its impossibility resulting in a want of continuity in the policy of democratic states. A democracy got tired of an ideal as a child grew tired of its doll. We could not deny that the history of English political thought in the nineteenth century afforded some ground for this charge. Nothing in modern history was more remarkable than the readiness with which Englishmen had succeeded in forgetting the ideals which fired them in the middle of the last century. That ideal found its most reasonable expression in the great work of Buckle—its most beautiful in the lines of Tennyson. The place of that ideal had been gradually taken by another ideal, a narrower one, and one closely allied to pessimism. It was found that the "ape and the tiger" in man were by no means dead. Buckle's predictions had soon been falsified. War upon war had disturbed the peace of the world. Militarism had risen up stronger than ever, and Europe had become one gigantic camp, while with the growth of the military spirit there had come a growing disregard of the rights of nationality. Full of energy and conscious of its own strength, the English democracy had embraced the new national Imperial ideal in its extremest form. The one desire had been to see a triumphant, all-prevailing Anglo-Saxondom, and a national ideal had taken the place of a universal ideal. The faults of the new ideal were conceit, selfishness, and materialism. An Englishman now seemed to be absorbed with the idea that it was greatly to his credit that he was an Englishman. It should be remembered that "bigness was not synonymous with greatness, still less with happiness," and we Australians should realize this. As a nation, Englishmen were full of boundless pride and self-assertion. The new ideal was inferior to the old, because it was narrower and more selfish. The old ideal—the lost ideal—was no doubt impossible of present realization; perhaps it would never be more than relatively attainable; nevertheless it was an end they ought to strive to approach. Moreover, the hope that the ape and the tiger in man would gradually become less and less powerful was no mere idealist dream. Science confirmed it. They should check the spirit of militarism, and they could further help the old ideal by propagating a temperate belief in the doctrine of nationality. The Anglo-Saxon was a good type, but a variety of types was important. They did not want all Anglo-Saxons. Even if they did not want all Anglo-Saxons, how if they did not want any? It was a mistake to suppose that the Anglo-Saxon was a type.

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**ELDER CONSERVATORIUM.**

Some time has elapsed since Professor Ives appeared before the public either as a creative or performing musician, that it was doubtless with feelings of no little curiosity that the large audience assembled at the Elder Hall on Saturday evening to hear a programme in which he figured prominently in both capacities. The interest of the evening naturally centred in the first performance of the Professor's new symphony "L'Australienne," which has already been fully and appreciatively described in "The Register." To judge from the very creditable interpretation which the conservatorium orchestra gave under the direction of the composer, the best of the five movements—lento, allegro, scherzo, scherzo, largo lugando, and finale—is the scherzo, which excited quite a demonstration of applause. It cannot be said that any of the movements lack clearly defined melody, and the principal themes are not unduly reminiscent. On the whole the work created an entirely favourable impression, and at its conclusion Professor Ives had to thrice bow his acknowledgments. A pretty little "Lullaby" from his pen was introduced by Miss Gull Hack, A.R.C.M., who sang with her accustomed taste and finish, and in response to a warm recall repeated the refrain. Professor Ives accompanied on the organ. Miss Hack was heard with much pleasure in Chaminade's charming little song "L'Éte," which was sung in French. The concert also served to open the new organ, but unfortunately the portion of the programme assigned to it was too small to give the audience a fair idea of its capabilities. As his first selection the professor played Dr. Spark's "Concertstück," a somewhat dreary and uninteresting piece, which, however, served at least to give his auditors some idea of the power of the new instrument. His second and only other selection, a bracket of Henselt's "Romance," and a melodious waltz by Batsche proved more satisfactory, and served to display the softer qualities of the organ to advantage. In view of the fine instrument that they now possess, it is to be hoped that before long the conservatorium authorities will give the professor an opportunity of a recital entirely devoted to organ music, which would enable him to do more justice to both himself and the organ. The orchestra, under the baton of Mr. H. Heinicke, gave a good rendering of Weber's "Der Freischütz" overture, Paderewski's melodie from "Giant's du Voyageur," the "Toreador and Andalous" from Rubinstein's suite "Bal costume," which received a well-merited recall, and was partly repeated, and Liszt's familiar "Hungarian Rhapsody No. 2." In all these items, though the band contains a large number of students in the string section, good proficiency was shown, and if only the wood-wind can be made complete future performances should be thoroughly enjoyable. Mr. Heinicke displayed his accustomed skill with the baton, and is to be congratulated upon the progress that his instrumentalists have already made. Mr. Heysson Trellars played the organ in the symphony, and accompanied Miss Hack's first song on the pianoforte. Among those present were Lord and Lady Tennyson and wife, and the Right Hon. Sir Samuel War.

... that he had sought for something in the old ideal of value, something worth preserving. No ideal that contained any living necessary truth could possibly die. Let them, then, be just and temperate in their Imperialism. Let them disengage themselves and vain boasting. In their desire to secure their rights as Englishmen, let them not be forgetful of the rights of others. Let them recognize generously the part other nations had played and were playing in the progress of the race. And if compelled to think that the idea of a warlike world, of a belated humanity, was an unresolvable dream, at least let them strive to the best of their powers and opportunities to promote peace and goodwill among men. On the motion of Mr. H. D. Gell, seconded by Mr. Park Nelson, B.C., a cordial vote of thanks was passed to the professor.