

Off the Beaten Track

Mr. Goll told the pressman that he believes in getting "off the beaten track" of music. He strives to inculcate in people an appreciation of the lesser known, but equally beautiful, compositions of early and modern masters, of which there is a range of 800 to choose from. "I have some special friends in the young English school," he remarked. "In fact, I play a piece dedicated to me by Cyril Scott, one of the foremost English composers. I am particularly fond of it, because I think it expresses his feelings towards me. On my next visit to Adelaide I will introduce the works of Granados, 'the Spanish Chopin,' who lost his life in the sinking of the Sussex, and Blanchett, the modern French composer, who has quite a style of his own."

—Children and Music.—

"I believe you make a special study with children?" the pressman asked. "Yes," replied the pianist. "I am very interested in the young talent at the Presbyterian Ladies' College, Melbourne, where I have 179 musical students alone. I like them to begin music at as early an age as possible."

"At what age do you think children should begin?"

"Children can never start too early; they do not listen to music with their ears, but with their soul. But everything depends on physical development. If that is satisfactory, it is still not fair to them to let them begin under five years of age. And then you must try them individually, and find in what directions their inclinations lie. I have some pupils whom I do not compel to practice half an hour a day; they take lessons only—a kind of kindergarten form. In some cases it takes me a term before I get an adequate insight into a student's temperament. Only recently I had an interesting experience. I had nine children between the ages of six and nine years play before me. They played according to their choice, and then criticised the players. I asked them to pick out which piece they regarded as 'excellent,' and they did so without the slightest trouble—and their judgment was absolutely sound."

Mr. Goll holds that the interest a child shows in music is a reflection of the interest the teacher takes in him or her. He does not believe in playing by ear, as a student is apt to imitate the bad with the good in the same version.

Daily Herald 20.7.18

MAKING PAPER

COLONIAL INSTITUTE MOVES.

SIR DOUGLAS MAWSON AT WORK.

(Published in "The Times")

LONDON, July 13, 5.45 p.m.

The Imperial Institute reports that British paper mills are using a considerable quantity of South African spent wattle bark. Large samples of Australian bark are being obtained for testing by the institute.

ANTARCTIC MARGARINE.

Sir Douglas Mawson is preparing schemes for the use of Antarctic animal oil for the making of margarine. It is believed that a valuable industry is possible.

Rey. 22.7.18

Mr. Leonard James Burns was admitted as a practitioner of the Supreme Court on Saturday. The application was made by Mr. H. T. Ward before the Full Court Bench, consisting of the Chief Justice (Sir George Murray), Mr. Justice Gordon, and Mr. Justice Buchanan. Mr. H. A. Shierlaw applied to the Court, in behalf of Mr. Archibald S. R. Somerville, who has enlisted for active service, for exemption from the rules of the Court. The application was granted.

Rey. 22.7.18

EDWARD GOLL.

A MASTER PIANIST AT THE QUEEN'S HALL.

Mr. Edward Goll gave his first Adelaide pianoforte recital at the Queen's Hall on Saturday night before a crowded and keenly appreciative audience, which included Lady Galway. Many of those who now heard Mr. Goll for the first time probably learned with some surprise that there is a pianist of such eminence resident in Australia, and with that feeling was naturally joined a hint of disappointed resentment that he had not graced an Adelaide platform before. It is possibly not extravagant to hope that now the ice has been broken, so to speak, this soul-satisfying recitalist will find time and inclination for an occasional visit to South Australia. Pianists of less merit have come all the

may travel Europe to entertain Australian audiences, and there is Mr. Goll living in Melbourne! A little below the medium height, and by no means heavily built, Edward Goll has nevertheless a physical presence which arrests the attention as soon as he walks on to the platform. His head and face are a little suggestive of Beethoven, and his flowing hair has a gray sheen which makes him appear to have left behind him more years than are actually recorded, one supposes, upon his birth certificate. His features are almost youthful, and particularly so when he plays. It is interesting to watch him at the keyboard, for the magical music which he produces has all its changing moods reflected in his face; and mannerisms which, in less emotional performer, might justify a suspicion of affectation, have with Mr. Goll a descriptive quality, and serve to add to, rather than detract from, the charm of his playing. So irresponsible gaiety or holy calm, melancholy or tragic grief, sudden fury or frenzied rage, are in turn embodied in music and mirrored in the wrapt face of the pianist. It is obvious that this enthusiastic performer completely loses himself in his work, and if those who listen to him are but capable of following him into the visionary domain of his art, they may consider themselves fortunate. It need hardly be said, after what has been written already, that Mr. Goll's technique is wonderful; but it is only a means to an end, as it always should be—an art whose excellence is hidden in a greater art. The recitalist undoubtedly excels in the lighter writings expressive of the joy of living and the beauty of Nature; and here, with even, rippling touch, he produces tones as clear as the note of a bird, and yet as soft as the sound of running water. This pearly touch is perhaps the most admirable feature of his playing, but he has also at his command a full range of tone gradations; and is able to preserve a refreshing clarity and coherence in all but the double forte passages, in which this outstanding characteristic of his work is not so marked. Unlike most eminent pianists, he plays with the printed page before him, and does not, in obedience to convention, rely upon his memory. This is a departure amply justified, not only by his playing, but by the extent of his repertoire.

Saturday night's programme was a representative one arranged in chronological sequence. The classical school was represented by Bach, Haydn, and Beethoven, and the so-called romanticists by Schumann, Chopin, and Liszt. The first number was Bach's Chromatique Fantasia and Fugue in D minor, and the outstanding feature of Mr. Goll's masterly interpretation of this interesting work was his skilful treatment of the partwriting in the intricate fugue. Haydn's demurely joyous D major Sonata followed, and the pianist's complete realization of the spirit of this old-world composition was as refreshing as the finished character of his interpretation. The next number was a particularly interesting one—Beethoven's Sonata, op. 81, descriptive successively of a parting, the absence of a beloved friend, and the joy of reunion. Mr. Goll's treatment of Beethoven is a noteworthy feature of his art, and in his hands the varying moods of the sonata found their fullest expression. Then came a group of Schumann's writings, which were played with the utmost charm and delicacy. Three of the Fantasy pieces were included—"Soaring," "Why," and "Dream visions"—and Mr. Goll also gave "The prophet bird" (from Forest scenes) and "Papillon," op. 2. In this bracket perhaps the most happy interpretation of all was that of "Dream visions," a little composition full of romantic meaning and colour. To the real lovers of piano-forte music, and indeed to the audience generally, which was thoroughly representative of Adelaide musical circles, the group of Chopin numbers was eminently satisfying; and here the pianist reached the pinnacle of artistic achievement. The Prelude in A flat major, with which he introduced the bracket, was played with consummate artistry. Here his wonderful cantabile touch was heard at its best; and, in the final phase of the writing, the repetition of the melody against the vibrant background of the recurring note in the bass was managed with exquisite judgment. The F major prelude was equally beautiful, and served, perhaps more than any other number, to show the perfection of that smooth, rippling touch which has been mentioned already as one of the charms of Mr. Goll's playing. The C major and G major preludes followed, and then the prelude in G minor, which was vigorously treated and so rapturously received by the audience that the pianist consented to repeat it. The F major ballade concluded the Chopin group, and again Mr. Goll was encored, and added a tantalisingly brief Chopin prelude. Liszt was introduced by the "Funerailles," which was magnificently played; and the same may be said of the interpretation of the concert study in D flat major which followed it. Liszt's Rhapsode No. 12, which concluded the programme, served to exhibit to the full the recitalist's amazing technique, and was played with an abandon and vitality which the audience found quite irresistible. Mr. Goll was repeatedly recalled, and was eventually prevailed upon to play as an encore one of Schumann's Night Pieces.

Mr. Goll will give another recital tomorrow night. Mr. Charles Cawthorne is manager. A large booking has already been registered, and patrons should not delay in securing their seats. Concession tickets are issued to students. The plans are open to-day until 6 o'clock at Cawthorne's music warehouse.

Review 23.7.18

ENCOURAGEMENT FOR MUSICAL TEACHERS.

Some years ago the Education Department inaugurated a scheme by means of which teachers who were specially interested in music could qualify for promotion by passing certain examinations, and reaching a good standard in the teaching of singing. The idea was taken up with enthusiasm, and a considerable number of teachers have already benefited directly in this way. The syllabus for the "Teachers' Music Certificate" (as the scheme is called) is divided into several groups, each of which has been given a definite value as compared with one or more subjects for the senior public or B.A. examinations. The first group is within reach of almost every teacher in the department, as it comprises merely three comparatively easy examinations in the theory and practice of music, and a test in the teaching of singing to the VI. grade standard. Group B demands a higher degree of skill in sight-singing and the teaching of music, but many teachers have already completed this group, and others have done the greater part of it. The third group is comprised of a number of examinations in instrumental music. Candidates are required to play pianoforte music suitable for school concerts and physical exercises, and must also be able to play at sight from either sofa or staff notation. Many of our teachers possess considerable ability as pianists, and a high standard of musical work has been reached by some of the candidates for this group. The completion of the first three groups is valued by the Education Department as being equivalent to a pass in one full B.A. subject, or three subjects for the senior public examination. Those who pass in all the requirements for the three groups are entitled to the "South Australian School Teachers' Music Certificate." So far only five teachers have secured this certificate; which may be taken as sufficient proof that the standard required for this work is reasonably high. The completion of group D (for "honours") entitles the successful candidate to the equivalent of an additional degree subject. In order to complete this group teachers must reach a still higher standard in sight singing, instrumental music, and practical teaching, and must also pass the prescribed examinations in transposition, harmony, and musical composition. The scheme has been criticised by leading educational and musical authorities in South Australia and other parts of the Commonwealth, and also in England. The opinions expressed by these experts are distinctly favourable, and the scheme is generally regarded as one of great practical value in musical education. Compared with some subjects, by means of which teachers may qualify for promotion, the music syllabus has this notable advantage—that every part of it bears directly upon schoolwork. No teacher can complete the various groups without displaying more than ordinary ability as a teacher of singing, and his scholars therefore receive the benefit of his efforts in this direction. There has been a considerable improvement in the musical work of many schools as the result of the adoption of this scheme, and it is hoped that a still further degree of improvement will be attained.

Review 23.7.18

CHAMBER MUSIC.

LECTURE CONCERT AT BROOKMAN HALL.

The second of the series of lecture concerts, arranged in connection with the Conservatorium, was given on Monday evening at the Brookman Hall. These concerts are not only of signal value to students, but are calculated to have no inconsiderable influence upon the development of musical taste and appreciation in the public; and it was therefore gratifying to see a crowded attendance, which included the Chancellor of the University (Sir George Murray), near whom sat the eminent pianist, Mr. Edward Goll. The Director of the Conservatorium (Professor Ennis) was the lecturer, and the audience followed with keen interest his explanation of the technical charms and intricacies of the works performed. Two singularly interesting quartets had been chosen, both strikingly beautiful but not difficult of comprehension. The first, Tchaikowsky's "Quartet in D, No. 1," was for strings only in two violins, viola, and 'cello. Mr. Gerald Walenn played the first and Miss Nera Kyffin Thomas the second violin, Miss Sylvia Whittington the viola, and Mr. Harold Parsons the 'cello. Professor

...show showed first the importance of rhythm in the entire movement, which, he said, was constructed on a conventional method in three sections—first material, then discussion, and finally recapitulation. The chief points of interest were illustrated and then the quartet played the complete movement. This method was followed throughout the concert. The second and third movements were taken together. The Director pointed out that the second, or slow, movement consisted of two ideas developed in interesting fashion; and that in the third movement (the scherzo) a first part was succeeded by a second which in turn was followed by a repetition of the first. The quartet illustrated the analysis of these two movements, which were then played in their entirety. The slow movement proved particularly charming. The fourth movement was shown to be structurally similar to the first; and Professor Ennis drew attention to the masterly introduction and development of the themes, and to the brilliant coda founded on the first subject. The second work dealt with was Saint-Saens's "Quartet in B flat," for pianoforte and strings, which, although a little more complex, was made easily understandable. Mr. I. G. Reimann was at the pianoforte, and the other members of the quartet were Miss Whittington and Messrs. Walenn and Parsons. The Director explained the construction of the first movement, and the importance of the main figure. The principal features of the number were illustrated as before, and then the complete movement given. The second movement was found to consist of slight, but admirable, material—an introductory rhythmic figure and a chorale-like theme—and Dr. Ennis pointed to an interesting illustration in the development of the subject of the use of imitation by diminution. The third movement, he observed, was in the best style of the composer, written in rondo form, in which a main theme is repeated, having each repetition separated from the other by a contrasting section called an episode. The theme and the two episodes were illustrated for the better understanding the method. The fourth movement showed a new form of construction, and Professor Ennis pointed to the important fact that the last part consisted to a large extent of the repetition in various forms of themes previously heard in the first and second movements. This conclusion was particularly enjoyable, and the quartet, which did admirable work throughout the concert, was here, perhaps, heard at its best. The ensemble in both compositions was excellent, and the interpretations were sympathetic and satisfying.

Advertiser 23.7.18

LECTURE CONCERT.

There was a large and representative audience at the Brookman Hall last night, when the second of a series of six lecture concerts of chamber music was given. These concerts, designed for educational purposes by the University staff at the Elder Conservatorium, promise to fulfil their purpose. Dr. J. Matthew Ennis, the director, had prepared a thorough description of the two works to be performed. He outlined the construction, subjects to be noticed, and gave practical illustrations of the different themes. This, with comparisons from each of the movements, enabled the audience to take greater pleasure in the performance than otherwise would have been the case. Further educational and artistic interest was added by the fact that the Walenn Quartet was heard, one number being chosen with a principal pianoforte part. Dr. Ennis prepared the ear for the unusual rhythm which opened the first number, Tchaikowsky's "Quartet in D, No. 1," for strings, and showed how in the development of the score this rhythm was taken in each part. In the recapitulation the lower strings have the rhythm and the first violin fills in the time. The second movement, heard here for string orchestra, was notable for the beautiful simplicity of the melody, and the middle part, in which the violoncello has a ground bass. The third movement was a Scherzo and Trio, and the work concluded with a movement of interesting canonic design. The second work was Saint Saens' fine Quartet for pianoforte and strings. The Director asked the audience to listen closely to the mixed rhythms; the beautiful chorale of the second movement, with its striking piano part in free style; the third movement in Rondo form, with its tremendous increase of speed and the pianissimo cadenza for piano; and the fourth movement, with its chromatic passages for strings and the contrapuntal treatment of the themes from different portions of the work. The artists were Mr. Gerald Walenn, Miss Nora Kyllin Thomas, Miss Sylvia Whittington, and Mr. Harold Parsons, who are to be congratulated upon the ensemble maintained. The Irving piano part of the Saint Saens' score was played by Mr. J. G. Reimann, who maintained his reputation for scholarly work by the manner in which he disposed of the many difficulties to be met with in such a task.