

The fees which will be charged for these classes are moderate enough. No young man or young woman who is ambitious to acquire knowledge will begrudge the small sum of 10s. 6d. per term for two lectures per week. We do not approve of either making fees so heavy as to be prohibitive except for the wealthy, nor of abolishing them altogether; what costs too much people cannot buy, what costs nothing people do not value. No time-table has been arranged as yet. Both the days and the hours can only be fixed when tutors and students come together and talk matters over. For this purpose a meeting of all intending students is announced for Friday next at the University, when names will be enrolled and fees paid and other arrangements made. It is to be hoped that the young men of the various societies, the teachers in the State schools, and all who are interested in general education will bestir themselves to prevent this scheme from being abortive through paucity of numbers, and that no class will fail through not being able to attract to itself at least ten students. This programme is the response of the University to a cry that has come to them from without, and with the public and not with the University will rest the blame if this cry should turn out to be a mere idle clamor—a voice and nothing more.

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PROFESSOR IVES' FIRST ORGAN RECITAL IN ADELAIDE.

The first appearance of Professor Ives on Thursday night may fairly be considered as marking a new era in the musical history of South Australia. The appointment of the Professor, and, in fact, the present general appreciation of music in the city, is undoubtedly due in a great measure to the interest manifested in this branch of art by His Excellency the Governor, and others who have supported Sir William Robinson in his endeavours to establish a Chair of Music in connection with the Adelaide University. This fact was evidently lost sight of by the Mayor, who introduced the Professor on Thursday night, when he expressed a desire that the citizens would show their appreciation of the action of the City Council in appointing a City Organist. Taking into consideration the great interest His Excellency has always shown in the higher branches of music, irrespective of his official position, the management displayed a great want of courtesy in not arranging for his proper reception, the Viceregal party having to make their way through the crowd. It was also observed that the usual performance of the National Anthem was omitted. The attendance was such as must have been gratifying to the Professor, for not only was the entire seating accommodation occupied, but before the opening of the recital the organ galleries were filled, and scores were content with standing-room in the aisles.

This may be attributable to the reputation which has preceded Professor Ives, yet his artistic performance most certainly warranted the immense attendance, including as it did the whole of the musical public as well as those who desired to hear a high-class musical performance. Shortly after the hour announced for the opening His Worship the Mayor ascended the platform and briefly introduced Professor Ives, who at once proceeded to the organ and opened the recital with an overture by Morandi. This number was not the most classical in the programme, but was evidently chosen as one that would be appreciated by a mixed audience. It was harmonious, with a melodious character, and of a nature calculated to please alike the educated and uneducated ear. The next number was in marked contrast, being of a decidedly devotional character. The organist here introduced the soft stops with marked effect, the combination of the dulciana with the vox celeste being used with the most pleasing effect. Haydn's well-known Symphony in D afforded an opportunity for the display of the various stops, and as this is a number so frequently played the audience were able to compare the Professor's skill, both in manipulation and choice of combinations, with the performances of other organists. The theme, a well-known hymn tune, was prominent throughout the piece. Although the composer has elaborated his work with very complicated variations, the tasteful execution and judicious combinations used by the Professor maintained the prominence of the melody. A selection from Bach's works was perhaps not so pleasing to a majority of the audience, but to the musically educated this number was one of the most enjoyable of the programme. It opened with a somewhat florid movement, in which the full power of the organ was displayed, and which also gave evidence of the performer's executive ability. In this number the Professor gave proof of his skill in pedalling. The music was of a highly classical character, and the skill manifested in working up the theme to the grand finish on the full organ was sufficient to warrant the applause which greeted the Professor as he played the final notes. The Romance by Hime was perhaps included in the programme to suit the tastes of those who do not appreciate classical music. It was played with great taste, and was marked by a clear conception of the composer's design. This was followed by the most successful performance of the evening, a sonata of Mendelssohn's, which, according to the programme, is known as the Cypher Sonata from the sustained note in the introductory portion. The second movement in this number was a most exquisite melody characteristic of the composer, which was executed with a keen conception of the great master's idea. The third movement was of a grander character, strikingly suggestive of the composer's "Wedding March," and leading into a fugue finale, in which were noticeable brilliant passages for the left hand and pedals. The *moif* was never subordinated to the variations, and the interest in the

subject theme was gradually increased until the climax was reached in the concluding chords of a sonata which all true musicians will hope to hear frequently repeated. The "Bouree" by Cotsford Dick was a lively little piece, evidently included to vary the programme and suit the tastes of those who would not appreciate higher-class music. A march by Ouseley concluded the entertainment, and again afforded the Professor an opportunity for the display of his skill in a different style; this piece was specially remarkable for consecutive chords, the music being of a bright, sparkling character, and calculated to bring forth the full power of the organ. The National Anthem concluded the performance, which must have been eminently satisfactory to the whole audience. Professor Ives disdains to play simply for effect, his desire being to faithfully interpret the intention of the composers whose works he performs. He displayed excellent taste in his choice of combinations, the effect of the dulciana with the vox celeste in several instances being decidedly successful. Indeed, perhaps the most noticeable feature of the evening was the skill displayed in this particular. It may also be remarked that in very few instances were the mixture stops called into requisition to produce brilliancy, the organist relying upon his combinations to produce the fulness which others sometimes derive from the mixtures. In the slow movements perhaps the Professor was more effective than in the more florid passages, as the former allowed of a greater variety in the choice of stops. The recital was most successful, not only so far as the attendance was concerned, but also from a musical point of view, and the continuance of the series of recitals should go far towards educating the public taste to an appreciation of high-class music.
