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exceedingly popular, Handel went to England in November, 1710. In many respects his arrival was most opportune, for native music had fallen to a very low ebb, and Italian opera dominated everything. Handel was consequently received with open arms by the manager of the opera house. He collaborated with a certain Signor Rossi, and they produced the libretto of "Rinaldo," to which Handel composed the music in a fortnight, and the opera was produced early in 1711. Strange to say this work achieved a more enduring reputation than any other operatic work written by Handel in England. Among other numbers it contained the arias "Cara sposa," which Handel thought to be the best he ever wrote, and "Lascia ch'io pranga," which was taken from "Almira." After recounting the familiar circumstances of Handel's estrangement from George I., in whose service he was when the latter was Elector of Hanover, and his subsequent reconciliation through the good graces of Baron Kilmarsieck, and the charm of his specially written water music, the Professor briefly referred to his organ playing at St. Paul's Cathedral, London, after the services, which attracted many listeners. He was very fond of the organ then in St. Paul's. In 1718 Handel accepted the position of chapel master to the Duke of Chandos, who maintained quite a large musical establishment at his mansion at Cannons, and while here he wrote the two Chandos "Te Deums," the 12 Chandos anthems, "Acis and Galatea," which should not be confused with a former work of the same title produced in Italy, and his first oratorio, "Esther."

—Opera Writing.—

The master's stormy career as an operatic composer and impresario was briefly outlined up to the year 1728, which the association of patrons and subscribers, known as the Royal Academy of Music, who had financed all his operatic productions and also some works by other writers, was wound up, having then lost the respectable sum of £50,000. In 1726 Handel became a naturalized British subject, and in 1727 he wrote the coronation anthems for use on the accession of George II. In 1729 Handel went into the operatic business in partnership with a certain Mr. Heidigger, but the speculation was not a success, probably on account of the fierce rivalry that existed, and also because the repertory consisted too exclusively of his own works. In 1734 this partnership ended, and Handel then took Covent Garden Theatre on his own account. Here he remained until 1737, and wrote six operas, the last being "Berenice;" but he was no more successful, and had to close the house after losing £10,000 of his savings.

—Oratorio.—

Handel had his attention directed to the first oratorio "Esther" in a peculiar manner. Without asking his permission, a rival manager announced the work. Handel, not to be outdone, thereupon produced the oratorio himself, with four new numbers in 1732, and the result was a great success, for the public were delighted with it. Remembering this he composed a new work, "Deborah," and produced it during the Lenten season of 1733, but as he doubled the prices of admission to his theatre there was a poor audience. In the same year "Athaliah" was produced at Oxford. His next oratorio was "Saul," and it was the first great oratorio in which he appeared to have felt that he was doing all that could be done. The second part of "Israel in Egypt," which was composed first, only occupied 11 days in writing, and the first section was finished in the incredibly short space of five days. The remaining well-known history of Handel's oratorio exploits was then given, together with a brief reference to his last days and the monument in Westminster Abbey, where the great musician is buried.

—Handel as a Composer.—

Speaking of Handel as a composer, Dr. Ennis said that Handel had a great power of absorbing all that came within his experience, and a great faculty of assimilating it and making it his own. His style in his earlier works was largely influenced by his teachers, and in Italy he learnt how to write for the voice in a free natural manner, quite different from the German style of that period. In the matter of form he copied some of the Italian methods. His fame rested chiefly on his oratorios, all of which had not, however, stood the test of time with equal success. They were, for the most part, written very quickly, and it must be admitted that the mainspring of many of them was skill, and not spontaneous creation. This remark referred rather to the arias than the choruses. It was hardly too much to say that "Israel in Egypt" brought us to the climax of Handel's work in this form.

—The "Messiah."—

Coming to the crowning epic of the series, the "Messiah," it was difficult to imagine anything more sublime than the scheme of that work. No one number could be mentioned as being noteworthy without mentioning many, but in expressive music perhaps those which suggested themselves first were the aria "He was despised," and then the solos in the Passion music. The conception of the choruses was exceedingly high. Those which were particularly fine were "For unto us," "Lift up your heads," "Worthy is the lamb," and "Amen," while the "Hallelujah" was in itself an inspiration. It was related that at one of the early performances of the work the audience stood up from sheer excitement when the words "For the Lord God" were sung. From this arose the present custom of standing during that number.

—Musical Illustrations.—

During the evening several musical illustrations were given. Miss Nora Kyffin Thomas played the "Sonata in D," for violin, with a fine, rich tone, capital intonation, and much breadth of treatment, well in keeping with the sturdy character of the music. Mr. Max Fotheringham presented two airs, "Si via i ceppi" and "Droop not, young lover," with good expression; and Miss Martha Bruggemann was heard with great pleasure in the solo "Lusinghe piacere," which she sang with appropriate brilliancy and excellent voice management. Dr. Ennis concluded the proceedings by playing the popular variations in F major, known as "the harmonious blacksmith," on the pianoforte with skill and refinement.

AMUSEMENTS.

CONSERVATORIUM CONCERT.

The third concert of chamber music of the present season by the staff of the Conservatorium was given at the Elder Hall on Monday evening. The first work submitted was the "Trio in D major," op. 70, No. 1 (Beethoven). Herr Immanuel G. Reimann took the pianoforte, Herr H. Heinicke the violin, and Herr H. Kugelberg the violoncello, and a particularly fine performance of the work resulted. The third movement, "Presto," was invested with a vigor suitable to the spirit of the composition, and the blend of instruments throughout was admirable. Miss G. Hack gave a satisfactory rendering of Dvorak's Biblical songs, "Hear my prayer" and "I will sing new songs of gladness," and was also successful in Max Stange's song "Damon;" her artistic vocalisation was greatly appreciated by the large audience present. Miss M. Puddy acted as accompanist. The violin solo "Legende" (Sinding) gave Herr Heinicke an opportunity to display his mastery of his instrument, and his presentation of this spirited writing was amongst the best performances of the evening. In technique and finished phrasing the popular violinist surpassed his own high standard. Schubert was represented in the "Trio in E flat, op. 100," the performers being the same as in the Beethoven number. The work, which is full of charming passages, was treated with commendable intelligence by all three artists. Some splendid examples of manipulation of the 'cello were noticeable, especially in the second movement "Andante con moto." Very sympathetic was the interpretation of the "Scherzo," and the imaginative element pervading the composition was adequately illustrated throughout.

On Monday evening the Fisk Jubilee Singers gave an entertainment in the Port Adelaide Town Hall. They had an appreciative audience.

The name of one of the boys selected to accompany Mr. E. Branscombe's Westminster Glee Party on their concert tour was supplied to "The Advertiser" as Lister Marton. The correct name is Leslie Martin.

Ad 16th Aug.

SOUTH AUSTRALIAN GEOLOGY.

UNIVERSITY EXTENSION LECTURE.

On Tuesday evening, at the University, Mr. W. Howchin delivered his final lecture on the "Geology of the Mount Lofty Ranges," in the presence of a good attendance. The specific subject was "The story of the Gulf of St. Vincent." Mr. Howchin dealt generally with the early geological condition of the area of sea and land now occupied by St. Vincent's Gulf and the southern portion of the State. He said there was a great gap in the history of South Australia, geologically speaking. Rocks which defined the ages in other parts of the world were absolutely missing in the geology of the State. Subsequent to the post-Cambrian rocks there was a gap equivalent to about 7½ vertical miles. This gap was only represented by glacial beds of great thickness. At the Inman Valley and Hallett's Cove a great glacier, which had originally travelled from a high mountain range which ran east from Kangaroo Island, had left traces of its movement. The first record of this was discovered in the Inman Valley by Mr. Selwyn, the Victorian Government Geologist, 44 years ago. He found a stone which bore distinct marks of superincumbent glacial passage. These marks were sufficiently clear to show even the direction of the glacier. A second great gap occurred in the Mesozoic period, but this was at least partly covered by deposits in Central Australia, where the fresh-water beds of Leigh's Creek and the marine beds of the cretaceous basins were laid down. The lecturer dealt with the geological systems of "faulting," by which glacial and other deposits were lowered in comparison with the adjacent country. One of these faults was an element of the geology of St. Vincent's Gulf. One escarpment, or bank, of the fault was just about where Adelaide stands. This was shown by boring. A bore at Kent Town struck the primary rock at a depth of under 400 ft., while a bore at Croydon, only a short distance away, only met that rock at over 2,000 ft., indicating the steepness of the escarpment. The "fault" had been shown to extend far up in the north of the State, and Lake Terrens and the Flinders Ranges were parts of it. As indicating the value of the geological discoveries, there were well-known granite rocks at Hallett's Cove. These were "erratic," and must have been carried from Victor Harbor by the glacier, a distance of over 50 miles. If that were so, it was more than interesting, because no known glacier was nearly 50 miles in length. In the same locality huge rocks of impure limestone existed, which must have come from the Onkaparingas. The lecture was deeply interesting. It was illustrated by limelight views.