

Ad. 8<sup>th</sup> August  
1903.

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#### UNIVERSITY EXTENSION LECTURE.

Professor J. Matthew Ennis, Mus. Doc., lectured at the Elder Conservatorium of Music on Friday evening on "The development of the violin sonata." Dr. Ennis treated his subject in a most interesting and entertaining manner. He dwelt on the nature of early instrumental music, and led up to the era of the great Italian violin makers. The suite and sonata were compared, and the growth of harmonic principles and the development of technique and expression explained. Dr. Ennis dilated upon the works of Corelli and later Italian composers of violin music, and after speaking of instrumental music in England at the end of the 17th century, and the sonatas of Handel and Bach, he illustrated the rise of the sonata for pianoforte and violin. Works by the following composers were played at intervals by Mrs. Ennis:—Vitali (middle and later part of 17th century), Corelli (1683-1713), Purcell (1688-1695), Veracini (1685-1750), Porpora (1686-1766), Leclair (1697-1764), Tartini (1692-1770), Nardini (1722-1730), Handel (1685-1759), J. S. Bach (1685-1750).

#### COLOUR IN NATURE.

##### UNIVERSITY EXTENSION LECTURE.

Professor Stirling gave the last of his lectures on "Colour in Nature" at the University on Tuesday evening. There was a fair attendance. The lecturer continued his remarks on protective colouration, and showed how white and speckled eggs came under this theory. Through colouration imitative of their surroundings they were made less visible to their enemies. He then referred to colour as a means of recognition, and instanced the white, upturned tail of the rabbit fleeing from danger, the markings of antelopes and deer, and numerous other examples, which explained many colourations in nature. The symmetry of the markings of birds and animals on either side of the body was further evidence on this point. Recognition marks were most noticeable in birds, among many of which distinctive colouration was visible in flight which would render recognition by their own kind more easy; but which was entirely hidden when the birds were stationary with closed wings, in order that the marks might not prove attractive to their foes. A further branch of the subject was described as "warning colouration." Many animals possessing deadly or noxious natural properties were given a means of warning by some extraordinary colouration. The most remarkable example of this was the skunk, which had the power to exhume an exceedingly acrid odour. A huge white fluffy tail, however, acted as its means of warning other animals, and so it had often but to show itself to ensure immunity from attack. Insects and amphibious animals had also this property. Then there were imitative warning colours, which constituted mimicry in nature. A similarity of colouration served either protective or aggressive purposes. A weaker object might find safety in the imitation of a more dangerous species, or a stronger greater opportunities for the capture of its prey by a similarity to the object of its attack. This was most noticeable in insects, and slides were shown illustrating the fact in various forms. Beetles and flies assumed a likeness to the fiercer bee or wasp in order to assure for themselves freedom from stronger foes. Almost every species of the stronger animals had been found to suffer imitation in colour and form, although instances were less common among birds than among animals. These were all protective mimics, but though there were decidedly cases of aggressive colouration they were by no means so common. Hunting spiders resembled the flies they preyed upon, and the larvae of the puss moth when disturbed assumed a most alarming form, by means of change in shape and colour, in order to frighten away its enemy.

The professor then passed to the differences in colouration between the sexes. He gave numerous examples of this in the animal world, but birds exhibited the most marked diversity in sexual colouration. The female bird, whose life was devoted to the propagation of the species, was generally of a more sombre hue, in keeping with her surroundings when on the nest. When the male and female were of equally gorgeous plumage it was noticeable that the eggs were laid in a secluded spot, where there was little call for protective colouration. In almost all other species this difference in the colouration of the sexes was evident. The lecturer discussed the relative theories promulgated by Darwin and Wallace to account for this variation in the sexes. The former attributed sexual colouration to the aesthetic sense in the higher animals, which made the males in their contests for the approval of the females vie with one another in their appearance. Hence a more brilliant colouration was gradually evolved. On the other hand, Wallace considered the Darwinian theory altogether fallacious, and suggested that the difference was due to the more vigorous and active life of the male compared with that of the female. As ill-health affected the skins of animals, and caused them to appear less sleek and beautiful, so good health caused an opposite action in increasing their natural beauty. The male lived a much more healthy life than his companion, and in consequence of an exuberance of strength and an ample supply of blood his appearance had increased in beauty and brilliancy of colouration. Professor Stirling said that he had intended to deal with plant colouration, but time would not permit. The lecture was illustrated by lantern slides, indicative of the different points to which the lecture referred, but it seemed a pity that so many of them were defectively coloured. At the conclusion of his lecture the professor was heartily applauded.

#### ELDER CONSERVATORIUM.

When the professor of music at the University (Dr. Ennis) gave his first organ recital at the Elder Conservatorium some time ago he established a reputation immediately as one of the finest players on the king of instruments ever heard in Adelaide, or, for that matter, in Australia. Dr. Ennis gave another performance in the Town Hall subsequently, and his third recital took place at the Conservatorium on Monday evening, when there was a large audience, including His Excellency the Governor. Dr. Ennis' complete mastery of the instrument, his perfect technique, most artistic interpretation of the writings of the great composers of organ music, and his sympathetic expression elicited the enthusiastic approbation of his audience. He displayed excellent judgment in his choice of programme. In the opening solo, "Prelude and fugue in A minor" (Bach) Dr. Ennis did not treat the fugal movement in the usual modern manner, but decided to gain his effects by getting a climax of tone at the pedal cadenza. The result was magnificent. Beethoven's overture to Goethe's tragedy "Egmont" was also beautifully played, while in Vidor's "Variations from the fifth symphony" Dr. Ennis brought out with distinct effect the many original combinations of stops with which this work abounds. He also contributed the "Prelude to the 3rd Act of Die Meistersinger" and the "Prelude to the 3rd Act of Lohengrin" (Wagner). In these he proved himself to be a thorough Wagnerian, his accentuation of the glorious music of the preludes being characterised by virility, power, and expression. Dr. Ennis played the incidental music to Grieg's well-known suite "Peer Gynt" in four movements. He treated the lovely music of the great Norwegian composer with exquisite feeling and depth of coloring, and had to respond to a triple recall. His final number was Gounod's "Marche cortege," from "La Reine de Saba." Mrs. Ennis' violin numbers were the "Adagio from the concerto in D minor" (Max Bruch), "Salut d'amour" (Elgar), and "Moto perpetuo" (Ries), and in each she exhibited purity of tone and artistic refinement. Miss Guli Hack sang a scene from "St. Elizabeth" (Liszt), and Lotti's "Pur dicesti." Dr. Ennis played the accompaniments for Mrs. Ennis and Miss Hack.

Reg. 11<sup>th</sup> Aug.

#### ELDER CONSERVATORIUM.

As a concert organist Dr. Ennis had been heard in Adelaide only twice prior to last night, when he gave a recital upon the fine concert instrument in the Elder Hall. The two performances mentioned—the second of which was in the Town Hall—at once stamped him as a player of unusually good technical powers, and, what is equally important, a musician of refined taste and matured judgment. Seeing how those two recitals were appreciated by the musical public, it is small wonder that a large audience was attracted to the Conservatorium on Monday night. Among those present were His Excellency the Governor, the Bishop of Adelaide (Right Rev. Dr. Harmer) and Mrs. Harmer, Lady Way, and the Vice-Chancellor of the University (Dr. Barlow). Dr. Ennis' programme was representative and interesting, and it contained a number of selections that had not before been given on the king of instruments in this city. In every item the recitalist gave ample evidences of his clean, neat technique, that rendered every note distinct even in the loudest fortissimo, an artistic sense of phrasing—which, as a rule, is woefully neglected by organists—and a perfect knowledge of the resources of his instrument. In the domain of pure organ music the principal item was Bach's familiar "Prelude and fugue in A minor." This was played in a steady and dignified manner, with just sufficient change of registration to make it interesting, and a perfectly clean manipulation that called for the warmest praise. The only other example of music composed for the instrument was the first movement (a set of variations) from the fifth symphony of Widor, the organist of St. Sulpice, Paris, who is one of the best modern writers for the organ, and ranks among the foremost performers of our time. Several of the stop combinations in this item are unusually effective, and the task set for hands and feet is of such difficulty that it could be attempted only by a most expert player. Dr. Ennis, however, came through the ordeal in triumph, and was enthusiastically applauded for his splendid effort. Another marked success was achieved in Grieg's "Peer Gynt suite," in which the orchestral colouring was most happy and effective. In response to a well-earned recall the doctor bowed his acknowledgments. Two selections from Wagner's operas—the preludes to the third acts of "Die Meistersinger" and "Lohengrin"—revealed a perfect acquaintance with the orchestral score, and an entire sympathy with the music of the Bayreuth master. The remaining organ numbers—Beethoven's "Egmont" overture and Gounod's showy "March cortege," from "La Reine de Saba"—received admirable treatment. Mrs. Ennis played as her first violin solo the melodious adagio from Max Bruch's "Concerto in G minor" with a wealth of tenderness and refined artistic finish that merited all the approval which followed. Indeed a better rendering of the number has never been heard in Adelaide. As her second selection the violinist gave a bracket of Elgar's "Salut d'amour," and Ries's "Moto perpetuo," which, played at a great speed and with an intonation that was always beyond reproach, excited enthusiastic demands for more. Mrs. Ennis, however, modestly contented herself with twice bowing her acknowledgments. Miss Guli Hack, A.R.C.M., repeated the long and difficult scene from Liszt's "St. Elizabeth," which she introduced at Dr. Ennis's first recital, and again gave a splendid example of intelligent dramatic vocalization. Her second item was Lotti's pretty conception "Pur dicesti," frequently given in this city by Madlle Dolores, and again evidences of refinement and taste were exhibited. Dr. Ennis accompanied all the solos, and special mention should be made of his masterly quasi-orchestral organ accompaniment to the "St. Elizabeth" scene.

## The Register.

ADELAIDE: THURSDAY, AUGUST 13, 1903.

### IS THE AGE OF ROMANCE PAST?

The fact most firmly impressed upon the minds of men by the scientific spirit of the nineteenth century was that the Age of Miracles was past. Before the logicians, investigators, and expositors, of whom Mill, Huxley, and Spencer may be taken as striking types, superstition fled naked and ashamed, leaving behind only such rags and remnants as are to be found still cherished by the ignorant. But if we may believe Matthew Arnold and other latter-day prophets the great scientific advancement has not only slain superstition, but unwittingly has also destroyed Romance, or the romantic spirit. In the grave of old, worn-out, and illogical beliefs the flowers of sentiment have been dropped, to die among the clods instead of growing to bloom upon the mound above. "Who now reads Scott?" is a question frequently propounded by modern observers of literary tendencies. The fact that the question should seriously be asked formed the text for a lament by the Rev. John Reid, M.A., in his introductory University Extension Lecture upon "Shakspeare's Romantic Plays." Mr. Reid is old-fashioned enough to think this neglect of the literature which marks the high-water level of English prose romance is an indication of at least a serious literary decadence. Fielding and Smollett have long since become "classics," a term which often means that they are, like balance sheets, "taken as read." Bound in large and elegant volumes, they grace the top row of the bookcase, out of reach of the children's sticky fingers, and affording space upon the more convenient shelf for the productions of Miss Marle Corelli, Mr. Hall Caine, and Mr. Guy Boothby. The immortal Sir Walter has certainly gone to join this noble company of "old masters." Perhaps the man of to-day might be forgiven if, amid the engrossing occupations of the time, he looked with apprehension at the 24 portly volumes constituting the famous "Waverley" series; but, to add gall to the bitterness of the older generation, the moderns are not satisfied to rest with a lordly indifference to Scott's novels—they enquire also "Who now reads Thackeray and Dickens?" Thereupon the older reader rubs his spectacles and wonders "To what are we coming next?" Thackeray, Bulwer-Lytton, and Disraeli are all tending towards the upper shelf, and taking on the dress of expensive binding and gilt lettering, the black silk and diamonds of the dowager.