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Mr. Bryceson Treharne, the new pianoforte master of the Elder Conservatorium, was born at Merthyr Tydvil, Wales, nearly twenty-five years ago. He displayed musical talent at an early age, and had as his first tutor of note Mr. Westlake Morgan, the accomplished organist of Bangor Cathedral. Under this gentleman he made great progress, and at the age of sixteen won the Erard Pianoforte Scholarship at the Royal College of Music, London. This entitled him to three years' tuition at that institution, where he received lessons on the pianoforte from Messrs. Franklin Taylor, E. Pauer, and Ed. Dannreuther; on the organ from Sir Walter Parratt, the Queen's organist; and in theory from Sir Frederick Bridge, Dr. Walford Davies, Dr. Gladstone, and Mr. J. Higgs. At the conclusion of his three years' scholarship, Mr. Treharne was granted an additional year's study on account of his good progress, and at the end of that time was made an Associate of the College, the highest degree of the institution. On commencing professional life, Mr. Treharne was appointed organist of the new Jewish Church, which is the largest Welsh place of worship in London, and also became a teacher of the pianoforte at the University College, Aberystwith. These appointments he held until leaving for South Australia. The new pianoforte master has given recitals at various London concert halls, and organ recitals at the Crystal Palace and Queen's Hall, London. There were twenty-seven candidates for the position at the Elder Conservatorium, and after three tests of a searching character Mr. Treharne was duly elected by the Judges, Mr. W. H. Cummings, Mr. Frederick Cliffe, and Sir John Cockburn.

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NEW MUSIC.
We have received from Mr. Frederick Bevan his latest song entitled "The gift divine," published by Messrs. Enoch & Sons, of London. The music shows the hand of the practised writer, and is easy and effective, both as regards the solo and accompaniment. An extraneous modulation, skilfully introduced, is a feature of the finale, which works up to an excellent climax. The song is published in two keys, and should be welcomed by vocalists in search of something new and pretty.

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Professor Douglas, the newly appointed Professor of Modern History at the Adelaide University, arrived from London by the mail steamer *Cuzco* on Tuesday. He is a M.A. of New College, Oxford, where he took honours in history. For some time Professor Douglas was engaged in University extension lectures, but of recent years he has been occupied in making researches in Italy. He has also been employed in literary studies, and, at the request of Mr. W. E. Henley, he edited one of the volumes of the Tudor translations series, in which he specially dealt with the influence of the Italian novels on the Elizabethan drama in the time of Shakespeare. The Professor has further added to his many accomplishments that of an art student, and in two or three months' time Messrs. Bell will publish a large monograph on the art of Fra Angelico from his pen. Another work in hand in connection with the Professor's historical studies is a history of the Republic of Siena, which will be published by Messrs. Dent, and an article on the *Maioica* of Siena will appear in the "Nineteenth Century" shortly. In addition to his University extension lectures he has also lectured upon historical subjects in Italy. In English history he has made the American War of Independence a special subject of study, and has discovered documents throwing a new light on some of the most important episodes in the struggle. Just before leaving England Professor Douglas contributed an article to the "Guardian" dealing with his friend, Professor Villari, the Italian statesman, historian, and sociologist. The Professor informed a representative of "The Register" that as a youth he was brought under the influence of the late Professor Ruskin, and attended the Walkley School of Art in Sheffield. He had also been materially assisted and encouraged by Mr. George Meredith, the novelist, to whom the Professor recently dedicated his addition of Fenton's "Tragic Discourses." Professor Douglas will begin his duties at the University immediately. His principal lectures will be upon the subject of history and economics.

On Saturday last Professor Douglas lunched with Sir John and Lady Cockburn, and on Monday he left for the Continent, intending to embark for Adelaide on board the Orient steamer *Cuzco*. The Professor has a very high reputation in the mother country as an authority upon modern history, and will undoubtedly prove a great acquisition to the University of Adelaide. His name is associated with original researches of great interest, and these he will doubtless continue to prosecute in his new sphere of labour.

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ELDER CONSERVATORIUM.
Mr. Bryceson Treharne, A.R.C.M., will give his first pianoforte recital in the Chamber Concert-room of the Conservatorium this afternoon. An excellent programme of music is to be submitted. Miss Guli Hack, A.R.C.M., will contribute vocal intermezzi. Admission is by cards of invitation, which have been issued by the Director of the Conservatorium.

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AMUSEMENTS.
MR. BRYCESON TREHARNE'S RECITAL.
At the Elder Conservatorium of Music on Wednesday afternoon Mr. Bryceson Treharne, the new professor of the pianoforte at that institution, made his first public appearance, and the high expectations formed of him were fully realised. The recital took place in a small concert-room in the basement of the building in the presence of a large and critical audience, whose hearty applause, which at times became quite enthusiastic, must have been exceedingly flattering to the young artist. Mr. Treharne is gifted with all the essential attributes for an accomplished pianist. Discarding all showy effects and manual gymnastics, his first touch of the notes gives the impression that Mr. Treharne knows his business thoroughly, and that he is an artist to his finger-tips. His technique is brilliant; he plays with emotion, and whether it be piano or forte that he has to accentuate, his mastery of the instrument is manifested. Mr. Treharne is one of the finest pianists who has visited us, and South Australians should congratulate themselves upon the acquisition of such a talented instrumentalist. The programme for the recital consisted of excerpts from some of the great musicians of the past and present, and embraced such a variety of schools as to afford Mr. Treharne ample opportunity of displaying his gifts. The opening number was Brahms' "Rhapsodie," which, as the explanatory note on the programme stated, was written "in one of his most agitated and aphoristic moods." The facility with which this was executed, and the wealth of expression which Mr. Treharne infused into it, was a striking attestation of the excellence of the training he has received, and the sympathetic nature which he evidently possesses. Schumann's magnificent sonata, op. 22, in four movements (so rasch wie möglich, andantino, scherzo, and rondo-finale) was Mr. Treharne's next number, and the cleverness of the performance brought forth the genuine plaudits of the audience. The delicate touch, as well as the firmness of manipulation, were well shown in this work, which savors so much of that romanticism, which is a distinctive feature of Schumann's writing, and in the scherzo movement particularly Mr. Treharne showed his technique to perfection. In Rachmaninoff's "Prelude," which is an impassioned and virile composition, Mr. Treharne was heard with pleasure, while in the bracketed valse and ballade by Chopin, the entrancing melody of the one was as beautifully brought out as the difficult florid passages of the other. Mr. Treharne's last item—which was the only one not played from sight—"Fantasie and fugue in G minor" (Bach-Liszt), was also a brilliant performance, and despite the demands it makes upon the pianist's powers, Mr. Treharne came through the severe ordeal triumphantly. The recital, which throughout was highly enjoyable, and which emphatically established Mr. Treharne's reputation, was pleasingly interspersed with vocal intermezzi by Miss Guli Hack, whose artistic singing it is always a pleasure to listen to. Miss Hack's numbers were "In a distant land" (Taubert), "Le Violette" (Scarlatti), and "You and I" (Lehmann), and the singer was accompanied by Miss Ethel Hack.

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Professor Watson, who recently left Adelaide for the seat of the war in South Africa, is doing important work at Maritzburg in connection with the military hospitals, to which he has been appointed Consulting Surgeon. These were previously under the supervision of Sir William Stokes, the eminent Dublin surgeon, but he had been kept fully occupied at Mooi River; and as Mr. Treves was engaged at Chieveley, Colenso, and Ladyenich, the important hospitals at Maritzburg were left without a consulting officer. Professor Watson offered his services, and they were at once accepted.

ELDER CONSERVATORIUM.
A select and critical audience attended the chamber concert-room of the Elder Conservatorium on Wednesday afternoon to hear the first pianoforte recital by Mr. Bryceson Treharne, A.R.C.M., the new pianoforte master of that institution. A representative and well-balanced programme, containing a number of important works—two of which, a Brahms "Rhapsodie" and Rachmaninoff's "Prelude," are we believe, new to Adelaide—was presented with the happiest results. Mr. Treharne is distinctly a pianist of the emotional order, and, to use a colloquialism, is by no means afraid to "let himself go." His playing is virile and brilliant, and, while his fortissimos are worthy of their title, he is by no means wanting in the quieter passages, where his expression is always artistic. The new pianist possesses a strong and robust technique, a good touch, and perfect command over the resources of his instrument, which, unfortunately, on this occasion was not a particularly good one, and a note or two went out of tune in the first piece. The Conservatorium authorities should certainly obtain as soon as possible a first-class concert grand piano by one of the best makers. Mr. Treharne created an excellent impression on his auditors before he had played many bars of his opening piece, and this was deepened when he concluded his recital with a splendid performance of Bach's great organ fantasia and fugue in G minor, transcribed for the piano by Liszt. The opening movement was interpreted with fine breadth of tone and almost orchestral effect, and the part-playing in the fugue was particularly good, the subject always being brought into strong relief and the interest sustained right up to the climax, which was by no means wanting in power and brilliancy. The Brahms "Rhapsodie," one of those peculiar and advanced pieces of music with which we are not as yet very familiar, is said to have been written in one of the composer's most agitated and aphoristic moods, when all restraint appears to have been thrust aside, as if that serene and placid mind had suddenly swept aside the dam of self-control, and allowed those exigent wells of passion to flood forth in all their sublime grandeur and invisible fury. It is certainly unconventional in style, not in the least like Liszt's familiar works bearing the same title, and has a peculiarly quiet ending. Mr. Treharne appeared to be in thorough sympathy with the work, and his rendering of it excited loud applause. Schumann's long and difficult "Sonata in G minor, Op. 22," was admirably interpreted, the andantino being treated with extreme delicacy and finish, while the final rondo was a splendid display of "tour de force." A prelude by Rachmaninoff, one of the most gifted of the younger school of Russian composers, proved a rather gloomy composition, with a queer and unusual final cadence. Its middle section, a melody with an impassioned accompaniment, appeared on a first hearing to be its most striking feature. The pianist's treatment of it was noteworthy for its vigour and dash. The most familiar items on the programme were Chopin's "Valse in C sharp minor" and the same writer's "Ballade No. 2 in F." Both of these were presented with poetical expression and taste, the contrasts of tempo in the ballade being particularly effective, and its presto section gave the performer excellent scope for technical display. While making no pretensions to being considered a Paderewski, Rosenthal, or D'Albert, there can be no doubt that Mr. Treharne is a highly trained and thoroughly sound pianist, with considerable natural talent for the instrument of his choice, and if he is as good a teacher as he is a performer the Elder Conservatorium has secured a valuable addition to its staff. Vocal relief was afforded by Miss Guli Hack, A.R.C.M., who sang with great taste and artistic finish "In a distant land" (Taubert), in which her sotto-voce effects were particularly good; Scarlatti's quaint old-fashioned song "Le Violette"; and Lehmann's "You and I." The latter item was invested with charming naïvete and spirit. Miss Ethel Hack made an excellent accompanist.

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MR. BRYCESON TREHARNE.
Mr. Bryceson Treharne, the new pianoforte teacher of the Elder Conservatorium, was born at Merthyr Tydvil, Wales, nearly twenty-five years ago. Although displaying a liking for the divine art from his earliest years, he was in no sense a musical prodigy, and his parents wisely decided that a sound education in general subjects should precede the serious study of music. His first tutor of note was Mr. Westlake Morgan, the accomplished organist of Bangor Cathedral, and so great was his progress under this gentleman that when sixteen years of age he won the Erard pianoforte scholarship at the Royal College of Music, London. His tutors at this institution were Messrs. Franklin Taylor, E. Pauer, and Ed. Dannreuther, for pianoforte, Sir Walter Parratt for the organ, and Sir Frederick Bridge, Dr. Walford Davies (brother of Mr. E. Harold Davies, of Adelaide), Mr. James Higgs, and Dr. Gladstone for theory. At the conclusion of his three years' scholarship Mr. Treharne was granted an additional year's study on account of the progress that he had made. This came about in the following fashion. In his own words he says: "I was playing a solo at a college concert—it was Chopin's Sonata in B minor, rather a tremendous affair—and at the