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CONSERVATORIUM ORCHESTRAL CONCERTS.

The sixth concert by the Conservatorium Grand Orchestra attracted a large and appreciative audience to the Town Hall on Saturday evening, when an interesting and high-class programme was given. Chief of the instrumental numbers were Schubert's "Unfinished symphony in B minor," which was introduced to Adelaide at the previous concert, and the "Andante con moto" from Beethoven's "First symphony in C major," the whole of which had previously been played by the orchestra. Schubert's fine work again excited considerable interest, and despite its length was listened to with profound attention. A welcome improvement was noticeable in the orchestra's rendering of it, the brass being much more successful in intonation and the strings displaying more precision than on the occasion of the first production. There can be little doubt that this symphony will become one of the favourite numbers of the orchestra's repertory, if only on account of its rich colour and wealth of melody; indeed the charming second subject of the first movement, announced by the cellos, is as ear-haunting as the best melodies of a Sullivan opera. The performance of the movement from Beethoven's symphony was in the main creditable, but more rehearsal is yet required to give a thoroughly satisfactory rendering of it. It was noticeable that the tympani omitted several bars of an effective rhythm which is assigned to that instrument (or also performed the part so softly that it was quite inaudible), and the brass were guilty of one serious slip. Reissiger's light and pleasing overture, "The mountain mill," was played in quite a brilliant fashion, and the same remarks apply to Bizet's highly effective march from "Carmen." Titi's pretty serenade for horn solo with flute obbligato was presented with considerable success by Messrs. J. P. Grant and E. Farrow respectively, though the general effect would have been much improved had the solo instruments and orchestral accompaniment been more subdued. The chief charm of the French horn lies in its soft effects. The piquant and fairy-like "intermezzo" from Collier's "Mountebanks," which is so daintily scored for the strings, wood wind, and horns, was played with capital finish and precision; and the familiar selection from Mendelssohn's "Songs without words," afforded the solo instruments an excellent opportunity of displaying their quality. Kohler's pizzicato "Among the elves and gnomes," which was the only new number on the programme, is a pretty trifle, short and effective, written in a sensuous gavotte rhythm, and containing a prominent cello solo, played "col arco" against the pizzicato of the other strings. The piece was well rendered, and should form a welcome addition to the band's store of light music. Miss Ethel Lohrmann sang "The gift of rest" (Cowen) with a fair amount of success, but was heard to better advantage in Hope Temple's "When we meet," which created such enthusiasm that an extra became imperative, and Miss Lohrmann added a pretty "Lullaby" song. Mr. R. W. Swan was heard in Pinski's descriptive writing, "The King's minstrel," and the "Yeoman's wedding song" (Poniatowski), which were admirably sung. Mr. T. H. Jones, Mus. Bac., who acted as pianoforte accompanist for the first time at these concerts, carried out his duties with skill and taste.

AMUSEMENTS.

ORCHESTRAL CONCERT.

The Elder Conservatorium Grand Orchestra gave another concert in the Town Hall on Saturday evening, when Herr Heinicke's band of instrumentalists presented one of the most fascinating programmes of the season, the classic being nicely blended with the items which come under the heading of popular, but to the credit of the orchestra be it said that the former class of music preponderated. The works of the great masters were placed in juxtaposition with the writings of the lighter school, and the discretion used by those who are responsible for the compilation of the programme is most commendable. The opening number was Reissiger's "Die Felsenmühle," which is distinctly characteristic of the French style, being vivacious and sparkling from start to finish. The full orchestra leads off with about 18 bars of melody in allegro form, after which an andante movement is heard, the wind instruments showing to great advantage in this, and there is a return to the allegro again. This composition is sparkling and bright, and it proved to be one of the most acceptable items on the programme. Beethoven's andante con moto movement from Symphony op. 21 was one of the most perfectly rendered of the evening's items, save for a slight sharpness on the part of the brass instruments, and its repetition will be welcome. Written in F major the motif is opened by the second violins, the first violins and cellos then coming in, and in the development of the theme the powerful aid of the wind is invoked, the whole being executed in contrapuntal form. The symphony is one of the composer's most popular and, at the same time, grandest writings, while it severely taxed the powers of the orchestra, particularly in the development from the demi-semiquaver passages by the strings to the last allegro piu mosso and from the pianissimo to the double fortissimo. Titi's serenade for the French horn with flute obbligato has been heard before, and its infinite variety was not made stale because of its repetition. The melody is a most captivating one, and the gentleman who was responsible for the performance on the horn is to be congratulated on his tasteful rendering of the solo. The flautist, too, lent valuable aid in enhancing the beauty of the number, though occasionally he had a tendency to overpower the horn. Good wine needs no bush, neither does Mendelssohn's grand selection "Songs without words" need any comment to recommend its acceptance. The delicious broad tone of the "songs" coupled with the remarkable instrumental effects, for which the writings of Mendelssohn are renowned, appealed to the musical sympathies of the listeners, who broke into loud and prolonged applause at its termination. As in the previous concert the leading number of the evening was Schubert's "Symphony in B minor," an unfinished work of the composer in two movements—allegro moderato and andante con moto. The interpretation of this grand work by the orchestra when they introduced it to the public showed a sad lack of rehearsal and an insufficient acquaintance with the true meaning and spirit of the composition. During the interval Herr Heinicke has evidently brought the instrumentalists to their bearings, and the playing of the symphony on Saturday night was a vast improvement on the previous performance. The opening theme by the cellos and double-basses, the impassioned oboe melody, the beautiful strains of the second subject in G major, the slow movement in E major, the pianissimo introduction of the bass trombone in the final coda, and the various other movements were splendidly executed, the playing being more finished and artistic, and the performance was a credit to the orchestra. The intermezzo from Collier's "Mountebanks" was also played exquisitely. In the opening bars the wind instruments are prominent, after which the strings take up the theme, and the sweet shrill tones of the oboe lend a verisimilitude to the ensemble, the ending being a beautiful pianissimo passage, which elicited enthusiastic applause. Pizzicato movements are apparently indispensable in an orchestral performance, and, good or bad, they are always sure of being executed. Kohler's somewhat common-place writing descriptive of the gambols of elves and gnomes was well done, and if Herr Heinicke wished the band could have responded to a demonstrative encore. Bizet's inspiring march "Carmen" was as popular as ever, and it brought an excellent concert to a close. Miss Ethel Lohrmann and Mr. R. W. Swan were the vocalists of the evening. The former gave Cowen's "Gift of rest" and Hope Temple's "When we meet" pleasingly. She had to respond to an encore for the latter number, and sang Needham's "Lullaby." Mr. Swan rendered Pinski's "The King's minstrel" and Poniatowski's "The yeoman's wedding song." Mr. T. H. Jones made an able and sympathetic accompanist.

THE UNIVERSITY DINNER.

The first annual dinner of the University of Adelaide will be held to-night. This form of social intercourse has been chosen as the best means of bringing into friendly contact many of those who, while deeply interested in the welfare of the University, seldom have any opportunity to make actual acquaintance with each other. A common motive directed towards the public weal ought always to be regarded as a bond of union, especially among members of an institution established for the promotion of learning. Professor Salmon— who, as Honorary Secretary to the Committee, has been an enthusiastic advocate of the dinner—has publicly explained that the idea is to bring together as many as possible of the members of the Council, professors, lecturers, graduates, undergraduates, and other persons connected with the University. He hopes that the annual banquet will serve as a reminder of the common interests and obligations of those associated with the University, and will also give to the institution itself a further opportunity of becoming "visible and audible" as a corporate body. The graduates and undergraduates meet at the annual Commemoration, but the proceedings there are always to a large extent formal on the official side, while in their more spontaneous and social aspect they are usually characterized by more or less silly ebullitions of mirthfulness from some of the undergraduates. The yearly dinner, however, will practically accomplish the purpose effected in older countries by the periodical banquets or conversaciones in which the members of the great scientific and artistic bodies meet together in token of mutual goodwill and of their common interest in the advancement of learning and culture.

It would be a pity if the University of Adelaide were allowed in any degree to approximate to Carlyle's typical ideal of what such an institution ought not to be—a mere enclosure in which hundreds of undergraduates are impounded, so that with the least possible amount of guidance they may scramble by their own efforts into some antechamber of the precincts of learning, while the officials keep guard at the doors, and mainly confine their energies to making the process of entry both difficult and costly. This has generally been an inherent tendency in all those learned institutions which have not succeeded in raising within themselves a healthy and

vigorous public opinion. Of course one may urge that the constitutional method by which the corporate body of the graduates may make themselves "visible and audible" is through the exercise of their deliberative powers in the Senate, that being the popular controlling body of the University; but the recent lapses of meetings of the Senate, through lack of a quorum or on account of the absence of any business for consideration, do not indicate that the University as a body is fully alive to its duties towards the public. The most important questions connected with the future conduct of various departments of the establishment are pressing for settlement. Have the University authorities nothing new to say regarding the position of the Medical School, or the relations of the Conservatorium to the musical profession, or the best means of utilizing the classes for the instruction of public school-teachers and the promotion of applied science, particularly in the mining industry of South Australia? In several vital matters a turning-point in the career of the University has been reached, and all who are in any way connected with the institution should identify themselves with its welfare as closely as possible, and exercise their franchise with care and consideration. The movement for encouraging social intercourse among members and undergraduates of the University has not begun a moment too soon, and we yearly wish that it may be in the highest degree successful.

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THE HOSPITAL AND MEDICAL STUDENTS.

To the Editor. Sir—In your issue of to-day there appears a report of the Adelaide University dinner, and Dr. A. A. Lendon is reported as saying that he "expressed his regret that students had to go elsewhere to gain the honors which they should have gained in this colony." I cannot understand these remarks coming from such a source, as Dr. Lendon must know, and it is time all your readers should know, the exact facts of the case, so that for the future these misrepresentations shall cease. In the first place it might very well be said that the present arrangement of University and hospital work is quite in accordance with all existing regulations and requirements if the University authorities wish to avail themselves of the facilities that now exist. The board of management of the hospital and the Government have provided at some cost a staff for instruction of students in a hospital recognised as qualifying for all the examining bodies. The Adelaide Hospital is one among many hospitals recognised by the General Medical Council and by various universities and other examining bodies for the purposes of examination and registration. —I am, &c.,

ONE WHO KNOWS.

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