

Advertiser July 4th 1898 (Extract of Speech by Mr. Peake) Parliament House. "Register" 7th July. 1898. "Advertiser" July 13th 1898

CONSERVATORIUM ORCHESTRA.

The University authorities have reason to be highly pleased with the success of their efforts to develop musical taste through the medium of the concert-room. A portion of the Elder bequest to the music school may be wisely used in educating the public taste in this way, and the third orchestral concert on Saturday night was so fully appreciated that after the Town Hall had been crowded in every part hundreds were unable to gain admission. There was an excellent programme. Nearly all the members of the Conservatorium staff were assisting the orchestra, and nearly every number was encored. Mr. Frederick Bevan, the new singing master from the Chapels Royal, made his debut and scored a decided success. Mr. Bevan sang Schubert's difficult "Erl King" in a masterly manner, the exacting demands of the song giving him opportunity for displaying a voice of much power, wide compass, and good quality. Mr. Bevan has a splendid stage presence and mannerisms that bespeak the practised concert singer, and young aspirants to the concert platform may learn much from the new master that will help them. In response to a warm recall Mr. Bevan sang one of his own compositions, "The Adunial's broom," "Nazareth," with orchestral and organ accompaniment, was Mr. Bevan's second solo and this quite brought down the house, the applause being enthusiastically prolonged and well deserved. Miss Gull Hack sang Gounod's "Nella Calma," from "Romeo and Juliet," in an artist's manner, and in response to an imperative encore gave a little song by Cluam. Later on she sang in finished style Lassen's "All Souls' Day" and Goring Thomas's "Countryman's love song" bracketed, both of which were well received, the Lassen especially. Herr Kugelberg played Mascheroni's "Ave Maria" in concert with Herr Reimann (piano) and Professor Ives (organ). This number was one of the gems of the evening, each of the performers using his instrument with great discretion and judgment. This number will bear repetition. Professor Ives appeared once more as the Town Hall organ after a long absence and took part in three numbers, in each of which he showed great taste in using the excellent instrument. In Handel's "Largo" it would have been an easy matter for him to have destroyed the balance of tone between organ and orchestra, but he did not give way to the temptation, supplying a broad, full, but not loud foundation tone to that produced by the orchestra. In the "Ave Maria," too, Professor Ives subordinated the organ, allowing the beautiful cello solo and the flowing pianoforte accompaniments to be clearly heard. A pretty effect of tone contrast was produced by his choice of stops near the end of this number. The professor's reappearance at these concerts will be looked forward to with pleasure. The Conservatorium Orchestra made a most creditable appearance on this occasion. Herr Heinicke has undoubtedly a fine body under his control, and their playing of the various numbers gives promise of great things from them in future. Given promising players, a steady and reliable leader, an able and enthusiastic conductor, and a wealthy institution to support them the Conservatorium Orchestra has great possibilities before it. If the members will rise to the occasion they should make their orchestra famed throughout Australia. Of the nine orchestral numbers the palm for meritorious playing must be given to the "William Tell" overture, about the best performance of this work heard in Adelaide. The cello solo was well played, the brass and wood wind were in perfect tune, the strings played with a crispness and verve quite pleasant to listen to and the whole performance was a most creditable one. Balfe's bright "Bohemian Girl" overture, Handel's beautiful "Largo," Sullivan's "Mikado" selection for full orchestra, the sweet little "Loin du Bal" by Gillet, and Schumann's exquisite "Traumerel" for strings, were other numbers that may be singled out for commendation. Special mention must be made of the solos played by oboe, flute, clarinet, cornet, and euphonium during the evening, in each case highly creditable to the respective players. Mr. Quin was an able leader. Herr Heinicke conducted with much judgment. He and his forces were evidently inspired by the bumper house, and the warm applause showered upon them by the audience was well deserved. Herr Reimann supplied the accompaniments to Mr. Bevan's songs and also took part in the trio for cello, piano, and organ with a success that left a desire for more. Miss Gull Hack's accompaniments were played by her sister in a happy style. The next orchestral concert is announced for July 16, when two numbers specially written for the orchestra by Professor Ives will be produced.

Mr. PEAKE paid a tribute to the memories of the late Mr. McPherson and the late Hon. W. Haalam. He was glad that Dr. Cockburn had received the appointment of Agent-General. Dr. Cockburn was the first...

It was known in the matter of District Councils assessments. The time had arrived when the Government should resume the lands formerly dedicated to the University. He did not wish that it should be dis-endowed, but it was a mistake to give large areas of land to corporate bodies in perpetuity. In a great many parts of the colony there was valuable land forming part of the endowment which was held by foreign Companies, and it should be held in the interests of living South Australians. He would not rob the University, but would pay them a sum of money for the land, for it was not a good body to have the management of Crown lands. He opposed the biennial retirement of members of the Assembly, because it prevented the people speaking out with a full voice when they desired so to do. Touching the question of the referendum he would not support it, because it would have a Conservative tendency. The people were capable of speaking out on a clear issue, such as the election of a House, but they were not capable of voting on a confused measure. They could vote for men but not measures. It was said that the cost would be reduced by having the subjects to be voted upon placed before the people at the time of an election, but a great many people were incapable of voting upon ten or a dozen matters. At the Federal referendum the people complained that they did not understand the subject. He was opposed also to the initiative. He would like to see law reform in two or three directions. One was that Local Courts of limited jurisdiction should be required to sit whenever a case was to be heard. A man should be entitled to engage whom he liked to conduct his Court business for him. In the country it cost a man sometimes £5 to get a lawyer down to conduct his case for him. That was a tax on justice. The Supreme Court had decided that a layman could fill the post of Attorney-General, and if that was so no bar should be placed on a layman conducting a case. He believed that the Ministry were sincere in the matter of law reform. He hoped that there would be time to push through the Local Government, Health, and Protection of Children Bills. One matter of administration he found fault with—the move-on clause in the police force. Some of the members of the force took it as a question of want of confidence in their work. No change should be made except on the merits. He was surprised that Sir John Downer had delved so far down as to dig out the ancient Hospital trouble. The country at the last election had said to the Government that they should go on in their administration. He congratulated the Adelaide Hospital on the bequest of the late Mr. Thomas Martin. There had been three dignified protests against the Government. The ancient chivalry was not yet dead when the Leader of the Opposition could move a vote of censure with such grace as did that noble knight. (Laughter.) He was somewhat in fear as to what the country would think regarding the amendments, for they bordered largely on the burlesque. He sympathized with the view Sir John Downer took on the subject of unauthorized expenditure. The Government had, however, applied the act of indemnity in respect to the expenditure on the overland telegraph line, by their reference to it in the Speech. (Sir John Downer—Where was the emergency for it?) Mr. Holder had made out a fairly good case. But the position of the Government was not so clear in the matter of the school fees. They had done the right thing, but in the wrong way. The question of procedure was one of more importance than that of the remission of the fees, and it was unfair to attempt to draw the opinion of Mr. Glynn on the question of education on such a step. He hoped that action would be taken to approximate the schools with the University. A course should be taught the children in the State schools which would carry them to preliminary and even matriculation examinations at the University with no bridge between. The standard of the teachers could also be raised. The Government had been blamed for unauthorized expenditure on the village settlements. The House, however, had permitted it in the first place, and, having slept on its rights, had no reason to complain.

CHAMBER CONCERT.

The first chamber concert in connection with the Elder Conservatorium of Music was given in the University library on Tuesday evening under the direction of Herr G. Reimann. The programme arranged for the occasion was of a most interesting and attractive description, comprising works too seldom heard in Adelaide. It is intended to continue these concerts from time to time, so that lovers of chamber music will be afforded an opportunity of renewing an acquaintance with those great masterpieces which they were privileged to hear during the regime of the Adelaide String Quartet Club some years ago, and later during the chamber concerts given under the direction of Herren Reimann, Heinicke, and Vollmar. Tuesday's programme was opened with Haydn's "Quartet in G minor," for two violins, viola, and violoncello, which was interpreted by Herr H. Heinicke, Mr. W. L. Harris, Mr. A. C. Quin, and Herr H. Kugelberg. The opening allegro con brio movement, which is instinct with life and brilliance, was played by the instrumentalists with appropriate fire, while the succeeding allegretto found equally pleasing presentment, being treated very effectively. The graceful melody and charming rhythm of the minuet and its companion trio delighted the audience, whose appreciation was still further roused by the force and brilliancy which characterised the finale, which was splendidly played. Herren Kugelberg and Reimann greatly pleased their hearers with an artistic rendering of Benedetto Marcello's "Sonata" for violoncello and piano. The sonata opens with a majestic large movement, in which the rich full tones of the cello are heard with fine effect, the broad flowing stream of melody finding exquisite contrast in the gay and animated presto by which it is followed. Another short large equally impressive is succeeded by a final allegro bright and vivacious in character. Herr Kugelberg's masterly playing was recognised with pleasure by the audience who rewarded both instrumentalists with hearty applause. The concluding number on the programme was Gade's trio for pianoforte, violin, and violoncello, in which Herren Reimann, Heinicke, and Kugelberg were associated. This trio was always a favorite with the societies previously mentioned, and was doubtless familiar to many in the hall. It is full of bright and entrancing melodies, the gaiety and vivacity of the initial allegro scherzando, the quaint beauty of the andantino, the sweetness and force of the larghetto, and the irresistible charm of the final allegro movement commanding the wrapt attention of all present. The trio met with fair treatment, and at its conclusion the three musicians were greeted with loud expressions of approval. Mr. Frederick Bevan, who was the vocalist of the evening, met with a hearty welcome, and his singing "Si tra i cippi," from Handel's "Berenice," found great favor with the audience. Subsequently Mr. Bevan contributed a song of his own composing, "Thy heart's rest," a particularly fine song replete with striking melody and sung with passionate fervor, as its theme demanded; this number made a great impression, and its writer was forced to return to the platform and give a repetition. The first chamber concert was a most enjoyable one, and the continuance of the series will be looked forward to with pleasure.

Register July I. 1898

UNIVERSITY SHAKSPEARE SOCIETY.

At the meeting of this Society on Thursday evening, the Rev. M. L. Johnson, B.A., delivered a lecture upon "Four of Shakspeare's Women." Professor Salmond, LL.B., Vice-President, occupied the chair, and there was a good attendance of members. In introducing his subject, the lecturer said that we naturally thought of Shakspeare's female characters as women because by his matchless magic he made them real to us. Although as inexplicable as the sphinx or a philosopher's puzzle, which we failed to understand, woman was a lovable, companionable mystery throughout life, as mother or sister, friend or sweetheart, wife or daughter. She softened life by her tireless tactful kindness, and adorned it with an infinite charm of grace and delicacy, and deepened it by her earnestness and comradeship. The lecturer chose the characters of Juliet, Desdemona, Portia, and Imogen as the subjects for critical comparison in their loves and fates. He cleverly indicated the chief features of the plays wherein these heroines were depicted by the dramatist, giving the plots and circumstances surrounding their chequered and tragic careers. They were all placed in similar difficulties, loving and being beloved, but in opposition to the wishes of their parents. It was interesting to study how they adjusted the obligations of their love and the demand of parental authority. The problem before them was how to sacrifice one set of obligations just enough to fulfil the higher set, yet to keep the spirit of their hearts to cherish the obligations which they had to sacrifice, and they had to determine which were the higher obligations. This divided duty and perplexing difficulty—an ironical situation of duties opposing each other—was the essence of most tragedy, and it was the tragedy of real life. The solution of the problem was the test of character. Mr. Johnson entered into a critical comparison of the four women, as to how they shaped their own destinies, and how these destinies were affected by the conflicting circumstances of their lives. He dealt with the characters separately and by comparison, showing that Juliet was intensely practical in love; that Desdemona displayed an innocence and lack of heroism, was, in fact, characterless; that Portia was dutiful and acute; while Imogen was a beautiful and ideal character in all her love. At the close of the lecture a hearty vote of thanks was presented to Mr. Johnson, with some good-natured criticism upon the way in which he had shattered the popular conception of the character of Desdemona.

Handwritten note: "The B. reaction"