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Boeg

THE CONSERVATORIUM OF MUSIC.

To the Editor.

Sir—As a regular attendant at the Unley competitions, and in justice to the many capable teachers of music outside the Conservatorium, I take exception to the reference of "Another Parent" regarding the adjudicator's remarks about some of the "so-called shining lights" in the competition, and his evident desire to belittle the members of the Music Teachers' Association. I admit that many of the competitors had very little if any tuition, and thus merited severe criticism; but the majority were students of members of the Teachers' Association and Conservatorium alike. The former's pupils gained the majority of the prizes, while students of the latter institution were with equal vigour scathingly criticised, and secured only three first prizes, including one concerted number. The association teachers' students won eight prizes for solo work, and first for duet, and first for quartet. The other quartet comprised a party from both institutions, and gained first prize in the mixed quartet. As opposed to your correspondent's statement, the judge said of one of the performers who is taught by an "outsider":—"A most artistic rendering," and eventually awarded the highest points in the competition for solo work. Your correspondent should be courteous enough to give credit where it is due and not be

ONE-EYED.

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UNIVERSITIES AND RELIGION.

In a masterly speech at the reception of the Moderator-General of the Presbyterian General Assembly of Australia last evening, Professor Darnley Naylor, of the University of Adelaide, said he held strong views upon the question of universities and religion. The very word "university" implied that the scope of the knowledge it covered was to be universal. He believed no university was true to its name unless it had at least a chair of comparative religions. He would not compromise, and so he did not expect to please everyone. Nevertheless, from his own experience he thought that a comparison of the systems of Buddha, Mahomet, Socrates, and Christ would only serve to brighten the halo which surrounded the head of the Saviour, and he was certain that this was also the experience of thousands of other teachers. They needed a chair of this kind in Adelaide, and needed a benefactor to give it them. They also were in want of a residential college in connection with the University. The highest function of a university was that of turning out ideal citizens, and that could not be achieved by the mere attendance at lectures; for young men ought to be enabled to get into close contact with one another. The crude theologian needed to meet at first-hand the crude agnostic. Referring to the Presbyterian Church in particular he said it specially prided itself upon the intellectuality of its ministers, and he hoped no attempt would ever be made to lower the standard of Greek knowledge expected from them. It was stated on the best of authority that Christ himself spoke in that tongue to the Pharisees, and to Pontius Pilate. That fact alone should make them long to learn Greek, in order that they might hear the very accents which fell from the lips of the Lord.

ROBERT BROWNING'S IDEALISM.

There was a large attendance in the Victoria Hall on Monday evening, when Professor Henderson delivered one of his thoughtful and interesting lectures, taking for his subject "Robert Browning's idealism." The poet, he said, was, above all, a dramatic poet, but he also wrote didactic poems. He was a triumphant optimist. It was of the utmost importance to realise that Browning was far more deeply interested in the development of the human soul than anything else, and at the age of 51 he wrote "My stress lay in the incidents in the development of a soul; little else is worth study." In Plato it was shown how one of Socrates' disciples claimed that the soul was nothing more than the product of human sensations, but Socrates asked how that could be when there was a something within a man which asserted itself over sensations. That was the heroic quality in human nature—when pressure of circumstances was not yielded to, but overcome; a central principle which commanded the sensations. In most of Browning's characters this heroic quality was manifest. The poet believed struggle to be essential to the growth of the soul, and progress the law of the spiritual life. "When the fight begins within himself the man's worth something; the soul awakens and grows. Aspiration is heaven, stagnation is hell," wrote Browning. Even rebuffs were welcomed, provided they did "not aid, nor stand, but go." He emphasised the importance of "supreme moments" and spiritual crises, in which the development of the soul proceeded rapidly. There was high inspiration in Browning's teaching, and for the man who accepted that teaching there could be no failure. The idea of transmutation underlay much of Browning's thought on the problems of life. Apart from the development of the soul by struggle, man had the power to transmute hostile circumstance into a means of grace, to change evil into good, so far as its effect on him was concerned. "Evil is stuff for transmuting" was a principle of far-reaching significance in human life, and was the crowning argument in Browning's philosophy of life. His attitude towards life's problems was essentially heroic; the influence of his thought was bracing, and his optimism was strong enough to overcome all difficulties, providing the assumption be granted that nothing was so important as the development of the soul.

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UNIVERSITY EXTENSION LECTURE.

On Monday night, at the Victoria Hall, Gawler place, Professor Henderson delivered the third of his course of lectures on "Poets of the nineteenth century" in connection with the Y.M.C.A. educational work. The subject chosen was "Browning." The lecturer said that Browning was, above all, a dramatic poet, and was a triumphant optimist, notwithstanding that he understood most concerning the great difficulties which beset men and women in life. He was hard to understand; but some of his works took one by surprise, and almost astounded one. Nothing in this world could be compared in importance with an individual soul, and there was no problem in human thought so interesting to Robert Browning as the development of a man's soul. It was their purpose that night to enquire into the soul through the eyes of Browning. One outstanding feature was the poet's extraordinary love of the hero. The soul was the conductor of sensation, that something which says "Inou shalt or thou shalt not," and that was what he desired to get to the bottom of. Professor Henderson then went on to quote examples of what he meant. Browning strove to follow the saying of Socrates that "It is better to be ignorant and know it than to be ignorant and not know it." Heaven was not a place to live a life of a refined epicure, for that was a hell to the mind of Robert Browning. Professor Henderson was listened to attentively throughout.

AMUSEMENTS.

ELDER CONSERVATORIUM.

The second and last chamber music concert for the season by the staff of the Elder Conservatorium was given at the Elder Hall on Monday, when, doubtless on account of the inclement weather, the audience was smaller than usual. A good programme of the customary type, which contained as its chief novelty Arensky's "Second trio," for pianoforte and strings, was presented in a careful and finished manner which gave entire satisfaction. The trio, which was given as the last number of the evening, is, like its popular predecessor, in four movements—an allegro, romance, scherzo, and theme, with variations. On a first hearing it does not strike the auditor as quite so attractive a composition as the first trio, and the opening section in particular appears to be somewhat lacking in point and directness. The romance is melodious throughout, and contains a number of telling passages for the two-stringed instruments. There are many effective moments in the spirited scherzo, which is taken presto, and affords rather an exacting test to the performers' ensemble, especially in its merry opening and concluding sections. The theme of the last movement is announced by the pianoforte only, and subsequently worked out in an interesting and frequently brilliant manner by the three instruments. This and the scherzo may be fairly regarded as the most successful portions of the work. It was played in a careful and finished manner by Messrs. Bryceson Treharne (pianoforte), H. Heinicke (violin), and Harold Parsons (cello), who throughout gave evidences of careful and adequate rehearsal, and thus were enabled to display all the beauties of the trio to full advantage. The programme opened with the "Sonata in A minor," op. 36, for pianoforte and cello, by the famous Norwegian composer Greig, whose death was recorded a few weeks ago. This melodious and effective work, which is laid out in three movements—an allegro agitato, andante, and final allegro molto—was played with artistic refinement and a capital balance of power by Messrs. Treharne and Parsons. Throughout the piece the performers maintained an ensemble that was nearly perfect, and in each section they appeared to be thoroughly in sympathy with the clever Norwegian writer's music. In the andante Mr. Parsons displayed his rich full tone to great advantage, and his treatment of the broad, melodic passages which it contains was admirable. Every point of interest in the pianoforte part of this and also the opening section was brought out in admirable style by Mr. Treharne, and the two instrumentalists gave the final allegro with excellent spirit and unity. Saint-Saens's clever and interesting series of variations on a theme of Beethoven for two pianofortes were played by Professor J. Matthew Ennis, Mus. Doc., and Mr. Bryceson Treharne with technical skill, sympathy, and such finish that all the beauties of the composition were adequately displayed. Miss Guli Hack, A.R.C.M., provided vocal relief by singing four numbers. The principal item centered in her first contribution—a bracket of two songs by Mr. Brewster Jones, an ex-student of the Conservatorium and now the holder of the Elder scholarship at the Royal College of Music, London. These two little efforts, which are as yet in manuscript and entitled "The silhouettes" and "The flight of the moon," display a certain amount of originality, but are cast in rather a sombre mould, and the tonality is somewhat restless. The accompaniments are full and quite modern in character. They were sung with feeling and excellent voice management by Miss Hack, who bowed her acknowledgments in response to a recall. Subsequently the soprano gave "The dream of a blessed spirit" (Mallinson) and "Bonfires" (Hamilton Harty). The first was worked up to an impressive climax, and the second was sung with appropriate vigour and declamation. Mr. Treharne accompanied in an irreproachable manner.

A MUSICAL

ADOPTION OF

IN SOUTH AUST

On Thursday morning Ennis (Elder Professor) Conservatorium of Music by Professor Fr (Director of the the University interviewed the Education (Mr. M order to urge upon the "normal pitch" universally acknowledged Continent of Europe suggestion Mr. A. Sturt Street State School interview, and he was support to the arg sors. At its concl of The Register w Ennis and Peterson

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Dr. Ennis said Maughan that the in Victoria (Mr. A. to Professor Peterso the "normal pitch" tions under the con thus taking the British Empire to actually inevitable Peterson told the form is one which cognised at once by ly by teachers of s

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To explain the m mind, the pitch of gradually raised sin until we are now a tone above music yet calling each n For instance, the which so many a much easier task in although called by in reality pitched a in Beethoven's time a semitone below o As the result of a Europe, ranging fr mity has at last l as the Continent uniform pitch has ally, it is that A tions to the second tute. That must, v a universal point, officially turned it officially, however, tras in the United the "normal pitch. of the War Office is not to be tak other official band the reason is alr question of cost would mean that purchase new in wood-wind instrum ly reduced to the sible with the pia struments. New be purchased. Th evolution, howeve pected that the everywhere recog bands as ready In the latter case of the official re pitch" tuning for some unfortunate will be glad of th

Victoria, as has adopted the State institutions by the required pitch. The cost v ersity of Melbou among other way this £36 has bee lish firm of mu and no better pr the subject appe could be given fact that Madan unsolicited, a ch purpose. The o partment in So toria, will be ab