

Advertiser 25 June.

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CONSERVATORIUM CONCERT.

The first staff concert of the present season was given at the Elder Conservatorium on Monday evening in the presence of a large audience, including Lady Le Hunte. The programme opened with "Duo for two pianos," op. 73 (Chopin), Herr I. G. Reimann and Dr. J. M. Ennis being the artists. The work was beautifully rendered, the playing of each performer being chaste and cultured. Chopin is the poet of the piano, and the composition is rich in suggestion and ideality. The delicacy with which the more ethereal passages were presented and the adaptation of expression to thought throughout were altogether commendable, nor was the audience slow to show its appreciation of the masterly exposition. Miss Guli Hack was the vocalist of the evening, and she contributed four songs with the refinement and finish which always characterise her singing. To the first of these, "The solitary" (Bruhns), she imparted a quiet feeling altogether in harmony with the spirit of the composition. In "Slow, horses, slow" (Albert Mallinson), she displayed great taste, and her rendering of "Adieu, du matin" (Pessard), and "Reverie" (Hahn), was effective, and her vocalisation was admirable. Flowers and unstinted applause rewarded a very meritorious effort. Herr Reimann gave the piano solo, "Polonaise in E" (Liszt), a work which makes considerable demand on the player. The skillful manipulation and artistic reading of the pianist were equal to the occasion, and the interpretation was thoroughly enjoyable. Two movements, "Adagio" and "Tempo di minuetto," from Sonata in C, No. 3 (Haydn), were presented by Mr. Harold Parsons as a violoncello solo. A note on the programme stated:—The sonata was originally written for violin and bass, and was arranged as a violoncello solo with pianoforte accompaniment by Alfred Piatti. The work was treated with distinct ability, good tone and nice shading being as noticeable as the skillful handling of the instrument. The concluding item was taken from Schubert, the work being the splendid "B flat trio" for piano, violin, and cello. The programme described the composition thus:—

The first theme of the allegro appears to have been constructed chiefly with the view of displaying the string instruments in an almost virtuosic style, the pianoforte being quite subordinate to them. The character of the second theme is that of thorough heartiness, and out of the alteration and frequent rivalry of both an allegro movement full of fire and life is developed. In the andante also the strings are brought into the greater prominence. The first theme is intoned by the 'cello and then by the violin, the 'cello counterpointing to it, while the pianoforte accompanies throughout. The theme is then taken up by the pianoforte, the strings counterpointing in rather strict imitation. Then again the melody is continued as a duet for the strings, with a simple pianoforte accompaniment, thus bringing the first part to a close. The second part begins with a development of new motives in which the three instruments are almost equally employed, and the movement is concluded by a variously changed repetition of the first part in the subdominant. In the scherzo the variety of Klang-effects, which is gained by the opposition of strings and pianoforte, is most effective, thereby rendering it exceedingly attractive and animated. The trio which follows is a melodious duet for the strings with pianoforte accompaniment. The rondo finale is also based upon a somewhat similar idea, and though very charming is not so important as are the other movements.

The performers were Herr Reimann, Herr H. Heinicke, and Mr. Parsons. The combination was very effective. Each instrumentalist played with polish and finish, and as the several themes were developed direct appeal was made to the imagination, and the combinations of tone-values were both pleasing and convincing. Mr. Arthur Williamson acted as accompanist for the songs, and discharged his duties in an entirely satisfactory manner.

SOME LESSONS FROM "HAMLET."

PROFESSOR HENDERSON'S CONCLUDING LECTURE.

In consequence of the inadequacy of the seating accommodation at the University Professor Henderson gave the third and last of his lectures on "Hamlet" in the Adelaide Town Hall on Tuesday evening in the presence of a large audience. Except in the gallery, where there were a few empty seats, the seating accommodation of the hall was fully occupied. Among those present were the Governor and Lady Le Hunte, Sir Samuel and Lady Way, the Chief Secretary (Hon. A. A. Kirkpatrick), and the Vice-Chancellor (Dr. Barlow).

In opening his lecture, which was remarkably able and eloquent, the professor said he was gratified that the people of Adelaide had at last given evidence that they regarded the University as an institution for the people. Coming to his subject-matter, the lecturer analysed the character of Hamlet, who, he observed, was an unbalanced character, and the creature of meditation. He was an example of a man who had allowed too much sway to the introspective side of his nature, and had given way to a kind of brooding melancholy. The only way in which Hamlet might have counteracted that tendency in himself would have been to lend himself to impressions from the outer world, and give his sensations a chance. Hamlet was an idealist, but not a strenuous idealist. It was a glorious thing to be able to appreciate beauty, as Hamlet did, but it was a much better thing to be able to wrestle with ugliness and make that beautiful. There were rough ways to be made smooth, dark places to be made bright, and wrongs to be righted in the world, and these things would never be done if men generally exclaimed, as Hamlet did—

The time is out of joint; O cursed spite!
That ever I was born to set it right!

In concluding, Professor Henderson discussed the question of what would happen if it were ordained that for every good act the actor should receive his meed of reward. In such circumstances human nature would become a sordid thing. If ever Britishers arrived at that stage when they would do nothing without a corresponding material reward, why then we might just put up the shutters, for the end of the Empire would be in sight. Under such a system there could be no such thing as honor, love, valor, or self-sacrifice in the best sense. To do right for right's sake was far nobler than to do right for a reward.