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ENGLISH MUSIC.

A LIVING, VITAL MOVEMENT. TALK WITH MR. CLIVE CAREY.

English music, in the opinion of Mr. Clive Carey, is more vital and alive to-day than it has been since the Elizabethan age.

It was the lot of Mr. Clive Carey, B.A., Mus. Bac., who arrived at the Outer Harbour from London by the Osterley on Saturday, under engagement to the teaching staff of the Elder Conservatorium of Music, to find Adelaide entering its gala season of grand opera. He attended the performance of "Lucia" on Saturday night, and on Sunday he was enthusiastic in his praise of the high standard achieved by the Meiba company.

Speaking of developments of the opera in England, Mr. Carey said a great work was being done by the British National Opera Company, which was the successor to the Thomas Beecham Opera Company. It was staging work by British composers, and at the present time British music was more vital and more alive than at any time since the Elizabethan age.

Are there any English operatic composers of mark to-day? Mr. Carey was asked. "Yes," he replied, "men like Holst and Vaughan Williams are doing fine work. Holst is an Englishman of Scandinavian stock, and recently two of his works, 'Saritra' and 'The Perfect Fool,' have been performed by the National Opera Company. The latter is rather a burlesque opera, and is admirably suited for a small theatre and a select audience. 'St. John's Eve,' by Sir Alexander Mackenzie, the late head of the Royal Academy of Music, has also been successfully performed. The outstanding effort, however, has been Vaughan Williams' opera, 'Hugh the Drover.' It is a work of enormous vitality, with a very national flavor, its idiom being that of the English folk song."

Mr. Carey was very modest in speaking of his own compositions. He said he had treated composition in a more or less dilettante way, but confessed that in intervals between teaching, singing, directing opera, and piano and organ playing, he had composed songs and written the incidental music to two plays, one an adaptation from De Vere Stackpoole's novel, "The Blue Lagoon," and the other a play by St. John Irvine, "The Wonderful Visit," adapted from the romance by H. G. Wells.

Though music, especially the composition end, was at a very high level in England, the profession was terribly overcrowded. It was a difficult matter to organize opera owing to lack of finance, and moneyed people hesitated subsidizing high-class music because, as a rule, it did not pay dividends. Grand opera was often run at a loss. This was the case even in Paris, where the Opera and the Opera Comique were subsidized by the State.

Do you think State subsidization would give an impetus to good music? "I think it would," said Mr. Carey. "It would set a standard and would enable the people to hear the best. Some sort of State subsidy would, I am sure, be a good thing. At present it is a very difficult matter to produce good opera, and owing to lack of funds it is hard to get the right material to work upon."

In recent years Mr. Carey was associated with the "Old Vic" Theatre in London, which, throughout its existence, had maintained a high standard of production, and had gained a name for the excellence of its Shakespearean presentations. One of its notable achievements with which Mr. Carey was connected was a performance of Mozart's "Figaro." A new translation of the libretto was made by Mr. E. J. Dent, a leading authority on music, and the result was a more human presentation of grand opera than is usually given. Their endeavor was to make of grand opera not a mere singing of lines but a living whole. To equip himself for the direction of this kind of work Mr. Carey went on the stage for a period. At the "Old Vic," also, they produced two more operas by Mozart, "The Magic Flute" and "Don Giovanni." The latter Mr. Carey helped to produce at Cambridge with a company of students, and it was the success of this effort that afterwards induced Sir Thomas Beecham to produce it in public for the first time for over 50 years. Mr. Carey has a great admiration for the operatic works of Mozart, and considers that from a dramatic point of view they are much more alive than most of the Italian operas written many years later. Of the modern schools of operatic writers, he considers the German most interesting, though good work was being done in France. Strauss was very realistic and very difficult. He was a follower of Wagner, and, although the themes of some of his works were horrible, a work recently performed, "Rosenkavalier," was a very beautiful thing.

During the last few years a good deal of Mr. Carey's time has been taken up with teaching. After the war, at which he first served in the Army Medical Corps and was afterwards attached to the finance branch, he was a teacher of singing at the Royal College of Music. He went to Nice, and for over three years was associated with Jean de Reszay, the greatest tenor of the operatic stage, as a pupil and then as assistant. Though a man advanced in the seventies, Reszay still maintained a voice of the quality of a young man. His rich, matured maturity surpassed anything Mr. Carey had ever heard. Pupils from all over the world came to study under him. Carey had a unique experience in staying with this wonderful tenor. "I should be based on the heart," Reszay said, and sometimes he would come from his aforesaid favorite room, where no one could hear without being heard. With a little band of English and French singers, Reszay toured Berlin, Dresden, and singing English madrigals of the sixteenth and seventeenth centuries. Reszay was with remarkable enthusiasm in Berlin, where they were Englishmen did not all with the warmth of their criticism, too, were very kind. In April of this year Mr. Carey accompanied Reszay, and Berlin, and Scandinavia, and Berlin, and Scandinavia, making his reputation in the sixteenth, seventeenth, and eighteenth centuries, and a group of English and French singers. His own compositions. The last work was most successful. Mr. Carey says he was acted by Reszay, as an Australian, and the four. Mr. Carey is coming quite an authority on the operatic scene in the last few years. Australia has had some very remarkable good. He stayed in Adelaide in the last few years of his time for the sake of his teaching. He and Mrs. Carey had Dr. and Mrs. Harold

TEACHER OF SINGING

Mr. Carey in Adelaide

ARTISTIC IDEALS

(By "Nuance.")

Built on slender lines, a little above average height, of refined features, and bearing the unmistakable mark of university culture—such is Clive Carey, the newly appointed teacher of singing at the Elder Conservatorium, who arrived in Adelaide on Saturday.

Already he is full of anticipation of life and work in Australia. With eyes which are full of vision he marks out vistas which lie ahead. In these he sees the fulfillment of artistic ideals which are difficult of achievement in older centres of culture.

Asked what first made him think of coming to Australia, Mr. Carey, in a well-modulated and musical voice, replied readily.

"I have relatives of both my father and mother in Australia. These have always formed a close band of union between it and England. Thus I have been associated with Dr. Rothman, who was in Australia



Mr. Clive Carey

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on examination work last year. His reports and those of many other persons I have met, as to the enormous scope and appreciation of the best in music here, have made me anxious to experience these things for myself.

"The atmosphere of music is so cramped in England. While I respect tradition, it can have a narrowing effect on progress, and it may contribute to the jaundiced view of a conservative mind on the part of critics. Horizons tend to be narrow, and the profession is terribly overcrowded. The middle class in the musical profession feels that most, for whereas all other professional fees have risen, music, being looked upon as a non-essential, can command no higher remuneration than formerly, in spite of the enhanced cost of living.

AUSTRALIA'S REPUTATION

"Australia has the reputation of great breadth of vision, and is asking for the best in art in the interest of self-development. Also, she has some of the most beautiful voices in the world. Possibly this is largely due to climate, for though England, too, has the voices, so many of them, from climatic causes, fail to come through. The nasal accent noticeable here is also largely a matter of climate, as English speech is slower. This nasality is often an aid to the singer, whose voice is lifted from guttural sounds to the upper register. I have known Americans with the most atrocious nasal speaking voices produce beautiful singing tones."

Mr. Carey went on to say that the teaching of singing was too often at a much lower ebb than that of instrumental work. This was now recognised in England, and a newer and younger staff was being appointed on the colleges to ensure progress. The establishment of an opera school, too, was looked upon as essential.

There was a strong desire to form an English school of music, and in this direction the musical festivals were doing excellent work, as was also the music in schools movement; but the great difficulty through it all was the overcrowding, the lack of adequate scope and means.

Asked of his own youth and upbringing, Mr. Carey said that he was born in Essex. His father, though not very musical,

but shared the same taste his mother was a singer and pianist, and started all her children in the study of music at the age of five. He developed rather more quickly than the others, and in three years could read music with ease.

OWN COMPOSITIONS

He joined the Choir School at Cambridge, and sang in King's College Chapel, where every afternoon and twice on Sundays the musical education of the scholars was fostered. He then began to write little compositions of his own, and afterwards went on to a public school, where he won a composition scholarship from the Royal College of Music, and an organ stipendium, tenable at Cambridge. At Cambridge he joined an Undergraduate Club, of which he became secretary. This resulted in the reformation of an amateur orchestral society, which, still existing, is now controlled by Dr. Rothman, and this in turn resulted in his taking up the study of singing and theatrical work. To prove his powers in this direction he joined the repertory movement, and played at Bristol, Leeds, and Nottingham. The company was the first to give open-air performances of "Peer Gynt," and other plays. His variations were all given up to the study of singing. This came the war and active service.

Since the war he had studied intensively with Jean de Reszay, acting as his assistant teacher and accompanist, and becoming a member of that great teacher's family. De Reszay was a radical in vocal art, deep-thinking and idealistic. Only some, and those of a receptive mind, could receive what he had to give. Though more than 50, he retained his own beautiful voice.

PROPOSED OPERA SCHOOL

Asked for particulars with regard to the revival of Tudor music in England, Mr. Carey spoke enthusiastically of the work of the Rev. Dr. Fellows, of St. George's, Windsor, and Sir Richard Terry, organist of Westminster Cathedral. Dr. Fellows had edited the whole of the Elizabethan madrigals, and Terry had revived unknown church music written prior to Elizabeth. Arnold Dolmetsch had dealt with the instrumental music of the period, and Miss Nellie Chaplin and her sisters, and Mrs. Gordon Woodhouse, had resuscitated and played upon the old violins and harpsichords of the period. Mr. Gerald Cooper, of Sydney, had edited Tudor instrumental music, and was looked upon as a great authority.

The "English Singers," of which Mr. Carey was a member, had given the madrigals with great success in London, the provinces, and on the Continent. The critics in Germany had said that these were the basis of German as well as British music, yet had failed to appreciate them when heard, but the people had everywhere expressed their appreciation.

On the subject of his work in Adelaide Mr. Carey could not speak definitely until he had mastered conditions. His ambition was to start an opera school, and beginning with small things lead up to opera in English, acceptable to the Anglo-

OFF TO ENGLAND

Chief Justice Obtains Leave EIGHT MONTHS' HOLIDAY

Sir George Murray (Chief Justice), who applied recently for leave of absence, was granted eight months' leave from his duties of office on full salary by the Executive Council on Thursday. The leave will take effect from February 26 of next year when the vacation ends.

It is the intention of Sir George to visit Great Britain. He has not had a holiday



Sir George Murray

for 12 years, since he went on the bench, and in consequence has been feeling

Saxon. To be successful the opera must have a human interest for everyone. It would have to begin by doing work that were now in existence, but the school offer a wide field for students of composition, and contribute toward the establishment of an English school of music, which Vaughan Williams' "Hugh the Drover," recently produced in London, had laid a valuable foundation stone.

Advertiser 26-9-24

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intention of Sir George Murray to visit Great Britain. He has not had a holiday for 12 years, since he went on the bench, and in consequence he has been feeling the strain of a long and arduous period. Sir George Murray, who will be accompanied by his sister, (Miss Murray), will probably leave during the vacation, about a month earlier than the date on which his leave commences. The Attorney-General (Hon. W. J. Denny), when questioned, stated that the Government had not yet considered the matter of a locum tenens for the Chief Justice.

THE CHIEF JUSTICE

effects of such a long and arduous period. Sir George will probably leave during the vacation, a month earlier than the date fixed for his leave. He will take with him Miss Murray, his sister.

his annual vacation. His sister (Miss Murray) will accompany him. This is the first holiday Sir George has had since elevation to the judiciary.