

The Elder Conservatorium.

Complete

Musical

Education.

Director :—
PROFESSOR J. MATTHEW ENNIS, MUS. DOC.

Teachers of the Piano-forte :—
IMMANUEL GOTTFRIED REDMANN.
BRYCESSON TREHARNE, A.R.C.M.

Teachers of Singing :—
FREDERICK CHARLES BEVAN.
HARRY WINSLOE HALL.

Teacher of the Violin :—
HERMANN HEINICKE.

Teacher of the Violoncello :—
HAROLD STEPHEN PARSONS.

Teacher of Orchestral Playing :—
HERMANN HEINICKE.

Teacher of Ensemble Playing (Chamber Music) :—
THE DIRECTOR.

Teacher of Theory of Music :—
THOMAS HENRY JONES, MUS. BAC.

Teacher of Sight Singing :—
THE DIRECTOR.

Teacher of Elocution :—
EDWARD REEVYS.

Teacher of Flute :—
ALFRED A. BOHM.

Teacher of Cello :—
WILLIAM S. JOHNSON.

Teacher of Italian and French :—
STANISLAUS MARTIN LEDOCZOWSKI.

Lady Superintendent :—
MRS. J. S. WESTON.

The University of Adelaide.

Elder Conservatorium of Music.

The following **Classes** are held at the specified times below.

Persons not studying other Subjects at the Conservatorium may join these Classes.

THEORY OF MUSIC—

Elementary, Saturday, 11 a.m.

Junior, Saturday, 10 a.m.

Intermediate, Wednesday, 2.30 p.m.

Senior (including Harmony, Counterpoint, and Musical Analysis), Wednesday, 4.30 p.m.

Evening Class, Wednesday, 7.30.

CHORAL CLASS, Tuesday, 7.45 p.m.

LADIES' PART SINGING CLASS, Monday, 1.45 p.m., and Wednesday, 7.30 p.m.

ENSEMBLE CLASS (Chamber Music), Thursday, 10 a.m.

ORCHESTRAL PRACTICE, Friday, 7.45 p.m.

ELOCUTION, Monday, 4 p.m.

FRENCH, Wednesday, 1 p.m.

ITALIAN, Tuesday, 6 p.m.; Thursday, 2 p.m.

GERMAN, Tuesday, 11 a.m. and 7 p.m.; Thursday, 2 p.m.

CLARINET

FLUTE

OBOE

DOUBLE BASS

} As required.

Students desiring to join any of these Classes are requested to enter their names with the undersigned, who will give any further information.

CHAS. R. HODGE,
Registrar.

University of Adelaide.

The Elder Conservatorium.

Director:
PROFESSOR J. MATTHEW ENNIS, Mus. Doc.

Concert

BY THE

CONSERVATORIUM ORCHESTRA.

Conductor—HERR H. HEINICKE.
Leader—MISS SYLVIA WHITINGTON.

IN THE

ELDER HALL

ON

MONDAY, JUNE 13, 1910.

AT 8 P.M.

PRINTED BY W. & T. DEWEESE & CO., ADELAIDE.

It is requested that at the conclusion of the Concert those of the audience who wish to leave by the southern door will be good enough to remain in their places, if the Governor be present, so that His Excellency and Lady Bosnaquet may have uncrowded passage along the central aisle, and precedence of exit by the southern door.

PROGRAMME.

I. SYMPHONY No. 1, in C Beethoven

Ludwig van Beethoven, born at Bonn, 1770, died at Vienna, 1827.

This symphony belongs to what is known as the first period of the composer's career. Although written at the time when he was influenced by the work of his illustrious predecessors, Haydn and Mozart, it nevertheless contains passages which foreshadow the individuality of later works, for example, the Introduction begins out of the key—an innovation which roused the ire of Beethoven's contemporaries; the modulations in the first movement, the drum rhythm in the slow movement and the "false starts" in the last movement are all characteristic of the composer, while the style of the third movement—which, in spite of its rapid tempo, is entitled "Mennetto"—is Beethoven's own.

2. SONG—"The two Grenadiers." ... Schumann (ORCHESTRATED BY MR. WINSLOE HALL)

MR. LIONEL S. CLARK.

To France there journey'd two grenadiers,
Set free from their dark Russian prison,
But when they came to the German frontiers
Fresh grief in their hearts had arisen;
For there did they hear the tidings of war,
How France to her depths had been shaken,
Her army defeated, her pride brought low,
And the Emp'rour, the Emp'rour was taken.

In silence their bitterest tears they shed,
Their country's downfall mourning;
And then one spoke: "Would I were dead!
Agnis is my old wound burning."

The other said: "The end has come,
For life I care no longer,
But I've a wife and child at home,
And they would die of hunger."
"To wife and child my heart is dead,
By all but one thought forsaken,
Let the children beg if they want for bread,
My Emp'rour, my Emp'rour is taken.

If thou, my comrade, true will prove
Now death is closing o'er me,
Oh, carry my corpse to the France I love,
To rest in the soil that bore me!
My cross of honours duly tied,
Close to my heart lay on me,
Then place my musket by my side,
And gird my sword upon me.

And there I'll lie with list'ning ear,
Like a sentinel guarding the forest,
Till the booming cannon shall thunder near,
With the noise of the galloping horses,
When my own gallant Emperor rides o'er the plain,
While shouts with the sword-strokes are blending,
From my grave I shall rise like a soldier again,
My Emp'rour, my Emp'rour defending."

3. ANDANTE from CONCERTO in E Minor

MR. JOHN MEEGAN. *Mendelssohn*

Jakob Ludwig Felix Mendelssohn-Bartholdy was born at Hamburg, February 3, 1809, and died at Leipzig, November 4, 1847.

The writings of this master are distinguished by a refinement and clarity of expression which were the outcome of the exceptionally favourable circumstances of his life's environment. His compositions are clearly the work of a well-balanced and cultivated mind, and are invariably bright, equable, and full of a sunny optimism.

The Concerto in E. Minor is the only Violin Concerto from Mendelssohn's pen; and, exhibiting all the beauties and brilliancy of his style, is a favourite composition for the concert platform.

4. SUITE—"Peer Gynt," No. 1, Op. 46 ... Grieg

- Morgenstimmung (Morning).
- Aases Tod (the death of Aase).
- Anitras Tanz (the Dance of Anitra).
- In der Halle des Bergenkönigs (in the hall of the Mountain King).

Edward Grieg, born at Bergen in Norway, June 15, 1843, died at Bergen, September 4, 1907.

The characteristics of Grieg's Compositions are shown in his predilection for the National Volkslieder of the North, which he has woven like a silver thread throughout the entirety of his work.

The Peer-Gynt Suite is an example of this writer's descriptive style. It originally formed some of the incidental music to Ibsen's drama of that name, and proved so successful that Grieg afterwards re-wrote it in the form of a Suite.

5. SONG—"Adelaide" Beethoven

MR. S. ALEXANDER COOPER.

Nel giardino selingo v'al tuo bene
Dolcemente di rosa l'incenso spesso
Che fra tremole frondi si diffonde.
Adelaide! Adelaide!
Nel cristallo del rio, in su nell'Alpi,
Nell'aurate del dì cadente nubi,
Nelle stelle risplende il tuo sembiante
Adelaide! Adelaide!

Nelle tenere frondi garrao l'aura,
E sussurran del Maggio le Violette,
L'onde fremono e canta languuolo,
Adelaide! Adelaide!
Prodigioso rinasce sulla tomba,
Dalle ceneri del mio Cor un fiore,
Ve sul foglio, porpore e trauce.
Adelaide! Adelaide!

ENGLISH WORDS.

Through the garden of Spring I freely wander
While the soft light with its magic falls around me,
Having first through the branches fitted trembling,
Adelaide, dear one.

On the face of the lake, on snowy mountains,
In the clouds that the setting sun has tinted,
'Mid the stars scatter'd o'er us,
Beams thy image, Adelaide brightly.

Through the leaves the sweet breath of ev'ning whispers,
May's bright bells through the grass are lightly tinkling,
Streamlets murmur, and nightingales are hymning;
Adelaide only!

Soon, O wonder, upon my tomb will blossom
One small flower from my fond heart's ashes springing,
On its petals one name will brightly glisten;
Can you not guess it?
Adelaide, only!

6. CONCERTO in F Minor for PIANOFORTE and ORCHESTRA (first Movement only) Arensky

MISS ETHEL DOENAU.

Anton Arensky, born July 30, 1862, at Novgorod, studied at the St. Petersburg Conservatorium, and was in 1889 appointed Professor of Harmony and Composition at the Imperial Conservatoire at Moscow. His work, which gave promise of great popularity, was unfortunately cut short by his death, which occurred in 1906.

7. OVERTURE to "Maximilian Robespierre" H. Litolff

Henry Charles Litolff pianist and composer, was born in London in 1818, and died in Paris in 1891.

**A Chamber Music Concert will
be given on June 20th.**