



Upon his arrival at the University the Duke of York was received by the Chancellor (Sir George Murray) and the Vice-Chancellor (Sir William Mitchell), who are shown welcoming his Royal Highness.

REG. 9-527 SOUTH AUSTRALIAN ORCHESTRA.

Beethoven Commemoration Concert.

It was fitting that the opening concert of the South Australian Orchestra at the Exhibition Building on Saturday evening should attract an especially large and enthusiastic audience. That the first programme should consist wholly of the works of Beethoven—the centenary of whose death is to be celebrated this year—gave a deep and memorable interest to the occasion. That South Australia, which has proved by the possession of an orchestra capable of interpreting great compositions, and by the big audiences which attend the concerts, a real, living appreciation of the highest in music—may look forward to still further developments... As to the meaning of an orchestra to the community it is sufficient to recall the message of that great hero of his life, based on the inspiration of duty that has revolutionized the world, no small achievement; maintaining it requires constant and consistent effort and a man can be stimulated for the pleasure and started by Dr. Davies the South Australia W. H. Foote, A.M.C.A. Since Mr. Foote's arrival from London to conduct the development of orchestral work and the training of professional instrumentalists has been remarkable. On Saturday eve-

ing the orchestra entered its eighth year, and since what is to happen in the near future depends upon the support received, it is to be hoped that this season will even surpass the promise of the opening concert. The most remarkable thing about the audience was not its size—though save for a little room in the upper galleries the building was full—but the intensity of attention, the absence of restlessness, only possible with real concentration. In the vice-regal seats were His Honor the Lieutenant-Governor (Sir George Murray) and Miss Murray, and early including Dr. E. Harold Davies and Mrs. Davies, Mrs. H. H. Dutton, Mr. C. H. Angus, and other members of the executive of the orchestra. The appearance of the widely popular conductor (Mr. Foote) was a signal for changes in the personnel of the orchestra, but Miss Sylvia Whittington, A.M.U.A. (the principal violinist), Mr. Harold Parlett (the noted cellist), Miss Tether (soprano), and others whose work has counted in the past were there. Beethoven's "Proserpine" overture formed an appropriate opening number. This music for the "serious ballet" produced in Vienna on March 28, 1801, and afforded one of the most characteristic works of Beethoven's early second period, affords ample scope for expression. The introduction, with its long draw-out sweetness of melody announced by the oboe, sometimes hinting at the daintiness of the minuet, sometimes more emphatic and dramatic, the depth and richness of the felt. Mr. Foote stressed the intrinsic character of each phase of the writing, marked by just a slight indelicacy where the cloudy passages demanded strongly dramatic effect. The great feature of the concert was the performance of the "Concerto No. 5 in

F flat, for pianoforte and orchestra," with fully his character: the "Symphony No. 5" soloist. This "Empire" concerto has a magnificent creation, heroic in power in brilliant and exciting. It was part of with the majesty of fate, and the whole a calculated restraint of the total power opening to the piano—a beautiful instrument appeared to stand for "Fate knocking at the door." and the orchestral development went well in keeping with what Beethoven the strings were beautifully effective. In von must have had in mind while com- the second movement (Andante con the first crackling orchestral chord was a happy augury of what was to come. Each development was treated by Miss Paddy was especially delightful in some of the softest passages, where in the runs trumpet, oboe, and horn, leading to the and while in the more vigorous passages there was plenty of power when called for, the right atmosphere was never once lost, and the delicate perfection of the old-world quality was maintained to the end. The orchestral work was admirable, and the strings especially followed phase in the great first movement. The wood wind also told well. The second movement, "Allegro in poco moto," is one of the most marvellously beautiful in melody of all Beethoven's works, and the rendering was distinctly good, while the final "Rondo" (Allegro non troppo), in which the principal subject is given out at once by the piano and effectively interpreted to the climax. Notable points were the rapid scale passages for the piano and the continuation of the rhythm by the kettle-drum. Applause was emphatic and prolonged at the close of this concerto, and Miss Purdy was recalled. A dainty pose was handed to her from the orchestra, and another floral gift were made from the audience.

the "Symphony No. 5" with those four notes kindly lent by Mr. G. F. Gardner, Mrs. the door." and the orchestral development Here, as in other movements, the strings were beautifully effective. In the second movement (Andante con the first crackling orchestral chord was a happy augury of what was to come. Each development was treated by Miss Paddy was especially delightful in some of the softest passages, where in the runs trumpet, oboe, and horn, leading to the and while in the more vigorous passages there was plenty of power when called for, the right atmosphere was never once lost, and the delicate perfection of the old-world quality was maintained to the end. The orchestral work was admirable, and the strings especially followed phase in the great first movement. The wood wind also told well. The second movement, "Allegro in poco moto," is one of the most marvellously beautiful in melody of all Beethoven's works, and the rendering was distinctly good, while the final "Rondo" (Allegro non troppo), in which the principal subject is given out at once by the piano and effectively interpreted to the climax. Notable points were the rapid scale passages for the piano and the continuation of the rhythm by the kettle-drum. Applause was emphatic and prolonged at the close of this concerto, and Miss Purdy was recalled. A dainty pose was handed to her from the orchestra, and another floral gift were made from the audience. One of the greatest of Beethoven's symphonies, which perhaps expressed most

the Vice-Chancellor (Sir Kriehok photo.