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orchestral instruments; for the founding of free scholarships, some of which are to be open to all natives of Australia, Tasmania, and New Zealand; for the establishment of an orchestra intended to help in developing and cultivating musical taste by means of concerts; for the building of a large hall and teaching rooms; for the founding of a library of music; and for the issuing of diplomas. No point seems to have been missed in the effort to make the organisation complete.

The proposals which have been outlined were adopted at a meeting of the University Council last week, and it is expected that the Conservatorium will begin work in March next. On what a considerable scale the institution is planned may be judged by the fact that it is estimated to involve an annual expenditure of nearly £3,000, besides which about £10,000 is to be laid out in the erection of new buildings. The kind of reception this academic departure will meet with from those outside the University pale or sphere of influence remains to be seen. Doubtless on the staff to be appointed places will be found for local teachers of music whose qualifications and past achievements are held to justify their selection, but the University may take it for granted that the rivalry of an endowed public institution will in many quarters be viewed in anything but an appreciative spirit. The problem before the University was what to do with the funds set apart for the extension of its school of music, and there seemed to be no escape from the conclusion that the most judicious form expenditure could take was the making of provision for the practical side of the music-student's life. Professor Ives himself will probably be glad to enter on the larger field now opening before him. It is somewhat unfortunate that in the past, through no fault of his own, his duties have been of such a kind as not to permit of his taking a particularly active part in practical musical affairs. The appointment he holds has hitherto been chiefly concerned with theoretical subjects, and it is to his credit that much success has been gained on the lines hitherto pursued.

The Professor has so prudently managed the affairs of the school as to make it self-supporting, and this speaks volumes for his business ability. After all, however, there has been little opportunity of affording more than indirect assistance to music-students in other than the theoretical branches. A wider scope will be

found for him in his capacity as director of the Conservatorium, and no doubt can be entertained that Professor Ives will do his best to give the same impetus to the practice of music in its highest artistic forms as he has already given to the scientific and theoretical branches of the subject.

The purpose the generous founder of the South Australian scholarship at the Royal College of Music had in view appears likely to be frustrated on account of the heavy expenses to which the winner is put in travelling to and from London, and in supporting himself during vacations. With a Conservatorium in Adelaide a more satisfactory scheme for the encouragement of native talent can be carried out. The proposal to found eight free scholarships deserves hearty commendation, and should have a valuable effect in developing latent musical resources. Four of these scholarships are to be thrown open to all natives of Australia, Tasmania, and New Zealand. If the new institution assumes the dimensions its promoters are sanguine enough to believe it will, the Conservatorium should become the focus and centre of musical activity in Australia, and with such prospects before it the advantages it presents are wisely extended to all colonial music-students. The establishment of an orchestra is regarded as a natural outcome of a Conservatorium, and it is hoped that while the education of students will be assisted by the opportunities afforded for their practising together, something will also be done to cultivate and elevate popular taste by means of public performances of high-class music in the new concert hall. To secure a satisfactory measure of success in carrying out this ambitious programme an intelligent enthusiasm will of course be necessary, and no effort must be spared to keep up a high standard and avoid drift into a mechanical routine. The amount intended to be spent in building a concert-hall and teaching-rooms is £10,000. This seems a large sum, but it is explained

that the hall will be available for the functions of Commemoration Day and for other University purposes. A grand organ will, of course, be indispensable, and the same may be said of a library of music, without which no Conservatorium would be complete. The granting of diplomas in music to students who exhibit marked ability is to be approved, always provided that they are not cheapened by making the standard too low. On the other hand the hope may be expressed that the fees to be charged at the new institution will be sufficiently moderate to place its advantages within the reach of the average student.

MUSICAL NOTES.

[By MUSICUS.]

The Saturday after they left Adelaide the Hambourg Company gave a concert at the Melbourne Town Hall in aid of local charities. There was a very large attendance, and the concert netted the respectable sum of £211 9s. 6d. Half of this was given to the Benevolent Fund for Distressed Musicians, and the other half went to the Queen's Memorial Fever Hospital.

English papers now to hand announce that Madame Albani has arranged, through Messrs. Williamson & Musgrove, to make a tour of Australia, under their direction, next year, leaving London early in March. The famous soprano is at present doing a provincial tour at home with a company consisting of Mr. Lempriere Pringle, vocalist; Miss Fanny Davies, pianist; and Miss Maud McCarthy, violinist. It has been rumoured that this latter lady, a little prodigy performer, is likely to accompany Madame Albani to Australia.

Mr. Sims Reeves celebrated his eightieth birthday on September 26 last.

One of the most difficult, and at the same time one of the best tests of their competency, which candidates for piano-playing had to undergo at the University examinations is the playing at sight. Any one who professes to play the piano ought to be able to read at sight, in the ordinary acceptation of the term, and any one possessing average abilities can do so after a fair amount of practice on correct lines. Naturally those possessed of a quick ear, and an apt sense of rhythm will acquire this quicker than those not so gifted, but students who are prepared to expend a fair amount of patience and time need never despair of overcoming this branch of the art. In a sight-playing examination the following rules should be observed:—Always make a mental note of the key signature and the time signature before commencing. In the excitement attending such tests, the former is often not sufficiently impressed on the memory. The student, too, should be particularly careful to observe whether the piece is in the major or minor mode. Before commencing to play, read over at least a few bars of the piece, and endeavour to get a correct idea of the rhythm. This is really very important. A firm, decided accent is always helpful, and finally students are advised not to stop for trifling mistakes, for to interfere with the natural swing of the piece often leads to other errors.

A new operatic setting of Washington Irving's "Rip Van Winkle" was recently produced with fair success at Her Majesty's Theatre, London. The music of the new work is from the pen of Mr. Franco Leoni, an Italian writer.

It is rumoured that the veteran composer Signor Verdi has completed a new "Te Deum," and is now engaged upon a Requiem which he declares is intended for himself.

The following instructions have been issued by the University to intending candidates for "The Elder Scholarship of Music:—Candidates will bring not less than three pieces of music which

than three pieces of music, which they have prepared, one of which, in the case of instrumentalists, should be a study, and they will perform any portions of them selected by the examiners. Their knowledge of the rudiments of music, such as clefs, keys, scales, time, &c., will be tested, and they will be expected to answer questions as to the meaning of any signs, marks of expression, &c., which may occur in the music performed, and if possible as to the form and modulation of the piece. They will also be expected to play or sing any scale required, to read at sight, and to play and sing from memory, and generally to do whatever the examiners may require as a test of capacity and promise."