

ORGAN RECITAL

First of Lunch-hour Series

Mr. John Horner gave the first of series of lunch-hour organ recitals in Elder Hall today. The attendance was large. Miss Phyllis Webb (soprano) was the assisting artist. She sang "Come Over the Mountains," an old English song arranged by Roger Quilter. The opening piece by Mr. Horner was "Sonata in G" (Elgar), a stately composition—one of his earlier works, which, however, betrayed glimpses of the later Elgar, especially in the character of the themes. Byrd's variations on "The Carman's Whistle" was a humorous example of old harpsichord music. Then followed "Intermezzo in D Flat" by Hollins. It was a melodious and charming light piece. Last choice was "Concert Fantasia on Old English Airs" (Best). It was composed of "There Was a Jolly Miller" (Cheshire), "Come Unto These Yellow Sands" (Purcell), "Since First I Saw Your Face" (Ford), "Hark! the Lark" (Cooke), and "Down Among the Dead Men." "War Song," and "Come If You Dare" (Purcell). In a finale arranged by the organist two motifs were treated simultaneously. The second concert will be held next Thursday.

Adv 13-6-30

LUNCH HOUR MUSIC

Conservatorium Organ Recital

Designed for the pleasure and recreation of business folk and University students, the first of a series of ten luncheon hour organ recitals was given by Mr. John Horner yesterday at the Elder Hall. An audience of more than 400 followed with close and appreciative attention the programme of English organ music presented. Though the instrument there is 30 years old, and its creaky mechanism at times calls aloud for modernisation, ably played as it was by Mr. Horner, the dignity of its diapasons and the rich resonance of its reeds more than atoned for mechanical shortcomings. The recitalist's choice and blending of stops were admirable, and the tone color he imported by judicious registration, avoiding the Scylla of dulness and the Charybdis of fussiness, a sheer joy. Manual and pedal technique were of his customary high order, and the four solos, ranging from the sublimity of Elgar to the lilt of old English airs, were interpreted with rare skill. Opening with the Elgar G sonata, it was at once that the organ was being handled and pedalled by a master of the craft. From the majestic first movement, through the joyous allegretto and the expressive andante to the great finale, the genius of the composer and the high artistry of the player held the audience spellbound. In vivid contrast came variations on "The Carman's Whistle," by William Byrd, an Elizabethan worthy. Quaint, tuneful, cleverly constructed, it proved to be a little gem. Alfred Hollins, the blind organist of St. George's Free Church, Edinburgh, was drawn upon for the next item, "Intermezzo in D Flat," a pleasantly melodious composition with its linked sweetness not too long drawn out. Mr. Horner's closing piece was a concert fantasia on old English airs, by W. T. Best. With a finale skilfully arranged by the recitalist it ran the gamut from "There was a Jolly Miller" to "Down Among the Dead Men," with Purcell's war song, "Come, If You Dare!" thrown in for good measure. Miss Phyllis Webb sang Quilter's arrangement of "Come Over the Mountains" to the recitalist's delightful pianoforte accompaniment clearly and melodiously. The next recital, to be given on June 19, will include characteristic compositions by Bach and Brahms.

News 16-6-30

Free University

"Advance," Adelaide:—I wrote to the Hon. L. L. Hill (Premier) suggesting that the unemployed be taught modern trades and that they be given free education at the schools and University. Many are merely lounging about and could use part of their time in the way suggested. At present nothing has been done for the men in regard to useful training. It is time that this State had a free university. I should like to have lessons in regard to atomic energy. Much new knowledge could be gained by research.

INTERNATIONAL STUDENTS' SERVICE

Miss P. Mann, who recently returned from a world tour, which included a conference of the International Students' Service in Austria, delivered a talk in the Lady Symon Hall, University of Adelaide, yesterday afternoon. Miss Mann represented Australia at this conference, together with Dr. A. Dawkins, of Adelaide, and a Melbourne University graduate. Twenty-five nations were represented. Miss Mann said that in some of the European countries the relation between university students and the workers was a serious matter. For instance, in Russia students had to do a certain amount of manual labor before they could take a degree. Other nations could not understand this. The conditions of students in China were bad. Students there were always being rushed off to fight. The International Students' Society was raising money, assisted greatly by Germany, to help unfortunate Chinese students who found it difficult to carry on studies under these conditions. The society was working in Wales, where, owing to coal mine troubles, students had been seriously handicapped. The next conference would be held at Oxford in August.

Adv. 18-6-30

JAPANESE DRAMA

Lecture by Sir Archibald Strong

The Prince of Wales Theatre at the University was crowded almost to capacity last night, when Professor Sir Archibald Strong delivered his second lecture on the subject of Japanese drama. During his recent visit to Japan the lecturer saw a number of plays, and was able to convey to his audience last night a vivid impression of many scenes. He dealt particularly with the epic tragedy of the Forty Seven Ronin. The events depicted in this play occurred early in the eighteenth century, but they are depicted as having taken place about four centuries earlier. Sir Archibald outlined the story of the play, and with the aid of lantern slides, described the stage and the department of the actors. He mentioned the impressive effects obtained in some of the scenes of the play, which, with its portrayal of courage and loyalty unto death, had values comparable to the heroic age in England and Greece. The interest shown in drama in Japan, said the lecturer, was unparalleled in other countries. The theatres at the larger cities accommodated 4,000 persons, and were generally crowded.

Adv. 20-6-30 Also News

MUSIC IN THE LUNCH HOUR CONSERVATORIUM ORGAN RECITAL

More than 500 musicians and music-lovers attended Mr. John Horner's lunch hour recital on the Elder Conservatorium organ yesterday, following with keen attention and frequent plaudits a well-chosen programme that ranged from Bach to Widor. Opening with the former composer's prelude and fugue in A major, the recitalist gave a great rendering, which proved him to be a Bach exponent of no mean order. Rightness of registration and felicity in phrasing allied to excellent technique resulted in a performance that was never dull, yet throughout was marked by the dignity so essential to an adequate interpretation of the great master's work. A characteristic Brahms' composition followed, the andante grazioso from his pianoforte trio (Op. 101). Mr. Horner's control of the tonal resources of his instrument was especially evident here; he brought out crystal-clearness of flutes, and rich resonance of reeds delightfully. Miss Iris Hart's singing of "Elizabeth's Prayer" (Wagner) revealed a promising voice, free from the prevalent vice of vibrato, and attractively clear and melodious. Her enunciation was so good that it triumphed over the bad acoustics of the Elder Hall. Her organ accompaniment, played by the recitalist, enhanced in no small degree the excellent effect. Mr. Horner's concluding pieces were the toccata in B minor of Eugene Gigout, and three movements from Widor's second symphony. He surmounted the not inconsiderable difficulties of the former in splendid style. In the Widor prelude he introduced his hearers to work of the great Parisian organist marked by more profundity than that composer usually showed. Even the vivacious pastorale movement proved free from saccharine sweetness, and the noble finale was a thing of sheer musicianly beauty. At its conclusion the recitalist received a great and well-deserved ovation. At the next recital on June 26, characteristic compositions of Rheinberger, Max Reger, Edwin Lemare, and Alfred Hollins will be played.

SOUTH POLE EXPEDITION

MR. MACROBERTSON'S GENEROSITY

"For the Good of the Country"

Melbourne, June 19. "I have often been asked why I gave £10,000 toward the Expedition to the South Pole, led by Sir Douglas Mawson, and why I have given a further £5,000," said Mr. MacRobertson to the executive of the Victorian Retail Confectioners' Association, which entertained him at Scott's Hotel to-day. Mr. MacRobertson stated that, because Great Britain had refused an offer from Russia, more than 60 years ago, to purchase Alaska, it had lost £400,000,000. That amount had been taken out of Alaska in minerals, the salmon industry and the whaling industry. Similar possibilities had been discovered by Sir Douglas Mawson, and he wanted to see Australia claim an area, half as big again as the Commonwealth, so that the possibilities could be developed for the good of the country.

Adv 20-6-30 Also Reg.

Mr. Geoffrey Samuel, plant pathologist at the Waite Agricultural Research Institute, left by the Moldavia yesterday, accompanied by his wife and family. He will attend the fifth international botanical conference at Cambridge, and then proceed to America to study plant disease problems. Mr. Samuel expects to be away for ten months.

Reg 20-6-30 Also Adv. & News

BRILLIANT STUDENT DIES IN ENGLAND

Mr. G. R. Piper, Of Adelaide

LONDON, Wednesday.—Gordon Rudolf Piper, an Australian agricultural student at Rothamstead Experimental Station, died at St. Alban's Infirmary today. Mr. Piper was a son of Mr. and Mrs. R. M. Piper, of Myrtle Bank. He was about 22 years of age. A scholarship took him from Mount Barker Public School to St. Peter's College, and further successes then enabled him to continue at the Adelaide University, where he graduated M.Sc. Mr. Piper was prominent in Varsity sporting circles, particularly lacrosse. He was one of the most brilliant graduates at the Waite Research Agricultural Institute, and securing the Lowrie and Commonwealth Agricultural Research Scholarships, went to England in March for two years' intensive study.

News 23-6-30

SUCCESS AT CAMBRIDGE

Mr. A. Walkley, North Adelaide

Mr. and Mrs. Arthur Walkley, of North Adelaide, have received a cable message from their second son, Mr. Allan Walkley, of Trinity College, Cambridge, stating that he had obtained second class in honors degree of Bachelor of Arts (natural science tripos). Mr. Allan Walkley was formerly a student at St. Peter's College, where he won four scholarships and a bursary. Later he went to St. Mark's College and received his Bachelor of Science degree at Adelaide University in 1927. On the advice of Prof. C. S. Hicks, of Adelaide University, he then proceeded to Zurich (Switzerland) University and later to Vienna to study the German language and do practical chemistry, after which he went to Cambridge. He proposes now to spend another year at Cambridge on special biochemistry work, and then to go to the famous English agricultural college at Rothamstead.

News 23-6-30

Science Demonstrations

The series of lunch-hour demonstrations in physical science, arranged by Prof. Kerr Grant, was continued at the University today. Two demonstrations were given—one at 12.15 o'clock and the other at 1.15. Among instruments shown was a barometer which records the difference in atmospheric pressure when moved from a table to the floor. The principle of hydraulic jacks and presses also was illustrated.

SIR HUGH ALLEN ATTENDS STUDENTS' CONCERT

Promising Young Performers

"I am happy that I am able to be at this concert," said Sir Hugh Allen (director of the Royal College of Music) yesterday at the Elder Conservatorium students' concert. "You are doing here exactly what we are doing in England," he added. "In fact, you are doing more for music than the younger ones understand." Professor Davies (director of the Conservatorium), who welcomed Sir Hugh, said that there was already a permanent link established between the musical world in South Australia and the Royal College of Music. Lady Hope-Ruthven was present.

EXCELLENT PROGRAMME

An exceptionally good programme was presented. An outstanding feature was the promise shown by four of the youngest performers—Miss Miriam Hyde, who played two original pianoforte compositions with success, Masters Harry Hutchins, Clifford Bevan, and George Hooker.

Among the vocal items Miss Mary Elson impressed in the aria Pace Pace, Mio Dio (Verdi), and Miss Phyllis Webb's clear voice was heard to advantage in Depuis le Jour (Charpentier). Miss Rita Watson and Mr. Gerald Moyle pleased in their vocal duet, Dallah and the High Priest (Saint-Saens), and Mr. Alan Cheek's voice was well suited to the recit and aria from Acis and Galatea (Handel).

Miss Miriam Hyde's piano solos were Bird Song (Palmgren), and two original compositions. Master Clifford Bevan played Invitation to the Valse (Weber), and Miss Flora Tunks played the First Movement of the Pianoforte Concerto in G Minor (Saint-Saens). Miss Adele Wiebusch was heard in Pianoforte Concerto Op. 15 (Sgambati). Miss Maureen O'Grady gave a powerful rendering in her organ solo, Variations on the Choral, Sei Gegrusset, Bach.

Both the violin solos were by youthful students. Master Harry Hutchins was warmly applauded for his clever performance of Fantasie Appassionata (Vieuxtemps). Master George Hooker played Air for G String (Matheson) and Mazurka (Wieniawski).

Members of the ensemble class, Misses Katie Yoerger, Helen Magarey, Mary Lamphoe, and Mr. C. O. Roennfeldt, gave a finished performance of the string quartet from Op. 18, No. 4 (Beethoven). Accompanists were Misses Alice Meegan, Jean Barbour, and Jean Renou.

Adv. 24-6-30

ELDER CONSERVATORIUM

CONCERT BY STUDENTS

By Alex Burnard A large audience assembled at the Elder Conservatorium yesterday to do honor to two notable visitors—Sir Hugh P. Allen, Professor of Music at Oxford and Director of the Royal College of Music, and Mr. Wilhelm Backhaus—and incidentally to hear the concert arranged for their delectation.

Adele Wiebusch opened the programme with a movement of Sgambati's piano concerto, Op. 15, Mrs. Jean Elack being at the second piano. We have never heard the soloist to better advantage, though at times her pianissimo was so much so as to be inaudible. Harry Hutchins made a good thing of a Vieuxtemps Fantasie (first movement). His tone, hardly once forced, was fine, and his bowing and technique generally were of a calibre that most violinists might well envy; but he should concentrate on striking the dead centre of each note. Phyllis Webb's lovely voice, its quality particularly pure in the middle register, was heard to advantage in Charpentier's dramatic "Depuis le jour." It was probably an easily understandable nervousness that caused her to take it rather faster than is usual.

A movement of an early Beethoven quartet was most cleanly played by Katie Yoerger, Helen Magarey, Mary Lamphoe, and Clifford Roennfeldt. They maintained an excellent ensemble, though the intonation of one of them was doubtful in places.

A feature of the programme was Miriam Hyde's playing of two of her own compositions. These were in the highest degree pianistic—yet not so much so as to lose sight of the central idea—and mature of conception. One awaits her writings for media other than the piano with peculiar interest. Alan Cheek largely spoilt his Handel Recitative by his distressing habit of adding a syllable to all words ending in a consonant. His aria "Ruddier Than the Cherry" was much better, despite the preponderance of nasal quality. In this a wide range is called for and compassed. The singer's intonation was excellent, except for one unfortunately prominent instance. Maureen O'Grady did effective work in her organ solo, Variations on a Choral (Bach). The circumstances were