

AMBITION OF HITLER

"Wants To Create New Germany"

UNIVERSITY LECTURE

"Germany has always wanted to emulate England and found an Empire, but she is obviously lacking in the political capacity for such a task, even if she has the opportunity," said Mr. R. Bronner, reader in English in the University of Freiburg, at the third 1934 public lecture, given last night in the Prince of Wales Theatre at the Adelaide University.

Mr. Bronner, who was addressing a large audience on the subject of German Politics, commented on Germany's present handling of her Jewish problem as being only another evidence of her lack of political finesse and understanding. He spoke of the effects of Hitler's regime on German politics, and also gave a short account of Hitler's life up to the end of January last year, when President Hindenburg called Hitler to the office of German Chancellor.

"Politically, the German nation is unfortunate," he said. "Unlike the English, the Germans are signally deficient in politics. On the other hand, their experience, under the last Kaiser, of the subordination of representative government to the Crown was unhappy." Prince von Bulow was the greatest Imperial Chancellor after Bismarck, and moulded his diplomacy on the model set by Bismarck. The letter published in the London "Daily Telegraph" in October, 1908, caused Bulow's downfall. This letter was a report of tactless and ridiculous remarks made by the Kaiser during his stay in England. The publication aroused a storm of hostile comment in the press of Russia and France.

Kaiser's Love Of Lavish Display

Mr. Bronner said that the German Foreign Office had blundered in sanctioning publication, and Bulow, who had entrusted the examination of the manuscript to his subordinates, offered his resignation. This was not accepted, and the Kaiser left him with the difficult task of placating the Reichstag and the German public. He succeeded in this, but afterwards fell a victim to the monarch's wounded vanity.

Reference was also made to the corruption of Prussian social life and manners by the Kaiser's love of lavish display and extravagance. After Bulow's dismissal the Kaiser made Bethmann-Hollweg Chancellor. The lecturer made a special point of contrasting the principles underlying the diplomacy of these two Chancellors. Bulow regarded Hollweg as a mere amateur in diplomacy and blamed his maladroitness as a prime cause of the outbreak of war. In doing this Bulow revealed what was most significant in the Prussian mentality and the Bismarckian conception of diplomacy. Bulow had nothing to say against the principle involved in the violation of Belgian neutrality, but placed all the emphasis on the fact of its non-success. He did not criticise Hollweg for entertaining such ideas as found expression in his notorious remarks that "necessity knows no law" and "a scrap of paper," but for being so indiscreet and stupid in giving expression to them in public. One unavoidably got the impression that Bismarckian diplomacy was essentially nothing more than astute manoeuvring in the interest of Prussian militarist aggression. That impression was confirmed by Bulow's reference to Prince Lichnowsky. Lichnowsky was the German Ambassador in London before the war when Bulow was German Chancellor. After the war Lichnowsky published a brochure entitled "My London Mission," in which he said:—"Among the many mistakes made by Bismarck in his foreign policy is to be reckoned the Berlin Congress, without which there could never have been a world war." As a result, Lichnowsky was expelled from the Upper House. Such astute and capable foreign observers as Count Keyserling attested the ability of England to advance the level of world civilisation by exerting an influence on the more primitive civilisations. But Germany in such a role was impossible. It conspicuously lacked the necessary political capacity. On the other hand Germany had a supremely important contribution to make to civilisation.

True German Naturally Idealistic

"Individual Germans are especially gifted in all the field of intellectual research," said Mr. Bronner. "In philosophy they are the admitted successors of the Greeks. The world needs the values which the German thinker is best qualified to discover. Goethe, the greatest of Germans, had said that the greatness of Germany lay in the intellectual capacity of the individual. For Germans in the mass, in their political capacity as a whole, he had only a low opinion. The true German is naturally idealistic. When he becomes cynical and materialistic, as illustrated in the case of Oswald Spengler and of well-known Germans in America, he loses all balance and appears as the Prussian of the worst type."

The lecturer touched on the striking change in English opinion in regard to France and Germany, which followed Hitler's great pacific speech, broadcast throughout Europe, after Germany's withdrawal from the League of Nations. Mr. Bronner said he had no doubt of Hitler's own integrity, but he doubted if it were quite safe to take the voice of Hitler as the voice of Germany. Hitler's whole outlook and policy were quite opposed to the Bismarck and Bulow tradition. He wanted to create a new Germany, a Germany essentially different in spirit from that of the old Prussianised Germany. Hitler had risen to power on a wave of nationalist sentiment. It remained to be seen if he had the qualities necessary to cope with the economic and political facts confronting him.

Adv. 27-6-34

CONSERVATORIUM CONCERT

Afternoon Chamber Music

By Dr. ALEX BURNARD

It takes a strong artistic urge in these uncertain days to keep the banner aloft in matters musical. This urge, allied to a perfect maturity of expression, is the possession of the Conservatorium String Quartet—Peter Bornstein, Kathleen Meegan, Sylvia Whittington, and Harold Parsons. Many of us will look back, in years to come, to these first few seasons of the Tuesday-afternoon series—yesterday's concert was the fourth of the present course—and will then realise, as we might now, the historic importance of these chamber "communings together."

We had a sensitive delineation of the Mozartian philosophy in the D minor (K. 421), the first movement keenly balanced and permeated by beautiful dovetailings. The Andante did wonders with the most cherubically innocent material. Verily these players are masters of style; and in the matter of mutual sympathy the quartet should be practically without rival in Australia. The Minuet was treated spiritedly, and in the final Variations was sheer benevolence. Here Mozart had for the nonce not a care in the world. There was one slight lapse from an otherwise unswerving unanimity.

The Beethoven E flat, op. 74, then received its first performance here. Better late than never, as we say of a few thousand other great works that have been knocking at the door for some years. There was a severe test of balance at the very outset, where one second's superfluous, unrestrained quantity would have spoilt the whole effect. The rhythmic definition ideally suited an initiatory performance. The first movement, which included one truly remarkable piece of shading, contained many original effects, ending with a stream of sparkling bravura for the first fiddle. A deeply emotional slow movement meant much to the interpreters. The Scerzo, with such playing, could not fail to fire the imagination from its initial phrase—intensely mordant, with an irony and a power that were hugely compelling. Here was some superman in action; what he did not supremely and inevitably right. In these moods (and at this period of his, when adequate means served ambitious end) Beethoven is irresistible. Thence without break into the Finale (also variations)—of far inferior interest.

These afternoon recitals will be continued fortnightly from July 31.

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NATIONAL SYMPHONY ORCHESTRA

"Not An Unmixed Blessing"

The suggestion of Sir Hamilton Harty that Australia should have a national symphony orchestra was one that must meet with the approval of all musicians, as well as of the great music loving public, said Professor E. Harold Davies, Director of the Elder Conservatorium, yesterday.

He was referring to a telegram from Sydney stating that a storm of cheers had greeted the remark of Sir Hamilton Harty in the Sydney Town Hall that Australia must have such an orchestra, and that the development of the innate musical talent in the Commonwealth would produce an orchestra comparable with any in the world.

Professor Davies said that although Australia had very far to go in its musical progress before it would equal the achievements of older countries in that direction, the fact remained that Australia was fundamentally a musical nation. Ample proof of that had already been given by the number of students who had gained distinction abroad, and the ability evident in the rising generation still more emphatically supported that view.

"The great stumbling block to our artistic progress, especially as far as the formation of symphony orchestras is concerned, is the lack of financial support," he added. "There is a general impression that Art should pay for itself, and until this fallacy ceases to exist little can be done. We do not, however, take that view as regards education. Great educational movements must be fully subsidised. This fact is realised in the maintenance of our art galleries, museums, and public libraries. Why not also in music, which is equally a public necessity?"

Professor Davies said that the formation of a national symphony orchestra, which might now perhaps be achieved through the medium of the Australian Broadcasting Commission, would not, however, fully meet our needs. Although it would be a great benefit, it also meant a policy of centralisation. If music were to flourish as it should flourish in Australia, it was necessary to foster every possible local activity. Hence, if the creation of a national symphony orchestra meant the cessation of individual efforts on the part of all the capital cities, he would be inclined to view it as a doubtful blessing.

"Time Not Yet Ripe"

"Sir Hamilton Harty's remark is of great value as showing that we have the 'goods' in Australia," said Dr. Alex Burnard. "But I doubt if the time is yet ripe for a 'National' orchestra. A good broadcast performance of excellent symphonic works well done is indeed a great incentive to music. But not, please, to the exclusion of each State's orchestral activities. I would far sooner hear an 80 per cent. first-hand performance than the 100 per cent. broadcast of the same stuff, even if I knew that it was the broadcast of an actual performance, and there were the usual adventitious 'trimmings.' The cinema, sport, and recreation generally are the people's god nowadays. No one denies the benefit—even the necessity—of mental relaxation and physical enjoyment, but there is a place for everything, and if a very small proportion of the huge crowds who give so much time and money to the lighter things of life realised its responsibility in another direction, no artistic enterprise would lag.

"Suppose there were a second Commonwealth (it takes imagination), and a party of dour Puritans banned the cinema, and both the playing and witnessing of sport, what a universal outcry there would be! And yet the devotees of these things may imagine that the musician's point of view is very much the same. To hear or to participate in music is not only his delight; it is his right. And the organisation and production of symphonic music give him at once the most complex and communal medium for the appeasement of this hunger. As with all other truly uplifting outlets of human endeavor, the State itself is nearly concerned. The equipment and maintenance of an orchestra demand not only private enthusiasm and private endowment, but a permanent State subsidy."

"Cost Would Be Prohibitive"

Mr. Harold Parsons, conductor of the State Orchestra, said that a national symphony orchestra was certainly a great musical idea, but was it a possibility in Australia? Each capital city in the Commonwealth would claim its share of such an organisation, and the cost would be prohibitive. The relaying of performances from Melbourne and Sydney could not supply the orchestral requirements of Adelaide, Brisbane, or Perth. Overseas artists often wished to co-operate with an orchestra, and our own local artists must also be given opportunities in that respect. Although

a national orchestra was a great musical ideal, it was not to be more desired than an orchestra in each city.

"The players are to be had," he said, "and their love of music and enthusiasm are such that we must give them opportunities to perform orchestral works. They derive much joy and profit, and at the same time help to give pleasure to other lovers of music. I look forward to the time when we shall have such a fine orchestra in Adelaide that visitors such as Sir Hamilton Harty will conduct concerts here as a matter of course. Such an orchestra is possible if the music-loving public stands behind us. I have received many eulogies from listeners over the air, but their good wishes do not solve our financial problems."

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Mr. R. D. Scarlett, of South Brisbane, will have the degree of Doctor of Music conferred on him (in absentia) at the special conferring of degrees by the Chancellor of the University of Adelaide, at a meeting of the council, in the classics room on Friday afternoon. Mr. Scarlett, who has studied all his musical work while in Brisbane, through the University here, received his Mus. Bac. degree in 1926. In 1931 he submitted a musical composition in accordance with the regulations here, and, when approved by the examiners, he sat for an advanced examination. The University of Queensland grants no degree in music, and, at the request of that University, the University of Adelaide allowed Mr. Scarlett to present himself for musical examination here.

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UNIVERSITY DEGREES

Special Conferring On Friday

There will be a special conferring of degrees by the Chancellor of the University (Sir George Murray) at a meeting of the Council in the classics room on Friday afternoon.

The following students will be presented:—

- Bachelor of Laws—Keith Elliot.
- Bachelor of Medicine—Malcolm Turner Cockburn, M.B., B.S.
- Bachelor of Medicine and Bachelor of Surgery—Frank Kenneth Wallace.
- Master of Arts—Lorna Discombe, B.A.
- Bachelor of Arts—Margaret Helen Thomas (in absentia). Ad eundem gradum—Nancy Champion de Crespigny, B.A. (Melbourne) in absentia.
- Bachelor of Engineering and Diploma in Applied Science—Mephian John Gratton Maxwell Elliott Sparrow, Colin Francis Adams (in absentia), Jack Schnukal (in absentia).
- Doctor of Music—Robert Dalley Scarlett (in absentia).
- Diploma in Pharmacy—Adelaide Zoe Martin.

Adv. 28-6-34

FINE PERFORMANCE OF "FAUST"

Conservatorium Opera Class Production

Well sung and acted, and with beautiful settings, a strikingly effective performance of Gounod's "Faust" was staged at the Australia Hall last night by the Elder Conservatorium Opera Class. The production was well received by the audience, which filled the hall. The principals did well, and several crowd scenes were picturesquely produced. The opera was under the direction of Mr. H. Winsloe Hall, who also conducted, and the production was in the hands of Mr. Harry Wotton.

Beryl Kekwick was an appealing Marguerite, and portrayed her innocence and her love and its tragic consequences. She sang well, as did Howard Pfitzner, as Faust, and Peter Hooper, as Mephistopheles. Mr. Pfitzner indicated well the essential weakness of Faust, both when he was tempted as an old man, and in his gloriously regained youth after he had succumbed to the temptations of Mephistopheles, and sold his soul. Mr. Hooper was saturnine enough, and was the evil genius of the piece without being melodramatic. Catherine Watson did well as Marguerite's friend, Siebel, and was in good voice. Other parts were well played by Alan Coad, Reginald Crouch, and Doris Hare. The ballet, with Phyllis Leitch as the soloists, danced charmingly in several scenes.

The opera will be repeated at the Australia this evening.