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fective work done in the primary schools by the children to be of little value. If our schools only did their job, the refining influence of music in our land would counter, in some measure, the undue attention given to vanity and sport, and the demand now made upon broadcasting stations by a large section of listeners to put over trashy "music" would be much lessened. I hope Dr. Davies will be able to effect reforms. He is confronted by a big task.

Adv. 12-7-34
MUSIC IN SCHOOLS
NUCLEUS OF TEACHERS AVAILABLE
To the Editor
Sir—In your summary of views expressed by prominent headmasters and headmistresses of secondary schools on the subject of music teaching, both Mr. W. J. Adey and Mr. J. F. Ward were credited with statements that may possibly cause grave concern to many competent teachers in this State. I hasten to add that I do not for one moment believe that these gentlemen meant exactly what their words seem to imply. Mr. Adey says that "qualified teachers were scarce, and the aim of Dr. Davies could be achieved only gradually." Mr. Ward desires more music in schools, but adds, "The main difficulty is to find the people with the requisite knowledge and skill to teach it." I desire to point out that we have in this State an association of qualified music teachers, known as the Musical Association of South Australia, working in conjunction with similar bodies in all States of the Commonwealth. Amongst the members of this association will be found a considerable number of ladies and gentlemen possessing the necessary ability, and who, moreover, would welcome opportunities to indulge their activities in this direction. Dr. Davies, as patron of the above association, will bear me out, I am sure, when I affirm that if the existing difficulties in connection with the admission of more music study to schools can by some means be surmounted we can at once provide an efficient nucleus of teachers to serve as a basis for the future extension of this very necessary branch of musical education.—I am, Sir, &c.,
A. WILLIAMSON,
President Musical Association of S.A.

Adv. 13-7-34
WORK OF AUSTRALIAN OBSERVATORIES
Big Changes Suggested To Federal Government
MELBOURNE, July 12.
Comprehensive plans for the more economical use of the astronomical observatories in Australia have been submitted to the Federal Ministry by the Australian branch of the Institute of Physics, following upon the proposals made several months ago to economise by closing some of the observatories.
The principal proposal is that the Mount Stromlo Solar Observatory at Canberra, and the Melbourne Observatory should be retained as research institutions, and that the other three State observatories should be retained as educational and cultural institutions, with opportunities of research work for their staffs. The control of the State observatories should be modified by placing each under the management of its adjoining university and the Mount Stromlo Observatory should be controlled by a scientific board responsible to the Prime Minister.
If this reorganisation were undertaken, the Melbourne Observatory would determine the standard time for the whole of Australia, distributing the time signals throughout the Commonwealth through the Australian Broadcasting Commission.

Adv. 14-7-34
Fate Of State Observatories
The proposed changes in the work of Australian observatories which were mentioned in "The Advertiser" yesterday, arose at the Premiers' Conference in 1931, when a suggestion was made that all but two of the present observatories should be closed. A small committee, which was appointed, recommended that the Mount Stromlo and Melbourne Observatories should be retained. When the Federal Government approached the States it was found that they were not all favorable to the scheme and required further consideration. The Prime Minister (Mr. Lyons) then asked the conference of the local branch of the Institute of Physics General in Melbourne last August to advise on the subject. Its recommendations resulted in the proposal that the Mount Stromlo and Melbourne Observatories should be retained as research institutions; that the other three State observatories should be retained as educational and cultural institutions with opportunities of research work for their staffs; and that the control of the State observatories should be modified by placing each under the management of its adjoining university. The last-mentioned suggestion is particularly interesting to Adelaide, because for the last two years the State Observatory has been under the control of the University in everything except its finances, and the arrangement has proved very satisfactory. In the old days the most important function of the observatory was to obtain the time from the stars and particularly for navigation, the Royal Observatory at Greenwich having been built for that purpose. It still carries out those functions which are now of less importance because of the advent of wireless. Mount Stromlo Observatory was founded principally for solar work by a South Australian, Dr. Walter Duffield, its first director, who died a few years ago.

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The Advertiser
ADELAIDE: SATURDAY,
JULY 14, 1934.

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MUSIC IN THE SCHOOLS
Although Adelaide was certified by the late Sir Archibald Strong to be "one of the most flourishing musical centres in Australia," Dr. Harold Davies, whom he credited with having made it so, is still far from satisfied. He finds in the inadequacy of the place assigned to music in the curricula of our public and private schools, primary and secondary, a weak point in our educational equipment; and as our various educational authorities, have, at a conference and in subsequent discussions, signified their full agreement with him, it may be supposed that some change for the better is not far off. Difficulties are recognised in the present multiplicity of subjects taught, also, as was stated by more than one contributor to the symposium, in the dearth of staff teachers with the requisite knowledge and skill; but, on the principle of "vouloir c'est pouvoir," the difficulties are not likely to prove insurmountable.
There are prosaic souls of the Grad-grind persuasion who think any departure from what are called the bread-and-butter studies, including pre-eminently the "three R's," a mere waste of time, and who would treat music as belonging rather to the ornamental than the useful side of life. Like one of the early Georges, they would see nothing in "boetry and bainting" to enthuse about. It is a view that cannot be shared by anyone acquainted with school concerts; and the importance of the study far transcends its effect in rendering school life attractive. If the sterner duties are to be properly performed, it is desirable that they should be varied sometimes with lighter and pleasanter exercises. But, as Dr. Davies has shown, music has an importance of its own as a branch of education. Herbert Spencer speaks of it as the "idealised

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language of emotion." If, says that great philosopher, a piece of music truly represents a certain emotion, or shade of emotion, it does so by virtue of its composer having, as it were, projected himself into that state of feeling when he produced it, and its tendency will be to create a similar condition of feeling in all who hear it, provided that they be of a sympathetic nature. Hence it is impossible to acquire too early a consciousness of the real value of perhaps the noblest and most spiritual of all the arts, and especially is this truth applicable in a young country, where, as we are often told, the popular inclination is more to sport than the gratification of the aesthetic appetite. It is sometimes suggested that the work of developing our productive resources is altogether against the cultivation of the artistic impulses; but a century ago this year, grand opera was produced in Sydney, within two years of the opening of the first Australian theatre, while two years later Vincent Wallace was using in the composition of "Maritana" what leisure he could spare from conducting concerts. Some of the finest travelling operatic companies in the world have found as hospitable a reception in Australia as they have had anywhere. What the Commonwealth would be without its conservatoria, liedertafels, glee clubs, and musical organisations generally, is too dismal a theme to discuss. It is sufficient to say that the truth about the arts being the chief emancipators of the mind has been exemplified as much in Australia as in older lands, and, this being so, they have as great a claim to be taught early and developed continuously here as they have anywhere else.
In their power of stimulating and elevating, music and poetry have much in common. Did not Shakespeare liken them to "sister and brother?" Certainly music has had no more ardent eulogists than the poets, of whom the greatest wrote—
The man that hath no music in himself,
Nor is not moved by concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus.
Let no such man be trusted.
From the same poet we have the assurance that
... there is none so stockish, hard,
and full o' rage,
But music for the time doth change his nature.
As we are reminded by a contributor to last month's "Nineteenth Century," however, if music may soothe, it may also exasperate and inflame. If the evil spirit was driven out of Saul by the soft tones of David's harp, is not the soldier roused by the spirit-stirring life, to the "splendid ferocity" so much desiderated when relentless killing becomes his duty? Germany being a land much given to music, it is natural to expect from it a vivid realisation of its importance as a stimulant to the aggressive qualities, and this, we are told, is among the matters which the Nazis have now well in hand. The Fascists of Italy, whose professed ideal is "a fusion of tradition and modernity," have left national music severely alone, and it remains, as it was before the arrival of Mussolini, "tranquil in spirit and quality, devoid of complexities, showing no sign of anxiety or strain, impervious almost to outside influences." In Germany it is otherwise. The Nazis did not spare the musical world. "Not only were a large number of composers, performers, teachers, and critics eliminated, but certain types of music—all the radical types in fact—were purely and simply vetoed for national, social and cultural reasons." The German art of the coming decades, as ordained by the State Secretary for Education, Joseph Goebbels, will be "heroic, hard as steel in its romanticism, non-sentimental, concerned with realities, and instinct with strong national pathos." So much importance, indeed, is attached to the effect of sound on Teutonic nerves, that all concert programmes throughout Germany are now rigidly censored. As a consequence, we learn from the "Nineteenth Century" contributor, the musical world is as much perturbed as the religious; and the air is full of mutterings against the denial to the German people of the right to hear

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Verdi, Rossini, Auber, and Puccini, because to do so would be to violate the law decreeing that German music alone is fit for the Teutonic tympanum. All this coercive interference with the musical taste of the people cannot be without its effect on the national temperament; and the only question is whether it will achieve its object in stimulating the combative faculties, or whether it will subdue what Shakespeare calls the "motions of the spirit" till they become as "dull as night." The world has had not a few outstanding intellects, Dr. Johnson and Charles Darwin among them, who have been dead to the charms of music; but these have had genius enough not to need the wings which, according to Plato, music gives to the soul.

Adv. 14-7-34
MUSIC IN SCHOOLS
PROVISION OF TEACHERS
To the Editor
Sir—I am quite sure that the comments referred to by Mr. Arthur Williamson in his letter were not meant to reflect upon the good work which is being done by so many of our music teachers in the ordinary practice of their profession. I am equally certain that all those who took part in last Saturday's conference were sensible of the very special qualifications that are needed for the task of inspiring school children in the mass with a love and understanding of music.
Class teaching is very different from individual instruction; and modern methods are quite unlike those taught even a few years ago. Then, the approach to music was by the fingers, or the voice, only. Now it is through the ears and the mind. So, today, in England, school teachers of music must possess a thorough knowledge (a) of singing and sight-reading, (b) of aural and rhythm training, together with (c) musical appreciation and creative work from elementary to more advanced stages. They must also have studied child psychology and the arts of class teaching generally. A perusal of the recently issued "Cambridgeshire Report" would convince Mr. Williamson and many other good teachers that the methods now used in many English schools are almost revolutionary in character. They certainly demand a very special aptitude, as well as intensive study and preparation on the part of the teacher.
I sincerely hope that this friendly discussion will arouse general interest in a most vital part of our work as musicians. We do need to reach our school children in their most impressionable years; to give them, then, a real appreciation of good music and such a living experience of its joys as will last through all their later years.—I am, Sir, &c.,
E. HAROLD DAVIES,
The University.

Adv. 16-7-34
S.A. ORCHESTRA IN WELCOME WORKS
Satisfying Performance
By Dr. ALEX. BURNARD
There was a heartening attendance at the Town Hall on Saturday night to hear the South Australian Orchestra's third concert for the season. The enthusiastic work of the conductor, Mr. Harold Parsons, was supported by an answering keenness from the orchestra, led by Miss Sylvia Whittington; and the programme was as interesting as it was unusual.
Humperdinck's verdant music in the "Hansel and Gretel" Overture reflected the bland child innocence of the opera. From not entirely cohesive early stages it proceeded to great surging tittle, finely balanced and full of conviction.
The Haydn Symphony in E flat, one of the first Salomon set, embodied straightforward, sincere ideas; the first Allegro a joyous dance very precisely taken but for a momentary lapse. The pitch of some winds occasionally smeared the sheet here and elsewhere. The Andante, an honest-to-goodness walking-tune, played itself. Here were some charming effects of balance and an emergence of the solo element now and then. The Minuet contained graceful echo effects, and the genial Finales employed horn calls effectively, ending the work with a solid, purposeful bustle.
Rimsky-Korsakoff's "Capriccio Espagnol" (a repeat performance) gave us remarkable orchestral rhetoric. In addition to the full modern palette for the tittle, the solo episodes were rich