

Musical Innovation At University

A musical interlude was given by three members of the Elder Conservatorium during the lunch hour yesterday in the Lady Symon Hall at the University. The interlude was an innovation introduced as a social call by the Elder Conservatorium to members of the Adelaide University Union. There was an attendance of nearly 200 members of the University staff and students. Mr. Peter Bornstein opened the interlude with two violin solos, "The Love Song" and "Serenade" (Rachmaninoff). These were followed by "The Fantasy Impromptu" (Chopin), played by Mr. John Horner (piano). A final bracket of songs was

sung by Mr. Harry Wotton—"The Cossack" (by Homer) and "Come You, Mary" (Craxton).

The president of the Adelaide University Union (Professor H. J. Wilkinson) said that the innovation was so successful that similar musical programmes, with a possibility of community singing, would be continued next term.

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AERIAL SURVEY

So much has been heard about the new terror which the aeroplane has added to war, that Mr. Stanley Baldwin may be forgiven his wish that it had never been invented. But, against the maleficent uses to which it may be put, and which, in the next great war are likely to transcend those of the last, notwithstanding all the efforts made at more than one disarmament conference for the suppression of bombing, must be set the many benefits the aeroplane has conferred on the world. Medical science has yoked it to its service, and "flying doctors," in Australia, at all events, have now become a regular and indispensable branch of the profession. The same may be said of the function of air machines in the more expeditious carriage of letters and parcels; and there are rough and mountainous territories like New Guinea where mining would be impossible but for aerial aid in the transport alike of men and implements. Every one recognises, moreover, the value of the aeroplane in providing passengers with a new means of betaking themselves from one district or territory to another. And not the least important of its more recent functions is the one found for it in facilitating the work of the geologist, by enabling surveys to be undertaken rapidly over vast distances, and (with the help of photography) maps to be obtained affording information as to the physical features of the country otherwise virtually unprocurable.

As will have been observed with no little interest, the Commonwealth Government, probably influenced by what has been done in other Dominions, has arranged in conjunction with the Governments of Queensland and Western Australia, for a geological survey, largely by air, of the greater part of Northern Australia, to be undertaken at a total cost of £150,000 by a skilled and thoroughly equipped expedition, whose labors will extend over three years, beginning in March next. This work has been long needed; and never more than at present, since the problem of developing Northern and Central Australia has, for several reasons, become urgent. Never was there a deeper realisation of the necessity for determining exactly what the much talked of, but little understood, resources of these regions are; whether the pessimists are right in supposing that the land has more or less resemblance to that discovered by Sterne's man who travelled from Dan to Beersheba and cried, "Tis all barren," or whether, as optimists have affirmed—perhaps with as much or as little reason—Northern Australia includes vast areas of the richest country in Australia. If gold exists there—though as to this we are warned by Dr. C. T. Madigan, who speaks from a good deal of personal experience of the country to moderate expecta-

tions—now is the time, the price of the precious metal being what it is, to bring it out; and, if the soil presents agrarian or pastoral possibilities not fully ascertained, these, also, cannot be revealed too soon. To whatever uses it may now or hereafter be proposed to turn the "magnificent distances" now to be explored, they involve problems in the solution of which exact knowledge is essential; and such knowledge, as experience in Canada and Northern Rhodesia has shown, can be obtained by the union of aviation and photography in a way much more satisfactory than by the old and infinitely more laborious method of ground-surveying. The aeroplane flies over a series of parallel lines fixed on a map of the region to be surveyed, and takes photographs at regular intervals, until as large an area as desired is fully recorded, the pictures being then developed and reduced to map form at leisure.

The work of photography will be done by tender, and the earlier flights will be in the nature of reconnaissance, in preparation for a later and more detailed survey of promising localities. As Carlyle says of Nature, the camera "admits no lie;" and, it may be added, it misses nothing, and what it reports in the way of mineral prospects will be checked by exploratory drills. As in Rhodesia, where copper as well as gold deposits have been brought to light in this way, the geological survey will be limited to no single metal; and, while £150,000 may seem a large outlay to incur at this juncture, the Government, being possessed of all the information as yet available, is sanguine that the taxpayers will be recouped their expenditure. The time to be spent on this national undertaking is long enough for other discoveries to be made besides those relating to mineralogical possibilities; and, while the work is proceeding, we may learn more than has yet transpired concerning the ability of white labor to adapt itself to climatic and other conditions of the Far North. After the privations endured at Klondyke, though the climate there was the reverse of tropical, it need not be supposed that any sort of barrier which Nature could devise will stand in the way of settlement if the auriferous resources of Central Australia are what Mr. Donald Mackay (differing with Dr. Madigan) suggests that they may be. Let the reports of the suggested expedition be sufficiently promising, and "auri sacra fames" may be trusted to do the rest. It is difficult to leave the subject without a tribute to what science has enabled mankind to do in the way of exploration. Gone for ever are the days when terrible privations were part of the price paid by those who penetrated unknown country; and gone, too, the time when their

whitened bones might pay for all the knowledge we could have of the interior of our vast continent. More in the way of exploration can be done with aeroplane and camera in a week, than could be achieved by these heroes of the wilderness in a year. Yet one cannot but share the astonishment expressed by the late Lord Bryce at the amount of courage and devotion which went to the task of telling Australians all they could possibly know about the extent and nature of the country in which their lot was cast.

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Mr. J. S. Hall, the son of Mr. S. F. Hall, of Grand View grove, Toorak Gardens, who obtained the degree of Bachelor of Engineering and the diploma in architectural engineering at the University of Adelaide last November, and subsequently went to London for further study and experience in architecture, has been elected an associate of the Royal Institute of British Architects. Mr. Hall, who served his articles in the office of Mr. P. R. Claridge, president of the Chamber of Building Industries, Claridge House, Gawler place, has, while in England, been working in the office of Mr. S. B. Pritlove, a specialist in industrial architecture, of Piccadilly Circus, London.

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ELDER HALL ORGAN RECONSTRUCTED

Reopening Of Instrument On August 27

The Elder Hall organ, which was originally opened by her Majesty the Queen (then the Duchess of York), when she was here in 1901, has been rebuilt and enlarged, and will be reopened on Monday, August 27. Mr. John Horner, of the Elder Conservatorium staff, will give an organ recital and will be assisted by Mr. Peter Bornstein (violinist), Mr. Harold Parsons (cellist), Mr. Harry Wotton (vocalist), and Mr. H. Sparbler (tympanist).

The Director of the Elder Conservatorium (Dr. E. Harold Davies) said yesterday that the organ, as first built and installed by Mr. J. E. Dodd, of Adelaide, was a fine example of its period, consisting of three manuals and pedals, with an admirable array of tone qualities and many ingenious accessories, which were, even then, in advance of their time. After the lapse of more than 30 years, however, the Council of the University decided on a scheme of rebuilding and enlarging, which has been done by the original builder, Mr. Dodd has converted his instrument into a modern organ of the finest type. Many new registers have been added, the action has been electrified throughout, the choir organ has been boxed, and a new console and pedal board provided. Furthermore, the pitch has been lowered to the international standard which is now in universal use. Many other new features have been incorporated, the most striking of which is the assembling of the high pressure reeds on a separate sound board.

Electric Contrivances

Innumerable mechanical facilities have been made possible by the modern type of electric action; perfected by Mr. Dodd himself. The thumb pistons under the keyboards and the toe pistons above the pedal board are adjustable and can be made to actuate any desired combinations. The electric action itself is a beautifully designed and delicate mechanism, calling for the greatest accuracy and precision in workmanship, and is incomparably superior to the older types of action. In the reconstructed organ, 22 miles of wire have been used, and about 10,000 separate electrical contact points are involved, equivalent to a telephone exchange of 10,000 subscribers. These "subscribers," however, can be called up singly or made to talk all at once, at the discretion of the player.

The tonal design of the original instrument was very sound as far as it went, and all the old tone work has been retained. The reconstruction, which has been carried out in Adelaide by Adelaide craftsmen, makes this organ now one of the most up-to-date in the Commonwealth.

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Engineering Students To Go On Tour

During the School of Mines vacation, which will begin on Monday, two separate parties of mining and metallurgy students will go on tour. Early on Monday a party of 20 students, in charge of Messrs. R. A. L. Laughton and E. W. Hughes (instructors in metallurgy at the School of Mines) will leave for Moonta, Port Pirie, and Mongolatta. The party will travel as far as Moonta on Monday, and in the afternoon inspect the copper mining and milling plant. On Tuesday afternoon the party will move on to Port Pirie, where it will stay until Friday, during which time the Broken Hill Associated Smelters' plant will be inspected. Returning on Friday the party will travel by way of Mongolatta, where the Government stamp battery and gold mining activities will be observed. The party will include Messrs. A. G. Sullivan, L. E. Fielding, E. Coltrill, T. D. Nock, J. H. Wilson, G. J. Kayser, A. E. Cornish, R. A. Wildy, B. Ratcliffe, and D. L. Sice. The other party of students will go to Tasmania, and Mr. H. W. Cartrell (lecturer in mining and metallurgy at the School of Mines and Adelaide University) will be in charge. This trip is being made in conjunction with the Australasian Institute of Mining and Metallurgy, which will also hold a conference in Tasmania. This party will inspect the works of the Electrolytic Zinc Co. at Risdon, and the mine and works of the Mount Lyell Mining and Railway Co. at Queenstown.

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Professor T. Harvey Johnston (professor in zoology at the University of Adelaide), Professor J. B. Cleland (professor in pathology), Mr. N. B. Tindale (ethnologist at the Museum), Mr. L. Wilkie (director of the Art Gallery), Mr. T. Vogelsang (of the Museum staff), Dr. T. D. Campbell (secretary of the Board of Anthropological Research of the University), Dr. Kenneth Fry, and Mr. F. Fenner, a medical student at the University, were passengers on the East-West express which left yesterday morning. They formed the party taking part in the annual anthropological expedition to Central Australia, and will be away from Adelaide for a fortnight.

Adv. 8-13-8-34

MEMORABLE CONCERT

Inspiration Of Percy Grainger

TOWN HALL FILLED

By DR. ALEX BURNARD

With Saturday night's performance—the fourth concert for this season—the South Australian Orchestra definitely came into its own. The occasion was an outstanding one for many reasons. Most immediately obvious was the capacity house (fancy the Town Hall being inadequate? Why not so every time?) and the gala atmosphere. The collaboration of Mr. Percy Grainger, in the roles of composer, conductor, and pianist, the first public performance of Mr. Horace Perkins's prize-winning "Chantymen" Suite, and, not least, the fervor of the orchestra itself for this festival event, were other factors contributive to the triumph. Quite just were Mr. Grainger's remarks in appreciation of the potentialities and keenness of our own orchestra and its artist-conductor, Mr. Harold Parsons, and of the frank "Australianness" of Mr. Perkins's music.

Mr. Parsons, supported by Miss Sylvia Whittington's accomplished leadership, rose to a great occasion splendidly. Mendelssohn's "Ruy Blas" Overture was convincing and cohesive all the way, the virility of it underlined by the cleanest of attacks and urgent dynamics. Grainger's celebrated "Handel in the Strand," a clog dance for piano and strings, gave us a riot of gaiety. The composer was at the piano. His is the gift of supreme playing with orchestra, especially in such crisp and light-hearted hop-skip-and-jump as these. We have heard nothing nearly approaching it. It was the acme of physical joy. Ella Grainger was the marimba player in her husband's orchestral rambles, "Blithe Bells," on a Bach Aria—a richly scored symphony of the sweetest, freshest sound. The title tells everything.

The composer and Mr. George Pearce were the pianists in this and the next number, "Spoon River," an American folk-dance lusciously orchestrated. No fewer than five sets of metal-sound instruments (marimbas, staff bells, and so on) were used, the players being Ella Grainger, Enid Petrie, Dorothea Angus, and Richard Smith. The total effect was magnificent. Among the many original details, particularly effective was a freely roaming, super-rhythmatised counterpoint for the piano. The audience insisted on having it again. Indeed, these numbers evoked an ovation rarely seen. For such real and general enthusiasm one has to go back to Sziget.

Two folk-song settings by the Danish composer, Herman Sandby, followed. "Longing" discussed a dreamy tune of much beauty, with the direct appeal of simplicity and sincerity. "Elfhill" has a tender charm of line, harmony and chord-placing. I thought the pulses had too much of the push, or throb, element. I should hardly think it would be so marked in the score—a continued series of tiny dynamics. It demanded a river of tone, not an intermittently gushing spring. This apart, it was most sympathetically handled.

A performance of Roger Quilter's "Children's Overture," once a year or so, is welcome. The tunes and their draperies commend themselves infallibly. Incidentally, it gave us, all in all, the best wood-wind work we have listened to for some time. To particularise the first oboe distinguished himself markedly. There was a very occasional loose thread from the rear-guard of the second fiddles, but it was a really fine, inspiring piece of work.

"The Nordic Princess"

Then followed the first Australian performance of "To a Nordic Princess," Percy Grainger's offering to his wife, on the occasion of their marriage six years ago. It opens with one of the most original pieces of slight scoring in the realm of music—the wedding and merging of tunes in a roseate polyphony—and gradually gathers head to one grand cosmic outpouring of his generous, manly spirit. Mr. Grainger, though an Australian of Australians, is of the true Viking type, and this is one of his great epic-sagas, greater than his "Warriors" of the 1926 visit. The composer conducted, and it was an education to watch his methods. The whole orchestra gave him a magnificent response, the brasses tackling their important work in a specially thrilling manner. The orchestra was augmented by piano, harmonium (two players), and full battery of metal percussion, the "Nordic Princess" herself entering heartily into the big work. Huge ovation.