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uses. The chief aims of the music curriculum in their public schools were realized to a considerable extent, but there was still room for improvement, especially in sight singing, rhythmic training, and general musical knowledge. In some schools there was a tendency to sing the same songs year after year, and comparatively little attempt was made to place the children to sing alone, or to make any independent effort in the singing lesson. School music must necessarily be mainly a collective subject, but individual singing should also be encouraged. Any of the children attending such schools had passed examinations in singing, some of whom were identical with those required for candidates for the teaching profession. Their teachers received a fairly comprehensive training in music. Many of them had been educated at public schools, where they were taught the correct use of the voice, the theory of music-solfa and staff notation, part-singing, and musical interpretation. That training was continued to some extent in the State high schools, and was supplemented later on by a more detailed course at the Teachers' College. Special attention was given to the practice of unaccompanied part-singing. It was obvious, however, that training was merely a preparation for the real work of teaching singing in the schools.

Thousand-voice Choir.

The singing of the "Thousand-voice choir" at the Exhibition concerts was probably the highest achievement of the musical work of the public schools, and the results were a splendid testimony to the skill and patience of the teachers and the ability of the children. Eleven additional schools have recently been included in the concerts, so that 35 school choirs will take part this year. Preparations were being made for a combined effort on similar lines at some future time by the children attending the city and suburban high schools. The old theory that boys should not sing at all during the "breaking" stage had recently been proved to be incorrect to some extent. In many secondary schools in England the older boys were now encouraged to take some part in the singing lessons. Special music of limited compass and moderate technical difficulty was written for the boys, most of whom could sing an easy baritone part without undue effort or strain. Uniformity of curriculum and teaching methods were necessary, and would lead to greater efficiency in the teaching of school music throughout Australia.

Miss King moved the following motion:—"That it is the considered opinion of this conference that music and art are of the utmost importance in education, and should have equal facilities for study with other subjects in all schools."

Modern Classical Methods.

In the evening Professor Darnley Naylor spoke on "Humanities." The address was thoroughly appreciated by the large attendance. The head master of Scotch College (Mr. N. M. G. Gratton) presided. Professor Naylor said the modern curriculum did not permit of the learning of Latin and Greek for the purpose of writing composition in those languages, as there was not sufficient time to do that well, and it wasn't worth doing unless done well; but there was a way of learning those languages which was of inestimable value in education, namely, of translating Latin and Greek into English. The best translations extant of those languages lost a great deal of their power and beauty when rendered into our language, and for one to be able to appreciate the works of the classics adequately it is necessary to be able to read them in their original languages. The method he proposed would involve the abolition of the writing of Latin and Greek prose, and would consist only in reading those languages in the original. The present method was such that we had to spend many years in attempting to avoid vulgar errors in grammar and syntax, usually with poor results. There must be a minimum of grammar and syntax learnt, but it must be a minimum. He believed that it would be a good thing if students were allowed the use of both a grammar and a dictionary in their examinations in Latin and Greek. (Applause.) The method of learning those languages which he advocated was like being able to recognise a man compared with drawing his face in his absence. An accurate knowledge of Latin assisted in an accurate understanding of the Romance languages, and to know Greek was to be able to understand Russian more easily. To come into direct contact with the language and thought of other nations was to do much to abolish that vulgar outburst of feeling which often masqueraded under the name of patriotism.

Mr. Clive Carey, B.A., Mus. Bac., who was recently appointed to the staff of the Elder Conservatorium as a teacher of



Mr. Clive Carey.

singing, was born in 1883. He is possessed of remarkable versatility, though he is first and foremost an authoritative exponent and teacher of the art of singing. In this connection his long association with Jean de Reszke, both as pupil and assistant, is in itself a sufficient credential. A recent notice in "The Advertiser" spoke of his song recital given in Berlin last April as one of the most enjoyable concerts of the season, and altogether unique in character. Mr. Carey has a light baritone voice, but his singing is marked by perfect artistry and exquisite diction. His arrival in South Australia at the end of September is awaited with much interest, and it is anticipated that he will prove to be a potent influence in the advancement of his art. Sir Walford Davies, in writing of his appointment, said, "He is a perfect dynamo, and spreads contagion of the right thing wherever he goes."

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Mr. Clive Carey, Mus. Bac., B.A., the distinguished exponent and teacher of singing, recently appointed by the Council of the Adelaide University to the staff of the Elder Conservatorium, has recently been winning recognition in Germany. A correspondent of an English paper writes:—"A concert unique in Berlin music annals was given this week in the Bechstein Hall, under the auspices of Mr. Gerald Cooper and Mr. Clive Carey. The programme consisted of chamber music and solos of the fifteenth to the seventeenth century. The concerted music was rendered by Professor Havemann's quartet, while Mr. Carey was responsible for the vocal part. 'In Nomine,' by Parsons, was followed by Dowland's equally beautiful 'Lacrimae or Seven Teares,' and a lovely anonymous suite of the seventeenth century completed the first half of the programme. The second half was devoted entirely to Purcell, several of his works being enthusiastically encored. Mr. Carey's beautiful baritone voice, and the perfect artistry that distinguishes his singing were displayed to best advantage in 'Ye twice ten hundred dieties,' and in arias by Graves, Bateson, and Nicholson. The picked musicians of the quartet entered whole-hearted into their work with excellent results. Mr. Clive Carey gave the following evening in the same hall a recital which proved one of the most enjoyable of the entire season. Purcell, of course, had a conspicuous place in the programme, being represented by 'Let the dreadful engines,' and 'Richmond Hill.' Vaughan Williams's beautiful cycle 'Songs of travel' met with distinct approval, and the singer's own dainty little composition 'Meimilo' was redemanded, as was also the amusing song, 'Twenty, eighteen.' From Berlin the two English artists proceed to Stockholm. They have already given a concert with the same programme in Holland." Mr. Carey will arrive in Adelaide at the end of September, and immediately take up his work at the Conservatorium.

REPERTORY THEATRE CLUB.

LECTURE ON SCOTTISH POETRY.

An interesting meeting was held at Adelaide Repertory Theatre Club, Devon House, Pirie street, on Thursday evening, when Dr. W. Ramsay Smith delivered a lecture on "Some recent Scottish poetry." Professor A. T. Strong presided, and there was a large attendance.

The lecturer said it was difficult to realize the conditions that obtained in Scotland before the 19th century. Till the middle of the 18th century there were no manufactures, no mining, and no scientific agriculture; but, moulded by centuries of poverty, they showed vigorous head and sound heart. In what constituted real civilization they were far ahead. The people of the Hebrides were Christianized long before St. Augustine landed in England. The Scottish literature of the early period, said the speaker, showed the beginnings of a national sentiment. The middle period—the fifteenth and sixteenth centuries—was the golden age of Scottish poetry. The third period extended from the seventeenth century. The outstanding poets of these times were Dunbar, Gawin Douglas, Lindsay, Allan Ramsay, Robert Ferguson, and Burns. The last-named had been accepted as the national poet of Scotland. He had done much to make an unnatural religion go by the board, substituting literature for dogma, and love for law. Burns was followed by a galaxy of minor poets, unequalled perhaps in the world's history. Those poems followed Burns in style, the language being in the vernacular Scotch. That language, in Burns's time, and for long afterwards, was spoken by all classes of society. It was no mere dialect of the English, but contained hundreds or thousands of words that were entirely foreign to everyday English.

Referring to recent Scottish poetry, the lecturer said that its chief interest turned on the fact that the great bulk of it was post-war, and it gave accurate indications of how much or how little of the Scottish character at heart had suffered essential change. In November, 1920, there was printed and published in Edinburgh, a book, "Northern Numbers," containing a representative collection of Scottish poets. The lecturer read a number of poems which he classified under three headings—"domestic, patriotic, and philosophical." The authors, he said, included Violet Jacob, John Ferguson, John Buchan, Donald A. Mackenzie, Will H. Ogilvie, and Joseph Lee. Donald Mackenzie, one of the contributors to the anthology, sounded the metaphysical note for which Scotland was famous. "Scotland," said the lecturer, "will be metaphysical and philosophical to the last. It would appear that the salt is keeping its savour."

A subsidiary programme was submitted as follows:—Dramatic recital, Miss Thelma Baulderstone; song, Miss Alice Cummins; pianoforte solo, Miss Alice Meegan; song, Mr. F. Williamson; and a short play by the members of the Adelaide Repertory Theatre.

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THE HACKETT COLLECTION.

EGYPTIAN AND CHINESE CURIOS.

At a recent meeting of the Melbourne Public Library and National Gallery, a written report from Mr. Bernard Hall, one of the directors of the Art Gallery, regarding a letter he had received from Mr. J. T. Hackett, B.A., of Adelaide, who died recently in Egypt, was read. It was stated that the collection which Mr. Hackett purchased abroad had been placed in the Verdon Gallery. The collection consisted of 59 curios and objects of art from Egypt, and 85 pieces of Chinese pottery of the best periods. The most notable piece of the Egyptian series is a fine old Empire wooden statuette. The whole collection is very rich in the older wares, including sepulchral figurines, which have only recently become known. In reference to these Mr. Hackett said:—"It is only now that such a collection could be made. Only by the discoveries of the last few years have we been able to identify the Sung pottery. It is only about 35 years since the great Tang pottery was discovered, and its value is still unknown to the average collector."

The collection embraces the great periods of Chinese art for about 2,000 years. The collection was made possible owing to the good offices of Mr. L. Waniek, of Paris, who is director of the Vienna Museum, and an eminent explorer of the north and north-west of the Yellow River; also of Professor A. H. Sayce, a great collector and Egyptologist. As he was able to enlist the services of these experts Mr. Hackett conceived the plan of presenting this great collection to the Melbourne Gallery.



MR. CLIVE CAREY, MUS. BAC., B.A., recently appointed to the staff of the Elder Conservatorium, and concerning whom a biographical sketch appeared in The Register on Friday.

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THE ROYAL SOCIETY.

A meeting of the Royal Society was held on Thursday evening, when the president (Dr. R. H. Palleine) occupied the chair. The following were elected fellows:—Dr. W. R. Cavanagh Mainwaring, Messrs R. W. Segnit, P. S. Hoefeld, and F. N. Simpson. Papers were given as follows:—"The Chiton fauna (Polyplacophora) of Port Stephens, N.S.W.," by Mr. Edwin Ashby; "Pouch embryos of marsupials, No. 8, *Dendrolagus mactricus*," by Professor F. Wood Jones; "On the discovery of supposed aboriginal remains near Cornwall, Tasmania," by Dr. R. H. Palleine; and "An unrecorded type of aboriginal stone implement," by Dr. T. D. Campbell. The following were the exhibits for the evening:—A large collection of chitons obtained at Port Stephens, N.S.W., by Mr. E. Ashby; several paintings of native flowers from Port Stephens, executed by Miss A. Ashby; examples of peculiar sponges of the genus *Thorecta*, obtained by Mrs. C. Pearce at Port Willunga; by Mr. Edgar B. Waite, a living blind snake (*Typhlops australis*), and demonstrating the use of the thorn-like scale at the end of the tail. As the body scales are close fitting and highly polished to permit of easy passage through the soil in which these reptiles live, they do not present the necessary resistance for progression. This is supplied by the thorn in the tail. The snake is about the size of a lead pencil, is harmless, and feeds on white ants. Professor Sir Douglas Mawson showed a field microscope recently devised by Dr. Goldschmidt, of the Christiania University. The total weight with case and accessories is 2 1/2 lb. The design aims at portability, lightness, and high quality as a petrological microscope. Professor J. B. Cleland exhibited a live Python snake 5 ft. in length, and about 8 in. in diameter. It was handled with ease and immunity, as it is quite harmless and docile; it was obtained at Cordillo Downs recently. Also two cylindrical aboriginal stones were shown from near Tinga Tingana, obtained through Mr. Patterson. The larger stone was nearly 2 ft. long, and the other was 9 in. He also showed some large galls obtained from the blood-wood trees from Arrabury station, Queensland, half a mile across the border from Cordillo Downs station. Exactly similar galls he had collected previously on the Stalley River, near Port Hedland, W.A. He also exhibited some rich red sand representative of the sand of some of the sandhills on Cordillo Downs. The Rev. J. C. Jennison exhibited some rope made from the bark of a tree, called by the natives of Elcho Island, Northern Territory, balgoro, known as the sandpaper tree. Two pieces of wood are used in the process of twisting the rope, one with heavy knobs at each end round which the rope is coiled, and which is spun to twist the strands, and one with a single knob, on which the teased bark is loosely gathered. The fibre is not tanned, but merely steeped in water and beaten out to loosen the fibres. The sample shown was in two strands. The native canoes are usually furnished with several fathoms of rope rather stouter than the specimens shown. Dr. R. S. Rogers made reference to the death of the secretary (Mr. Walter Rutt), who had been a member for 55 years. At various times he acted as secretary, treasurer, and vice-president for a cumulative period of 42 years.