

not only to learn to play on his instrument, he had also to "make" it, and the degree of efficiency attained depended upon the amount and manner of study and practice given to its development, strengthening, and extending, as well as to the command of breath obtained. Thus only would the singer render his voice part of himself and subservient to his will, and then, and then only, would he sing with heart and understanding also, for the forces of soul and body had been influenced to bear upon the vocal chords. Out of all this came that ring of truth and sincerity into the voice. The speaker urged also that singing below, rather

Unanimity in Singing.
An authority had said that the three requisites for a singer were:—"First voice; second, voice; third, voice!" Discussing vocalization, Mr. Bevan referred to the use of the Solfeggi syllables as an immense advantage and help, and advocated the study and practice of the Italian language. Articulation—the work of the consonants—received its share of this helpful discourse, and it was suggested that if the consonants were taken care of the vocals would take care of themselves. The singer's aim should be to sing a word rather than make a tone. Fine pronunciation was the inevitable result of proper mental and bodily discipline, and fine tone the inseparable companion of fine pronunciation. As people spoke, so they sang, and many were careless in their speech. Dealing with power or force, there was, said the lecturer, necessity for muscular and physical effort, but it must not be apparent, except for a purpose. Natural singing was the result of normal effort, and the singer should always have a reserve of power. Singing must be natural to be convincing, and tone was pure only when the whole man was in it. It thus could be seen that the art of the singer in the display of his art, was beset with difficulties and pitfalls. In conclusion, the lecturer stressed that those who were blest with a singing voice and the talent to use it must realize that they were high priest and priestesses of their art, and to them was assigned the mission of helping to form taste and tradition. Moreover, that their example was a power for good or evil. The whole spiritual system—spirit, mind, soul, together with the whole muscular system—would be in the singer's singing, and the whole man would be in the song. (Applaus.)

PIANOFORTE RECITAL.
An adjournment was made to the Elder Hall at the conclusion of Mr. Bevan's address, to hear Mr. William Silver's pianoforte recital. In deference to requests, the programme was largely composed of pieces such as are included in every teacher's repertoire. All schools and periods of musical writing were represented, combining the classic and romantic. Gems from Bach, Beethoven, Schumann, Schubert, Mendelssohn, Chopin, Brahms, Grieg, Tchaikowsky, Satie, Saens, Rameau, Merwall, Palmgren, and our own Percy Grainger, served to lead the listener from the old masters right to the very modern composer. Mr. Silver, who was in good form, won justified ovations for his skilful and sympathetic renderings of these well-known but none the less enjoyable numbers. In the concluding "Gumsuckers' march," for two pianos, Mr. George Pearce ably presided at the second piano. The programme was as follows:—Gavotte in D minor (Bach), tambourin in E minor (Rameau), rondo in C major, Op. 51 (Beethoven), imprromptu in F minor, Op. 149 (Schubert), song without words, No. 1, E major (Mendelssohn); Mazurka in E minor (No. 27), nocturne in G minor (No. 6), study in M major, Op. 25 (No. 8), prelude in C minor (No. 29), (Chopin); "Bird as prophet," from "Forest scenes" (Schumann), rhapsodie in B minor (Brahms), melody in A minor, from "Lyrical pieces" (Grieg); romanza in F minor (Tchaikowsky), rhythm study in A flat major (Saint Saens), Berceuse in C sharp minor (Merwall), "The sea" (Palmgren), "Gumsuckers' march," for two pianos, from "In a nutshell suite" (Grainger); second piano, Mr. George Pearce.
This morning the Rev. Brian Wibberley will deliver an address upon "Musical Aesthetics," and Miss Hilda Reimann will afterwards give a violin recital. In the afternoon Mr. Clive Carey will speak on "Folk songs." At night

a concert will be given by Miss Hilda Gill, Mr. Harold Parsons, and Mr. Harold Wyde.
TO-DAY'S SESSIONS.
The programme for to-day's sessions is as follows:—Morning, 10.30, address, "Musical Aesthetics," by the Rev. Brian Wibberley, Mus. Bac.; noon, violin recital by Miss Hilda Reimann; afternoon, 2.30, "Folk Songs," by Mr. Clive Carey, Mus. Bac.; evening, concert in the Elder Hall by Miss Hilda Gill, A.M.U.A., Mr. Harold Parsons, Mus. Bac., and Mr. Harold Wyde, F.R.C.O. Only members of the conference may attend the lectures and discussions, but the public are cordially invited to all concerts and recitals.

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SOUTH COAST
New Drainage Engineer

Mr. W. M. Anderson, B.E., Dip. C.E., F.S.A.S.M., draftsman, has been chosen for the position of resident engineer of the South-Eastern drainage works at Beachport, in succession to Mr. F. N. Burchell.
Mr. Anderson was born on November 19, 1899, and received his later education at the School of Mines and the Adelaide University, where he graduated as Bachelor of Engineering in 1920, obtained the Diploma of Civil Engineering, and was awarded the Angus Engineering Scholarship in 1922. He entered the Government service as junior field assistant in February, 1919, and was employed mainly on the River Murray locks in erecting plant and setting out concrete work, and so on.
He then went abroad for a period of two years, during which time he was engaged as a field engineer in connection with the construction of a concrete bridge at Preston, England. He had 11 months' experience with Stone & Webster, of Boston (America), in drafting and designing. Subsequently he was engaged for three months on the construction of a concrete stadium in Pittsburgh (America).
He returned to South Australia in February, and re-entered the Engineer-in-Chief's Department, and since March 15 has been acting resident engineer of the South-Eastern drainage works at Beachport.

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NEW DRAINAGE ENGINEER.

Mr. W. M. Anderson
Appointed.

Mr. W. Moffat Anderson, B.E., Dip. C.E., F.S.A., S.M., has been appointed to the position of Resident Engineer of the south-eastern drainage works, Beachport, in place of Mr. F. N. Burchell.
Mr. Anderson was born on November 19, 1899, and received his later education in the Adelaide School of Mines and the Adelaide University, where he graduated as Bachelor of Engineering in 1920, obtained the Diploma of Civil Engineering, and was awarded the Angus Engineering Scholarship in 1922. He entered the Government service as a junior field assistant in February, 1919, and was mainly employed on the River Murray Locks in erecting plant and setting out concrete work, and so on. He then travelled abroad for a period of two years, during which time he was engaged as a field engineer on erecting a concrete bridge at Preston, England. He had 11 months' experience with Messrs. Stone & Webster, of Boston, U.S.A. in drafting and designing. He then was employed for three months on the construction of a concrete stadium in Pittsburgh, U.S.A. He returned to South Australia in February, re-entered the Engineer-in-Chief's department, and since March 15 has been acting Resident Engineer of the south-eastern drainage works at Beachport.

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FOLK SONGS

Music of the Unlettered
Before the Music Teachers' Conference at Elder Hall this afternoon Mr. Clive Carey, Mus. Bac., delivered a lecture on "Folk songs," which he described as "the songs of the unlettered, not a conscious art product."
"The first value of this branch of music is its spontaneity and intense sincerity," he declared. "In our so-called advanced state of civilisation folk music can no longer exist. Education has produced a certain amount of facility in piano playing, and this and the gramophone and records in the home and picture all the relaxation of the kind that is needed by folk."

Agriculture and Science

Illustrated by lantern slides, three lectures on "The Application of Science to Agriculture" will be delivered by Professor A. E. V. Richardson (director of the Waste Agricultural Research Institute) on July 21, 22, and August 4. The first will point out the importance of agriculture to national welfare, and will contrast ancient and modern agricultural methods. The second will be on the creation of new varieties of plants and will deal with the relationship between the development of theories of evolution and scientific methods of breeding, and with methods of developing new varieties of plants. The third will explain the methods of increasing primary production, and will give a survey of the main agricultural and livestock industries. Methods of increasing native production and artificial pastures, cereal, and livestock industries and lands devoted to minor crops will be explained.

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Mr. W. M. Anderson, B.E., Dip. C.E., F.S.A.S.M., draftsman, has been given the position of Resident Engineer of the South-Eastern Drainage Works, Beachport, in place of Mr. F. N. Burchell. Mr. Anderson was born on November 19, 1899. He received his later education in the Adelaide School of Mines and the Adelaide University, where he graduated as Bachelor of Engineering in 1920, obtained the Diploma of Civil Engineering, and was awarded the Angus Engineering Scholarship in 1922. He entered the Government service as a junior field assistant in February, 1919, and was mainly employed on the River Murray Locks in erecting plant and setting out concrete work and so on. He then travelled abroad for two years, during which time he was engaged as a field engineer in erecting a concrete bridge at Preston, England, and was for 11 months with Messrs. Stone & Webster, of Boston, U.S.A. in drafting and designing. He was then employed for three months on the construction of a concrete stadium in Pittsburgh, U.S.A. He returned to South Australia in February, and again entered the Architect-in-Chief's Department. Since March 15 he has been acting Resident Engineer of the South-Eastern drainage works at Beachport.

Adv. 16/7/25

GRADUATES' ASSOCIATION.

An advertisement in another column draws the attention of members of the University Graduates' Association to the fact that the annual meeting to-night will be held in the south hall of the Conservatorium, instead of the Prince of Wales Theatre, as previously announced. After the president's report and election of officers, an inspection will be made of the geological museum and the Darling Building. Members will then assemble in the north hall for refreshments.

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The Deputy Postmaster-General intimates on Wednesday that mails which were despatched from Adelaide on June 12 arrived in London on July 13.

An advertisement in another column draws the attention of members of the University Graduates' Association to the fact that the annual meeting to-night will be held in the south hall of the Elder Conservatorium, instead of the Prince of Wales Theatre, as previously announced. After the President's report and election of officers, an inspection will be made of the Geological Museum and the Darling Building. Members will then assemble in the north hall for refreshments.

HUTTON'S "PINE"

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MIDDAY ORGAN RECITAL.

The series of luncheon hour organ recitals by Mr. Harold Wyde, F.R.C.O., will be continued to-day in the Elder Hall, beginning at 1.15 p.m. The programme will include an interesting variety of numbers for the organ, as well as the Andante from the Concerto for two violins by Bach, to be played by Mrs. C. W. Chinner and Mrs. F. S. Pilgrim.

MUSIC TEACHERS CONFERENCE

"Philosophy has found no field more alluring than that of aesthetics, and yet no subject of enquiry has proved more elusive," said the Rev. Brian Wibberley, Mus. Bac. (Rector of the Kent Town Methodist Church) in the course of an address this morning at the Music Teachers' Conference in the Elder Conservatorium.

"An authoritative system of aesthetics has yet to be produced. Even the etymology, and what is of far greater importance, the true significance of the term are matter of doubt and dispute," he proceeded. "It is a name given to the science of the beautiful in contradistinction to the sciences of the good and the true."

"In estimating the aesthetic value of music three fundamental matters must be recognised. They are the limitations created by the absence of standardisation, the authoritative reign of aesthetic law in general, and the peculiar principles of aesthetic science in music specifically."

"Art in general stands in a twofold relation to Nature, primarily in respect to the material from which it produces, and then in respect to the forms of beauty which the external world presents for the reproduction of art."

"Melody and harmony, the two principle factors in music, are the creations of music-making man, but rhythm which regulates both of them is found in Nature."

RHYTHM IN NATURE

"Many sounds in Nature are rhythmical. Rhythm is clearly discernible in the lapping of waves, the gallop of animals, and the click of mills wheels. Natural rhythm differs from musical rhythm in that it cannot be reduced to any definite quantity and is perceptible only in aerial vibrations, whereas in music rhythms is associated generally, though not wholly, with melody and harmony both of which are definitely measurable."

"The long and hotly disputed Aristotelian proposition that the function of art is to imitate Nature and the further contention of the philosopher that music is the most imitative of all the arts, are now generally accepted."

"Happily, though slowly, the development of musical taste tends to arrive at the aesthetic truth that the object of the expressive power of music is not to represent the outward semblance of anything but to express the moods which it produces and the workings of the mind associated with them," continued the speaker.

"Pondering on the tremendous and vivid contrasts between the antiquity of other arts and of music, it can scarcely be a matter of wonder that in the latter there should as yet be no authoritative standard of excellence as a final court of appeal, and that in consequence an inevitable limit is put upon absolute aesthetic appraisal."

YOUNG AND VIRILE ART

"But this absence of a valid, historical authority in music is by no means to be deplored," proceeded Mr. Wibberley. "It is manifestly to the advantage of this young, virile, and progressive art. The composer of today is under no tyranny of tradition nor bound by fettering formulas."

"The scientific investigation of primitive and savage music is a thing of the most recent development, but now by the aid of the phonograph it is possible to obtain permanent records so that music may be carefully examined and analysed."

"The works of Beethoven may be instanced as typical of ideal beauty," concluded Mr. Wibberley. "The special domain in which his music lives, moves, and has its being is the ideal, and the glories of a super-sensitive world are everywhere reflected in his creations. Well might he have said, 'Music is the medium between the spiritual and the realistic life.'"

Following the address by Mr. Wibberley Miss Hilda Reimann, A.M.U.A., gave a violin recital in the Elder Hall. She rendered the first movement of Bruch's "Concerto in D Minor," "La Precieuse" (Couperin-Kreisler), "Slavonic Dance in E Minor" (Dvorak-Kreisler), "Viennese Volkssong," "Thou Old Tower of St. Stephen's" (Brankl-Kreisler), "Meditation" from "Thais" (Massenet), and Spanish dance, "Habenera" (Sarasate). Miss Melita Riedel, Mus. Bac., accompanied.

Tonight Miss Hilda Gill, A.M.U.A., Mr. Harold Parsons, Mus. Bac., and Mr. Harold Wyde, F.R.C.O., will give a concert in the Elder Hall.

The programme will consist of songs by Miss Gill, cello solos by Mr. Parsons, and organ and pianoforte work by Mr. Wyde.

The items will be Beethoven's "Sonata in A Major" (cello and piano); songs entitled "To Music," "Thou Brigest Peace," and "The Young Nun" (Schubert); Bach's "Tocatta and Fugue in C Major" (organ solo); minuet and variations by Locatelli-Platti (cello solo); song, "Linden Lea" (Vaughan Williams); "O My Dear Heart" (Herbert Howells); "The Great Child" (Janet Hamilton); "The Fuschia Tree" (Roger Quilter); "Arietta" (Cyril Scott); cello solo, "Andante Cantabile" (Cesar Cui); organ solos, "Fantasia Rustique" (Wolstenholme), and "March Heroique" (Lemare).