

News 8.9.26

REC. 9.9.26.

REC. 9.9.26

UNIVERSITY WOMEN

Mrs. Thorn in Adelaide

VALUE OF FEDERATION

Mrs. Frances Thorn, B.A., arrived in Adelaide from Perth last night on her way home to Melbourne. For four years Mrs. Thorn has been president of the Australian Federation of University Women, and in that capacity she attended the biennial conference in Perth. Speaking this morning of the nature of the federation Mrs. Thorn said that the movement originated in London in 1920, and its purpose was to promote friendship and understanding between university women of all nations, to further the interests, and to develop between countries sympathy and mutual helpfulness. Each country must have a national federation before it can be affiliated with the international federation.

Mrs. Thorn attended the international council meeting in Brussels last year, at which 18 countries were represented. The first conference of the Australian federation was held in Sydney in 1922. A provisional constitution was drawn up, and Mrs. Thorn was elected president.

Chairman of Council

Two years later Melbourne was the scene of the conference, and Perth was the meeting place this year, so that the deliberations might coincide with the meetings of the Association for the Advancement of Science.

As president Mrs. Thorn gave the opening address, and when officers were elected her place was filled by Dr. Robert Jull, of Perth. Mrs. Thorn was appointed chairman of the Australian Federal Council, which has three representatives from each State, the South Australians being Dr. Hilda Gardner, Miss Milvain Good, and Mrs. Thomas Beckett—all of whom live in Victoria, but were born in this State.

"The two special topics discussed at the conference," said Mrs. Thorn, "were the work of women in scientific research, and the problem of whether it is possible for women to continue their professional or business career after marriage. The discussion was most interesting and enlightening, and most able papers were given, showing the increasing amount of work being done by women in the direction of scientific research."

Research Fellowships

"To enable their scope to become even wider, research fellowships have been established, and to this end Dr. Georgina Sweet, of Melbourne, gave two valued at £500 each. One condition of the award of these fellowships is that the winner shall pursue her work in some other than her native city. One is for university women within Britain, the other for those outside the Empire."

"A cable has been received to the effect that the fellowship in the former section has been conferred on Dr. Jordan Lloyd, who is a physiologist, a graduate of Cambridge, and who is working at the Lister Institute. She has chosen Adelaide as her future field of labor, and will arrive here in April, 1927."

Mrs. Thorn spoke enthusiastically of the value of the federation to university women, and was convinced that it would open out wider spheres for employment to graduates.

REC. 9.9.26

ANGLICAN SYNOD.

intra alia
Chair of Theology.

In moving that Synod should offer to the Council of the University of Adelaide congratulations on the attainment of its jubilee, Archdeacon Moyes said that institution would only realize its full purpose when a Chair of Theology was established. St. Mark's College would help in that direction by enabling men of different outlook and doing different courses to mingle together during their universities. It would be a wonderful thing for the community, and would have a very beneficial effect on the life of the metropolis by seeking to enter the life of the church. The proceedings of Synod were then brought to a close.

ADV. 11.9.26

Miss Eileen Reed, daughter of the Rev. W. Reed, the well-known Methodist minister, is in America. She is a graduate in science of the Adelaide University, and is studying for the degree of Doctor of Philosophy at Cornell University.

SOUTH AUSTRALIAN ORCHESTRA.

An Excellent Concert.

The fifth concert of the 1926 season of the South Australian Orchestra, given at the Adelaide Town Hall on Wednesday evening, proved one of the best of the series. There was a large audience, and the warmth of its enthusiasm could not be doubted. Mr. W. H. Foote, A.R.C.M., the conductor, was received with hearty applause. The programme, which was varied, included several Wagner numbers and writings of other composers strikingly distinctive in character. The performance of the opening number, Wagner's magnificent Overture to "Tannhauser," was fittingly impressive in descriptive quality and volume of tone. "The Pilgrims Chorus" was given out with strongly impressive effect, the spells of the Venusberg, the wild cries that answer the song of Tannhauser, and the passionate tumult of feeling that followed were brought out to the full; then the storm, the hush of dawn, and the pilgrims' chorus, emerging strong at first, then stronger, carried forward by the strings to a great climax of triumphant sound. Two dances from Borodine's opera, "Prince Igor," followed. The first, "Danse des Jeunes Filles Boloytsiennes," is curious and arresting with a light whirling movement, growing wilder and more wild; a breathless, ecstatic dance movement which was rendered with full effect. The music is part of the Oriental dances introduced in the second act of the opera "Prince Igor" in a scene where the Khan gives a banquet in honour of his captive. The second "Danse Polovtsienne" was even more unusual, and seemed to portray some pageant of semi-savage folk with curious instruments. Now and then the tumult faded into the distance, and an express valve measure was heard, to be set again in the blaring barbaric measure of the dance.

Mr. Fred Stone was the vocalist of the evening, and in his solo, "The steersman's song," from Wagner's "Flying Dutchman," his voice told well, even across the volume of the orchestral accompaniment. The translation he used differed from the words on the programme, but Mr. Stone's clear enunciation made every word plain to the audience. An enthusiastic recall resulted in a repetition of the number, and once more Mr. Stone acquitted himself admirably.

A work of special interest was the Ballade for Orchestra, "Ship o' the fiend," by McCunn, in which the treatment of the Scottish composer of a story taken from "The Border Ballads" is expressive and dramatic, and gives opportunity for vivid musical expression. A lover who has left his lass to seek his fortune in Ireland comes back to find her wedded, persuaded her to leave husband and child, and sail away with him—sinking the ship in midsea. Mr. Foote and his orchestra made the ballad a living thing, with the rush of wind and waves, the skirl of the seabirds, and the crash of the tempest. This brought a storm of applause, and had to be given again. Of different type was the "Valse Badinage," "A musical snuff-box," by Anatole Liadow—a light, quaint, tripping, tinkling measure, to which marionettes might dance most fittingly. The effects attained with pizzicato effects on the strings, and the bright, clear, harplike tones of the dulcetone were admirable. Miss Bessie Francis played the latter instrument effectively, and was pianist in Mr. Percy Grainger's delightfully spirited composition—clog dance, "Handel in the Strand." This dance was composed for Percy Grainger's friend, William Gair Rathbone, who suggested the subtitle, and some material from variations on Handel's "Harmonious blacksmith" are introduced. The composer employs instruments under the following titles:—"Fiddles, middle fiddles, bass fiddles, and piano." It is introduced by the piano, the theme taken up by the cello, and the rhythm is marked and exhilarating. Its performance was well in keeping, and the dance was encoered. "Hymn to the sun," from Rimsky-Korsakov's last opera "Le Coq d'Or," was given next. Miss Sylvia Whittington, A.M.U.A., being the solo violinist. The whole writing was presented with effect, the orchestra being held in restraint, and Miss Whittington's expressive playing and delightfully clear tone being well worthy of the enthusiastic applause which followed. Once more an encore was supplied. The programme closed with the overture to Wagner's "Die Meistersinger," in the performance of which the orchestra proved its finished artistry. Mr. Foote brings out admirably each phase of the music—the pompous march of the Meistersinger theme. The more emotional touches, the treatment of the apprentice theme with its humorous echo in woodwind of the Meistersinger theme, the whirl of the rapid string passages, the effective climax—all were executed crisply and expressively. The volume of tone attained in many of the numbers at this concert were really notable, the spirit in which each item was given was strikingly vivid, and the concert as a whole was of the highest order. An impressive rendering of the National Anthem brought to a close an evening of music well worth remembering.

PERCY GRAINGER CONCERTS.

Keen interest is being displayed in next week's two orchestral concerts in which Mr. Percy Grainger, the famous composer-pianist, will take a prominent part. Never before in local musical annals has such an opportunity been forthcoming to hear such a galaxy of musical talent in collaboration. Mr. Grainger, who will feature a number of his most notable works, will be associated with the South Australian Orchestra, the Adelaide Bach Society, and the Adelaide Glee Club. Mr. W. H. Foote, A.R.C.M., and Professor E. Harold Davies, Mus. Doc., will respectively conduct the instrumental and the vocal sections. The demand already made at Allan's for seats is justifying the engagement of the Exhibition Building for both Thursday and Saturday nights, September 16 and 18. Among the special numbers to be performed are—"The Warriors," for orchestra and three pianos, Mr. Grainger's largest orchestral composition; "Shepherds, Hey!" for full orchestra; "Mock Morris," in seven parts, for string orchestra. It is also Mr. Grainger's intention to present a form of music originated in 1899—a Large Chamber Music; something between the usual chamber music and the orchestra. It is chamber music, insofar as each voice is played by a single performer, but it approaches the orchestral in its significance. From eight to 28 performers are variously concerted. Sandby, a Danish composer, will also be included upon the programmes, through the medium of four cellos and a harmonium, thus producing a colour tone like a rich tenor. Another of Sandby's works is for piano, harmonium, and two wood wind.

ADV. 9.9.26

THE SOUTH AUSTRALIAN ORCHESTRA.

A BRILLIANT PERFORMANCE.

That Adelaide possesses a musical organisation of which the people have just cause to feel proud was again demonstrated in the Adelaide Town Hall last night. The occasion was the fifth concert of the 1926 season of the South Australian Orchestra, which has done much towards popularising high-class instrumental music. Each concert serves to illustrate the sense of appreciation by people who enjoy this class of entertainment. At the same time opportunity is provided for showing how expert the performers have become, through playing together under the direction of such a talented and enthusiastic conductor as Mr. W. H. Foote, A.R.C.M. The impress of his individual style was noticeable in each number last night, and the result was manifestly satisfactory both to the performers and the audience. Exactitude and thoroughness were characteristic features of the conductor's work, which were pleasingly apparent throughout a programme full of musical interest. Considerable credit was also due to the principal violinist (Miss Sylvia Whittington, A.M.U.A.). The programme was well chosen from the point of view of varied interest. Although Wagner had majority representation in three numbers, the items were sufficiently distinctive to illustrate the versatility of the great composer. Borodine, Anatole Liadow, McCunn, Rimsky-Korsakov, and Grainger provided the remainder of the selections.

The overture from "Tannhauser" (Wagner) was the opening number. The beautiful pilgrims' chorus was finely played by the wood-wind instruments, and the majestic theme into which the overture developed was excellently portrayed by the full complement of players, as was the lying away of the chorus at eventfall by the strings. The various movements were given with the spirit suited to each and the final one with the orchestra in full force was a great object lesson in instrumental harmony of a noble type. Two dances from the opera, "Prince Igor" (Borodine) were a distinct contrast to the preceding number, being in much lighter vein. The music is illustrative of a banquet given by the Khan in honor of a captive, and is of a quaint nature, in the first dance strings, accompanied by castanets, were prominent, and in the second the cor. anglais and clarinets served to convey the idea of an Oriental atmosphere. The last movement was worked up into a vigorous climax, which was strikingly executed, and met with spontaneous applause. The steersman's song from "The Flying Dutchman" (Wagner) was sung by Mr. Fred Stone with full orchestral accompaniment. The soloist was in good voice, and predominated with proper effect over the instruments, which were nicely subdued. The singer was recalled and the number was repeated. The echo by the muted cornet and trombone, with which the orchestra concluded, was finely done. The daintiest item of the evening was a musical snuff-box, "Valse Badinage," by Anatole Liadow, the instruments prominent being the flutes, violins, and xylophone. This number was also so highly appreciated that it had to be given again. McCunn's ballade for orchestra, "Ship o' the Fiend," was of special interest in revealing the ingenuity of the Scottish composer. A tuneful horn solo, brisk and lively harmony from the full orchestra, with a crash from brass and drums on the final chord, formed the leading features of this selection, which was skilfully interpreted. With the pre-

sence of the Australian composer, Percy Grainger, in Adelaide special interest attached to the performance of his clog dance, "Handel in the Strand." The item well upheld its reputation of being a jolly number and a popular "tit-bit." The instruments prominent were fiddles, middle fiddles, bass fiddles, and piano which was played by Miss Bessie Francis. The number was pleasing in every way and marked appreciation was shown by the audience. The beautiful "Hymn to the Sun" from Rimsky-Korsakov's last opera, "The Golden Cuckoo," was exquisitely played by Miss Sylvia Whittington as soloist with the orchestra, and an insistent demand for a repetition was complied with Wagner's overture, "Die Meistersinger," with which the entertainment ended, gave scope for some of the best work of the evening by the full orchestra. Excellent effects were produced, and after a storm of applause the last movement was replayed.

ADV. 9.9.26

UNIVERSITY LAW STUDENTS.

The members of the Adelaide University Law Students' Society met at the University on Tuesday night to discuss the problem set by Mr. E. W. Benham (Lecturer in Law of Property II). Mr. Benham presided and acted as adjudicator. The problem set was:—A is the owner of land under the general law. He divides the land into allotments, and sells every allotment but one to different purchasers. The conveyance to each purchaser contains a covenant by the purchaser that he will not at any time thereafter erect on the allotment conveyed to him a public house or wine saloon. B, one of the purchasers, conveys his allotment to C, and C leases the allotment to D. D enters into a contract for the erection of a public house on the land. After the contract has been entered into C applies to bring the land under the Real Property Act 1886, and a Certificate of Title is issued to him. Plaintiffs—Counsel for A, Mr. C. R. Colquhoun; counsel for E (an adjoining land owner) Mr. Haynes Leader. Defendants—Counsel for C, Mr. J. Brazel; counsel for D, Mr. Yelland. Mr. J. A. L. Mangan also appeared for the plaintiffs. At the close of the debate the adjudicator, A. A. the judge of the debate the adjudicator in delivering judgment, held that C was bound by the covenant, as was also D, he having acquired a derivative estate from C. The Real Property Act made no provision for the registration of such a covenant. A would be granted an injunction against the defendants C and D, but E had no cause of action.

ADV. 9.9.26.

THE ANGLICAN SYNOD.

The University Jubilee.

Archdeacon Moyes moved—"That this Synod of the Church of England offers to the council of the University of Adelaide its sincere congratulations on the attainment of the jubilee of the University." He said there were many who owed much to the fellowship, teaching, and ideals of the University, but he did not think it would have done its utmost until a Chair of Theology had been added. (Applause.) It would mean a richer, stronger life for the whole community, and have a beneficial effect on the men who were seeking to enter the ministry. Canon Jose seconded, and the resolution was agreed to.

REC. 10.9.26

Professor Darnley Naylor, who will resign from the University of Adelaide at the end of the year, will leave for Great Britain in December. When asked on Thursday whether it was true he would enter British politics, he replied that nothing had been decided yet. He had been approached in that regard during his last visit to England, but was then not in a position to accept a nomination. Professor Naylor will, however, devote much of his time to speaking in behalf of the League of Nations Union, and will make an effort to visit Geneva next year, when the League is in session. Professor Naylor will make his English home in the Cumberland Lakes district, near Derwentwater.

REC. 11.9.26

ROCKEFELLER SCHOLARSHIPS.

According to a cablegram from our London correspondent, Professor D. B. Copland, of Melbourne, has arranged with the Rockefeller Foundation to establish scholarships in economics to enable Australian students to study abroad. The scholarships will be of the value of £300, in addition to travelling allowances. Professor Copland will go to America next week to finalize arrangements.