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In interest, not least among them the queer yoking of solo fiddle with side drum playing a continuous pp. roll at the edge of his instrument. It was all brilliant in the extreme. Each section must have worked terrifically hard to gain such ensemble, and the work well deserved its encore. This was Percy Grainger's recent "Harvest Hymn," to me the most moving thing of the evening—the spirit of health, happiness and sincere beauty. His "Moon River" and "Lord Peter's Stable Boy" were done here some years ago. Cannot these and others be revived to form a half-Grainger programme in the not remote future?

Grieg's Symphonic Dances (op. 64, Nos. 1, 2, and 3) also revealed a wealth of orchestral technique, a certitude of touch that always aptly mated the idea and its medium. The score and parts were lent for the occasion by Grieg's friend, Mr. Grainger, who has for many years proved himself a staunch and practical friend to the orchestra. The three dances were well folled and were full of that warmth and personal character that are peculiarly Grieg's—so much so that any protracted work of his, such as this, could never fall in its unity. He, if anyone did, spoke to "one clear harp." The first performance here of this thoroughly enjoyable work was on the whole most lovingly done.

Herold's "Zampa" overture ended the programme. Apart from one or two short episodes, it has been ripe for the tomb for just 103 years. As a reminder (to take home with us) of how much better stuff is done nowadays, it was of great comfort, and the playing was excellent.

Grieg's Piano Concerto was in the sympathetic hands of Mr. Spruhan Kennedy. The first movement, whether in the ever fresh episodes of romance, the scherzandi, or (particularly) the cadenza, was full of life, power and originality. The Adagio was a spontaneous poem, and the finale was really electrifying in its energy. Mr. Kennedy revelling in its manifold flights of pianism. Sometimes he scorns to "play safe," and comes down whack! on a wrong note. Well, one can even admire that, and it is a detail after all. He always succeeded in achieving breadth. It was a strong, satisfying conception, and received—and deserved—quite an ovation. Mr. Kennedy added Rubinstein's Staccato Study, cleanly articulated. Rarely have we heard better team-work and balance. The orchestra behaved itself in musicianly manner.

Mr. Harry Wotton joined artistry and a beautifully nurtured, even production in his songs. He richly felt paths of the Tuccini aria, "Vecchia zimarra," "Wie Kann ich den vergessen," from Weinberger's "Schwanda," had its first Australian performance. It is a lovesong, whose simple directness is its chief charm. The beautiful vocal line was fervently delivered. The quaint Hungarian syncopations of Korbay's "Marishka" and the ringing climaxes of "Fussreise" (Wolf) were all fish to Mr. Wotton's net. Both were stirringly done. Mr. George Pearce's accompaniments were full of sympathy.

News 16-7-34

### London Scholarship In Economics

Advice has been received by the Adelaide University that the London School of Economics and Political Science (University of London) is offering a research scholarship for post-graduates worth £200, in addition to fees.

The scholarship, which will be awarded in October of this year, will be tenable for two years. Candidates are asked to submit, with their testimonials and the names of those supplying references, either published works, prize essays, or written work bearing their names, or a detailed scheme of research on the subject proposed for investigation.

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Dr. N. Stannus Gunning of Rose Park, who has been doing post graduate work in England for 12 months, has gained the Fellowship of the Royal College of Surgeons, Edinburgh.

### HANDSOME UNIVERSITY GATES

The handsome wrought iron gates, which in future will mark the eastern entrance from Frome road to the University grounds, will be completed this week. The gates have been erected, and all that remains to be done is the painting. They will be painted red. The gates, the cost of which has been defrayed by the Vice-Chancellor of the University (Sir William Mitchell), were designed by Messrs. Bagot, Woods, Laybourne-Smith, and Irwin. They are of the Georgian (eighteenth century) period, and have been set up in a direct line with the Barr Smith library. According to tentative plans, there will be a double drive from the gates to the library, which will be flanked on either side by buildings, the nature of which will depend largely on future needs of the University. The gates, which are 39 feet over all, including the two pillars, are among the handsomest in Australia. The gates themselves are 30 feet 6 inches wide, and 18 feet 6 inches at the highest point. J. Todd and Son, the contractors, used four and a half tons of wrought iron in their construction. The gates are adorned with lower and leaf work, carried out in hand beaten copper, and the columns are ornamented with hammered copper leaf work. They are surmounted with two sunburst lamps mounted on copper scroll work. Above the centre of the gates is the University coat of arms—an open book above which is a replica of the Southern Cross constellation. Beneath is the motto:—"Sub cruce lunem"—which means "Beneath the Cross there is light." The pillars on either side of the gate were built by Mr. H. S. C. Jarvis, contractor, of synthetic stone, on Swanport granite bases, and will be painted stone color. The height of the pillars is 15 feet.

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### Adelaide Music Salon Founded

The Adelaide Music Salon was founded last night at a largely attended meeting of music lovers at the Wentworth Cafe, North terrace. Professor H. J. Wilkinson was in the chair, and the minutes of the inaugural meeting held at the Town Hall were read by Mrs. Alex. Burnard. Mr. Peter Bornstein gave an outline of the ideals of the salon, the object of which is to establish contact between musicians and the music-loving community in a pleasant social atmosphere. Mr. Percy Grainger, who was present, was thanked for his support in the movement. The following executive committee was elected:—Professor H. J. Wilkinson (chairman), Dr. T. D. Campbell, Mr. Hubert Sando (treasurer), Messrs. C. H. A. Lienau and Neil McEwin, Mesdames S. L. Dawkins, Ernest Puddy, Frank Wilcox, E. W. Hoiden, T. R. Scarfe, A. E. V. Richardson, John Corbin, Stanley Verco, John Close, and E. M. Heath, Miss Truman and Mrs. Alex. Burnard (secretary). A general committee, consisting of about 50, was also formed.

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### "EXPERIENCE OF SELF"

#### Lecture By Professor McKellar Stewart

"Science does not lead us beyond or outside of the familiar world of sense and of commonsense; but discovers the physical system which explains that world," said Professor J. McKellar Stewart, professor in philosophy at the University of Adelaide, at the first of his three lectures on "The Making of Selves," which he gave last night in the Prince of Wales lecture theatre, at the Adelaide University.

Professor McKellar Stewart, who spoke before a large audience at the sixth 1934 public lecture arranged by the University, based his address on "The experience of self." He said that philosophy was thought's attempt to reach a view of the world. In that attempt it took its stand within conscious life. A world which could not be brought within the interests which characterised our conscious living could have no kind of significance for us. The nature both of conscious life and of the world which met those interests disclosed itself in the actual achievements of conscious life, which were science and philosophy, art, morality, and religion. In science what was progressively disclosed was the system of sensory facts or phenomena. That was the achievement of modern physics based upon mathematics. In art what was appreciated or felt or enjoyed was the nature of the objects of our familiar world. We in aesthetic appreciation did not stand off from the object and critically analyse; we lived and appreciated the individuality of the object. Science found law; art found individuality.

### ANTHROPOLOGICAL EXPEDITION

It was reported yesterday by Dr. T. D. Campbell, secretary of the Board for Anthropological Research of the University of Adelaide, that it was likely that a University party would carry out its annual anthropological expedition to Central Australia next month, in order to make investigations on aborigines. The party will probably leave Adelaide on August 10, and the trip will be to the district near Birdsville, just across the border in Queensland. The party will proceed from Marree up the Birdsville track, and it is expected that possibly two working camps will be arranged, consisting of natives belonging to that portion of the State. Dr. Campbell said that a number of those natives were the lingering remnants of the once noted and numerous Dieri tribe, which inhabited the region of Cooper Creek. Those investigations would provide a field of work more easterly than any of the previous expeditions to central regions, and so add a further area to the already wide expanse covered by Adelaide University and Museum expeditions. At a meeting of the Public Library, Museum, and Art Gallery Board yesterday, it was decided that the ethnologist at the Museum (Mr. N. B. Tindale) should accompany the party, and that the ethnological articles obtained by him should be retained by the Museum.

News 18-7-34

The Elder Professor of Music at the Adelaide Conservatorium (Dr. E. Harold Davies) is 67 today. He was born at Oswestry, England, on July 18, 1867, and studied music there under Dr. Joseph Bridge. Coming to South Australia, he secured his Mus.Bac. at the Adelaide University, and a Mus.Doc. in 1903. This was the first doctorate in music conferred by an Australian university. Dr. Davies has been organist and choirmaster at several Adelaide churches, and is the founder of the Adelaide Bach Society and the South Australian Orchestra. His brother, Sir Walford Davies, is one of England's most distinguished musicians.



Dr. Davies

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### CORRECT TITLES OF GOVERNOR-DESIGNATE

#### Arrangements For Addresses Of Welcome

Sir Winston Dugan, Governor-Designate of South Australia, and Lady Dugan, who will arrive on the Orama on Saturday, July 28, will attend many official ceremonies and receptions.

For public bodies wishing to present addresses of welcome, arrangements have been made to receive them after the levee on July 28, at approximately 12.30 p.m.

The correct titles of the Governor-Designate are:—

Major-General Sir Winston Joseph Dugan, Knight Commander of the Most Distinguished Order of Saint Michael and Saint George, Companion of the Most Honorable Order of the Bath, and Companion of the Distinguished Service Order. The private secretary, Government House, would be glad to receive copies of the addresses to be presented.

### FUTURE OF EXHIBITION BUILDING

#### No Further Improvements At Present

Although the gaunt, barn-like appearance of the Exhibition Building has frequently excited unfavorable comment, no immediate steps are to be taken by the Government to improve its appearance.

The dinginess of the main section of the building was particularly noticeable on Saturday, when Philip Hargrave gave a pianoforte recital there. Dr. Alex. Burnard commented on the hardness of the seats, which are ranked too closely together, the closeness and dustiness of the atmosphere, the tawdry appearance of the hall, and the grime-encrusted state of the stage.

It was pointed out yesterday that recently the basement was strengthened and rendered fireproof, but it was stated by the Commissioner of Public Works (Mr. Hudd) that no further improvements were contemplated at present. Although there are large cracks in portions of the outer walls, it was stated that structurally the building is quite sound.

About two-thirds of the land on which the Exhibition stands is owned by the University in fee simple, but it is leased by the Government. The lease will not expire for about 15 years, and the Government will then have the right of renewal for a further term of 20 years.

The building was erected in 1887 for the exhibition to celebrate the fiftieth anniversary of the accession of Queen Victoria to the throne, and was not intended to be a permanent structure. Since then it has been used for a variety of purposes. The galleries have not been used for some time, because it is considered that they are unsafe.

For some years the Public Schools' Floral and Decoration Society has held its 1,000 voice concerts in the Exhibition, and has had to provide special staging owing to the lack of accommodation on the platform. A special platform is being constructed by Mr. J. G. Gill, of Dulwich, for the concerts this year, which will be held on August 30 and December 1, 3, and 5. In previous years two rows of children were each placed on a level, which rendered it difficult for children in the second row to see the conductor. This year the platform will be built in tiers, each of which will be eight inches higher than the one immediately below it. This will permit of the audience seeing each child, and each child will be able to see the conductor. As the platform will be higher than the ones formerly used, the general massed effect presented by the children will be much more effective.

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### LATE FREDERICK DELIUS

#### Commemoration Concert On Monday Night

By DR. ALEX BURNARD

On Monday night a chamber concert that promises to be unique in many respects will be given in the Elder Hall. It is in memory of the great British composer, Frederick Delius, whose death occurred last month. This is the first time, I believe, that an artist of world fame will be heard in collaboration with members of the Conservatorium staff. Percy Grainger will assist in three Delius works—in the cello and piano Sonata with Harold Parsons, in the violin and piano Sonata with Peter Bornstein, and in his own arrangement of the Dance Rhapsody for two pianos with George Pearce.

The programme will open with two English Fantasies for strings, by Purcell and John Jenkins, the force and beauty of whose writings Mr. Grainger has been vindicating strongly, and the other chamber item will be the Delius String Quartet, with whose subtleties and refinement we are already more or less familiar. The players in the string groups are Peter Bornstein, Kathleen Meegan, Sylvia Whittington, Clarice Gmeiner, and Harold Parsons. Jean Sinclair, with John Horner at the piano, will be heard in four Grieg songs. The programme is thus fairly representative of the genius it commemorates (his orchestral works, with their highly sensitised colorings, are of course his supreme, most personal self-expression). It is excellently arranged, and moreover avoids the bane of the one-composer evening. No matter who the man is, these latter are, to me at any rate, never a complete success.

Adelaide has seen other festivals in its time. I recall at random concerts commemorating Franck, Wagner,