

MR. SCULLIN SPEAKS TO VARSITY STUDENTS

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Both Sexes Mix Humor With Politics

PROBLEM OF UNEMPLOYMENT

It was a novel form of political meeting that the Leader of the Federal Opposition (Mr. Scullin) addressed at the University today.

The audience was comprised solely of students—of both sexes—who attended at the invitation of the Labor Club of the University.

He confined his remarks to one issue of the election—unemployment, with which was linked the Labor proposals for banking reform. He was given an attentive and enthusiastic hearing, and at the end was asked several questions. The students showed that they were able to mingle humor with their politics—if they have any—and there were several amusing incidents.

When 2 p.m. arrived and questions were still being asked, the chairman of the Labor Club (Mr. R. W. Davis), who presided, said that probably the majority was eager to get away to attend lectures. There was a definite shout of "No," indicating that for the moment at least the students preferred to listen to a lecture on politics.

Intelligent Head Wanted

Mr. Scullin said that it was to its students that Australia must look for an intelligent lead to democracy in the future. He hoped Australia always would remain a democracy.

Whether they had votes or not, he appealed to them to concentrate on some of the important issues involved in the election.

An outstanding issue was how to lift many men and women out of their enforced idleness to a reasonable degree of comfort. This was important to young people who were still equipping themselves for the careers they hoped to follow.

Mr. Scullin claimed that the monetary system had failed, and must be changed so that sufficient money power could be found to provide employment. In advocating banking reform Labor did not seek to confiscate the private banks or the deposits it held. It wished to use the Commonwealth Bank and to extend its power and influence.

The credit of the nation should be used to the full to do the nation's work.

He did not claim that millions of pounds' worth of credit could be produced out of the air. He advocated the use of credit through the Commonwealth Bank to the limit of safety, which would be measured by production and by watching that prices did not rise to inflationary levels.

"I do not say that you can create credit from nothing," he said. "You cannot create anything from nothing. You can create credit on the real assets of the nation."

Mr. Scullin alleged that the last balance sheets of the banks had been carefully prepared, and that they were hiding profits. In the past 20 years the dividends of the banks had repaid the capital invested twice over.

There was a burst of hilarity when Mr. Scullin asked his youthful hearers to read what an Australian banker had reported in 1904.

"You may not have been alive in 1904," said Mr. Scullin good-humoredly, "but you can still read it. You read events in Roman history, but you were not alive when they occurred." (Loud laughter.)

The first question put to Mr. Scullin was: "If you are going to release credits, what measures will you employ to prevent prices rising and taking away the benefits?"

Mr. Scullin replied that there would be no danger of this because the Labor Party did not propose the release of an unlimited amount of credit, merely sufficient to offset the effects of the depression, with a pre-determined price level. Central banks had means of watching and controlling prices. The volume of credit would conform to the amount of increased production that it provided.

At the request of other questioners Mr. Scullin mentioned some of the public works which a Labor Government would undertake, and explained his party's attitude to the tariff, the Navigation Act, and sales tax.

ORCHESTRA RISES TO GREAT HEIGHTS

Initiation Of Franck Symphony

By Dr. ALEX BURNARD

The South Australian Orchestra presented an interesting and well varied programme at its fifth concert for the season, and Saturday night's audience at the Town Hall was keenly responsive to its merit. Mr. Harold Parsons, as ever, had extracted the utmost good from a limited number of rehearsals, and, in one item particularly, achieved inspiring results.

Beethoven's "Egmont" Overture was incisively played, proceeding to a finish of great vitality. The weak spot was the couple of horn emergencies.

It was fitting that the recently unearthed "Adelaide" Concerto of Mozart (dedicated to the French princess of that name) should have its first Australian performance here. It is his first violin concerto, dating from 1766, when Mozart was a mere child of 10, and discourses for the most part gay and bright music, with a decided depth of feeling in the slow movement. Mr. Peter Bornstein, who is saying farewell to Adelaide soon, was the soloist. The first Allegro, saving the fractional miscalculation of a few intervals, was most convincingly played, and his Adagio expressed pure tenderness, and gave us the loveliest tone-production from enunciation to end. The last Allegro was the liveliest of jigs, taken at head-long speed. It had a Herculean energy, and an unbounded appreciation of its nervous gaiety. The three cadenzas (by Paul Hindemith) were in the main of the utmost importance to the matter in hand, and the soloist negotiated them in the most brilliant fashion. At the end he had to return and bow three times to the unstinted applause. The orchestra was largely a tower of strength. In the Adagio, the oboe's pitch gave a moment of unease. I think the lighting arrangements call for passing comment. Throughout the Concerto, and for Miss Kekwick's first entry on the platform, the audience was literally in the dark as to the soloists' personal appearance.

The force was tremendous in the "Carnaval" Overture of Dvorak, where the festival atmosphere was paramount. There was a tendency at odd times for the brass to lag. There was a lovely quiet middle section for solo instruments. The whole work was exceptionally well balanced, and carried to a very spirited and well-knit finale. It was deservedly popular.

The Cesar Franck

Then followed a peak performance—the initiation here of the first movement of the Franck Symphony, for which I have nothing but praise. The complete work is promised for next year. There was a brooding opening of great beauty and breadth, balance, and gradings always exquisite, everything the essence of precision and cohesion. Through luscious Franckian harmonies and melodic strands that coil around the heart, the audience was ever and anon borne upward to the shining "Faith" theme. All the sections responded wonderfully. If any particularisation is needed, it might perhaps go to the fine work of the brasses in the sections in canon. There was a tumult of applause for Mr. Parsons and the orchestra. Never was it more merited. This was some of their most genuinely artistic work to date.

Still another first performance here (really, our library will scarcely know itself soon) went to a Bach Andante originally for solo violin, here beautifully harmonised and arranged for string orchestra by the American musician, Frederick A. Stock. The reverent, gliding playing got right to the heart of the music.

Two evergreen favorites of Sibelius followed, the "Valse Triste" and "Finlandia," the first intensely emotionalised, the second a really fine interpretation. The pitch of a couple of horns marred some of the exordium but, as a whole, the work was a triumph, and thoroughly earned the ovation at the end. If I may be permitted the role of agitator, in an excellent cause, I should like to put in a strong plea for the Sibelius Symphonies. The two works mentioned above are undoubtedly the soul of originality, and really great in their sphere, but they represent only one side of the man. We have heard them both I daresay, easily a dozen times. We have heard one symphony once—years ago, in a rather hastily prepared and uninspiring performance. One gathers that they are not at all prohibitive technically. Cannot something be done about it? May we not look forward to a course of Sibelius, that shall cover these seven great works, during the next three or four years? The vocalist for the evening was Miss

Beryl Kekwick, who in "Isolde's Liebestod" (from "Tristan") showed fine breath control, sympathy, and the power to limn a mood. She attained considerable passion, though the bigger moments needed a voice of somewhat more body. Foudrain's "Papillons," the encore, was excellently done, but her French needs looking to in places. Bach's "If Thou Art Near" was very clear and full of subtleties of expression. Her highest notes were the slightest bit sharp and inclined to harshness at a forte, but there were no two ways about the charm of her soft head notes. "Love's Quarrel" (Cyril Scott) and Wolf's "Song to Spring" were sensitively sung, the latter being taken to a fine climax. In her other encore, Scott's "Lake and a Fairy Boat," her quality was specially crystalline. Mr. George Pearce's work at the piano, save for a bar or so in the "Wolf," showed a uniform level of artistry.

STAFF CONCERT AT ELDER HALL

Interesting Programme

Members of the Conservatorium staff presented a programme of exceptional interest for the ninth concert of the season in the Elder Hall last night. Beautifully refined work was evident in the playing of Mr. John Horner and Dr. Alex Burnard, who gave three Bach pieces conceived for two pianos by Cyril Scott. The opening number, Invention in F, revealed excellent understanding, although slightly heavy pedalling, which was accentuated by the difficult acoustic properties of the hall, rather clouded the effect at times. The Saraband in A minor was deeply felt and maintained a high level throughout, and the Gigue in G tripped along with delightful gaiety and balance.

Miss Sylvia Whittington and Mr. George Pearce gave a notable performance of Richard Strauss's Sonata in E flat Op. 18, for violin and piano. The broad sweeping lines of the first movement were finely conceived and the lovely floating melodies of the andante cantabile showed Miss Whittington at her best. Both artists excelled in the brilliant finale, which soared to a majestic climax. Another entirely convincing performance was that of Mr. Harold Parsons in the 'cello solo, Sonata in D minor (second movement) by Locatelli. All the intensity of tone and insight were brought out in the instrument, and a restrained organ accompaniment by John Horner gave a rich, warm atmosphere.

Mrs. Alex Burnard was the vocalist in place of Harry Wotton, who was indisposed. She sang a charming group of Mozart arias. In the first, "Non so piu," from "The Marriage of Figaro," Mrs. Burnard caught the contrasting moods of gaiety, hope, and despair in Cherubino's love-sickness, and in "Ah! lo so," the lovely richness of Pamina's outpouring from "The Magic Flute" was admirably revealed. "Un mo to di Gioia" ("The Marriage of Figaro") rounded off a successful group.

The Elder Conservatorium String Quartet (Peter Bornstein, Kathleen Meegan, Sylvia Whittington, and Harold Parsons) concluded the programme with a highly intellectual rendering of the Beethoven quartet, Op. 95 in F minor. Mr. Bornstein led the players through a maze of intricate weavings, and overcame the difficulties of this monumental work with masterful ease. Strikingly dramatic effects were achieved, particularly in the final allegro.

The death has occurred in London of the Right Rev. Dr. Lionel Payne Crawford, Suffragan Bishop of Stafford since 1915, says our London correspondent. He was chaplain to the Bishop of Adelaide from 1896 to 1902.

Professor Melville To Give Lecture Here

Professor L. G. Melville, formerly professor of economics at the University of Adelaide, and now economic adviser to the Commonwealth Bank, will deliver the Fisher lecture for 1934 in the Brookman Hall, School of Mines, on September 26. The subject of the address will be "Gold Standards or Goods Standards," and tickets for the lecture may be obtained at the University office.

The Joseph Fisher lecture in commerce and the Joseph Fisher medal were introduced in April, 1903, as the result of a gift of £1,000 by Mr. Joseph Fisher to the University. The medal is awarded annually to the candidate for the diploma in commerce considered by the examiners to be the most distinguished. The lecture on a subject relating to commerce is delivered every alternate year, and subsequently published and distributed free of cost.

Among the distinguished men who have delivered this lecture are Sir David Gordon (1914), Professor R. F. Irvine (1917), Professor D. B. Copland (1921), Sir Henry Braddon (1925), Mr. M. Bruce (1927), Professor R. C. Mills (1929), Professor T. E. G. Gregory (1930), and Mr. A. C. Davidson (1932). Winners of the Fisher medal since 1929 have been Edith M. Pentilow, Dorothy M. Wright, Richard B. Dawson, Harry Adams, and Donald Kerr.

Engineer Returns.—One of the outstanding developments in the electrical field in England today was the greatly increased demand for small domestic equipment, which had resulted from cheaper power rates in many parts of England, said Mr. C. G. Whibley, a young South Australian electrical engineer, who returned on Saturday by the Baradine from London. He spent five and a half years in England studying electricity distribution, and for some months was installation and technical engineer of the London and South of England grid system of the Central Electricity Board. The latest development in domestic electrical equipment was the automatic cooker, Mr. Whibley said. The cooker controlled heat at a predetermined rate, and when the meal was cooked the power was automatically switched off.

University Oval Well.—At a meeting of the Adelaide University Sports Association general committee last night it was decided to sink a well at the University Oval. Work will begin immediately. The well will be sunk near the northern wall of the Adelaide University boat shed, permission having been obtained from the Adelaide City Council.