

Adelaide Man in Big Forestry Job

The pleasing news has been received from London that Sir Roy Lister Robinson, a Rhodes scholar of Adelaide years ago, who won high honors at Oxford, has just taken over a big job as chairman of the British Forestry Commission.

The commission is busily engaged in repairing the war ravages on British forests. To meet the national emergency 450,000 acres of trees were cut down, which is equal to the whole of the plantable area acquired by the commissioners.

"What we are trying to do," Sir Roy explains, "is to get back a substantial stock of growing timber in case trouble breaks out again. Many of the woods in this country have been very badly managed, and so have been unproductive. We have planted 210,000 acres since 1919, and have made grants to private landowners or corporate bodies, which have planted 85,000 acres. But against that total of nearly 300,000 acres must be set the fact that much tree-felling has been going on."

"The landowner who used to keep the countryside going is impoverished, and the woods have to come last, even if he is not forced to sell them. He cannot put money down and wait for woods to grow up. So there is going to be more and more need for the State to carry out reforestation."

The 180 forestry areas under the commissioners' control are scattered from Cornwall to the north of Scotland. They are being planted with pine, beech, and oak trees, and the commissioners are encouraging small holders in the forests.

Mail 7-5-32

Einstein May be Right After All

THE professor of physics at the University of Adelaide (Prof. Kerr Grant) is not perturbed by the cable from London today that a sweeping criticism of Einstein's theory on relativity is contained in a book, "The Case Against Einstein," written by an Australian, Col. Arthur Lynch.

Col. Lynch, who is a physician and an author, was educated at Ballarat and Melbourne University. He calls Einstein's theory a strange medley of metaphysical imaginings, mistaken interpretation, and baseless assumptions.

"But is Col. Lynch really competent to speak with authority on Einstein's theory?" Prof. Kerr Grant asks.

"Hundreds, if not thousands, of scientific men have accepted Einstein's theory," he said. "They did not accept it without making a thorough examination of it. I do not think that anyone who is not trained as a mathematician is really able to utter a competent criticism of the theory. I do not think that Col. Lynch is either a mathematician or a physicist, and those are the two divisions of science which are chiefly concerned with the relativity theory."

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Professor Duncan Hall addressed members of the Adelaide University International Club during the lunch hour yesterday, in the Lady Symon Hall, University, on "The International Situation." He will leave for Melbourne today by the express.

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FIFTY YEARS AGO

From "The Advertiser," May 10, 1882

OUR University's South Australian scholarship has been awarded to Mr. S. E. Holder, B.A. This is the highest academic honor so far attained by a local man there.

Adv. 11-5-32

Music Of Constant Lambert

From "N. H.":—I have been listening to a broadcast by Mr. H. Brewster-Jones from 5CL, in which he commented on the views expressed by Professor Harold Davies in a recent lecture over the air on modern music. I also heard the lecture of Professor Davies, and am moved to comment in support of Mr. Brewster-Jones. Professor Davies, in support of his argument against modern music, played extracts from the recordings of "Rio Grande," the modern composition by Constant Lambert, and in doing so left out those portions of the work which make a definite musical appeal. The excerpts given would give the general public a greatly distorted idea

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of the composition. "Rio Grande" is a composition for alto, chorus, and orchestra, based on Sacheverell Sitwell's poem, "Rio Grande," and just as the Sitwells are discovering the music in the English word, so Lambert has conceived the music that so matches the verbal music of the poem. "Rio Grande" is now a tone poem and word poem, and it is no more possible to form an opinion of it from an excerpt than it is to understand the Sitwell poem by reading two lines from it. "Rio Grande" has been accepted throughout the world as one of the most interesting developments in musical composition in this century. It is typical of the age; it opens new channels to musical expression; it is the music of life itself. Yet Professor Davies dismisses it with the remark that what life there is in it may be likened to the electrically excited muscular twitchings of a dead frog.

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MUSIC OF CONSTANT LAMBERT

DR. HAROLD DAVIES'S QUESTION

To the Editor

Sir—I am glad to have the opportunity of clearing up a possible misunderstanding in the mind of your correspondent, "N.H." He (or is it she?) quite justly chides me for giving my hearers a part only of the "Rio Grande." By the same token, my own broadcast comments have been so abbreviated that their sense can scarcely be gathered by readers of "N.H.s" letter. The whole question turns upon our definition of life—that great underlying spiritual force which inspires all artistic creation and which alone ensures its ultimate survival. Now may I quote more fully from the text of my broadcast address which had, at the outset, deplored the modern tendency to belittle Beethoven? I said:—"It is so easy to be captivated by a manner of speech, such as this restless, glittering, modern idiom which throws its bewildering spell over us. And again, it is so difficult to separate the superficial brilliance of the manner from the actual matter—that permanent content, that ultimate message, without which no artistic creation can survive. Some of you have listened already to that clever work of Constant Lambert, "The Rio Grande." I confess its apparent vitality is almost paralysing at first hearing." (Then followed a gramophone record of a portion of the work.) "But is this life? Is it real vitality, or only the fierce galvanism that stimulates life? I have never been to the speedway, but there is there every evidence of surging vitality—the frenzied pace of the riders, and the wild cheers of thousands of onlookers. But again, has this fevered experience any suggestion of real life, of that deep hidden spirit underlying all lasting things? I am inclined to think it more nearly resembles death—a total absence of thought and affection, but with such a frenzied movement of the limbs as we may see in a dead frog kicking its legs in response to an electric current. There is an artificial life that lies on the surface, a contagion of excitement that rages and burns, and dies down in a moment. And there is a perennial life far below outward appearances—the hidden force behind all aspiration and all worthy endeavor. This surely is the soul of things, and only where it is may we look for enduring values." Your correspondent will now see that I have not asked a question. And it is a question that only time can answer. The greatest things of Beethoven are as true and as vital today as they were 100 years ago. Will the "Rio Grande" survive that test?—I am, Sir, &c.,

E. HAROLD DAVIES Conservatorium, Adelaide.

News 12-5-32

DR. W. Ray has been appointed a member of the State Advisory Board of Censors under the Places of Public Entertainment Act.

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MEMORIAL TO PROFESSOR BRAILSFORD ROBERTSON

Scientists' Tribute To Famous Colleague

South Australia—indeed, the world—lost one of its most brilliant scientists by the death in 1930 of Professor T. Brailsford Robertson (chief of the division of animal nutrition in the Council for Scientific and Industrial Research).

His genius and fame are discussed in the ninth issue of the "Australian Journal of Experimental Biology and Medical Science," published by the University of Adelaide as "The Robertson Memorial Volume," and edited by Sir Charles Martin and Mr. Hedley R. Marston. The world's foremost biologists have written articles for this issue of the journal, of which Professor Robertson was founder and principal editor at the time of his death.

Former Assistant's Tribute

"The most important years of Robertson's life were devoted to the study of factors which controlled the growth and longevity of animals," writes Mr. Marston in a foreword. "His early death left the wide programme of his experimental studies uncompleted. His book, "The Chemical Basis of Growth and Senescence," will ever be a source of inspiration to the student who will dare to contest the final triumph of nature over the human desire to live. . . . He was a great leader. His gentleness, loyalty, and tolerance endeared him to all, and his untiring patience and infinite trust inspired the love of his disciples. He launched the division of animal nutrition upon a sea of noble ideals, which will always remain with his memory. . . . His works bear witness to the untiring creative genius of his intellect."

Professor Paul, of the University of Vienna, the world's leading authority on protein chemistry, contributes an article in German, in which he says that, among the early experimenters in the chemistry of proteins, Professor Robertson was the most prominent, and one most able to secure his outlook by tireless experimentation. His work on the electro chemistry protein will remain for ever.

Famous Colleague's Affection

Professor von Wolfgang Ostwald, the virtual founder of colloid chemistry, says that Professor Robertson's published work on oil emulsions is perhaps the most quoted paper in modern colloid chemistry. Professor Ostwald speaks with great affection of the unforgettable Californian nights in 1903 to 1906, when he and Professor Robertson would sit up sometimes all night in Professor Loeb's old laboratory and argue and dispute experimental findings of the day.

Included in the memorial volume are contributions by Professor M. Saporta (Naples University), Professor H. Bruce Collier (Toronto University), Professor F. P. Gay (Columbia University, New York), Professor J. R. McLeod (Aberdeen University), Professor Carl Neuberg (famous German bio-chemist), Professor W. J. V. Osterhout (leader of the Rockefeller Institute for Medical Research, New York), Professor Leo Loeb (Washington University School of Medicine), Emeritus Professor A. B. Macallum (McGill University, Canada), Professor H. H. Woollard (St. Bartholomew's Medical College, London), and Professor Carl Schmidt (University of California Medical School).

In the Australian section of the journal are papers by Professor Agar and Dr. O. W. Tlegs, of Melbourne University, and by Professor Robertson's immediate associates and pupils in Adelaide—H. R. Marston, Mary C. Dawbarn, J. W. Watters, J. D. O. Wilson, E. W. Lines, and J. W. H. Lugg.

A thousand copies of this journal have been printed at the Hassell Press, Adelaide, and these will be lodged in the leading university libraries in the world. The cost of the publication was met by subscriptions from the late Professor Robertson's former colleagues.

News 17-5-32

S.A. Man Likely to Represent Australia at Toronto

It is most likely that a South Australian will represent Australia at the Dental Congress to be held in Toronto in August. He is Dr. R. Gilmore Ellis, aged 26, a son of Mr. and Mrs. Howard Ellis, of Unley, and he is at present examiner and lecturer in dentistry at Toronto University.

Dr. Ellis graduated at the Adelaide University and obtained his Bachelor of Dental Surgery degree. He went to Toronto four years ago to study, and secured his doctor's degree—a degree that is now recognised by the Medical Association here.

After his first year at the Toronto University Dr. Ellis won a fellowship by becoming 'dux' of his class of 50.

Dr. Ellis returned to Adelaide to visit his people last winter.

Adv. 17-5-32

STUDENTS GIVE CONCERT

Fine Conservatorium Programme

Advanced students of the Elder Conservatorium gave their first concert for the year before a large audience, in the Elder Hall last night.

Longer than usual, the programme contained some excellent work by tried performers, and revealed much promising new talent. Outstanding in the vocal section was Miss Gwen Collett. Her glorious contralto voice was heard at its best in Verdi's rich aria from Don Carlos, "O Don Fatale." She caught the right mood of the opera, and with all the resources of experience at her command, gave an inspiring performance. Another welcome reappearance was that of Miss Marjorie Walsh. The quality of her pure soprano voice was more suited to the brilliance and daintiness of "Spring" (Henschel), her second number, than "The Lotus Flower," by Schumann. Nevertheless, beautiful tone and restraint helped to make a lovely bracket.

Miss Beryl Kekwick's rendering of "Miccela's Song," from "Carmen" (Bizet), was full of life and interest. Her enunciation was crisp and clear, and her high notes rang out bright and true. Miss Joyce Rofe sang "Gretchen at the Spinning-wheel" most expressively, despite obvious nervousness, and Mr. Clyde O'Dea revealed a bass voice of good quality in "The Wanderer," by Schubert.

Rubenstein's magnificent Piano Concerto in D Minor (first movement) received excellent treatment in the capable hands of Mrs. Ruth Trew with Mr. William Silver at the second piano. They interpreted the varying moods of this powerful work with true insight and musicianship. A scholarly performance was that of Mr. Clifford Roennfeldt in his 'cello solo, Concerto in B Minor (second movement), by Goltermann, with Mr. Norman Chinner at the organ. It was one of the most enjoyable numbers on the programme. Vivaldi's Concerto for two violins, in D minor, was admirably interpreted by Mr. George Hooker and Miss Ella Solomon, with Miss Alice Meegan at the piano. Miss Mary Morton gave a faithful rendering of the first movement of Saint-Saens' Piano Concerto in C Minor, with Mr. George Pearce at the second piano. Miss Morton's touch was sure, and her playing correct throughout.

Another satisfying performance was the Brahms organ solo, Prelude and Fugue in G Minor, by Miss Adele Wlebusch. In the piano solo "Jean d'eau" (Ravel), Miss Betty Solomon played correctly, and pleasingly, although her touch lacked the requisite delicacy in parts. Miss Jean Cook was not quite at home in the modern intricacies of Ravel's suite, "Le Tombeau de Couperin," but she played the Minuet and Rigaudon well.

Miss Helen Magarey, who is an experienced violinist, overcame the difficulties of the spectacular Ballade and Polonaise, by Vieuxtemps, despite a slight lapse of memory and a tendency to stray from the pitch. The last movement of the trio in F Major (Saint-Saens) was successfully essayed by Misses Jean Black (piano), Helen Magarey (violin), and Helena Harris (cello).

In the absence through illness of the Director (Dr. Harold Davies), Mr. Harold Parsons was acting-director.

The accompanists were Misses Alice Meegan, Jean Barbour, Gwen Paul, and Jessica Dale.