

"At present I cannot speak definitely, but my aim is to put in at least two or three months of strenuous rehearsal preparation. Following upon this I hope we may do at least three, or, perhaps, four programmes, each programme to be performed twice within the space of a week. I am anxious that in each case the repeat performance, if it can be so arranged, shall be in the Exhibition Building at prices which will be within the reach of everybody, and it is my greatest wish to see the children there. I want to educate the rising generation in the best traditions of music, and to further this ideal I intend to approach the heads of our schools and colleges, and especially the Director of Education, in order that some definite arrangement may be made for the older children to attend in big numbers. It occurs to me that as we have not asked the Government to subsidise the orchestra it may be possible to induce the Premier to consider this modest request, even if it entails the comparatively small sum of £100 per concert. In England there is a great movement in the direction of orchestral music as a feature of school life, and there is no reason why we should not hope that some day soon children's orchestras will exist in South Australia. I want to stress all the time the educative side of the work."

Have you made any plans regarding the conductorship?
 "Now you are asking something; but I would like to say here and now that I have no illusions about my own special fitness for this responsible office. Maybe it needs the confidence and inexperience of youth to be sure of one's qualifications in this direction, and I am no longer young. Furthermore, I have my time very fully occupied in other directions, and there is a statute of limitations for one who is wise enough to realise it. Still I imagine that for this first season I may have to assume most, if not all, the work of direction, but you may be assured I shall be only too glad to hand it over to the expert so soon as he comes on the scene. May I say, in conclusion, I have only one aim in all this—to see the orchestra firmly founded for all time, and then to take a back seat as quickly as possible. It has meant hard work already, and will mean much more in the near future, perhaps more than I can compass, but we shall see."

spirit that they are only encountered to be overcome. The greatest difficulty of all, of course, as Dr. Davies points out, is finance. That difficulty, however, may be easily surmounted if, as is suggested, some of our wealthy citizens are public-spirited enough to rise to the occasion. They would thus earn the gratitude of the present generation and generations to come. It is fitting that the proposal should emanate from an institution such as the Conservatorium, which is an adjunct of the University. Scholastic institutions of that character have been prone to give more prominence to the academic side of their activities, and thus have become somewhat exclusive and conservative in their operations. Music, it may be said, although not exclusively the possession of the cultured classes, has not been made available to the masses as freely as it should have been.

True it is that there are many instances where its exclusiveness has been broken down by genius, whose voice from among the masses has been so loud and insistent as to speak for all time. More than one of the world's most famous masters of musical art come within this category. But it is conceivable, with more chances provided for everybody to take part, not only in the enjoyment of good music, but also in its performance, there would be more universal appreciation as well as a greater general facility in the interpretation of the works of past and present masters of the art. Such a chance would certainly be provided by a State orchestra. It would give a stimulus to young players and encourage them to develop and bring out the best in them for the enjoyment, not only of themselves, but of others. Evidently Dr. Davies is thoroughly seized with the importance of this aspect of the question. He proposes to enlist the active sympathy of the schools and the Director of Education, so that opportunities may be available for bringing music and children in close contact with each other.

The schools could be made recruiting grounds for the orchestra, and then instead of one State orchestra we could have several. Indeed, the possibility of an orchestra being established in connection with every large school, and facilities for a better acquaintance with music, both vocal and instrumental, in every school should by no means be regarded as an extravagant proposition. It would be necessary, however, to succeed with such a scheme in the schools to take care not to model it on university lines. Academic rules—unless a pupil has a strength of originality that cannot be subdued by rule of thumb—for the most part result in the student becoming a mere imitator instead of an initiator. Despite the numerous compositions with which the world is flooded there is ample room for the production of music of an original character that will appeal to the heart and finer instincts of the people, and make them more fitted to prepare citizens for the world of the future when life shall be one joyous song of universal happiness. No better beginning could be made towards this glorious objective

Harold Davies, Mus. Doc. During the brief year that he has occupied his high office at the Adelaide University he has produced truly excellent results—an accomplishment due in no small measure to his progressive thought and vision. Apart from his musical genius, Prof. Davies has an attractive, happy personality, and that is largely why such a spirit of harmony and enterprise exists among his staff and the students.

He feels, too, his obligations to the public, and he wants to see South Australia take a high place among the ranks of the most advanced and artistic musical communities in the Commonwealth. Undoubtedly a step towards that achievement will be the formation in this State of a permanent orchestra, resting upon a secure financial foundation. Without Government assistance the idea is, of course, ambitious, but with a leading spirit at the back of it like Prof. Davies, and given the loyal and practical co-operation of the public, such a laudable venture must succeed.

In an interview this week the Professor was asked by the "Mail" what the undertaking would entail.

"The cost," he said, "will be a good deal, but only experience will say how much. We want to form a complete orchestra, even if it be small, and it will be necessary, perhaps, to secure three or four players who are not here. They must be brought from elsewhere, and their maintenance, temporary or otherwise, will be a fairly large item. For the bulk of the players, who are already in our midst, it is reasonable to expect that they can be paid the highest rates of remuneration out of concert proceeds, especially as I hope we may secure hereafter from annual subscribers a considerable amount for the subsequent maintenance of the scheme."

WANTED—MEN AND MONEY.

"Suppose you get more money than is actually required?"

"That would hardly be disastrous, because there will be two or three things still left to do after the orchestra has cut its teeth. I want to see in the near future an orchestral school established at the Elder Conservatorium, so that we can train a full supply of efficient players in every department, and give them an all-round musical education. That is only one little plan in the background, but it will need what we have not at present—an increase in accommodation and staff, and that spells money. Why, I shall want at least two teachers—first-rate orchestral men—who will need a guarantee of fully £500 a year each. You know we are waiting eagerly at the University for some one with a great heart and a splendid vision of the future to give us a quarter of a million—25 and four big noughts," the Professor smilingly added, "then things will happen."

Speaking on the question of pitch, Prof. Davies remarked that it would be necessary very soon to tackle it.

"The organs at the Adelaide Town Hall and the Elder Conservatorium," he proceeded, "will both have to be brought down to low pitch, and we may at the same time have to purchase for some of our players low-pitched instruments, which will require more money."

FORMING THE BAND.

"What do you propose in connection with the composition of the band?"

"A small band of about 42 players, each of whom will be the best we can find. Twelve violins, with perhaps an additional four advanced students who are gaining experience, four or five violas, three or four cellos, two or three double basses, and a full complement of woodwind and brass. In the first instance, we must draw upon players who are now professionally engaged in various theatres and picture palaces, many of whom are excellent artists, with the advantage of being in constant practice. In order to do this it will be necessary not only to rehearse, but to give our first season's concerts on Saturday afternoons, as Prof. Marshall Hall so successfully did in Melbourne many years ago. Later we must hope to arrange for evening concerts, but all in good time. I believe in many cases the managers of our picture shows will be brought to let us have their very best players for such a purpose. At any rate I shall try to convince them that it will be worth while allowing their men to belong to the South Australian Orchestra."

TEACH THE LITTLE ONES.

"What number of concerts are likely to be given in the first season?"

"At present I cannot speak definitely," Prof. Davies replied. "My aim is to put in at least two or three months of strenuous rehearsal and preparation. Following this I hope we may do three, or perhaps four, programmes, each to be performed twice within the space of a week. I am anxious that in each case a repeat performance, if it can be so arranged, shall

be given in the Exhibition Building at prices which will be within the easy reach of everybody. It is my greatest wish to see the children there. We want to educate the rising generation in the best traditions of music. In furtherance of this ideal I intend to approach the heads of our schools and colleges, and especially the Director of Education, in order that some definite arrangement may be made for the older children to attend in large numbers. It has occurred to me that as we have not asked the Government to subsidise the orchestra it might be possible to induce the Premier to consider this modest request, even if it entailed the comparatively small sum of £100 a concert. In England now there is a great move in the direction of orchestral music as a feature of school life, and there is no reason why we should not hope that some day soon children's orchestras will exist in Australia."

"Have you any plans as to the conductorship?"

"I have no illusions," the professor added, "as to my own special fitness for this responsible office, but while I imagine that for the first season I may have to assume most, if not all, of the work of conductor, you can be sure I shall be only too glad to hand it over to the expert so soon as he comes on the scene. Might I say, in conclusion, that I have only one aim in all this—to see an orchestra firmly founded for all time, and then to take a back seat as quickly as possible."

THE SCHEME LAUNCHED.

Prof. Davies, with the permission of the University Council, has now made an initial move in the direction of organising the orchestra. The first appeal is for founders, who will also be life members, and this distinction will attach to all who give £100. In order that the sum so raised may be further increased all lovers of music throughout the State are also asked to contribute as generously as they are able in lesser amounts. Subscriptions, which will be duly acknowledged in the press, may be sent to Prof. Davies, Elder Conservatorium.

The following have already promised their support with a donation of £100 each:—His Excellency the Lieutenant-Governor (Sir G. J. R. Murray, K.C.M.G.), Sir Langdon Bonython, Mr. George Brookman, Mr. Peter Waite, Mr. Sydney T. Thomas, Prof. Mitchell, Mr. Owen Crompton, Mr. T. E. Barr Smith, Mr. C. H. Angus, the Hon. John Lewis, M.L.C., Messrs. James Marshall & Co., Mr. Harold Fisher, Mr. Sidney Kidman, Mrs. Frank Downer, Mrs. G. A. Jury, Mr. O. von Rieben, Miss Lenore Reynell, Mr. John Barker, Mrs. John Gordon, Messrs. Miller Anderson, Ltd., Mr. R. T. Melrose, Mrs. Michael Hawker, and Mrs. Harry Dutton.

Additional subscriptions:—Credit balance from Conservatorium concerts for 1919, £67; Mr. Spicer Birka, £25.

Daily Herald 20.3.20.

A STATE ORCHESTRA

MUSIC FOR THE PEOPLE BY THE PEOPLE.

The most cordial and sympathetic support should be given to the proposal by Dr. Harold Davies (Director of the Adelaide Conservatorium) that a State orchestra should be established in South Australia. The outline of the scheme as given in another column shows that it is feasible and practicable, and in every respect a step in the right direction. So far the details have been well thought out, and all that remains is for the general public to devote as much enthusiasm to the project as has been devoted to many less worthy objects that could easily be named if necessary. Although the suggestion may be regarded as the direct outcome of the visit of the Verbrugghen Orchestra to Adelaide last October it has been in the minds of some of our leading musicians for a much longer period. The necessity for the establishment of an institution belonging, so to speak, to the people, and capable of educating them to the sense of a proper understanding of all that is best in musical art, has always been recognised. The field in this respect is illimitable. While in a general way most people are susceptible to the charms of music and appreciate its refining influence, they have, as a rule, little opportunity for cultivating and developing their tastes in this direction.

Such an opportunity should be provided by the establishment of the scheme suggested by Dr. Davies. In that regard alone the object aimed at is worthy of every encouragement. Difficulties, no doubt, so far unthought of, may crop up, but they should be reckled in the

Mail 20.3.20.

SOUTH AUSTRALIAN ORCHESTRA

PROF. DAVIES' LAUDABLE AIM.

AMBITIOUS UNDERTAKING.

South Australia may count itself blessed in having at the Elder Conservatorium a Director of the type and ability of Prof. E.

Reg. 25.3.20.

TRAINING COLLEGE FOR TEACHERS.

A meeting of the Advisory Council Education was held at the Education Office on Tuesday afternoon. There were present—The Chairman, the Director of Education (Mr. W. T. McCoy, B.A.), Professors Henderson and Davies, Drs. Fenn and Halley, Messrs. C. Charlton, W. Bayly, A. H. Dobbie, W. C. Melbourne, F. Wholohan, Miss Jacob, and the Rev. Hanrahan. Sir Langdon Bonython was elected Vice-President of the council. Professor Henderson gave an interesting address on the necessity for a training college for teachers. His remarks were reported by the members. The following solutions were passed unanimously:—That in the opinion of this council it is necessary in the interests of the children of South Australia, and in the cause of education, that a college for the training of teachers be erected in close proximity to the University. 2. That the Government be asked, through the Minister of Education, to grant a portion of the land between Frome road and Kintore avenue for this purpose. 3. That the Government be asked, through the Minister of Education, to place a sum of at least £10,000 on the Estimates to erect a portion of such building in order to meet the immediate requirements of the Education Department.