

In the early days we concentrated upon quite common works," observed the founder, "and in many instances they were the first performances not only in Adelaide, but also in Australia. We purposely left alone the standard works, such as 'The Messiah' and 'The Creation,' and confined ourselves to compositions of greater educational value and artistic interest, hoping thus to give an impetus to the earlier musical life of the State. Since the Adelaide Choral Society went into retirement we have given attention to such vociferous as 'Elijah,' 'Samson,' and 'St. Paul.' This year, for the first time locally, 'St. Paul' will be given in its entirety. Some authorities consider that Mendelssohn achieved a finer result than in the companion work of 'Elijah,' and was first performed in England, about 1837."

Mr. Bevan discussed the beauty of the oratorio, which, he said, closely followed the Scriptural narrative. The soloists comprised:—St. Paul: Miss Sylvia Thomas, Eileen Hancock, Jean Sinclair, Walter Wood, John Arduill, Ewart Lark, Arnold Matters, and Sydney Coombe. Miss Sylvia Whittington will lead the orchestra, and Mr. Harold Wyld will preside at the organ.

Interesting Retrospection.

Mr. Bevan then grew reminiscent, and drew attention to the following repertoire mastered by the class:—1900, 'Athalie' (Mendelssohn), assisted by piano and organ; 1901, 'The Rime of the Ancient Mariner' (Barnett), with full orchestra; 1902, 'Athalie,' repeated with full orchestra; same year, 'Song for the New Year' (Schumann); 1903, 'Spring's Message' (Gade), and 'Paradise and the Peri' (Schumann); 1904, 'Ode to Music' (Ennis), and 'The Revenge' (Stanford); 1905, 'The First Walpurgis Night' (Mendelssohn), and 'The Banner of St. George' (Elgar); 1906, 'Mass in C' (Beethoven), and 'Loreley' (Mendelssohn); 1907, 'The Martyr of Antioch' (Sullivan); 1908, 'Jephtha,' selections from (Handel), and 'Hymn of Praise' (Mendelssohn); 1909, 'Stabat Mater' (Dvorak), and 'Athalie' selections from (Mendelssohn); 1910, 'The Golden Legend' (Sullivan); 1911, 'The Martyr of Antioch' (Sullivan); 1912, 'The Legend of Melusina' (Hoffmann), and 'A Stronghold Sure' (Bach); 1913, 'The Woman of Samaria' (Benjamin); 1914, 'The Rime of the Ancient Mariner' (Barnett); 1914, 'The Spectre's Bride' (Dvorak), and 'In Exitu Israel' (Wesley); 1915, 'Xmas Oratorio,' Parts 1 and 2 (Bach); 1916, 'Requiem' (Cherubini), and 'Erl King's Daughter' (Gade); 1917, 'Xmas Oratorio,' Part 3 and 4 (Bach); 1918, 'Martyr of Antioch' (Sullivan); 1919, 'Elijah' (Mendelssohn); 1920, 'Samson' (Handel); 1921, 'The Golden Legend' (Sullivan); 1922, 'Stabat Mater' (Dvorak); 1923, 'St. Paul' (Mendelssohn).

Mr. Bevan produced the original roll book of July 23, 1888, and explained that in these days he had begun by giving elementary sight-reading instruction on the blackboard. Classes met in the Library of the University, for that was before the days of the present Conservatorium building. On the first evening more than 100 members were enrolled. Among the names recorded were those of Capt. Wallington (now Sir Edward Wallington, and private secretary to His Majesty King George), Cr. George McEwin, and Mr. Max Fotheringham. Gradually the company progressed to part-singing, and in 1890 distinguished themselves by giving a miscellaneous concert of part-songs; and the following year achieved success with 'Athalie.' Mr. Bevan opened a programme, which had been carefully preserved, and the following names were noted among the soloists:—Ethel Hantke (now Mrs. Trafford Cowan), Maud Grayson (now Mrs. A. C. Edwards), and Violet Parkinson (now a Mus. Bac. in Melbourne); Maude Paddy was accompanist to the class, and Arthur H. Otto was at the organ. All these names nowadays are coupled with distinctive achievements.

A Record of Vocalists.

The following year Mr. Bevan said he was able to form the Conservatorium Orchestral Class, so that all performances since then had had the advantage of orchestral accompaniment. Noticing a number of old programmes, the reporter asked if some of the vocalists' names might be mentioned. "With pleasure," said their one-time teacher. Here is 'The Rime of the Ancient Mariner,' for instance, with the names of Elsie R. Jones, Ethel Hantke, and Francesca Spehr. At that time, the University Council founded a special scholarship for the tenor voice, in connection with special work in the choral class. The first winner was Maurice Chenoweth, who took part in 'The Rime of the Ancient Mariner.' Chenoweth was followed as scholar by Harold Savage, Walter Wood, and Leslie Mart, each of

whom has done splendid service in behalf of the choral class. Leaders of the orchestra were Elizabeth Delprat, Elsie Cowell, Daisy Kennedy, and Sylvia Whittington—the last-named has given invaluable service for some years now. "The Rime of the Ancient Mariner" was repeated in the same year (1901) on September 14, in the Adelaide Town Hall, in aid of the National Memorial Fund for the Boer War—the statue now adorns the spot opposite Government House gates. Among the helpers were:—Harold Parsons, Gwendolen Pelly, Harry Mummie, and Max Fotheringham.

Mr. Bevan remarked that there was a period in the life of the class when there were a number of advanced students among whom a friendly rivalry existed that greatly assisted its progress. A notable trio were Muriel Cheek, Clytie Hine, and Ethel Ridings, and in excerpts from 'Jephtha' and 'The Hymn of Praise' given in its entirety, brilliant work was done in the 1908 programme. Clytie Hine had since done well in England, and now was touring in America in grand opera. Muriel Cheek was on the staff of the Melbourne Conservatorium. Walter Wood was given a special word, for he had helped continually in the choral class ever since 1909. In that year Olive Bassnett and Elsie Riggs were also associated on the programme. An outstanding performance was 'The Golden Legend' in 1910, which was repeated in the Town Hall in behalf of Minda. As Mr. Bevan remarked:—"We never forget that the claims of charity should be combined with the growth of our musical life." About that period, there were:—Francis Halls—now just back from Italy—Mary Roach, May Forsyth, one of the best contraltos Adelaide possessed; and Alexander Cooper. In later days, students had included Hilda Gill, Myrtle Ingham, and Ada Wordie. Sydney Coombe, who was singing this year, was a nephew of Muriel Cheek. "It is all a great fraternity," said Mr. Bevan, in conclusion, "and, as the years fly by, pupils of former times and recent additions to the ranks unite in forming one of the happiest and most satisfying of organizations—a company of music lovers."

News
8 SEP 1923

OPEN DOORS

Pay Five Shillings,
Pick Your Subject,
Critique Frankly, and
Study in the Evening

Dr. Heaton Describes W.E.A.

(By "Agapetus.")

Intent on his mission of extending the benefit of university education to all classes, Dr. H. Heaton has time to jest and to listen in his pleasant room at the University. Sturdy and smiling, he makes education a pleasant thing, and his enthusiasm is contagious. His glowing eulogy of the "W.E.A." might have been picked out of the hot fire in his study, so much warmth does he put into his subject. "The W.E.A.," or, to give it its full title, 'The Workers' Educational Association,' is like constitutional government, rabbits, and Ford cars—an imported article, and on the whole flourishes here more vigorously than in Great Britain, the land of its birth. In 1913 Albert Mansbridge, the founder of the movement, came on a missionary tour of Australia, and this year we are celebrating the tenth birthday of the association in Australia. "It is interesting to know that during those ten years Mansbridge's genius as an educational force has been recognised by three of the biggest British Universities, although he knows probably little Latin and less Greek." "He has been invited to lecture in many leading American universities, and the British Government appointed him a mem-



Dr. H. Heaton

ber of the Royal Commission which enquired into the working of Oxford and Cambridge.

"Hence we here are proud to have the chance of carrying on the tradition of adult education he has established.

"The aim of the W.E.A. is to bring the University Mahomet to the mountain of the masses," continued Dr. Heaton. "There is no leisured class in Australia, and our universities spend most of their time in training men and women for the various professions. Beyond this professional work we try to give them the rudiments of a broad general culture, a liberal and scientific frame of mind in approaching the problems of life and citizenship.

"While the professional training may not be necessary for more than a small section, this culture is needed by all. Whatever a man's job may be he is all the better for possessing a trained appreciation of literature, music, art, and the like, and he is going to be a vastly better citizen if he has a scientific way of looking at economic, historical, and political problems."

Dr. Heaton pointed out that today the University and the W.E.A. are working together to place a cultural and civic education within the reach of the lightest purse.

"We offer three-year courses in such subjects as English literature, history, music, psychology, economics; we guarantee to take our students as far in a subject as they would go if they joined the classes for undergraduates studying for a degree. We impose no examination test at the end of it. We provide a library, help students in essay work, and follow each lecture with an adequate period for questions and discussion.

ALL FOR FIVE SHILLINGS!

"And all for 5/ a year! If that is not as near an approach to the ideal of the free University as can be realised I should like to know what more can be done.

"Our classes meet in the evenings so that students can come after the day's work is ended; and in a session's work of 24 weekly meetings we are able to cover a large piece of ground. We choose our tutors carefully in order to get men who combine a thorough knowledge of their subject with a capacity for efficient teaching.

"In order to improve the teaching, the tutors this year have asked their classes to criticise the tutor's methods and to make suggestion for improving the style of presentation and delivery. That's democratic enough I should think, even for Australia!"

What subjects do you find most popular?

"Well, in some places economics and industrial history make the strongest appeal, especially to trade unionists and men interested in politics. But in this State almost all the subjects we have offered have drawn forth about the same response. We've always had good classes in economics, and one of them this year is doing a course with the Commonwealth Year Book as text-book, and strange to say, they seem to like it and bring the hefty volume along with them to class.

"When we have finished that course, tutor and students are going to know more about Australian production, land settlement, and tenure, manufactures, the volume of wealth, and the way it is distributed, trade tariffs, wages, prices, taxation, than many men who submit their names for pre-election ballot.

LITERATURE POPULAR.

"Then we have numbers of students doing literature, and this has always been a most popular subject.

"Psychology students overwhelmed us in a flood last year, and the tutor faced a class of 170 people; this year we have had a high tide of people wanting to tackle the study of public speaking; while another class is working steadily through the History of Western Civilisation and still another started off with the study of musical theory and is ending up as a first-class choral society."

Country needs were then discussed. Dr. Heaton said:—

"In the country districts we are not able to do as much as we should like, but we send tutors and lecturers to Freeling, Gawler, Murray Bridge, Mount Barker, Bordertown, and River- ton.

"Gawler has been on our list since 1917, and a banquet has been given to celebrate the delivery of the 100th lecture. Did not somebody, years ago, call Gawler the Modern Athens?"

WHAT OF CRITICS?

"Our critics? Oh, yes, of course we get criticised generally because of some misunderstanding of the work done in economics and the social sciences. Our critic is usually a man who has never been near one of our classrooms, and really has no right to be heard. Usually also he is a man with strong vested interests or a powerful

bias. He sees the world through the colored spectacles of his own interests and prejudices and cannot understand that we should try to adopt an unbiased attitude and strive to see the facts uncolored. This test of education is 'Does it fit my interests?' Ours is, 'Is it true?'"

RUHR CONTROVERSY.

"Take one instance only—the present controversy about reparations and the Ruhr. As far back as 1920 the W.E.A. arranged a series of lectures on the peace treaties, as we felt it was necessary that our people should know the details of the Versailles settlement.

"I gave the course, and in commenting on the reparations terms applied the obvious test of an economist, 'How much can Germany pay?' 'What will be the effects of large payments of indemnity?' The answers I gave were based, as far as possible, on known facts and known economic laws. But to many people my answers proved I was a dangerous person, a Bolshevik, a pro-German, &c.

"Today, three years later, the British Note has borne out the arguments I put forward in 1920. That Note must have come as a shock to some of our vociferous patriots, but to those of us in the W.E.A. who have been studying the facts it comes as no surprise. It confirms us in our belief that a Bolshevik should be defined as 'a person who tells the truth three years too soon.'

"But whatever the problem, whether it be the merit of an author, the results of the Reformation, the causes of the war, the virtues of the pentatonic scale, we approach it in the same spirit and try to reach the truth through the jungle of passion, prejudice, and labels."

Popular

5 SEP 1923

CRIME AND PUNISHMENT.

Address by Professor Phillipson.

An interesting series of descriptions illustrating the diabolical ideas which existed in olden times of crime and vengeance were related by Professor Coleman Phillipson at the Prince of Wales Theatre, University of Adelaide, on Tuesday evening, in the course of his first of a series of three addresses on "Crime and Punishment." He said that Australians had of late taken a great interest in international affairs. Sometimes in such cases there was a tendency to neglect domestic matters. The question to be dealt with by him was, perhaps, a domestic one. In recent years there had been a conspicuously growing sense of civic responsibility and recognition of social inter-dependence; yet it was surprising what little interest the public