

ADV. 18.9.26

FOLK SONGS AND DANCES.

LECTURE BY MR. CLIVE CAREY.

A lecture on old English folk songs and dances was delivered by Mr. Clive Carey in the Adelaide Town Hall last night under the auspices of the recently-formed Folk Song and Dance Society.

The Lord Mayor said he thought it was a good thing that a young country like Australia should cultivate the old songs and dances, and thus draw the Commonwealth closer to England, where the songs emanated.

Mr. Carey said enthusiasts who had succeeded in starting a society in Adelaide in the interests of folk songs were doing it for several reasons. The first was that folk songs and dances had been rescued almost from oblivion in England.

The songs were most expressive, portraying gaiety, melancholy, and sentiment. They did that in a natural and beautiful way. They were the pure expression of feeling of the unlettered people, and came into being when country people had to amuse themselves.

They belonged to the community, because they had been passed on entirely by ear, and few had been written down until during the past 30 or 50 years. Until the last 20 years there had been no enthusiasm shown in collecting the songs.

They were passed from family to family, from village to village, and from generation to generation. In that way they had received the stamp of the people from whom they sprang. Folk songs were still sung in some places in England.

In modern days, however, there were the gramophones, the pianolas, and the picture shows which amused people. There was no need for people of the present generation to do anything to amuse themselves. That accounted for the decline of the popularity of folk songs.

People in the Balkans, the remotest parts of Italy, and in Russia still sang them. It seemed strange, but there were also parts of the United States where they were still sung. One visitor stated that in those portions of America life was the same as it was in England 200 years ago.

Mr. Carey interpolated his lecture with songs and dances. The Helston furrer processional and country dances were presented by Miss Margaret Thatcher, the Morris dances by Miss Wanda Edwards, and the Flamborough Long Sword by Miss Agnes Gloyn, who also danced the Morris jig.

Miss Angela Stewart was accompanist, and Miss Marjorie Hancock and Mr. Hartley Williams, the fiddlers.

had been an attempt to rescue the old songs from oblivion. Mr. Cecil Sharp, though not the first worker in this direction, was one of the most successful. He published five volumes of songs found in Somerset quite early in his quest, and recovered no fewer than 3,000 tunes.

Dances were even more neglected, and it was only when a demand for them reached him that Mr. Sharp carried his investigations fully in this direction. Finally he was instrumental in forming the English Folk Dance Society, which had become the recognised authority upon the subject.

Mr. Carey proceeded to go very fully into the character of early English music. The lecturer explained curious rhythms, and the old customs of the singers of this traditional music, in which tunes and words were liable to be varied according to the taste and fancy of the singer.

He illustrated his remarks by singing a succession of songs and ballads. Among the songs were, "I will give my love an apple," "I'm seventeen, come Sunday," "The seeds of love," "Billy boy," "The lover's task," "The keeper," "My man John," "The tree in the wood," "The briary bush," "The ballads 'Death and the lady' and 'Admiral Benbow,' the carol 'The holly and the ivy' and the old sea chant, 'Rio Grande.'"

Mr. Carey then proceeded to explain the difference between morris dancing, which was formal and spectacular, and country dancing. They were fortunate, he said, in having present Miss Agnes Gloyn, of the English Folk Dance Society, who would help to show them the character of some of the dances.

Miss Gloyn danced the morris jig, "Jockie at the fair," and later on a jig with Mr. Clive Carey, who proved a capital performer. The country dances were demonstrated by a number of girls trained by Miss Margaret Thatcher. They performed the Helstone "Furry dance," and various country dances.

A set of alert little boys, trained by Miss Wanda Edwards, performed Morris dances with great spirit. The Flamborough long sword dance was presented by girls trained by Miss Gloyn. Miss Angela Stewart acted as accompanist, and the fiddlers were Miss Marjorie Hancock and Mr. Hartley Williams.

Poor Adelaide was given a hard nut to crack when it was called the City of Culture, a nut so hard that the eastern States are wont to regard with considerable doubt the existence of a kernel. Our comfortable acceptance of the honour, thrust upon us, after a hasty glimpse of Adelaide by a traveller known to be fallible, however, is occasionally partially justified by the efforts of various patriotic citizens to penetrate the shell.

As was proved at the recent jubilee, Adelaide at least has reason to be proud of its University's achievements, and by harbouring distinguished intellectuals from other States and the Motherland gives the University the benefit of wider views and the knowledge that culture is not, after all, exclusive to Adelaide.

PUBLIC LIBRARY BOARD.

September 17. Present—The president (Mr. S. Talbot Smith), in the chair, the vice-president (Mr. L. H. Sholl), Mr. E. Davies, Mr. A. A. Edwards, Professor F. Wood Jones, Mr. H. P. Moore, Professor H. Darnley Naylor, Mr. C. M. Reid, and Mr. B. S. Roach.

The President reported that Mr. Gell had written stating his intention of withdrawing his name from the list of candidates for election by the Institutes Association to the board. Leave granted to end of term. Mr. Norman G. Clark had offered to lend "A Lady in Black," by Leslie Wilkie. Accepted for three months.

The Government Geologist (Mr. L. Keith Ward) had written suggesting the desirability of legislation to ensure the preservation of meteorites in the Museum of the State in which they were found, and of meteorites being added to the list of objects of scientific interest which were not permitted to be exported from Australia.

The fine arts committee inspected, at Bruce's Auction Mart, Grenfell-street, a collection of paintings, and resolved that No. 57, "In the Thames Valley," by T. J. Soper, R.I., be purchased, and that No. 36, "The Violin Solo," by R. Moretti, be recommended for purchase.

The Museum committee reported having received report that the Kangaroo Island emu bones lent to the University had been returned in good order to the custody of the Museum. Referred to Professor Wood Jones, with power to act, on offer of thirteen mammal heads, etc. (trophies), from Mr. E. W. Jones. Report adopted.

The Library and Archives committee report having received letter from the Institutes Association regarding a proposed conference of library officials, to be held in Adelaide in October, and recommended that Mr. C. M. Reid and the Librarian (Mr. H. R. Purnell) be appointed to represent the Public Library thereat. Report adopted.

When Mr. Harold Wylde, F.R.C.O., who at present is holidaymaking in England, recently cabled resigning his position on the teaching staff of the Elder Conservatorium of Music, it was assumed that he did not intend to return to South Australia.

A letter from him by the latest mail, however, shows that the conclusion was unwarranted. His resignation was influenced by health reasons, and he proposes to extend his holiday by a few months. His future plans are, apparently, indefinite.

At a meeting of the Public Library Board on September 17, the President (Mr. S. Talbot Smith) reported the progress of negotiations with the University for the use of a piece of land. He said an agreement on the subject was ready for sealing, and that formality was authorized by the meeting.

"ROSE GRAINGER" FUND.

For South Australian Orchestra.

Eminent Musician's Generosity.

Through the Chairman of the executive of the South Australian Orchestra (Dr. E. Harold Davies) Mr. Percy Grainger, the eminent composer-pianist, has addressed the following letter to the Editor of The Register:—

Sir— I feel that I cannot leave Adelaide without expressing as publicly as possible my great admiration for what is being done for music by Professor E. Harold Davies and Mr. W. H. Foote, through the medium of the South Australian Orchestra.

I have received two strong impressions from my present Australian tour: the first, that nowhere else have I seen such a lavish profusion of musical talent as here in Australia; the second, that Australians, as a whole, do not as yet realize the extent of the expenditures needed to provide a reasonable opportunity for the proper development of all this natural talent.

The work done by the Elder Conservatorium is magnificent, but it should be supplemented by quite frequent concerts such as the South Australian Orchestra could give, so that the musical public and the budding talent of Adelaide can have an opportunity of hearing the greatest musical compositions repeatedly, easily and cheaply. To hear great works occasionally is not enough—they must be heard again and again, must have time to "soak in."

Orchestral concerts are the surest means of establishing true musical culture and mature musicianship in wide circles. Music cannot be taught or learnt on paper only—it must resound in active vibrations in actual ears. Dr. Davies's foresight in creating the South Australian Orchestra, Mr. Foote's rare gifts and capabilities as conductor and trainer of musicians, are both beyond all praise.

But I feel that this great beginning, splendid though it is, must not be allowed to rest where it now is, restricted by limited funds. Symphony orchestras can never be "paying concerns," any more than research laboratories or astronomical observatories can. Even such great cities as London and New York cannot show symphony orchestras able to "pay their way," while in several American cities a yearly deficit of £20,000 is not considered excessive for the maintenance of a first-class symphony orchestra bringing world-wide renown to its native city.

We who can appreciate the epoch-making achievements of the South Australian Orchestra should unite to provide the wherewithal for an increased activity on the part of this body and its inspired conductor. We must not be content to applaud what already has been done, although it obviously merits every applause; we must rest until Adelaide is one of the great music centres of the world, with a self-contained distinctive musical culture of its own, producing its own local creative geniuses, offering stimulating and satisfying musical employment to its own native musicians as they develop and mature, and providing the musical public of Adelaide with a continual feast of the world's best music.

In order to give concrete and practical expression to these high hopes for Adelaide's musical future, and of my heartfelt esteem for the South Australian Orchestra, I propose to start a permanent "Rose Grainger Orchestral Fund," of which the interest is to be applied to the fostering of the orchestra and the giving of orchestral concerts in Adelaide. I will myself give £500 as my initial donation to the fund, and will hope to add further donations as time goes on.

My mother (Rose Grainger) was born in Adelaide, and received her initial musical training and stimulation in this city. My own musical talents and efforts, such as they are, are but a mere reflection of the bright flame of her passionate and untiring devotion to music. I wish to identify her name with what is noblest in the musical life of her native South Australia, and through her to bring the thoughts of many musicians, all over the world, in contact with Adelaide and its orchestra. My mother was so untiring in her efforts to assist genius wherever she found it, so generous and encouraging to all sorts and conditions of musicians, that I feel sure that an orchestral fund bearing her name will draw donations from her friends, and from composers and musicians, in many lands. Any part I can play in such a scheme would give me deep satisfaction, the more so as I am leaving Adelaide full of gratitude to its musicians and public for their warm-hearted kindness and generous responsiveness.

Yours cordially, PERCY GRAINGER.

REC. 18.9.26

MEN, WOMEN, AND BOOKS.

PROFESSOR W. K. HANCOCK.

Poor Adelaide was given a hard nut to crack when it was called the City of Culture, a nut so hard that the eastern States are wont to regard with considerable doubt the existence of a kernel. Our comfortable acceptance of the honour, thrust upon us, after a hasty glimpse of Adelaide by a traveller known to be fallible, however, is occasionally partially justified by the efforts of various patriotic citizens to penetrate the shell.

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Together with several scientists of outstanding distinction, and an eminent litterateur, Adelaide now includes on its staff probably the youngest professor in the world. Still on the sunny side of 30, Professor W. K. Hancock, who occupies the Chair of Modern History at the University, has aroused considerable interest in English literary circles by his book "Ricascola," which gives us an insight into a curious piece of Italian history.

Professor Hancock was educated at the Melbourne Grammar School, and received first class honours in classics in the first year and final honours in history during the rest of his course, with the final exhibitions in history and political economy. In 1922 Professor Hancock was selected for the award of the special Rhodes Scholarship offered for competition among candidates from the whole of Australia, and went into residence at Balliol College, Oxford finally receiving first-class honours in School of Modern History.

An Adelaidean of whom citizens are proud is Dr. George E. M. Jauncey, Associate Professor of Physics at Washington University, St. Louis, U.S.A. The professor, who visited his native city recently on the occasion of the University Jubilee celebrations, was born in Adelaide on September 21, 1888. From Prince Alfred College he proceeded to Adelaide University, where he graduated B.Sc. with honours in physics in 1910. Two years later he won the 1851 exhibition research scholarship and was demonstrator of physics in the University of Toronto in 1913-14. He was thereafter successively Instructor of Physics in Lehigh University, U.S.A., the University of Missouri, and Iowa State College. In 1920 he was appointed Professor of Physics at Washington University, St. Louis.

REG. 20.9.26

When Mr. Harold Wylde, F.R.C.O., who at present is holidaymaking in England, recently cabled resigning his position on the teaching staff of the Elder Conservatorium of Music, it was assumed that he did not intend to return to South Australia. A letter from him by the latest mail, however, shows that the conclusion was unwarranted. His resignation was influenced by health reasons, and he proposes to extend his holiday by a few months. His future plans are, apparently, indefinite.

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UNIVERSITY LAND.

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REG. 27.9.26

Professor T. G. B. Osborn (Professor of Botany at the Adelaide University) left Adelaide on Sunday night on a trip to Japan. He will attend the next Pan Pacific Conference, to be held at Tokio.

MAIL 18.9.26

Students' Concert.

A vocal concert by the students of Mr. Winsloe Hall and Madame Delmar Hall was given on Monday evening. The usual liberal quota of fine natural Australian voices was utilised in a programme which ranged from Brahms to Wallford Davies and Vaughan Williams, and even introduced a Russian note in the sombre "The Dreary Steppe" by Glazounow. The ladies' part-singing class, under the baton and training of Mr. Hall, assisted with several part-songs, Thuille's "Song of the Roses" being the most effective.

Either the composer ran out of titles or the conductor's choice was limited by the restriction "for women's voices only," for Walford Davies, whose charming writings are always certain of an appreciative hearing, was represented by the twin compositions "Clouds" and "The Clouds," which after all do not vary much in musical or other content. Composers, like parents, must frequently find it hard to name their children appropriately. Every night in the week having had one or more concerts, the Conservatorium String Quartet had Tuesday night for its final winter recital in the Institute Lecture Hall. This enterprising band of musicians deserves all the success it has had, both musically and financially, the subscription system having been proof against loss similar to that of last year. A delightful and melodious programme was submitted, and the audience, which included Lady Bridges and Miss Alvide Bridges, parted temporarily with the chamber music experts with regret.

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On Friday evening, at the Town Hall Mr. Clive Carey, President of the newly formed Folk Song and Dance Society, gave a lecture on English folk songs and dances. The Lord Mayor of Adelaide (Mr. Wallace Bruce), who presided, congratulated those interested in the society, and responsible for the entertainment, upon the remarkably good attendance, which showed a gratifying interest in the subject. The cultivation of anything which strengthened the love for the dear old mother country and her traditions was worth while in itself, while they were fortunate to have an authority on the subject in Mr. Clive Carey.

Mr. Carey traced the origin of folk music and dances to the need of self-expression among unlettered folk. They sprang from the hearts of the people and were an expression of the feeling of the cool old stock of the Anglo-Saxon race. They had been handed down through the centuries, and died out on the coming of civilization. During the last 30 years there