

THE CONSERVATORIUM.

A STUDENTS' CONCERT.

Members of the band of the Japanese flag-ship, Izumo, attended the students' concert at the Elder Conservatorium last night. They were welcomed by the Director (Dr. Harold Davies), who said it was fitting that the visitors should be met on the common ground of music, which was the universal language. In response to a request from the bandsmen an organ solo was added to the programme, Mr. John Horner playing "Kieff Processional" (Moussorgky). The concert was the sixth of the series for the season, and there was a fairly good attendance.

Instrumentalists were strongly represented, and the programme was opened by Master Clifford Bevan, who played the piano solos, Nocturne in B Flat (Field), and Polonaise in A (Chopin). He was heartily applauded on account of his youth, as well as for the comfortable ease with which he played the two melodious numbers. Another pianist, Miss Constance McGrath, gave an effective rendering of "Caprice Espagnol" (Moszkowski), with its strong rhythmic figures. In Sonette in A Flat (Liszt) and "Morris Danse" (Fryer) Miss Evelyn Morley displayed fine control and surety. Misses Gweneth Thompson and Alison Lane gave the pianoforte suite, En Bateau, Minuet, and Ballet (Debussy) with restraint and daintiness. The last of the pianists was Miss Jessie Dix, who gave a brilliant performance of the first movement of Grieg's Concerto in A Minor, with Mr. George Pearce at the second piano. A welcome addition to the programme was the appearance of Miss Kathleen Kenmare in the clarinet solos, Rondino (Beethoven) and Arioso from "Les Huguenots" (Meyerbeer). It appeared to give special pleasure to the visiting sailors. Mr. James Gibbs was successful in his cello solo, Elegie, for which he was heartily applauded.

The violin ensemble, Air for G string (Bach), was one of the most interesting items, and the twelve players concerted were Berceuse (Faure) and Gitana. The players were—Misses Ella Solomon, Flora Windle, Julia Cockburn, Winnie Tassie, Imelda Smith, Una Nesbit, Phyllis Chappel, Elma Cosh, Jean Hack, Mollie Scollin, Mrs. Johnson, and Mr. Fred Groth. Other numbers for the violin were Berceuse (Faure) and Gitana (Kreisler) by Miss Mary Hancock, the united softness of the first giving place to the lively second. There were only three singers. Miss Constance Chinner sang "To the Violet" (Brahms) and "Sunday" (Franz) in a sweet soprano voice of great natural beauty. The contralto was Miss Rita Watson, who sang "The Dreary Steppe" (Grechanirov) with expression and power. Miss Joy Watson (soprano) gave an excellent performance of "When this Scene of Trouble Closes" (from Spohr's "Calvary"), with smooth emission and long phrasing.

as might be seen from his handling of the sonnet. His radiant wit and a certain strain of cynicism, often audacious and impudent, kept his essentially romantic imagination clear of the mawkishness and lushness which were two deadly sins of Victorian romanticism. His wit, delightful use of "conceits" had often a seventeenth century quality, and put him in touch with Donne. Among modern poets he was perhaps the most closely akin to Heine, especially through his fusion of mockery with music and romance. "The Fish's Heaven" and one of Brooke's finest sonnets were quoted by the lecturer to illustrate his comments.

He then passed on to Masefield, who was first attracted to poetry by reading Chaucer. His poetry was important, firstly through his lyrics and tales of the sea. In his lyrical pictures of sea life, especially the "Salt Water Ballads," the date of his utterance were shown. He then probably kept a better level in these poems than in any other poetic form. That was significant of his allegiance to Chaucer that nearly all of his long narrative poems were written in Chaucer's favourite narrative metres. Masefield frequently took themes of country, low, and criminal life in his poems of this class. In his choice of theme and to some extent in his handling of it, he had something in common with Crabbe, but he had more music and vision and less showiness of execution. He was a realist in his choice of theme, but romantic in his handling of it. His greatest strength and weakness were shown in the narrative poem, and to illustrate this Sir Archibald read extracts from "Reynard the Fox" with exquisite appreciation. The influence of Chaucer was felt in the poem, and the number of living portraits which Masefield had put into the description of the meet was a wonderful piece of work.

The lecturer then went on to Wilfred Gibson. Gibson led an uneventful life until the outbreak of war. Many of his intermediate lyrics indicated the part he took in the war, of which he gave some terrible pictures. His poetry was full of the love of Nature, especially of the English countryside, and his most distinctive work was that in which he described the tragedy and romance, and, more rarely, the humour of the humble folk among whom he had lived and whose characters he read like a book. These characteristics gave him a certain kinship with Wordsworth, but he did not attempt, like Wordsworth, to find in Nature the working of a supreme universal spirit, nor did he achieve the majesty of "Tintern Abbey," the greatest sonnets, or inspired passages of "The Prelude." His thought and art were always sincere, and his style was appealingly simple and direct. His fine dramatic sense, his psychological instinct, and sense of vivid detail were all evident in his poems. Sir Archibald gave as a quotation "The Rock Light."

The lecturer concluded with readings from Humbert Wolfe's "Requiem," which Sir Archibald considered to be that poet's most important work.

THE JAPANESE SQUADRON.

INTER-ALIA.

Subsequent to being entertained by the Commonwealth Club at lunch at the Adelaide Town Hall, Vice-Admiral Kobayashi and the leading officers of the squadron were shown over several of the principal public institutions in the city. The party, which was conducted by the Director of the Tourist Bureau (Mr. Victor H. Ryan), first called at the School of Mines and Industries, where the visitors were received by the president (Sir Langdon Bonython) and shown over the building and the various classes by the principal (Mr. F. W. Reid). Surprise was expressed by the date equipment of the institute and the number of students enrolled. The officers then visited the Public Library, Art Gallery, and Museum, where they were received by the president (Mr. S. Talbot Smith) and Professor Harvey Johnston. The visitors were greatly interested in the Australian section of the museum. A call was then made at the University, where the Japanese were welcomed by Professors Chapman, Brailsford Robertson, and Cleland, Sir Joseph Verco, and the registrar (Mr. F. W. Eardley). The Vice-Admiral congratulated South Australia on possessing such a fine educational institution.

CHAMBER MUSIC.

CONSERVATORIUM STRING QUARTET.

The performances of the Conservatorium string quartet, Messrs. Charles Schilsky (violin), and Harold Parsons (violin-cello), and Misses Sylvia Whittington (viola), and Kathleen Meegan (violin) were popular with lovers of chamber music last year, and there was an appreciative audience at the institute lecture-room, North-terrace, last night, when the first of the recitals for this season was given. The programme was a good one, consisting of compositions representing three different schools of music. The opening number was Mozart's string quartet in G, typical of the simple beauty and sincerity of all that composer's works. The opening movements, the allegro vivace and the minuetto allegretto, were well played, the delicacy of the violins enhancing the charm of the second. In the third movement, the beautiful andante cantabile, there were beautiful passages for the violoncello, and the players secured a fine, round volume of tone, with a marked singing quality. The audience were not slow to show their appreciation. The last movement, the allegro molto, was given with the necessary life and movement, and there was a fine balance in the last few bars, which demanded a perfect ensemble. The charm and delicacy of Schubert's works were well conveyed in the theme with variations from his posthumous quartet in D minor, in which the work of the violins was particularly effective. The third and last number was the piano quartet in C minor, by Gabriel Faure, with Mr. George Pearce at the piano. The other artists were Miss Whittington, and Messrs. Schilsky and Parsons. Faure, who represented the modern school, occupies a distinguished place among French composers. The quartet, which is characterised by an opening in which there are intricate harmonies proceeds through an adagio in the third movement to an allegro molto with which it closes. The adagio was excellently played. Equally good was the final movement in which the strings were well supported by the piano.

THE UNIVERSITY CONVERSAZIONE.

On Saturday evening, July 7, a conversazione will be held at the University for the benefit of the Students' Union Building Fund. The whole scheme will be similar to the function held during the week of Jubilee celebrations in 1926. The University will be open to the public. Lectures with lantern slides will be given; experiments and demonstrations will be carried on; and the Barr Smith Library, classical and law, will be open to inspection. The whole function is being arranged, directed, and carried out by the students themselves, under the supervision of their professors. The University, the students, and the public are deeply indebted to those who had done so much for the Union movement, and the students feel the time has arrived when they should do something in the way of co-operation. The Literary and Debating Society of the University is producing a short play at fixed times during the evening, so that different items will be going on at once, and there should be ample scope for varied interests.

His Excellency the Governor and Lady Hore-Ruthven will be present (the Governor in his official capacity of visitor to the University). The Premier, the Lord Mayor, and the judges of the Supreme Court are amongst the principal guests. The Chancellor (Sir George Murray) will be received by the managing committee of students (Messrs. C. L. Anderson, D. R. Downey, R. N. Irwin, and G. Heaslip), and Mr. C. T. Madigan (president of the University Sports Association). The Chancellor will then receive the viceregal party, and conduct them over the University.

The University authorities hope that the public will support the students in their endeavor to raise funds for a sadly-needed Union. The function affords an opportunity to obtain a glimpse of the inner workings of a university, and should be of special interest to the large section of the public who have sons and daughters studying there. Professor Hicks, Mr. Madigan, and other scientific lecturers are making special efforts to choose subjects of general interest for their lectures, and full arrangements have been made in connection with the lantern slides and films.

Supper will be served in the Elder Hall from 9.30 to 10.30 p.m. Arrangements have been made for the parking of cars, which will be under direct supervision.

RUPERT BROOKE AND TENNYSON.

To the Editor.

Sir—To make my opinion of Rupert Brooke and Tennyson clear, may I briefly supplement your report of my last night's lecture? I had not intended to compare the whole of Brooke's poetry with the whole of Tennyson's; but I did maintain that by the time Brooke died—i.e., at 29—he had written greater poetry than Tennyson had written at an equal age. Brooke has been rather unjustly treated of late in England by certain fashionable critics and reviewers.—I am, &c.,

ARCHIBALD STRONG.

The University, June 27.

Public Buildings Inspected.

During the afternoon Mr. Victor H. Ryan, O.B.E. (director of the Tourist Bureau) conducted Vice-Admiral Kobayashi and several of his officers on a tour of inspection of some of the public buildings in the city. Among the places visited were the School of Mines, the Public Library, the Museum, the Art Gallery, and the University of Adelaide.

TWENTIETH CENTURY POETS.

Lecture by Sir Archibald Strong.

At the Prince of Wales Theatre, University, on Tuesday night, Professor Sir Archibald Strong gave the last of three extension lectures on some aspects of modern English poetry. He dealt with some of the poets of the twentieth century, giving a short resume of their lives, and accompanying his criticisms with quotations from various poems. Sir Archibald spoke first of James Elroy Flecker. Flecker, he said, was a great lover of French poetry, especially of the Parnassians, whose clear flame of inspiration often passed into his own poetry, which, however, was tinged with personal emotion to a degree never admitted by the greatest of the Parnassians. His imagery, after exquisitely sensuous, was never deliberately blurred into vagueness, nor did he lose the poetic synthesis in a whirl of false analysis in correspondences, so that his poetry had nothing in common with the modernists. Rather was it the polar opposite of it. Nor had it anything in common with Mallarme nor the imagists, F. S. Flint or Richard Aldington. Sir Archibald gave as a quotation the "Golden Journey to Samarkand." The untimely death of Flecker's contemporary, Rupert Brooke, the lecturer considered was an irreparable loss to English poetry. In many characteristics, both of form and of general imaginative power, he was in the direct line of succession of Keats and Tennyson. He was not as great as Keats, but he had left greater poetry than Tennyson had achieved at an equal age, and with each successive year of his life his poetry had gained in power. Brooke, in his war sonnets, uttered the idealism with which thousands of young men throughout the Empire had entered the Great War. Certain of his contemporaries, as the war went on, lost much of this idealism and developed the disillusion heard in the verse of Sassoon, Wilfred Owen, and others, and partly because of this difference between his attitude and theirs, and partly because his verse was in no way modernist in technique, some critics had disparaged Brooke as old fashioned; but true poetry could never be old fashioned. Using for the most part old metrical forms, Brooke often gave them new and exquisite harmonies.