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tions followed this and the encore. The ever popular "Shepherds Hey," another memorable piece of playing and conducting. It was electrifying.

Yet another first performance, this time by the Adelaide composer, Horace Perkins, whose "Paladin" music is still fresh in our minds. His "Chantyman" Suite, which won an important prize in the last A.B.C. competition, completely reveals the fine, fresh feeling of the great sea-expanses and of the tall brigantine cutting its path, the loneliness of it all, and yet the camaraderie and the humor. All this, the clever and varied score depicted in its five numbers, with a lively sense of imagery and realism. The hornpipes were put on specially convincingly. A strong, earnest and lovable work, which well deserved the prolonged applause, equally for the music and the playing.

Everyone entered heartily or restrainedly, as needed, into Edward German's three "Nell Gwyn" dances. Polished workmanship throughout, reminding us yet again of what fine fellows the percussionists are.

Mr. Harold Tideman was the singer. A sore throat affected his higher notes, which were manifestly an effort. Nevertheless, Mr. Tideman manfully essayed them all. He brought a lilt to the Serenade, "Deh Vieni!" from "Don Giovanni," and fine vigorous declamation, passion and dramatic fervor to the aria from Verdi's "Don Carlos." The power and nurture of his voice especially of its middle range, have come on wonderfully since his sojourn abroad. "Let Beauty Awake" (Vaughan Williams) was tenderly sung, but decidedly too fast, I thought. There was lovely, equalised work in his "Over the land is April" (Quilter), and fine feeling in this and Cyril Scott's stirring original "Song of London," of a big range to which the singer did justice. His encores were Figaro's aria, "When a maiden you have chosen," sparklingly given, and Quilter's "O Mistress Mine." Mr. George Pearce's important roles of accompanist and ensemble player were admirably carried through.

The orchestra's executive is to be congratulated on its wisdom in availing itself of Mr. Grainger's presence here, and enlisting for this big event his powerfully original art and his ripe experience. The thanks of every musician here are due to him for his warm-hearted co-operation.

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### Residential University Sought For Canberra

MELBOURNE, August 12. Asserting that it was to the advantage of the whole of Australia that Canberra should be a centre of learning and culture, the Council of the Canberra University College recently submitted a report to the Minister for the Interior (Mr. Perkins) giving reasons for its belief that a national residential university should be established there without delay.

A city of small size, the centre of national aspirations, and dominated by the spirit of national service, said the report, was ideal for the attainment of that corporate life which was so essential to the conception of a university in the true sense.

Mr. Perkins has notified the council that the report has been considered by the Government, but that it was not in a position to take action at present.

Canberra has had a university college for some years, students being examined there for degrees and diplomas of the University of Melbourne. That arrangement is temporary, and the report to Mr. Perkins stated that the Melbourne University authorities did not look with favor upon its indefinite continuance.

The council estimated that the initial capital outlay would be £50,000, and the net annual cost of maintenance, disregarding revenue from lecture fees, £18,950, including the salaries of six professors at £1,100 each, one lecturer in mathematics at £600, and nine research scholars and part-time lecturers at £450 each.

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### Scientific Council Meets In Adelaide Today

MELBOURNE, August 20. For the first time for two years the executive council of the Council for Scientific and Industrial Research will meet in Adelaide this week. The meeting will be presided over by the chairman (Sir Geo. Julius), and will be attended by the Chief Executive Officer (Dr. A. C. D. Rivett), Professor Richardson (director of the Waite Institute), and the secretary (Mr. G. Lightfoot). The council will meet on Tuesday, Wednesday, and Thursday, and will investigate work that is being done in the divisions of soils and animal nutrition in which experiments are being carried out in Adelaide.

## Doctors

# Now See And Record Heart Beats

ARE you aware that your heart can write its own signature? And do you know that, like your fingerprints, that signature cannot be duplicated?

The signature is written by the cardiograph, a machine which measures the voltage variations produced by the beating of the heart.

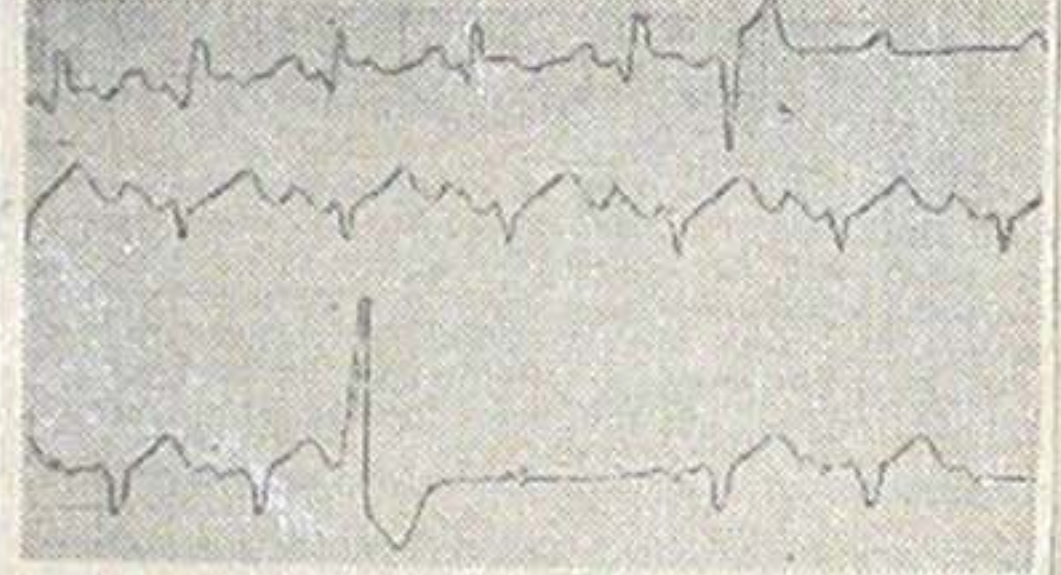
While the cardiograph does not replace the "look and listen" examination of the stethoscope, it has, like the X-ray, become an invaluable aid to medical men. It is practically infallible.

It tells the story of the condition of the heart muscle. Any defects in the heart's conducting system, a miniature telegraphic system acting by means of a current which passes to the parts of the heart, to see that each beat is in correct order—are accurately revealed.

Working in a little laboratory at the rear of the University, Mr. E. T. Both, a young South Australian, has evolved an improved cardiograph which allows the heart beats to be recorded and seen simultaneously. He is able to do this by means of a tiny diamond, scratching lines 1-10,000 of an inch in thickness on a darkened slide.

This young scientist, who formerly was employed in the workshops of the physics department of the University, has devoted the past four years almost exclusively to the study of the cardiograph. His machine differs in several respects from the imported article, but principally in the ability of the doctor to see the recording of the heart beats. Previously the doctor had to wait until a film was developed before making his diagnosis. Now he can diagnose promptly.

Mr. Both's cardiograph takes up only half the size of the smallest imported machine, and



Portion of the recording on the cardiograph of the beats of a diseased heart. Note the abnormal length of the beat in the lower line, taken along the left side of the heart.

is portable. Some weighed upwards of 110 lb., and were thus too heavy to be carried and operated by one person.

The machine works on much the same principle as a wireless receiving set, the electric waves from the heart being passed through a three-stage amplifier to the recording instruments. By a special arrangement the operator is able to view the trace being made on the glass slide, enlarged 32 times to the standard size. A permanent record is made by projecting the slide on a screen and photographing the image.

Three tracings are taken of a heart. The first is made across the chest between the arms, the second between the right arm and left leg, and the third between the left arm and left leg.

Several of Mr. Both's machines are in use in Australia, and more will be available shortly.

Born at Caltowie 26 years ago, Mr. Both came to Adelaide in 1924, and for eight years was in the workshops at the University. The encouragement he received there from Prof. Kerr Grant, of the physics department, helped him to bring his research work to fruition.

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Mr. Peter Bornstein, principal teacher of the violin at the Adelaide Conservatorium, who will leave for England at the end of September to do public recital work, has been re-appointed by the Council of the University of Adelaide for a further term of two years. Mr. Bornstein will return to Adelaide in time to begin work at the Conservatorium in the first term next year, and he will occupy his position continuously for two years from that date.

## Students' Concert At Conservatorium

The Conservatorium students' concert, held in the Elder Hall last night was delightfully diversified. Ranging from Handel to Ravel, the presentation of an exacting programme revealed a general standard of proficiency.

Playing violin solos, "Lullaby" (Markham Lee), and "Hungarian Dance" (Nolck), Valmai Bermingham (Miss Sylvia Whittington) showed remarkable artistry for one so young. Tone, phrasing, expressiveness, captivated the audience, and the eleven year old student of rich promise well deserved her enthusiastic reception.

Winifred Fisher (Mrs. Reginald Quesnel) sang the Handel aria "O Magnify the Lord" with no little charm. Her clear, melodious voice, well produced, lent itself admirably to Handelian requirements.

Members of Mr. Harold Parsons's ensemble class did well. Particularly was this the case in the first movement of the Haydn trio in D major. This afforded opportunities of which Mary Wiltshire, Alice Cronin, and Ronald Porter richly availed themselves. That little study in the pleasantly obvious, Gade's F major trio finale, was neatly played by Joyce Rofe, Hartley Williams, and Ronald Porter.

Betty Puddy and Enid Petrie (Miss Maude Puddy) were heard to advantage in piano solos, the former playing a Schumann romance and novelette, the latter the Brahms B minor rhapsody. Vida Cozens (Mr. George Pearce) did well in a Tschaikevski piano concerto excerpt. Cyril Scott's symphonic dances for two pianos, as arranged by Percy Grainger, received effective treatment from Margaret Corbin and Kathleen Williamson (Mr. William Silver).

Lovers of the cleverly grotesque in modern music were well catered for in the "Blues" second movement from the Ravel violin and piano sonata, deftly played by Phillip Wood and David Cox (Mr. John Horner). Helen Magarey (Mr. Peter Bornstein) rendered two movements from Veracini's violin sonata in pleasing fashion.

In the Bach song "If Thou Art Near," Felicia Francis (Madame Delmar Hall) achieved particular success in her softer high notes. Miss Mary Edson (Mrs. Reginald Quesnel) gave a musicianly rendering of "To One Who Passed Whistling Through the Night" (Armstrong Gibbs), and "Song of the Open" (La Forge). The Valerie White "Devout Lover" was sung in good style by Clement Hardman (Mr. Frederick Bevan), as was the Roger Quilter "Now Sleeps the Crimson Petal" by James McCartin (Mr. Winsloe Hall).

Accompaniments were well played by Misses Gwen Paul and Muriel Porter and Mrs. Jean Black.

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## Elder Conservatorium Afternoon Chamber Music

By Dr. ALEX BURNARD

Once again that happy family, the Tuesday afternooners, met in the Elder Hall yesterday to listen to the chamber music provided by the Conservatorium String Quartet. There are only two more of these recitals left by the way—August 28 and September 11.

The first Allegro of the Mozart B flat (K. 458) showed neat phrasing of fresh, ingenious music. The playing of the Minuet was gorgeous, discovering a certain depth underlying the lilt and formality. Fathoms deeper in the Adagio, Mozart here completely doffs the periwig, giving us superbly rounded phrases, decoration applied with rarest insight, and often by a harmonic twist or a sudden nuance suggesting the passion of the real man. The Allegro Assai, in which we catch glimpses of his contrapuntal strength, rejoiced in a care-free ensemble.

The Beethoven E flat, op. 127, is the third first-performance here of the series. The broad chord-sequences had magnificent punch. Throughout the nervous presentment of the first Allegro we sensed the composer's progress toward a more close-wrought texture, a more complex mode of thought. The Adagio proper, an essay in harmonies, was a heavenly discourse perfectly proportioned and balanced. But what a peculiar Andante divagation, hinting more than remotely at a staid Viennese military march! The rhythmic factor was hung out to air in the Scherzo—insurgent, pulsing, syncopated to the wildest limit, plus a trio of intense masculinity—a terrific tax on the players' rhythmic sense, and a great response. I suspect the material of the finale to be of folk origin. It had all the hum and bustle of the rustic fairy-rounding the large work off best brilliantly.

Associate Professor G. L. Wood, the Commerce School of the University of Melbourne, will leave on Saturday for the United States. He will study methods of economic recovery in America and England, and will be absent about eight months.

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### RECOGNITION OF ADELAIDE ENGINEERING COURSES

The Institution of Civil Engineers, London, has notified the University of Adelaide that it proposes to extend recognition given to Adelaide graduates who wish to take the institution's examinations. For some years the institution has recognised Adelaide courses in mechanical and electrical engineering as exempting candidates for admission to the institution from parts A and B of the associate membership examination. Recently the institution decided to make an examination in engineering drawing a compulsory part of section B of the examination, and, in consequence, to ensure that its standard in that subject was complied with, it reviewed courses in engineering of all universities whose degrees it recognised. Information regarding the Adelaide courses and examples of the student work were submitted, and the institution has now decided not only to confirm the recognition given previously but also to extend it to include examination from engineering drawing.

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### MUSIC IN SCHOOLS

The campaign for music in schools will be advanced another stage tomorrow morning when a demonstration of aural training and musical appreciation with a class of about 15 pupils will be given by Miss Heather Gell at the Elder Conservatorium. The Director of the Conservatorium (Dr. E. Harold Davies), has invited the Director of Education (Mr. Adey), headmasters of St. Peter's, Prince Alfred, and Scotch Colleges and other headmasters to attend.

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## TEACHING MUSIC IN SCHOOLS

### Class Demonstration At Conservatorium

A demonstration of how the teaching of music in schools should be approached—through ear training and appreciation—was given by Miss Heather Gell with a class of about 15 pupils at the Elder Conservatorium on Saturday at the invitation of the Director (Dr. Harold Davies). The headmasters of St. Peter's College (Rev. Guy Pentreath) and of Prince Alfred College (Mr. J. F. Ward), and a representative gathering of music teachers from private and public schools were present.

Dr. Davies said that all present recognised that music was a vital part of education. The problem was how best to train the child to love and appreciate it. First they must distinguish between enjoyment and appreciation. Enjoyment might be of the senses only, but appreciation was of the mind as well as the senses. How far real appreciation could be developed could be some measure be judged from the work Miss Gell was doing.

In all musical education, Dr. Davies said, there were three lines of development—understanding, skill in performance, and creative. The second and third must rest on the first. Sir Walford Davies, in his broadcasts, had brought school children of England to write their own melodies. Tremendous development along those lines had resulted, and it had proved the power of the child to express itself in that way. Whatever skill in performance or creative ability a person might have, it must rest on true understanding. Dr. Davies contrasted the old and new methods of teaching music. Every kind of education had undergone changes. In music the old idea consisted almost entirely of developing more or less skill in performance, and leaving the rest to take care of itself. It was a case of "learning to play the piano rather badly." The child was made to hammer away at exercises which deadened real appreciation. Now they started in a different way. Training was based on love and understanding, out of which naturally grew technical skill and creative desire. Ear and rhythm training was the solid foundation of everything else. "As well try to make a painter out of a