

The blight which for years past has fallen upon music is due to many causes. A "machine age," such as the present, is not conducive to the purity of the art, but tends to more leasured effects that bring to more leasured periods. One might well contrast the wild rush and turmoil of today with the more spacious existence of Elizabethan times, or even with the comparatively serene of a mid-Victorian age. For example, at the end of the 16th century almost every member of the polite society was an amateur musician in the truest sense. He was expected not only to take his part in the madrigal, but also to be able to "sing it at sight"—which is no mean achievement. Old Thomas Morley, in the preface to his *Plaine and Easie Introduction*, quaintly tells of a detected young man who came to a lesson to learn this art. He had been to the madrigal books were opened and the company gathered round to sing. He was obliged to confess with shame his inability to do so. "Whereupon," he added, "the others moved away from me, enquiring among themselves where and how I had been brought up."

And though the conditions of our 20th century life have utterly changed, there is still room for far more of happy sharing in such gentle pursuits than we now enjoy. Music is the most social of all the arts; and one of its greatest pleasures is in teaching young men, who came to a lesson to learn this art. He had been to the madrigal books were opened and the company gathered round to sing. He was obliged to confess with shame his inability to do so. "Whereupon," he added, "the others moved away from me, enquiring among themselves where and how I had been brought up."

There is a splendid infection, an atmosphere, which is shared alike by performers and audience in association, such as can never be experienced by solitary listening to non-human agencies like the gramophone or wireless, much as they may contribute to the spread of musical knowledge.

Indeed, the time is ripe for a re-education in the practice of music by genuine amateurs; that is, lovers of the art. The sphere of the professional is necessarily limited more and more to those of outstanding ability; but the opportunities for humble attainment are being too sadly neglected. From the formation of the Corinthian Club we may well hope for a future of healthy amateurism. At least the interest of youth in the actual production of music, by themselves or by others, is a welcome sign of the times, an effective protest, it may be said, against the tyranny of the machine which merely reproduces a lifeless semblance.

PERCY CRAINGER IN CHAMBER MUSIC Second Historical Concert

By H. BREWSTER JONES

The second of the two historical chamber music concerts by Percy Crainger took place in the Elder Hall last night.

In his initial talk "The Goal of Musical Progress," a curious review of the history of music, he introduced such unorthodox pictures as a composer inspired by foghorns, the inspiration of singing snakes—if there are any—and the modern conception of "free music" devoid of all tradition, led to musical illustrations, both primitive and modern, which had whole were not devoid of standard musical conventions. Perhaps upon some future occasion Percy Crainger will give an opportunity to hear his own "free music," which is written for instruments capable of sliding from one note to another.

A Zulu love song, set for two tenor voices, sounded primitive and strange, but as naturally suited to canonically treatment as any of the European examples which followed. It was the first example given in "The Development of Canon." Ballade No. 17, of Guillaume de Machaut, for six mixed voices and strings, lent an air of novelty to the treatment of this contrapuntal formula, and it was surprisingly superior in this respect to "O Sanctus Hostia" (Adrian Willaert), written 100 years later. Canonically imitation had previously begun to become academic with the Netherlander of the 16th century.

Antonio de Cabezon, who was described as having made a name for himself of J. S. Bach, was the Spaniard composer represented in this section of the programme. His *Prélude in the Dorian mode* for two violas and two cellos and dignity without much charm. William Byrd, who belonged to a later period than the Spaniard, did not show any inventive ability in his *Alliande*, but his English openness of spirit was apparent and led one to select this work, the French *Ballade*, and the Zulu Love Song as the most spontaneous and attractive examples of music presented.

As A Vocalist

Hybrid music as exemplified in "Mama-gascan gramophone record of a vocal opportunity to appear as a vocalist. Upon this occasion he impersonated a Madagascan woman! He was ably assisted by his wife. After this diversion the serious business of tracing the development of European string music was undertaken, beginning with a Fantasy for five violins by the delightful 17th century English composer, John Jenkins. This was followed by a four-part Fantasy No. 3 (Purcell) played by the Elder Conservatorium String Quartet. While this work gave evidence of more musical erudition than the previous examples, it had less charm and freshness on the whole. "Andante Amoreoso," from the second string quartet of Herman Sandoy, was evidently intended as a typical example of modern string music, and it performed much that was beautiful as performed. Such is Danish composer who was a fellow pupil with Crainger in Frankfurt 35 years ago. The development of song with instrumental accompaniment was explained by the lecturer and illustrated by early compositions only. These were Passacaglia, the Moorish song for harpsichord and three strings, by Diego Pleador, a 16th century Spaniard; "Le Jour d'Andor," by the Netherlander, Guillaume Dufay; and "O Glorious Golden Era," an Italian composition of the 16th century by Francesco Cortecchia.

Orientalised European Music

Orientalised European music was represented by a piano performance of "Pavodas" (Debussy), in which Percy Crainger shone as an executant of the modern genre. His arrangement of the same work for the Elder Conservatorium savored more of the sensational than the musical, although it had some lovely moments of sonority with particularly beautiful passages which would probably have been horrified by the more blatant patches of this pseudo-Javanese transcription of his delicious piano impression.

The violin playing of Arved Kurts in the final number was outstanding. It was a difficult test for the aural perception of performers and audience alike to concentrate upon this "Serenade" of King, for baritone, Flockenacher, which employed intervals closer than the half-tone. In actual fact the strings sounded out of tune at times, but the lecturer's applause, which was a tribute to the skill of the performers, who might easily have missed this modern American experiment a travesty.

Percy Crainger, who played the piano in his usual manner of effect, also conducted several of the numbers. He is to be thanked for having introduced many compositions unknown to Adelaide, and for his most informative annotations of these works.

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COMMENCEMENT DAY REVUE BALLET



A snapshot at the University today when members of the ballet were rehearsing for the Commencement Day Revue.

Yes, the 'Varsity Looks Bedraggled, But—

Except in the Botany School, scarcely a flower blooms in the University grounds; large areas have been abandoned to a few dreary trees; roads once well metalled lie in disrepair, and behind the professors' house along Grattan Street weeds and grasses have held uncounted sway for many years.

This sorry picture provoked the former Federal Attorney-General (Mr J. G. Latham) to declare at a University council meeting yesterday that the University had a "down at heels" appearance which called for reform.

University authorities are inclined to agree with the criticism, but the general opinion seems to be: We know the grounds are neglected. They have been for years, and they are likely to go on being so. There is no money to make improvements.

"Not University Job"

The Registrar (Mr J. P. Bainbridge) goes further in saying that it was never intended that "the University should keep the whole place in order."

Much ground was lying waste, he said, and the four gardeners at present employed could not cope with it. Improvements had been made. Many more were needed.

The committee appointed by the council yesterday to conduct an inquiry into the position would make an important decision on the more important im-

provements needed, and draw up a list of costs for the council.

Grant Sought

Sir James Barrett, who will be a member of this committee, suggested today that the Government should make a grant to the University from unemployment relief funds to improve the grounds.

"The grounds have been improved immensely at very heavy cost," he said. "The iron railing fence along Grattan Street (since defaced) cost £1000. Roads have been improved within the last few years."

The complaints refer in part to the road leading from the Conservatorium to the main buildings. There is no doubt that the ground could be further improved with more labor and funds, but the finance committee of the Council would have to think seriously about making any further grant.

"It should be remembered that some parts of the grounds have not been touched, since they may be built on at a later date."

Students' "Working Bee"

The improvements made recently, to which Sir James refers, were largely the result of a grant of several hundred pounds from the late Mr Edward Siveco.

At the time of the grant the students organised a working bee, during which they painted fences, removed old shrubs and a new watering system was put in. A suggestion that another working bee be organised has been made by the students.

bourne's students decided to enter their University library simultaneously. There would be overcrowding. He went through the chemistry school, and found one of the best lecturing theatres he had seen, and many excellent arrangements for practical instruction and research. Melbourne's library, ill-devised but generally well served as a chemistry department came out badly in comparison. He could not escape the reflection that the Adelaide University was a noble hall, and capable of holding all the University students at one time; whereas if one-tenth of Mel-

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Adelaide and Melbourne Universities

Professor W. A. Osborne, of the Melbourne University, who recently came to Adelaide to deliver the Lister Oration before the South Australian branch of the British Medical Association, made some interesting comparisons between the Adelaide and Melbourne universities on his return. He said that the healthy condition of the Adelaide University could not fail to impress the visitor. There were recently erected and well-equipped departments, and building operations were in evidence. He was very interested in the Waite Institute, which was acting in close co-operation with the University. Practical problems in agriculture were investigated scientifically by experts with the requisite equipment, both in land and apparatus. He could not help concluding that with the Werribee Farm, conducted by the Victorian Department of Agriculture where the depressed poverty of results, despite a large expenditure of taxpayers' money, was all too obvious. Melbourne's medical library could challenge the Adelaide one without serious misgivings, but when one compared the two general libraries one found different orders of magnitude. The reading-room in the Adelaide University was a noble hall, and capable of holding all the University students at one time; whereas if one-tenth of Mel-