

under this distinguished teacher he was made a Fellow of the Royal College of Organists. In addition to the study of the organ and the theoretical branch of music, Mr. Wylde had been taking a course in pianoforte playing with Miss Gertrude Foster, a well-known English teacher, and a pupil of the renowned Leschetizky. In 1909 he was elected an Associate of the Royal College of Music, and in the following year left Lincoln for London to pursue his musical studies at the Royal College of Music, where his professors were— for the organ Sir Walter Parratt (who has trained the majority of the leading English organists of the day); for composition, Dr. Charles Wood; and for pianoforte accompaniment, Mr. F. A. Sewell. Mr. Wylde was elected Council Exhibitioner in organ playing at the Royal College, and also added to his success by securing the diploma of Licentiate of the Royal Academy of Music. He returned to South Australia about three years ago. He has been doing private teaching work in addition to being organist of the Conservatorium staff, and is at present organist and choirmaster at the Stow Memorial Church. Although a comparatively recent addition to local musical circles, Mr. Wylde has already made a name for himself in Adelaide as a concert performer and recitalist.

Reg. 17. 2. 19.

Surgeon-Major W. J. E. Phillips, eldest son of Mr. J. H. Phillips, of Hyde Park, has been awarded the Military Cross. Major Phillips, who left South Australia for the front in 1915, graduated at the Adelaide University.

Reg. 18. 2. 19.

**"DEMOCRACY AND FREEDOM."**  
 Professor W. Mitchell writes with reference to the book with this title, by Elton Mayo, which was briefly reviewed in The Register on February 15:—This book is the first of a series to be published by Macmillan & Co. for the Workers' Educational Association of Australia. It will be read in Adelaide with special interest by reason of the author, but it will have a reading far wider. For one thing, it will correct the notion that the association is an arbitration court for arguments about capital and labour. It is nothing but an educational body in studies that do not demand a secondary education, and that bring no bread and butter. The popular entrance to the classes, if any is popular, is by way of industrial and political economy. The teaching occupies itself in giving knowledge and understanding. These, of course, lead to views; but the essential idea of the association is that, whatever the view a student may take, he must take it with full knowledge. The series will provide textbooks for the tutorial classes; but the editor (Professor Atkinson) looks beyond them, hoping that it will make "vital contributions to the world's literature." And, he says, "I venture to think that the present work reaches that high standard, and will win for its author recognition throughout the Empire at least." It is a small book, but whoever reads it once is likely to read it twice. Its argument is that, while the war has made the world safe for democracy, democracy has still to be saved from itself; and that is to say, from politics. Mr. Mayo hits right and left. To right he says this. To secure freedom was the origin and is the aim of democracy; but freedom has been taken in a negative way only—namely, every man for himself; and the result is that we have more fetters than ever, perpetual war, and every fight ending in a new fetter. Industrial arbitration is itself "an official recognition of the class war." "Managers have to consult 200 typewritten pages of an Industrial Court award before introducing innovations in a factory. The proprietor of a bacon factory in Brisbane asked his night-watchman to turn off a brine tap at 2 o'clock in the morning; the union secretary informed him the next day that this constituted the watchman a skilled workman under the award." "The first duty of the State is to conserve for the community its freedom of growth; but 'all the objections which mankind discovered to the divine right of kings might be urged with equal force against the principle of State control.' "State control implies a reversion to the very condition of things which democracy was designed to destroy." "The outstanding failure of democracy is its failure to appreciate the social importance of knowledge and skill." It relies on elections, "the numerical estimate of opinion"; and elections are best won by hate and fear. Hitherto fear has been stronger than hate; but, "as certainly as the Prussian preparations meant war to Europe, revolution or civil war is the

only logical outcome of the present irreconcilable attitude of Australian political parties." But Mr. Mayo has only been making this play with his right in order to expose the weak spot on the left, where one blow is enough. The weak spot is that, notwithstanding all this buffeting, labour does not move a foot. In fact, Mr. Mayo might be a Labour leader—no doubt "advanced"—and say all that I have quoted. Workmen are quite willing to agree that the State should be an organ, a servant, of the community, and not its master; but the majority prefer it for their master. They fear to be masterless men, and they fear the private master. So they set up a master, who should not be master, but with whom they are safe. That is why democracy has to be saved from itself. The best service that Mr. Mayo's book may do is to keep that single fact to the front. Any truth about the function of the State, the loss of enterprise, the evils of party and politics, may be perfectly good; but, if it does not bear on this fact, it is irrelevant, and no less befogging than if it were false.

Register 22. 2. 19.

**MUSIC'S MISSION.**  
**THE CREED OF DR. HAROLD DAVIES.**

[By a Special Reporter.]  
 Music is one of the necessities of life, for, without its inspiration, the soul would have no articulate voice with which to bridge the gulf between the finite and the infinite. Melody is the one immortal link between the two worlds, an altar light which must be cherished that it may burn brightly. Music is not a mere pastime of the hour, it is a sacred trust which must be utilized, not for a cultured few, but for the good of all who come under its influence. This is what Dr. Harold Davies, the recently appointed Elder Professor of Music and Director of the Elder Conservatorium, hopes to demonstrate in a practical way when he begins his duties on March 1. Dr. Davies thinks the Conservatorium should be the centre of all musically talented students, and should not extend its benefits merely to the few. The director is not dealing with an impracticable question. He knows from hard experience what he is talking about. With the exception of a 12 months' sojourn abroad, and several subsequent visits to the old world, in order to keep himself in touch with musical matters, Dr. Davies has spent the last 32 years in this State, and therefore is qualified to judge of its musical life. As a teacher of wide experience he has plumbed the available depths, and is satisfied that a big future awaits active endeavour. That the Director understands the value of conscientious work is proved by his own record. He took his last musical degrees while continuing his ordinary avocations. His technical attainments, coupled with his broadmindedness and unflinching courtesy and tact, should make him an ideal leader, and inspire his staff to a united campaign in the students' interests. The Conservatorium will receive an artistic impetus which should assure, also, its prosperity at all points. With the Director's unbounded zeal, artistic equipment, and determination to deserve the trust reposed in them, Adelaide should presently justify its reputation for culture. The old days of exclusive study have gone, and with the new era there is dawning the true democratic spirit, to make music a general possession. A permanent orchestra is one of the plans that are maturing already under the new regime.

—Music's Universal Tongue.—  
 While chatting upon the general appeal which music makes, Dr. Davies walked across his room, sat down to the piano, and struck a few soft chords. "You might ask me," he said, "where those came from." I do not know. It was just unpremeditated. Thus, too, does the true inspiration of all art come to the earnest seeker. The real teacher must feel that his work is a consecration, not a mere duty. Sometimes I have been asked if I will teach children, the parents evidently thinking that it would be a waste of time. What a misguided ideal! Provided a child has talent, I love to guide the first journeyings of the little hands into a world that will bring such satisfying joy. It is "music in the bud, just as precious as the perfect bloom." This is eloquent of Dr. Davies's outlook, and endorses the opinion that he is glad to assist the growth of music locally. Urged to express further his idealistic point of view, he went on,

"I believe in the mission of music, its helpful as well as its healthful reaction upon the race. To regard it purely and simply as a means of entertainment is to degrade a great art, perhaps the greatest of all the arts. But you may speak of it as a recreation, if by that word you mean that it is a creative, or, for that matter, a recreative, agent of enormous energy. The best testimonial music ever had in this way has been furnished by the war. The British Government at once recognized its stimulative and healing functions in far-reaching musical organizations for the benefit of our fighting men. I know something of this personally from the fact that my brother, Walford Davies, has had an intimate association with the whole of the musical activities connected with the war. He has held a commission as a major in the R.A.F. by virtue of his organizing position in this respect, and has gone across to France to teach some thousands of British Tommies the zest and beauty of inspiring song. One might be almost tempted to suggest that our great gallant armies sang their way to victory. For the first time in the history of war music has been recognised by Governments as a valuable part of the fighting equipment of armies. If there were more music among our people there would be less Bolshevism and less social disorder. Centuries ago Luther said, 'We must teach music in schools.' And, again, H. W. Beecher declared that music cleansed the understanding, inspired it, and lifted it into a realm which it would not reach if left to itself. While I am quoting let me also mention Carlyle's famous remark, 'See deep enough, and you see musically, the heart of nature being everywhere music—if you can only reach it.' Finally, there is Ruskin's appropriate reflection in 'Queen of the air'—'Music is, in her health, the teacher of perfect order. All great song, from the first day when human lips contrived syllables, has been sincere song.'"

"Can you tell me what you believe to be the distinctive quality of music?"  
 The doctor's reply was:—"That which constitutes its supreme greatness is that while other arts such as, for instance, painting and sculpture, have had their origin in the imitation of things external to man, music has originated and developed wholly out of his inner consciousness. It is entirely subjective. If you ask, 'What is music?' I should say it is a great comprehensive utterance of our deepest emotions and needs, transcending speech; and, exactly to the extent that music expresses feelings which defy the narrow limits of speech, to that same extent does it arouse such feelings in those who submit to its influence. After all, people are subject more to the influences of emotion than the processes of thought. Thought may precede and induce feeling, or feeling may give rise to thought. Nevertheless, conduct is almost entirely ruled by emotion, and not by reason. That opens up a wide field of speculation as to the power of music, does it not?"

"What are your plans regarding the Conservatorium?"  
 It is rather early to speak of these in detail, especially as I have not yet had time to realize fully the possibilities of the situation. But I can speak freely of certain ideals which lie behind all I shall attempt. The first of these is a desire to extend, so far as possible, the concert work as an educative factor in the life of the State, and not only in the city but in the country centres, as Professor Laver is so admirably doing in Victoria. In this way, not only teachers and students, but the people at large, may be helped to a fuller appreciation of the art. I have already been approached by Mr. F. L. Gratton in reference to promoting closer relations between the University and our State schools in the teaching of singing. There is a tremendous field here for the cultivation of musical tastes as well as the sheer love of singing itself. One can hardly measure this possibility. If I were beginning life over again, with my present viewpoint as the inspiring motive, I should almost feel like throwing overboard my whole academic kit and spending all my days with the kiddies trying to make them love music and sing good tunes."

"That would be much the same thing as a skilled pathologist devoting himself to the simplest problems of hygiene."  
 "Yes, that is what it is, musical hygiene," Dr. Davies added quickly, smiling at the appropriate and expressive adaptation of the metaphor.  
 —The Essence of Music.—  
 "As regards the practical side of the Conservatorium concepts," he went on, "there is a point which is perplexing me, and I want to take the public into my confidence. Hitherto these concerts have been virtually free in the matter of admission. I feel the work of the University as a whole is so great and so much in need of financial support that our end of it—that is the Conservatorium end—should at least pay working costs. To extend the scope and popularity of these concerts will need a greater expenditure of money, if only for advertising and legitimate promotion.

This would be covered by a small charge for admission. Conservatorium students taking the whole course of instruction should, of course, be exempt; and special concessions should be granted to teachers and students outside. The present plan of concerts, embracing the staff as well as the student, is the obvious basis of operations, but it can be much extended; and the inclusion of Mr. William Silver and Mr. Harold Wylde with all their students, means a big accession of strength. There may, sometime or other, be a place even for the Bach Society, without in any way restricting the splendid work Mr. Bevan has done with his choral class. And I am always dreaming of the permanent orchestra that is to be, but the path towards its attainment is beset with difficulties. Mr. Verburghen, the director of the Sydney Conservatorium, in writing to me the other day, referred to his troubles in that direction. He wants an annual subsidy from some one of about £7,500 to cope effectually with the orchestral situation. Who will bid for us here? But I must not forget the ideas which relate entirely to the teaching side of our live work. I refer to the development of a live perception by students of the essence of music. I speak as a teacher and with a due sense of my own guilt in this respect. But it is a fact that we always tend to the side of technique, that is, the mere mechanical facility of performance, rather than to the side of esthetic culture. To foster ear training, an instinctive rhythmic sense, appreciation of tone values, purely artistic discrimination and discernment, in the first phases of musical education that is the main business after all. If we can make that the bedrock of our work, students will gravitate naturally to technique in order to express themselves; but if they have not an inner appreciation they have nothing to express, and technique is the most awful form of drudgery they can suffer. I suppose in all directions of human attainment it would be safe to say that no one ever goes any further than he can see, and in music it is equally true that no one goes any further than he can hear."

—To Give the Best.—  
 "Do you contemplate any further additions to your teaching staff?"  
 That is entirely conditioned by the matter of accommodation. Even now, it has been necessary to add three more teaching rooms for the work of the present year; and, to provide such further accommodation as will be necessary for future additions to the staff, is a problem which will have to be faced and solved. I do hope, and fully intend, to make the secondary advantages of the institution as great as possible. By this I mean all classes for the study of harmony, ear training, rhythm perception, musical appreciation, musical form, and analysis, history and so forth, which are largely free to the student studying the principal subject, and which constitute the signal advantages to be found in an institution over those which can be offered by individual teachers. I have felt this need in my own work as a private teacher, that it is impossible to provide the many facilities which students so much appreciate and so much require for their all-round education. At any rate," concluded Dr. Davies, "we are going to try very hard and give our best. Time must do the rest."

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