

THE SCHOOL OF FORESTRY.

From the Rev. ALFRED GIFFORD.— Your closely reasoned and forcible leader on the School of Forestry would awaken widespread interest. The amazing thing is that it should be necessary to write it. To everyone who has seen the work at Nulipo Forest, and to anyone who knows the work being done by the Forestry School, it will seem impossible that any Government can even look at the idea of destroying one of the best bits of public work we have. If the Minister responsible had sat up all night with a wet towel round his head thinking out how to do the wrong thing, he could not have succeeded more admirably than in this proposal to undo good work. As a citizen interested in forestry, I have made it my business to seek information, both on the general question, and on what is being done in South Australia; and I have been proud to be a South Australian when we are leading the Commonwealth in this important matter. If the Minister's proposal, if it is an actual proposal, is carried out, it cannot be regarded as anything but a calamity. Rather, the school should be developed. There should be some strong reason for destroying one of the assets of this State. South Australia has suffered enough through the Commonwealth, without adding this proposed gratuitous injury. If the State would take steps to develop still further public enthusiasm for forestry, centring it around the School of Forestry, instead of proposing to remove the matter far from our interest, it would do well. There are limitless possibilities to be developed which will be lost by the practical destruction of the school. In the course of a conversation that I had with Miss A. Peterson, the Swedish lady lecturer, who recently visited Adelaide, she told me of the municipal forests of Sweden, and mentioned one place among others where her brother is engaged in this work. The whole of the rates of that town are paid out of the profits of the municipal forest, and the value of this forest, instead of decreasing, continues to grow under scientific management. It is now well known that Australia is lamentably behind the times in forestry; and South Australia alone has been progressive enough to lead the way, where other States should follow. Any Government with business capacity can surely see that the small outlay we have to make is the best of business investments. Nothing else promises so good a return. If the sacrifice of our School of Forestry were necessary in order to help the other richer States, then it might be considered. But a good example is our best contribution to them. If the proposal referred to in your leader, and rightly deplored, were carried out, it would only injure this State, without helping the others. Instead of helping forestry in Australia it would most effectively discourage it.

Critic 13/7/21

ELDER CONSERVATORIUM.

Some time ago Dr. Harold Davies, Director of the Elder Conservatorium, spoke of his intention to inaugurate a conference of music teachers, and the scheme has come to pass. On Monday Dr. Davies opened his week's conference (or musical feast, as he terms it), with a reception and afternoon tea at which the director gave the opening address upon "The place of Music in Education." In the evening a recital of chamber music was given in the Elder Hall, in connection with the Music Teachers' Conference, by Mr. Gerald Walenn, Miss Nora Kyffin Thomas, Miss Sylvia Whittington, A.M.U.A., Mr. Harold Parsons, Mus. Bac., and Miss Maude Puddy, Mus. Bac. Miss Ada Wordie, A.M.U.A., acted as vocalist, and Mr. Harold Wylde, F.R.C.O., as accompanist. Schumann's Quartet in A major, op. 41, No. 3, was delightfully rendered, and won much applause. The other concerted number, Caesar Franck's "Quintet in F minor." The artists one and all were at their best. It was, in every sense, the musical treat Dr. Davies called it. Miss Ada Wordie gave a charming rendering of four songs bracketed—three were by Schumann:—"The Almond Tree," "Tears of Joy," and the dainty "Green Hat." Then came a delightful song—"The Blackbird," by Hook, an 18th century composer, modernised by

Corder, which met with appreciation. On Tuesday morning Mr. I. G. Reimann lectured on "The development of piano teaching." During the afternoon Madame Clara Serena gave a vocal recital, and Mr. W. H. Foote a bassoon recital. In the evening there was a violincello, organ, and piano recital by Mr. Harold Parsons, Mus. Bac., Mr. Harold Wylde, F.R.C.O., and Mr. George Pearce. Lectures were delivered in the lecture room under the Elder Hall. On Wednesday morning a lecture was given on "The Singer's Art," by Madame Agnes Larkcom (of the Royal Academy of Music, London). In the afternoon Mr. Gerald Walenn and Miss Maude Puddy gave, respectively, a violin and piano recital, which was thoroughly enjoyed.

At the Thursday sessions the morning will be taken by Dr. Harold Davies, who will address the gathering on "Harmonization and modulation." Mr. Brewster Jones will contribute a piano recital in the afternoon; and in the evening the famous "Requiem Mass in E flat-symphony," of Mozart, will celebrate the first evening concert. Friday morning will be devoted to "questions and answers," and should prove invaluable to the younger members of the profession. In the afternoon Mr. E. E. Mitchell will speak on "Registration of music teachers," to be followed by discussion. Later in the afternoon Miss Sylvia Whittingham, A.M.U.A., will appear in a violin recital. On Saturday morning Miss Agnes Sherry will lecture on "Aural culture."

Advertiser 15/7/21

MUSIC TEACHERS.

CONFERENCE CONTINUED.

LECTURE BY DR. DAVIES.

The conference of music-teachers was continued at the Elder Conservatorium on Thursday, when Professor Harold Davies, Mus. Doc., gave an instructive address to a large audience on "Harmonisation and Modulation." The lecture was listened to with close attention, and although of a technical character, Dr. Davies made it scintillate with interest throughout. He said the subject was such a big one that he could not hope to deal with it adequately. He had chosen "simple harmonisation and modulation" for one very special reason. He found the work which was constantly forthcoming from students in connection with the subject was so weak and inadequate that it seemed to him that an opportunity was presented to indicate better methods. When it was a question of mechanical aspect of things, correct formations, and root derivations, there was no difficulty at all. If he were to put before the audience a piece of four-part harmony, it would present no difficulty to any of them. Most of them could probably fill in a figured bass, but could they do so in a way which would make the work flow, and would be beautiful? It might be done mechanically. Music was not mechanical, although it was based on certain defined rules. Rules might be followed and the result in a composition might still be unsatisfactory. On the other hand, most of the rules might be violated, and the result might be quite good music. They should get the idea that rules necessarily made good music out of their minds. They did not. He found that there was a persistent desire on the part of some people to be supplied with a prescription. They wanted to know what they might do, or not do. They could not make music by prescriptions. There were no known rules which would enable them to write a Beethoven symphony, any more than there were rules which enable them to write a Shakespearean drama. They must learn the speech of music, and saturate themselves in the works of the masters of the art, with their methods, their idiom, and with musical literature generally. Without that no acquaintance with rules would enable them to express themselves well in music. He emphasised the desirableness of acquiring facility in the mental reading of music, without first trying it over on an instrument. That was not as difficult as some people supposed. They should sit down

to a work and analyse it until they could hear it mentally. They could by this means cultivate the powers of perception until as soon as they took up a piece of music they would hear it in their own minds. He advised them to read Beethoven's symphonies until they became familiar with them. If they waited till they had an opportunity of acquainting themselves with them by hearing them performed they would probably wait a long time. People did not usually wait till they saw the whole of Shakespeare's dramas performed before they became acquainted with them, and there was no reason why those he was addressing should wait for an opportunity to hear the best music before they enjoyed it. They should remember that theories of composition followed the composers, and did not go ahead of them. Rules were simply servants. When the great composer worked he often in large measure ignored rules. Music was not a mechanical thing, but there were some fundamental rules which never changed. Speaking of modulation, he observed that it divided itself into two branches—natural and extraneous. It was the former he wished to refer to. He did not, on that occasion, propose to say much about the latter. While the fundamental principles remained unchanged they were constantly being developed in new directions. The octave, for instance, was unalterable, but they could have almost any number of intervals in it. Music as known to them comprised twelve semitones to the octave, but amongst some Indians there were twenty-two tones to the octave. That was they were nearly quarter tones. These were not used fundamentally, but decoratively. Dr. Davies went on to explain the evolution of the harmonic system, and then dealt with the use of the nexus and of pivot notes, giving illustrations on the blackboard and the piano. Having explained the means by which the structure of a musical phrase could be obtained he spoke of the necessity of clothing it with a musical idea. The importance of the unifying element in composition was insisted on, and its principles expounded. The whole of the structure of music was dependent on unity. That was the architecture of a composition and gave coherence to it. They could only become proficient in the attainment of this by saturating themselves with musical speech and literature, by the use of musical dictations, and the frequent analysis of great works. If he could send them away hot-footed to divest themselves of the craving for prescriptions, and with a determination to develop the faculty of mentally reading music, he would have done a good morning's work. Before attempting to harmonise any melody it was essential to ascertain its tempo. They should next realise the rhythms, and estimate cadential points. All music had evolved from the simplest foundation by the process of decorative additions. If they wanted to harmonise well they must have some feeling of purpose in the bass. Beethoven was absolutely logical in his purposeful basses. (Applause.)

Pianoforte Recital.

An interesting programme was presented by Mr. Brewster Jones in his pianoforte recital, given in the Elder Hall on Thursday afternoon. "Sonata in G minor" (D. Scarlatti-Tausig) was bracketed with "Prelude and Fugue in C sharp minor" (Bach) as the opening number, and the pianist's reading of the works appealed strongly to the audience, who expressed appreciation in emphatic terms. "An Ayre" (Jeremiah Clarke) was presented in equally fine style. Mr. Jones' ability in arranging music for the piano was well illustrated by his setting of Purcell's "Two Bourrees." A feature of particular interest was the performance of a Sonata in F minor, from his own pen. The composition revealed the constructive power of the musician and his mastery of the technicalities of his art, as well as a pleasing imaginative vein and a good sense of rhythm. Each of the four movements had its characteristic sentiment, and the figures were developed with poetic feeling. The third movement—*andante con moto*, and the final *presto*, were especially noteworthy. Mr. Jones had every reason to be gratified with the reception of the composition, and his performance of it were accorded from an audience consisting mostly of music-teachers, who should be especially well qualified to judge the merits of both. He was repeatedly recalled, and had to contribute an encore item. A Chopin group, *Etude*, opus 25, No. 10; *Nocturne*, opus 27, No. 1; and *Etude*, opus 25, No. 11, made a charming number, the performer's technique being equal to all demands on it, and his reading sympathetic and artistic. "Gaspard de la Nuit," No. 1 (Maurice Ravel) made a dainty item, and in response to an imperative demand "La Campanella" (Paganini-Liszt) was presented with brilliant effect.

MUSIC CONFERENCE.

AN INTERESTING SESSION.

DR. DAVIES ON HARMONY AND MODULATION.

Thursday was the fourth day of the Music Teachers' Conference, and it was evident that all concerned had settled down to take things seriously, and to make the most of unusual opportunities. The southern lecture room was crowded, almost every member of the audience had brought notebook, and music manuscript book, and note-taking was the rule. Professor Harold Davies, Mus. Doc., gave a remarkable address on "Harmonization and Modulation." Naturally, the subject was highly technical, and it was illustrated throughout by examples on the blackboard and on the piano—real, practical, instructional work. But the vivid interest of the lecturer, and the intensely human and literary manner of his presentation of what in other hands might have been "dry bones," gave the address a peculiarly arresting interest. The keynote was the search for the essential—the reducing the matter to "bare bones," or its simplest form, and then elaboration, with a full knowledge of what was part of the architectural structure, and what were ornament. Throughout Dr. Davies gave the impression, not of delivering a set address, but rather of speaking spontaneously the thought that occurred to him at the



DR. E. HAROLD DAVIES.

moment. He said his subject was such a big one that he could not hope to deal with it adequately. He had chosen simple harmonization and modulation for one very special reason. He found the work which was constantly forthcoming from students in connection with the subject was so weak and so inadequate that it seemed to him that an opportunity was presented to indicate a better method. When it was a question of mechanical aspect of things and correct formations, there was no difficulty at all. If he were to put before the audience a piece of four-part harmony it would present no difficulty to any of them. Most of them could probably fill in a figured bass, but could many do so in a way which would make the work flow and would be beautiful. It might be done mechanically. Music was not mechanical, although it was based on certain defined rules.

—Rules Not Everything.—

A rule might be followed and the result in a composition might still be unsatisfactory. On the other hand most of the rules might be violated and the result might be quite good music. They should get the idea that rules necessarily made good music out of their heads. They did not. He found that there was a persistent desire on the part of some people to be supplied with a prescription. Music could not be made by prescriptions. There were no rules which would enable them to write a Beethoven symphony, any more than there were rules to enable them to write a Shakespearean drama. They must learn to think of music, and saturate themselves in the works of the great masters of the art, with their methods, and musical literature generally, without which it was impossible to do anything worth while.