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THE DENTAL CONGRESS.

Arrangements are well in hand for the fourth Australian Dental Congress in Adelaide next month. It is expected that between 250 and 300 dentists and their wives from all the other States, together with New Zealand representatives, will be associated with South Australian members of the profession in the proceedings. Considerably over eight years has elapsed since the Adelaide executive issued its preliminary intimation that a congress would be held in August, 1915, but the gathering had to be postponed on account of the war. Meanwhile odontological science has made remarkable strides, and the congress will be the most important of the kind held in the Commonwealth. "The world war," remarks the prospectus, "has created in Australia a sense of nationhood. Australia is proud of the magnificent part she played in the great world conflict—morally, socially, scientifically, and otherwise. Let us now, as a profession, augment and glory in this pride by disclosing a unanimity of purpose and professional zeal and loyalty that will make the Adelaide fixture the greatest scientific and social success that Australia has yet known." Among the distinguished visitors will be Dr. W. K. Gregory, an American scientist, who is visiting the Commonwealth on a research mission. Dr. Hopewell-Smith, Professor of Comparative Odontology, Histology, and Pathology at the University of Pennsylvania, and formerly lecturer on dental anatomy and physiology at the Royal Dental Hospital, London, was unable to make the journey, but is sending a paper to be read at the congress, which will be opened by his Excellency the Governor on August 22. Sir Archibald and Lady Weigall have expressed a wish to tender a reception to the members and their ladies at Government House, and there will also be receptions by the Lord Mayor and the University of Adelaide, besides a banquet, excursions, and other social engagements. The congress executive will be:—President, Dr. E. J. Counter; hon. secretary, Mr. Alexander Swann; hon. assistant secretary, Dr. A. G. Trott; hon. treasurer, Mr. E. A. Wagner; hon. social secretaries, Messrs. F. A. Clarke and R. L. Sims; committee, Drs. W. T. Shanasy, E. J. Millhouse, L. W. Trott, A. Chapman, H. C. D. Taunton, and R. Godson, Messrs. F. M. Swan, A. Gask, and F. J. Miles, and Miss Beatrice Bennett. The sectional presidents will be:—Anatomy, physiology, histology, and microscopy, Mr. F. M. Swan; etiology, pathology, and bacteriology, oral hygiene, materia medica, and therapeutics, Dr. W. T. Shanasy; oral surgery, Dr. E. J. Millhouse; operative dentistry, Dr. R. Godson; orthodontics, Miss Beatrice Bennett; anaesthetics, Mr. Arthur Gask; dental electricity and radiology, Dr. L. W. Trott; prosthetic dentistry, Dr. Arthur Chapman; clinical demonstrations, Dr. H. C. D. Taunton; museum, Mr. F. J. Miles. Mr. Swann stated on Friday that the executive were much gratified at the kindness of Sir Langdon Bonython (president) and the council of the School of Mines and Industries in making the Brookman Hall available for the congress meetings, and providing other facilities for the holding of clinical demonstrations and displays of modern dental appliances and requisites.

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A private cable message has been received in Melbourne stating that Professor Louis R. O. Bevan, son of the late Dr. Bevan, of Adelaide, who for many years has been professor of international law at the Peking University, China, will leave Hongkong by the Changsha on July 15 on a short visit to Melbourne. Professor Bevan was educated at the Melbourne Grammar School and at the Melbourne University, and from there he went to Cambridge, where he took his degree, also becoming a Cambridge "blue." During his residence in China he has been much interested in matters relating to the East.

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LECTURE ON "THE UNIVERSE."
An interesting address on "The Universe," illustrated by lantern views, was delivered by Professor Chapman at the Y.W.C.A. on Thursday evening. The library was crowded with an appreciative audience of women and girls. A fascinating talk on the stars and the many and glorious wonders of the universe was presented. Professor Chapman was warmly thanked for his splendid address.

FOR MUSIC TEACHERS.

To-day will in a sense make history in South Australian annals, for the first conference of music teachers will be conducted by Professor E. Harold Davies, Mus. Doc., Director of the Elder Conservatorium. The conference will continue throughout the week in the Elder Hall, and will constitute what Dr. Davies himself has termed "a musical feast." The sessions will be devoted to various helpful lectures and discussions, as well as to vocal and instrumental performances by members of the Conservatorium. A reception and afternoon tea will inaugurate the conference, and then Dr. Davies will deliver the opening address upon "The place of music in education." In the evening the Conservatorium String Quartet, assisted by Miss Maude Puddy, Mus. Bac., will give a chamber music concert. On Tuesday morning Mr. I. G. Reimann will lecture upon "The development of piano teaching;" in the afternoon Madame Clara Sorena will give a vocal, and Mr. W. H. Foote a bassoon recital. The evening gathering will be entertained by a violin, cello, organ, and piano recital by Messrs. Harold Parsons, Mus. Bac., Harold Wyde, F.R.C.O., and George Pearce. For Wednesday morning there has been arranged a lecture on "The singer's art" by Madame Agnes Larkcom (of the Royal Academy of Music, London). In the afternoon Mr. Gerald Waleen and Miss Maude Puddy will give, respectively, a violin and piano recital. At the Thursday sessions the morning will be taken by Dr. 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 and 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 Whittington, A.M.U.A., will appear in a violin recital. On Saturday morning Miss Agnes Sherry will lecture on "Aural culture."

Mail 9/7/21

STUDENTS' CONCERT.

On Monday night, in the Elder Hall, all the sisters and the cousins and the aunts of the students assembled to hear a vocal and instrumental concert of much merit. It was the seventh concert of the 1921 session, and it gave such evidence of the individual talent and the careful training by the staff of many promising students. The first number was an organ solo, "Toccata and Fugue in D Minor" (Bach), by Mr. Reginald Coombe, whose work, both manual and pedal, is most promising. Miss Sylvia Smith played Beethoven's Sonata Op. 10, No. 3, with decision of touch and much expression. Mr. Gilbert Casey, a blind student, received tremendous applause for his violin solo, "Concerto No. 1" (de Beriot), and Mr. Carlyle Jones displayed a smooth tone and good technique on his cello solos, "Andante Cantabile" (Tartini) and "Arlequin" (Popper). Miss Jean Prince proved her skill in execution, and a remarkably facile touch in Beethoven's Concerto, Op. 37, 1st movement. Mr. I. G. Reimann being at the second piano. A juvenile violinist, Miss Louise Hakendorf, showed much promise in Accolay's Concerto in A Minor. Miss Brisbane Matthews played Chopin's Ballade in G minor in masterly style, her touch and expression being excellent, and Miss Mollie Alexander gave Liszt's "Ricordanza, Grande Etude" in a highly finished manner. Miss Alice Price's violin solo, "Romance" (d'Ambrosio), was a creditable effort. Of the vocalists the most successful was Miss Doreen Skinner, whose sweet, fresh soprano and artistic insight placed her two songs by MacDowell, "The Swan" and "Long Ago, Sweetheart Mine," among the most enjoyable numbers of the evening. Miss Dorothy Reed has a contralto of fair quality and very good enunciation, but her singing of the recitative and aria "What Means Ivan?" and "Oh, My Heart is Weary" (Goring Thomas) was somewhat uneven in tone and phrasing. Miss Grace Cussion has a light voice with a good middle register, and she sang in pleasing manner "Turn Thee Unto Me," from M. Costa's "Eli." Miss Clytie Whittington sang artistically and clearly the recitative and aria "Plus Grand Dane Son Obscurite," from Gounod's "La Reine de Saba," and Mr. Reginald Thrush was heard with pleasure in Brahms' "Summer Fields" and "Love Song." In Miss Lily Sara the Conservatorium has a tower of strength; as an accompanist she is excellent.

CONFERENCE OF MUSIC TEACHERS

ADDRESS BY PROFESSOR DAVIES.

At the invitation of Professor Harold Davies, Mus. Doc., a large number of music teachers assembled at the Elder Conservatorium on Monday, when a conference was inaugurated. The idea of bringing metropolitan and country teachers together in this social way, and of affording them an opportunity of hearing music of a high order adequately performed, and of listening to addresses by experts in the different branches of the art, is an excellent one, and that it is appreciated by the teachers was abundantly apparent from the response to the invitation. The guests were received by Professor and Mrs. Davies and Mr. C. R. Hodge (the Registrar of the University). After Professor Davies had spoken a few graceful words of



Dr. Harold Davies.

welcome, the company adjourned for afternoon tea, which was provided in one of the rooms of the Conservatorium. Later in the afternoon the Prince of Wales Theatre (University) was well filled, and the Vice-Chancellor of the University (Professor Mitchell), who presided, expressed hearty sympathy with the object of the movement to bring teachers of music closer together. He hoped the profession would find it so helpful that at the end of the week there might be a general desire that the musical festival should be repeated annually. Music and Education. Professor Davies, who was received with applause, delivered a fine lecture on "The place of music in education." He said it would perhaps have been better to style his address, "The place of music in human life." Musicians were accounted an emotional race, not given to partial views, but he wanted to deal with the subject in a rational way. He asked them to imagine what it would mean never again to hear a human voice raised in its most manifold and urgent appeal of song. Let them imagine the sudden destruction of all instruments of music, so that henceforth their cathedrals and churches should be void of organs, their homes bare of the domestic piano and violin, their public ceremonies and parades without bands. Fancy the sublimity of Handel's "Hallelujah," or the solemnity of his "Dead March," for ever lost to the human race, or the sweet lyrics of their folk lore, such as "Home, sweet home," or "Annie Laurie," consigned to limbo. Could anyone measure the extent of the loss? What a blank silence would fall upon the world! There was no supreme crisis in human life, either of sorrow or happiness, in which music did not play its part. Still there were some even amongst the intellectuals who refused to regard music seriously, and who only allowed that it was a pleasant diversion for the hearer, or a graceful accomplishment on the part of the performer. Perhaps the low esteem of the art and its followers was a survival of days long gone by, when the musician was too often a mere vagabond, without social

distinction or civil rights. Even so late as the 18th century both actors and operatic singers were actually without the pale of citizenship, and there was more than a suggestion of contempt in Thomas Hearne's diary of that period, when, speaking of Handel's visit to Oxford, he referred to him as "Handel, with his lousy crew of fiddlers." That was not always so, however, for in the days of Good Queen Bess, when, after all, the intellectual life of England was in some ways at its highest, music was a vital part of every educated person's career. In the present century there would seem to be more of the attitude of easy tolerance towards the art. There was perhaps no actual contempt, but it was doubtful whether the leaders of thought were as a whole enthusiastically disposed. "Let those who enjoy music follow it and pay for it themselves," was a general view. In British communities at least, museums, art galleries, and libraries were liberally endowed in the public interest, but music was usually severely neglected. There were many notable exceptions to that rule. The Elder Hall and buildings, in which they had a little while before been gathered, were a tribute to the better view. His own privilege in speaking to them that afternoon rested on the full recognition of music's claims. There was good ground, however, for much of the indifference that existed among educated people. A great deal of the music they heard was of the lightest and most frivolous kind—a sort of audible confectionery. It was of the same order as those endless floods of writing which were not literature, of illustrations which were not pictures, of cheap rhymings which were not poetry, of buildings which were not architecture.

Music the Chief of the Arts. Dr. Davies dealt with the place of art in education, and said the times in which they lived were mirrored in the art of the period. With the prevalence of will and universal striving for this world's goods it was not surprising that the gentler pursuits should languish, and that even their systems of education should strongly reflect that spirit and lay the chief stress, not on the humanities, but on those subjects which made for what was called efficiency in the affairs of life, in science, in industry, and in commerce, as well as in war, which was the logical and dreadful end of such ambitions. They must believe that all full perception and appreciation of art—that was beauty—in all its forms was as much a fundamental necessity of right education as it was of complete existence. As musicians they claimed music to be the chief of the arts, and that was not an empty boast. "Out of nothing, nothing comes," could not be applied to music, because out of nothing music came. It was the sheer creation of man's imagination. It was well to remember the subjective nature of origin of music. It was that which differentiated it from its sister arts. Painting and sculpture had a natural, an objective, origin. They rested on the world of external things, and were primarily inspired by the actual vision of beauty. But the wonder of music was that it came wholly from within. It was the pure creative act, and even if Beethoven's 9th Symphony were the last thing that music should utter it would still represent the most God-like achievement of human genius. (Applause.) An Inspiring Sight. Rightly viewed, music was the sublimation of all human utterance. Language might, and did, interpret quite adequately their ordinary thoughts and feelings. But where the thing to be expressed became more difficult, more exquisite, more elusive, or more exalted, speech rose to the higher levels of poetry; that was to say it took to itself certain essential attributes of music, of rhythm, of melody, of euphony, and so organised it became a far more sensitive medium. Poetry was midway between speech and music. It combined the essence of both, the substance of the words and the spirit of music. It was hard to answer the sceptic who challenged them to explain music, to say in so many words exactly what it meant and what it was all about. Its meaning was inherent in itself, and could not be reduced to other terms any more than a cathedral could be translated into Greek prose. He had been impressed while walking along the streets recently by the pensive mood of the faces which passed by. He was looking for one which was carefree. It was a vain search, until an hour or two later he went to the Town Hall to conduct community singing. There were 1500 persons present, of all ages, and in a few minutes, under the influence of a beautiful Irish folk-song they seemed to be literally transfigured. Their faces actually shone with goodwill and happiness. It was an inspiring sight, and he judged that not one of them would have denied the potency of the spell which had worked the transformation. Good music was not always serious music, nor was serious music neces-