

Register 1-8-22

Advertiser 2-8-22

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ELDER CONSERVATORIUM.

CHAMBER MUSIC CONCERT.

The attraction of the chamber music concerts at the Elder Conservatorium was plainly shown by the large and sympathetic audience, which filled the Elder Hall on Monday evening, on the occasion of the tenth concert of the 1922 season. Naturally the artists concerned must, by continued playing together, acquire a deep and sensitive understanding, and the result is an ever-increasing and deepening beauty of rendering of every shade and nuance in the compositions which they so delightfully interpret. Monday's concert provided a striking example of this. The programme was so arranged as to illustrate the development of the young British school, and the sources from which these composers are selecting their material. The concert opened with a particularly interesting group of compositions—four string quartets, three by Frank Bridge, a pioneer in the movement, who has done much to exploit the rich mine of material existing in the folk music of Britain. Mr. Gerald Walenn, Miss Nora Kyffin Thomas, Miss Sylvia Whittington, A.M.U.A., and Mr. Harold Parsons, Mus. Bac., gave to these writings a wonderfully vivid and artistic rendering. First came "An Irish melody" (the Londonderry air). This had a crooning, plaintive, dreamy effect, particularly charming. "Cherry ripe" had a merrier lilt, the treatment being however, distinctly modern in character. Here, again, each instrument gave just the right value to the interwoven tone harmonies. The third number by this composer was "Sally in our alley." "Molly on the shore" (Percy Grainger) had a delightful freshness and buoyancy of its own. Distinctive and descriptive in treatment, it was played with a verve and expression, which won long and insistent applause. Encores are not the rule at these concerts, but in this instance the audience would take no denial. Miss Katie Joyce, A.M.U.A., was the vocalist of the evening, and seldom has she been heard to greater advantage. "One tone" (Cornelius), with its haunting reiteration of one note, the poignant feeling is an exacting song to render, but Miss Joyce gave it with full effect, her fine voice having an added depth of feeling. "Violet," by the same composer, also won enthusiastic applause. "Cherry ripe" (Horn), and "I attempt from love's sickness to fly," gave further evidence of the quality of Miss Joyce's voice—the sustained notes in particular. "Love went a-riding" (Frank Bridge) was her concluding song, and this she had to repeat, in response to urgent recalls. The concert closed with a magnificently colourful rendering of the "Quintet in A for pianoforte, two violins, viola, and violoncello" (Dvorak). Miss Puddy was the pianist, and her clear, pure touch was noticeable throughout in giving to the piano part its value. The opening movement, with its two principal subjects, was charmingly rhythmic in character, and the great climax towards the end was most effective. The second "Dumka-Andante con moto," a calm and solemn piece of music of Bohemian origin, was yet another triumph for the performers. The scherzo contained a wild dance movement, with a contrasting "trio," and the brilliant finale vivid throughout, with a delightful culmination. Each artist seemed to be playing with a whole-souled enthusiasm. Adelaide may be proud to possess such a group of musicians.

Register 1-8-22 Prof. Naylor

THE INTERPRETATION OF LIFE.

PROFESSOR ROBERTSON'S LECTURES.

Professor Brailsford Robertson concluded an interesting series of lectures at the University on Tuesday evening with an address on "Animism." He said they had sought for an interpretation of life in the reflex and instinctive activities of living organisms, and had found elaborate physical mechanisms which ensured these responses as infallibly as the steering mechanisms in an aeroplane controlled its evolutions in the air. They had sought, again, in the complex and manifold activities which constituted development, and which conferred upon living beings their form and architecture; and, again, they had found physical and chemical mechanisms which differed only in degrees from the innumerable mechanisms of the inanimate world. But within them there resided a reality which they could by no means identify with or attribute to the physical universe which lay outside them. It was useless to evade this fact, as many mechanists attempted to do, by ignoring the subjective side of life altogether, or by pretending that it was an illusion. Then straightway they confided in this illusion to interpret for them the real mechanisms of the physical universe. To that which was their sole prop and stay, that watcher within them which interpreted, they allotted the impossible task of proving its own non-existence. Indeed, it was a question to which the greater share of reality belonged, the universe within them or that which lay without. There was an old Oriental story of an Aryan prince who, reposing in a pavilion in the arms of his beloved, experienced a dream which covered a span of years full of high adventure and tragic consequence. Then suddenly he awoke, bewildered. Which was real, the life he dreamed or this which he now saw? As he hesitated the roof of the pavilion crashed down upon him, and both illusions were swept into the oblivion of the sleep that knew no waking.

The story was of service in illustrating the part which was played by consciousness in creating the illusion of reality in the world as they imagined it. That there was a reality without they could not doubt. Movement and event occurred outside us, but not necessarily as they saw them. But the mechanist did not proceed beyond his experimental evidence, and, moreover, he did not admit as evidence that which lay within himself. Viewing living organisms, even those which might reasonably be supposed to be endowed with consciousness, he stated that he found only physical and chemical mechanisms or indications from which it might reasonably be inferred that even the operations of consciousness depended upon purely material events. In the evolution of animals, and also in the development of the individual, the nervous system arose out of an extension of cells, lying upon the surface, whereby they were enabled to conduct the stimuli to which they were subjected into the cells which were buried deep within the tissues. In those forms which consisted of but a single layer of cells the primitive sensibility to changes of pressure, temperature, light, and chemical composition which occurred in the environment was shared by all the cells, but as soon as invagination occurred, so that some cells were buried within the mass of the organism, these deep-seated cells were placed at a manifest disadvantage. For them the external environment had vanished. Yet the welfare of the cell-community or animal as a whole, frequently depended upon the rapid reaction of these interior cells to small changes in the environment. Some means of communication was therefore essential, and this was provided by cells with long processes known as nerve cells, or neurones. Each of the many millions of nerve cells in our nervous system could establish a multitude of inter-connections with other cells. If they likened the whole apparatus to a telephone system, what would they say to a telephonic system provided with many millions of exchanges each connecting with hundreds of out and ingoing lines in a multitude of different combinations? What impossibility dared they ascribe to a machine so complete as this? Only one, and that was the production of a non-material reality, namely, consciousness itself. Unquestionably consciousness depended upon the integrity of the nervous apparatus, and if the apparatus were disordered, so would be the content of consciousness. They must be careful, however, not to confuse consciousness with the content of consciousness, the memories, namely, and sense impressions of which it became aware. These were provided by the machine, but a thing which was non-material, which, like consciousness, had no property of extension in space, could not be

created by a machine which existed only in the world of extension. Moreover, if they were to assume that consciousness was a product of the brain, as bile was of the liver, they would encounter insuperable difficulties in accounting for its evolution.

There was one phenomenon, however, which did appear at first sight to encourage the idea of continuity of consciousness in evolution and of the existence of unconscious forms of consciousness. This was the existence of subconscious memories, far more extensive than those memories of which they were at any moment actively conscious. In fact, the evidence gleaned by such investigators as Morton Prince, Boris Sidis, and many others, indicated that not one single event in our lives that could affect our senses was ever forgotten so long as life and the integrity of the nervous structure endured. A striking experiment which revealed in the clearest fashion the mechanistic origin of memories and associations had been performed by I. P. Pavlov, of Petrograd. If a dog were shown food its salivary glands secreted saliva, the volume of which might be measured by inserting a tube in the duct of the gland and collecting the drips. If, at the same time that the dog was being fed, some other stimulus were applied, for example, pressure to the skin at some particular point, on this being repeated many times for several weeks, the dog came to associate this stimulus with the notion of food, and ultimately secreted saliva when the skin pressure alone was applied. They could not suppose the dog to be conscious of this. If the dog were really endowed with consciousness, which was a reasonable supposition, they must suppose that its consciousness was merely a passive register of the memories which formed mechanically in its cerebral structures.

But if consciousness were not evolved from what did it spring? Was not its appearance at this late stage of evolution a violent interruption in the continuity of the process? It would be, indeed, if they were to suppose that consciousness was produced by the brain, but he would venture to suggest that it was more probable that consciousness had a separate existence, which lay outside their physical universe altogether. Thus viewed, the possession of consciousness by the higher living beings might be due to the evolution, not of consciousness itself, but of an instrument for detecting it. The many consequences arising out of this hypothesis could not be adequately dealt with in the brief time available, but it might be pointed out that consciousness and the material world coincided along one dimension only, that of time. The doctrine of relativity had taught them that space in itself and time in itself were not realities, but that the physical universe was a space-time continuum of four dimensions, of which time was one dimension. If two real universes existed which touched one another along the axis of time, as two cubes might touch along one edge, a machine capable of perceiving time would establish a relationship between the two. They possessed such a machine, for they had a definite sense of time which obeyed the laws characteristic of their other senses. The nature of a machine capable of perceiving absolute time, as they perceived light, was not at all conceivable, and its main characteristics had already been described by the students of relativity. In conclusion, he would plead for inexhaustible patience and fullest sympathy with the investigations of the mechanists, for it must now be evident that by their labors they were laying the sure foundation of future knowledge, and that the day was destined to arrive when their beliefs and knowledge would be identical; but to accomplish this their beliefs must undergo evolution no less than their knowledge.

"PLAYS IN RELATION TO LIFE."

PROFESSOR COLEMAN PHILLIPSON'S LECTURE.

In connection with the local repertory movement, Professor Coleman Phillipson addressed members of the Adelaide Repertory Theatre upon "Plays in Relation to Life" in the Public Library Lecture Room on Tuesday evening. There was a moderate attendance, and the gathering gave every indication that the clever and attractive lecture was intensely appreciated. The professor was introduced by Mr. S. Talbot Smith (Chairman of the Board of Management), and, while welcoming him, the Chairman also took the opportunity to congratulate all concerned in the recent production of Arnold Bennett's "The Title," with special reference to Mr. Wilfrid Neil, the producer. They seemed now to be on the crest of a wave of prosperity, and he trusted that—with the assistance of the members—they would continue to ride upon it. (Applause.)

Differences of Amusement and Enjoyment.

Professor Coleman Phillipson, in expressing his pleasure at having the opportunity to address representatives of the most intellectual section of the Adelaide community, said that he felt the repertory movement would now be a success. Both in England and on the Continent he had followed its development with interest. Instead of following Professor Strong's lead, and continuing to outline the history of the repertory movement, the lecturer said he would deal with certain fundamental principles that might be of assistance in helping them to judge as to the excellence or otherwise of certain dramas. Literature was the greatest of the arts, and drama was one of the most important forms of literature, perhaps the supreme form in poetic tragedy—tragedy in blank verse. From the earliest times drama exercised a great influence, it was connected with religious ceremonial, and was a devotional expression of the highest, and best known to the devotees. The history of the drama was a reflection and counterpart of the history of civilization; the mighty tragedies of ancient Greece, the romantic plays of the Elizabethan age, the comedies of the Restoration were expressions of their respective periods. In recent times the advance of commercialism, the scramble for the material trappings of life, and the consequent indifference of the people at large for the highest forms of intellectual and esthetic enjoyment, had produced vulgar picture theatres, music halls, musical comedies, and the jazz band. Usually the public at large got the drama it deserved; but it was always hard on the minority. Hence the necessity to form societies for the presentation of those fine plays, which apparently did not yet appeal to the masses and to the commercial producers. After all, there was a vast difference between mere amusement and enjoyment. For most people amusement was of their kind; they went to see "The Tempest" in the same spirit as they went to see a football match. The capacity for esthetic delight might be cultivated, and it was often possible to tell what a person was from the sort of things that amused him or delighted him. The kinds of plays depended on the phases or vicissitudes of life, from the most serious and most poignant, to the most ludicrous. Tragedy represented a conflict of wills; it aroused pity and terror in the spectator, and purged and illumined his spirit. Greek tragedy showed the conflict of the individual with Fate or the invisible powers; the Elizabethan tragedy—notably the Shakespearean—showed the conflict of the individual with himself, through certain defects in his nature; the modern serious play depicted the struggle of the individual with his environment, with society, and he preferred prose, the age being matter of fact and "scientific."

The Object and Function of Drama.

Melodrama was another species, continued the speaker, in tragedy the doom of the characters was one of themselves, in melodrama it was due to chance. In tragedy the characters determined and controlled the action; in melodrama the action determined and controlled the characters. As chance played a part in life, so melodrama had a place in the theatre, though, of course, tragedy was a far nobler creation. The less serious side of life was represented by comedy, in which character dominated the action, and by force dealing with more trivial assets, in which the action dominated the persons. Like melodramas, farces were justifiable so long as they were not inane impostures. As a drama implied human character in action, the essential elements of a play were first a plot or action, a story, or doings; secondly, character painting, which should reveal the vital truth in regard to the personality, and should not concern itself with immaterial detail; thirdly, the language should be literary, that was, not a realistic production, but dramatically appropriate. The great and beautiful English language, one of the finest instruments

Register 2-8-22

WORKERS' EDUCATIONAL ASSOCIATION.

The Workers' Educational Association is gradually extending its educational facilities, both to country towns and in the suburbs. Recently Dr. Huxton lectured to audiences at Murray Bridge and Mount Barker. Mr. G. L. Wood, M.A., is delivering a course of free public lectures fortnightly, in the lodgeroom, Goodwood Institute. Last Thursday he lectured on "The ancient world." He illustrated his talk with a fine number of lantern views. He outlined the economic conditions of Ancient Greece, Egypt, and other parts of the old world. He showed what the home life of the people was, and the cost of living at that period, and how whole families contributed to the upkeep of the home. The aim of this course is to study the development, organization, and methods of the present economic world in relation to man. The lectures will be continued fortnightly during August and September.

AUSTRALIA AND LEAGUE OF NATIONS.

"Those interested in the League of Nations would like to know why it is that the Prime Minister (Mr. Hughes) has not yet made public Mr. T. B. Merry's report on the work done by the Labour Organization at the Geneva Conference, which, to my knowledge, was handed to him at the beginning of March." Thus said Prof. Darnley Naylor in the course of a lantern lecture on "The League of Nations at Work," which he delivered to an appreciative and well-attended gathering of members of the A.N.A., in the Institute, North terrace, Adelaide, on Monday evening. The lecturer is an authority on this subject, and his remarks were interesting. Proceeding, he said, "Although New Zealand more than six weeks ago appointed its three representatives for the meeting at Geneva in September, 1922, we have not yet heard a single name of a representative for Australia mentioned. I hope," said the professor, in conclusion, "that a similar masco to that of 1921—when we chased all over Austria looking for Capt. Bruce, who was Australia's representative at that time—will not occur again." Mr. T. B. Merry briefly outlined his experiences at the Geneva Conference. At the instance of the Rabbi of Adelaide (Rev. J. Bernstein) the speakers were thanked for their addresses. A resolution was carried to the effect that the board of directors should be requested to ask the Prime Minister to appoint, at the earliest possible moment, delegates to the next conference of the League of Nations Assembly at Geneva, so that the Commonwealth would be adequately represented.