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# BRITAIN'S OLDEST AND MOST FAMOUS HOSPITAL

St. Bartholomew's Hospital, London, the Mecca of the medical and the surgical world, has just recently celebrated its 500th anniversary. Facing a square con-

through it all has continued to serve its humane purpose. Additions have been made from time to time, and its modern hospital departments are now held to be the most up to date in London.

The great hall, which is almost as large as the Adelaide Town Hall, hung with many ancient and priceless paintings of men who have achieved distinction in the history of the Empire, speaks to these later generations with lips of age. Among them are to be found several works of William Hogarth, R.A., which were painted two hundred years ago.

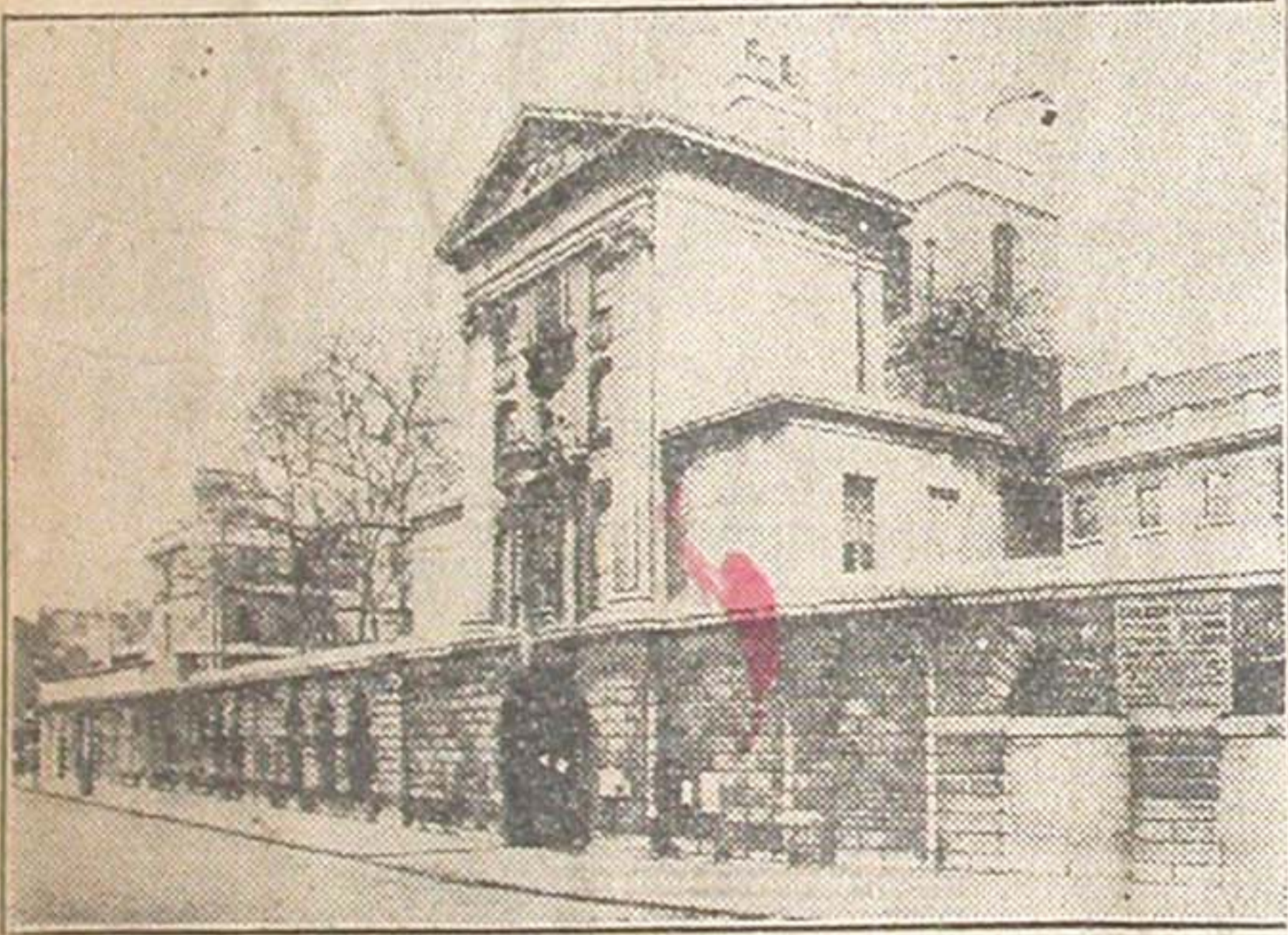
Very little of the original building is left now. The ancient Church of St. Bartholomew, which stands at the entrance gate to the hospital, the sole remaining sentinel, still rears itself up in the face of time. During the celebrations which lasted for a week, services were held there.

Among the students at St. Bart's is Dr. R. V. Storer, son of Mr. T. G. Storer of Adelaide. Dr. Storer is only 22 years of age, but already he has received the degrees of M.R.C.S. and L.R.C.P. He received his early training at the Unle High School, gaining the scholarship which entitled him to three years at Prince Alfred College. There he won further scholarship which carried him on to the Adelaide University and Hospital. Last December he went as surgeon of the steamer Matatua to London, where he secured entrance as a student to St. Bartholomew's. There Dr. Storer has met eminent medical men from all parts of the world, including Sir Joseph Verco, of Adelaide.



DR. R. V. STORER.

taining many beautiful trees, this grand old edifice, the oldest general hospital in the British Empire, has witnessed the long procession of all these years, and



ST. BART'S HOSPITAL, HENRY VIII. GATEWAY.

however, English initiative, at first so vigorous and fruitful, fell under the paralysing blight of foreign invasion and it became a vogue in society to decry the merits of our own musicians and extol the superiority of aliens. It was only the rise of Henry Purcell in the latter half of the 17th century that redeemed English art from threatened extinction. With his premature death the influence of Handel became paramount, and henceforward England ceased to believe in her own musical destiny. Two conspicuous further developments of the 17th century were of especial interest. The one was the almost miraculous rise of violin technique as a result of the extraordinary perfection attained by the great Italian violin makers of this period. Among these the name of Stradivarius was universally familiar. The other development of note was a signal advance in the art of the harpsichord at the hands of the French genius Couperin.

With the opening of the 18th century the musical centre of gravity shifted to Germany, and thenceforth for nearly 200 years almost all that was achieved of enduring greatness lay to the credit of the Teutonic race. The Germans took their music with profound seriousness, as too lovable a thing for mere distraction or amusement, and the most convincing proof of this seriousness was found in their early devotion to the lofty traditions of organ playing; to the development of the chorale, and above all to the story of the Passion, which furnished them with an inexhaustible theme of inspiration. Bach and Handel together summed up and embodied in themselves the whole of the music of their age, despite the abiding difference between them in both temperament and attitude.

The work of Bach marks the second great climax in the history of the art, a tremendous recrudescence of the polyphonic ideal superimposed on the steadily growing sense of harmony. With his death the harmonic movement continued apace, to culminate ultimately in the works of Beethoven. But between these two points the early stages of the Viennese period intervened. The work of Haydn and Mozart had to be accomplished before the time was ripe for Beethoven.

### Instrumental Art.

The greatest achievement of the 18th century was the full realisation of the instrumental art. To its preparation had gone all the long course of experience in harmonic idioms and rhythmic principles, as well as the steady growth of technical mastery in orchestral playing. The period of testing out new modes of speech had passed; the multitude of tentative rivulets had converged into one stream, and borne on its ever-expanding flood the glories of sonata, symphony, and chamber music moved to their perfect consummation.

Every noble attribute of human nature found reflex in the works of Beethoven, whether of stormy passion, heavenly serenity, deep thoughtfulness, womanly tenderness, or irresistible humor. He was essentially a tone poet and his power of expression steadily grew in response to poetic need. Even out of the storm and stress of his later days, when all was obscure and bewildered, there issues one sure truth—the power of melody to voice the uttermost depths of human need. The first music was a song, and the very culmination of the art still finds melody the highest of its attributes; for when music ceases to be lyric, surely it ceases to be music.

# STRUCTURE AND GROWTH OF MUSIC.

## Third Lecture by Professor Davies.

The course of three lectures given by Professor E. Harold Davies, Mus. Doc., in "The Structure and Growth of Music," was concluded on Tuesday evening at the Prince of Wales Theatre, University.

All who have attended these lectures upon "Melody," "Ecclesiastical Polyphony," and "Harmony," must have been unanimous in their appreciation of the benefits to be derived from such scholarly—yet withal lucid—expositions upon the evolution of musical sounds. Tuesday's subject carried the audience on from the seventeenth century to the period of Haydn, Mozart, and Beethoven—and the achievement of modern principles. The lecturer said that in considering the growth of music from the seventeenth century onward the field of survey was such an area that they must be content to note main factors of interest, trying to measure their significance in relation to the ultimate issue, glimpsing just here and there the processes which led to a full realization of the art of Beethoven. For thousands of years, melody existed unsupported. For a few hundreds of years the art of weaving melodies into the manifold texture of choral polyphony was practised and mastered. During that time organized music only concerned itself with the association of many voices; there was no learned art of the solo voice, but with the seventeenth century composers began to write melodies supported by instruments of accompaniment, and this very need for suitably accompanying a solo voice with chords, in definite tonal relation, gave the pursuit of harmony its first clear purpose. They had been told that melody was an outline in the world of sound. Similarly, harmony could best be described as colour—colour of an infinite and inexhaustible variety of hues.

### The Florentine Influence.

The new movement, now commencing, was the outcome of new ideals, new impulses, to the expression of which an entirely new language had to be conceived. Modal counterpoint sufficed for ecclesiastical uses. Its very restrictions were eloquent of the restraints of religion. The coming development, which embraced opera and the various instrumental forms, was almost wholly secular. It was the counterpart and artistic reflex of the Renaissance and the Renaissance of classical art. Quoting Parry, "the fact had to be recognised that there was in man a spiritual life and aspiration apart from dogmatic religion; that there is for all of us a sphere of thought and impulse where devotion, deep reverence, and noble inspiration may find utterance beyond the bounds of theology and tradition." The two main lines to be followed were (1) the acquirement of skill and resource in the use of harmony; and (2) the development of a rhythmic organization, such as already belonged in large measure to folk song and dance. The first was immediately essential to effective accompaniment, while the second was indispensable to vigour of instrumental art. The quest, then, was for glowing colour and pulsating life in the domain of music. The City of Florence was one of the most active centres in the new development, where a group of enthusiasts gathered together for the purpose of reviving Greek drama, as well as combining music and poetry in an effective way. Among the many adventurers in this earliest stage of opera, the figure of Monteverde was pre-eminent. As a type he stood for unequivocal expression opposing conventionalism, and in this respect he was the lineal ancestor of Wagner. The two tendencies were constantly discernible, not only in music, but in every sphere of human utterance. There were the many who said "smooth things," and the few who at all costs was Monteverde, who valiantly broke away from the tradition of centuries and deliberately made use of discords for purposes of dramatic expression. An event of great importance was the opening of the first public Opera House in Europe in 1637. It was not merely the opportunity that public performances gave composers for trying out their ideas, but hereafter the element of popular taste became a factor to be reckoned with, and subsequent history witnessed an ever-widening breach between the easy conventional art which appeals and the true and often unconventional art which is banned. Where composers could once say what they liked, they must now, if they would be popular, say only what would please.

## UNIVERSITY LECTURES.

The third and last of the series of lectures on "The Structure and Growth of Music" was delivered in the Prince of Wales Lecture Room at the University on Tuesday night by Professor Harold Davies. The lecture dealt with the development of harmony. The extension lectures have caused much interest among the general public as well as the students and on Tuesday night a good crowd attended. The period dealt with covered the seventeenth and eighteenth centuries, and Professor Davies especially dwelt on the development of harmony and the instrumental arts. The lecture was illustrated, both musically and pictorially by several slides. Tuesday night's lecture finished the series on Music. Next week Professor Kerr Grant will commence his series on "Matter, Electricity and Ether."

as the consummation of polyphonic development. The lecture was illustrated with various slides of an interesting nature. The lecture was a preparation for the third lecture on Tuesday evening next, when the art of harmony and the distinguishing characteristics which belong to modern music will be dealt with.

## University Extension Lecture on Music.

In the Prince of Wales lecture room at the Adelaide University on Tuesday evening Professor Harold Davies, Mus. Doc., delivered the second of his course of lectures on "The Structure and Growth of Music" in the presence of a moderate attendance. The lecturer dealt with Ecclesiastical Polyphony, and covered the first fifteen centuries of musical evolution, and dwelt on the gradual realisation of the possibilities of combining sounds of different pitch. He traced the course of polyphonic development in detail and with several musical illustrations of the period. He laid considerable stress on the loss of ecclesiastical modes and their submergence in modern major and minor scales. By playing various melodies in distinctive modes the lecturer showed the character of each. Towards the end of the fifteenth century the principles of polyphony, which were fostered exclusively in the ecclesiastical forms of the Mass or motet, were transplanted into the realm of secular music, and applied to the development of the madrigal. In conclusion, the beautiful art of the Italian, Palestrina, the Raphael of music, might be described

## SCIENCE LECTURES.

### MATTER, ELECTRICITY, AND ETHER.

A course of three lectures is to be delivered by Professor Kerr Grant at the Adelaide University on Tuesday evenings, beginning on July 31, on "Matter, Electricity, and Ether." They will be illustrated by experiments.

In the first lecture the professor will deal with the atomic nature of matter and the different species of atoms; the periodic classification of the elements and its main features; radio-activity; isotopes; the positive-ray method of finding atomic weights; atomic weight and atomic number; the atomic nature of electricity; the negative electron and its properties; ions and ionisation; the theory of the electrical constitution of matter; Rutherford's nuclear or planetary atom; nuclear charge and atomic number.

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