

Advertiser 24.7.23

CHAMBER MUSIC RECITAL.

The eighth concert of the present season was given at the Elder Hall last night. There was a large attendance, and the performers were accorded a particularly favorable reception. The charm of chamber music, through the various opportunities provided by the members of the Conservatorium staff, has extended rapidly of late years in Adelaide. The finest examples from the best-known composers have been performed for the educational and artistic benefit of music-lovers and students by the members of the Conservatorium Quartet, and now the result is beginning to justify the time and work spent on the perfecting of this art. The principal composition under review at this concert was Brahms' Quartet in A, op. 26, for pianoforte, violin, viola, and violoncello. This nobly-designed work, in four movements, shows the wonderful creative powers of Brahms, his strong feelings for deep coloring, and his terse poetry in development of contrasted rhythm. The form is strict, following that of the older classical masters, but the material is of original beauty and force fully scored for all parts. Miss Maude Paddy (pianoforte), Mr. Gerald Walenn (violin), Miss Sylvia Whittington (viola), and Mr. Harold Parsons (cello) gave an interpretation of this music, which placed them on an elevated plane as chamber music exponents. The large audience was delighted with the profoundly beautiful movements and the manner of their portrayal. The string quartet was that by Dittersdorf, in E flat. This writer famous for operatic writings of bright spontaneous melodies, was a distinguished violinist. Sunny good humor, clearness of statement, delicately scored and contrasted, are the principal qualities of the attractive score. It was played by Mr. Gerald Walenn, Miss Kathleen Meegan, Miss Sylvia Whittington, and Mr. Harold Parsons.

The vocalist was Miss Ada Wordie, the well-known and popular soprano. She sang a group of "Gipsy Songs" by Dvorak, including "I Chant My Love," "Hark! My Triangle," "Songs My Mother Taught Me," "Tune Thy Strings, O Gipsy," and "Cloudy Heights of Tatra." The third number had to be sung twice and an encore, "A Blackbird's Song," was added. Miss Wordie's voice was equal to the exacting demands of these songs. Mr. Harold Wylde was a valuable aid in the role of accompanist.

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PROGRESSIVE FORESTRY EXPERT.

The following eulogistic reference to an ex-Adelaide forestry expert appears in the Sydney Morning Herald:—The Bago Forest is under the supervision of Mr. A. C. Shedley, who has charge of 10 square miles of forest area, and who is a fund of information on forestry matters. He served for a considerable time, before going to the war, in the Forestry Department of South Australia, where pine forests have been established for many years, and while awaiting demobilization also took a course of forestry in England. Mr. Shedley has charge also of the nursery. He is enthusiastic about the possibilities of the Douglas fir, which he believes will be the most successful of the softwoods to plant in this great forest area. A considerable area of the forest is covered in snow in winter, which lies for weeks at a time at a thickness of a couple of feet. The Buddong Creek and other mountain-fed streams are thus well replenished, and become raging torrents when the snow melts. The famous Buddong Falls are situated in this forest, about eight or nine miles from Pilot Hill, and may be reached at the top from Batlow, or at the bottom from Talbingo via Tumut or Kian-dra. The country surrounding the falls is very wild and rough, but a track has been made to enable sightseers to ascend or descend along the edge of the raging torrent.

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UNIVERSITY EXTENSION LECTURES.

This evening, in the Prince of Wales Lecture-room, at the University, Professor Harold Davies will deliver the third of the course of extension lectures on the development of the art of music. The lectures have created considerable interest, not only among students of music, but among the public in general. The period of development to be dealt with this evening will cover the seventeenth and eighteenth centuries, especially touching the development of harmony and the instrumental arts. There will be several illustrations, both musical and pictorial. On Tuesday, July 31, Professor Grant will give the first of a series of three lectures on "Matter, Electricity, and Ether." These will be illustrated with experiments.

VANISHING ADELAIDE

Downfall of Old Police Barracks

UNIVERSITY NEEDS MORE ELBOW ROOM

THE iconoclast is at work behind the group of buildings on North Terrace that houses the assembled learning and wisdom of the State. With pick and shovel, labor, interpreting an Act of Parliament, is toppling into oblivion buildings which rose with the City's early growth and until now have stood as monuments of South Australian development. The stones of the demolished structures cry out, and memories of the past are revived, as history collapses into rubble and is carted to be scattered as metal on suburban roadways.

Few but those whose pursuit of knowledge urges them to investigate what lies behind the complacent frontages of University, Museum, and Library are aware of the transformation that is being effected out of sight by the overthrowing of the past in the interests of the future.

Let, before it is too late, all to whom the growth of a city is always an unbroken, living progress, changing in form but unaltered save in maturing strength and beauty, step but a few paces from the terrace thoroughfare and gaze on the Adelaide that was 70 years ago.

assisted citizens in matters of punctuality.

In the days now being knocked out of recollection the area was the mounted troopers' own. Armory, volunteers' office, and chief inspector's office stood where caretakers' quarters and the W.E.A. now divide the accommodation between them at the south end of the square. The troopers themselves occupied the western balconied building now serving the purposes of the Teachers' College. The east side cottages, once the sergeant-major's quarters, are being ruthlessly smashed, despite their picturesqueness; brick by brick they reluctantly say farewell to the University Women's Union sheltering beneath the remaining gable end. Behind this increasing ruin, teamster's quarters, gunsmith's shop, and store once stood in place.

At the northern end of the square, which in addition to a drill ground allowed space for stockyard and an open shed for horses, nothing but levelled wreckage of masonry now marks the site of forage stores and troop horse stables, but still in line with the temporary training college remain the police force fuel sheds and saddler's shop.

Between the rear of the grouped institutions and the brick-red imposingness of the Darling medical science block, the broken and fast disappearing square of typically English buildings stand as though shifted bodily and deposited straight from Kent. Undetached cottage rows are there, with high and steep-slanting roofs of slate and gables in the typically English domestic style and massive structures exhibiting the tuckpointed stonework and finely-cut and rubbed brickwork so conspicuous of old English manor houses dating from the fifteenth to the seventeenth centuries.

Adjoining the police area in the old days were companion institutional reservations. Westward lay the early Destitute Asylum, and continuing northward the military barracks, also in square formation. North the officers' quarters, hospital, and tailor's shop; south married men's quarters and quite fitting schoolroom; east the unmarried soldiers' quarters and gun sheds; west the canteen and, as though in preliminary sequence, guardroom, lock-up, gaolhouse, and deadhouse.

The old mounted police barracks to which this week's illustration relates are now divided between the Public Library authorities and the University. The latter will benefit first when the iconoclast has had his way. On the space cleared by the destruction of the stables and connected outbuildings, is soon to rise the new engineering and physics building, expenditure upon which has been allotted by the Government.

It matters not that the Teachers' Training College on one side of the square imparts the latest psychology or that across the quadrangle the Workers' Educational Association analyses current theories concerning industrial arbitration—the moment you pass through the Tudor archway you are in the days of long ago. The buildings that regard you as you enter the quadrangle belong to the period when an armory utilised the site now appropriated by the archives headquarters, and when in place of the Art Gallery stood the drill hall in the vicinity of which a gun, fired daily at noon,

For the present much of the architecture of irreplaceable historic interest remains. It is to be hoped that, however unsparring may be the programme of destruction necessitated by the constructive requirements of futurity, the archway leading to the quadrangle may be left standing.



Fast disappearing—the old mounted police barracks on North Terrace in process of demolition to allow of University and Public Library extension.

THE ENGLISH PAY WELL.

In a lecture delivered at the University on Tuesday evening, Professor Harold Davies said the comments made by the German writer, Matthesson, two centuries ago, were of interest. Matthesson said, "He who in the present time (18th century) wants to make a profit of his music betakes himself to England." He also made the following comparison:—"The Italians exact music, the French enliven it, the Germans strive after it, and the English pay for it well."

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DEVELOPMENT OF HARMONY.

LECTURE BY PROFESSOR DAVIES.
THE WORLD OF SOUND.

Professor Harold Davies delivered the last of a series of interesting lectures on "The Structure and Growth of Music" at the Prince of Wales Theatre at the University on Tuesday evening. The lecturer dealt with his subject in a masterly fashion and the work of the various composers of the 17th and 18th centuries, when ecclesiastical music was just beginning to emerge from ecclesiastical restraints, was dealt with as fully as time permitted.

Professor Davies said in considering the growth of music from the 17th century onwards the field of survey was of such an area that the content to main factors of interest could be noted. Measuring their significance in relation to the ultimate issue, they could glimpse just here and there the processes which led to a full realisation of the art of Beethoven.

For thousands of years melody existed unsupported. For a few hundreds of years the art of weaving melodies into manifold texture of choral polyphony was practised and mastered. During that time organised music only concerned itself with the association of many voices; there was no learned art of the solo voice; but with the 17th century composers began to write melodies supported by instruments of accompaniment, and this very new for suitably accompanying a solo voice with chords, in definite tonal relation, gave the pursuit of harmony its first clear purpose.

It had been said that melody was an outline in the world of sound. Similarly, harmony was best described as color—color of an infinite and inexhaustible variety of hues.

The new movement now commencing was the outcome of new ideals, new impulses, for the expression of which an entirely new language had to be conceived. Modal counterpoint sufficed for ecclesiastical uses, and 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 reformation and the renaissance of classical art. Quoting Parry, "The fact had to be recognized that there was in man a spiritual life and aspiration apart from dogmatic religion; that there was for all of us a sphere of thought and impulse, where devotion, deep reverence, and noble inspiration might 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 vigor of instrumental art. The quest then was for glowing color 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 would say "true things." Of the latter 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 appealed, and the true and often unconventional art which was banned. Where composers could once say what they liked, they must now, if they would be popular, say only what would please. It was a matter of pride that the energetic move towards a secular art which was usually credited wholly to the Florentine coterie had its independent counterpart in England, where Madrigal and Virginal music had for a long time been widely practised. Unfortunately,