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Pathologists Should be Triplicated.

In their report to the Commonwealth Government, the committee said:—"Your committee recommends that a horticulturist should be sent at an early date to Fiji and neighbouring islands in order to obtain (1) information as to the history of the bunchy-top epidemic in that country; and (2) forms of Cavendish, or other suitable varieties of bananas with a reputation for resistance to bunchy-top, obtained for trial in Australia. There should be the closest co-operation between investigator and the horticulturist. Both should be under a bunchy-top investigation committee, the former being the senior officer. For the management of the investigation we recommend the appointment of a bunchy-top investigation committee, to consist of representatives of the three contracting parties. This committee, which should be ultimately responsible for £4,500 allocated, would be the body to which the investigator and horticulturist would report, and it would authorize unforeseen expenditure. This committee submits certain names of persons qualified for the duties mentioned above. There has been great difficulty in compiling this list, and the men suggested are at present engaged upon important work which, if appointed, they will have to lay aside for a time. The qualifications of every man available in the Commonwealth have been considered. The list of possible men is very small, and it is a matter of concern to the committee that, having regard to the vital importance of agricultural pursuits in the welfare of this country, men trained to investigate the problems of plant disease are so few. We have no hesitation in saying that if the number of plant pathologists employed by various bodies in Australia could be triplicated, the expenditure would be amply repaid."

Vital Importance of Pathology.

In the interview on Friday Professor Osborn remarked that we had not yet realized the importance of plant pathology in Australia, and a great primary producing country such as ours was should have many more men in this sphere of work. The professor added that he was quite in sympathy with the need of a further plant pathological service. He thought there was work for at least two men, one of whom should be a mycologist, and the other an entomologist, because these were two highly specialized lines of work, and it was unlikely that the necessary qualifications would be found combined in one man. His experience with the Bunchy-top Advisory Committee was that the plant pathological service was extremely undermanned.

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An Australian Anthology.

"A Book of Australasian Verse" (Oxford University Press). Half the pleasure, to the initiated, in looking through an anthology, lies in thinking what one would have personally omitted or included. The new and revised edition of Professor Murdoch's collection is delightful; and yet the things it does not contain are quite remarkable. Not here is Kendall's "Plunder of perfumes," or the song "as beautiful as afternoon"; nor the rallying call to Federation by Essex Evans, even though Brunton Stephens, whom Evans called "He who sang She yet shall be," duly produces his first half of the "double." Conspicuous by absence is Ogilvie's proud claim that the Australian is "the bravest thing God ever made"; and Lawson's "Star of Australia"; and Farrell's grave warning to England. There is nothing of Frank Morton, who at best touched the heights. Dora Wilcox is not represented by her unforgettable blank verse. Similarly, David McKee Wright and M. Forrest, each of whom has a distinctive style, dealing mostly with a past era, are seen only in long swinging lines which are characteristically Australian, but might have been written by any one else. To make an end of fault-finding, there is somewhat too much space given to Neilson and Williamson, Maquarie and Baughan. Finally, one wonders not for the first time why a printer, after displaying half a dozen sonnets correctly, should suddenly set another one solid, and present yet another as a poem in four verses! But this is quite enough of destructive criticism.

Australian Gems.

On the other hand, one can find in this delightful volume—of a handy pocket size—very many familiar treasures, and a few others which deserve to be better known than at present they are. Some of the most characteristic things of Kendall and Gordon are here. Marcus Clarke breathes the Bohemian spirit which till the eighteen-seventies, impelled every literary man to claim that he was good-hearted but a moral wreck. Anne Wilson rides from the bush to the sea. Hebblethwaite imagines the sea-coast of Bohemia, Jessie Mackay "the lone grey company, before the pioneers," and A. G. Stephens (a much under-rated poet) Babylon past and present. Frank Williamson manages to bring classical touches into his preference of the Gippsland magpie's music to that of any nightingale. Later, Arthur Adams tells how the Australian "slouches down the centuries," and makes clear once more the fact that dwellers on this continent seldom recognize—that New Zealanders regard us as an allied but foreign nation. These contrasts have furnished some of the best poetry. Professor Strong, whom Adelaide happily can now claim as its own, is well represented, and never better than when he is comparing and contrasting our country with England. And the voice of one sunning in Britain for the sunshine, or dreaming in Australia of old British memories, is always effective, as notably in "My Country," by Dorothea Mackellar. There is not much war poetry in the book, but a delightful collection, showing early the influence of Tennyson, and much more strongly that of Swinburne, later an inevitable Kipling touch, ends with J. D. Burns on the Bugles of England, clearly inspired, though not at all slavishly, by Henley. The book will make an ideal present for friends on the other side of the world.

equipped as the tutor is with wide knowledge and experience, Mr. Schilsky's tuition will be highly valued by many young students who were making admirable progress under Mr. Wade's guidance. Fortunately the new teacher will continue the methods of his predecessor. Both were pupils of the distinguished Emile Sauret, of Berlin. Mr. Schilsky is a native of London, the son of a Polish father and a French mother, of artistic tendencies. He had had a varied and interesting career in Europe, during which he attained thorough knowledge of the violin methods of the English, French, Belgian, and German schools. He has appeared successfully before the public as a soloist in England and on the Continent. Lately his work has been as an examiner for Trinity College, London, and in that capacity he was in Adelaide last December, when he gave recitals that stamped him as the true artist.

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NEW VIOLIN MASTER.

Mr. Charles Schilsky Welcomed.

Notwithstanding the keen sense of loss occasioned to a large circle of admiring and grateful pupils and the music-loving public, the departure of Mr. Gerald Walenn, the esteemed and accomplished principal violin tutor and soloist at the Elder Conservatorium will be ameliorated by the appointment of Mr. Charles Schilsky, of London, as his successor.

Praises Australian Talent.

The newcomer's ability as a teacher is such that his addition to the staff of the State's principal Academy of Music will be warmly welcomed. At the Outer Harbour on Saturday morning Mr. Schilsky was greeted by the Director of the Elder Conservatorium (Professor E. Harold Davies, Mus. Doc.) and other members of the teaching staff, on his arrival on the R.M.S. Ormonde. At present he is residing at the Grand Central Hotel. His duties at the Conservatorium will commence this morning. On Sunday he was motored through the hills as the guest of Mr. Harold Wylde, F.R.C.O., and was enthusiastic regarding their scenic beauties and the excellent views which the clear weather conditions afforded.

When interviewed on Sunday the distinguished violinist, who is a man of medium height, was looking in the best of health. "I am much looking forward to my work in Adelaide," he began, "as I know how much talent there is in this country, and it makes me proud to think that I am



MR. CHARLES SCHILSKY.

to be among those who aspire to develop that talent. I think there is a very good future for Australia, musically speaking." Mr. Schilsky proceeded, "and that the musical temperament is very richly endowed. I am also anticipating with the keenest delight taking part in the Conservatorium String Quartet." It is noteworthy in regard to quartet playing that Mr. Schilsky gained his experience in that branch of the art with Johann Kruse, who was a favourite pupil of the celebrated Joseph Joachim, and a member of his string quartet. Mr. Schilsky intimated that during his recent visit to Paris he had the good fortune to become the possessor of a fine old violin by J. B. Guadagnini, dat 1784, which was a rare specimen of maker.

Speaking on Saturday of music in England, Mr. Schilsky remarked that the leading men of the Modern British School of Young Composers were doing excellent work. Their writings of orchestral music, chamber music, songs, and the pianoforte compositions revealed great cleverness, and although there appeared suggestions of the influence of the modern French school, he thought it would not be long before several of them would more completely express their own individuality. In the front rank of these young musicians Mr. Schilsky placed Arnold Bax, Eugene Goossens, and John Ireland. Referring to music in London, Mr. Schilsky said in answer to questions that he had heard some recitals in London since he left Adelaide on December 27 last. He had, however, been acquainted with musical work in England. The orchestra was one of the most popular forms of the art in Great Britain, and the best orchestras were exceedingly fine, quite equal to the highest standards of the world. During his recent sojourn in London he heard the London Symphony Orchestra, conducted by Mr. Furtwangler, who had succeeded the late Mr. Arthur Nikisch. He was a musician of many parts, and although that was his first appearance in England, he had made a very good impression. The British National Opera Company was doing good work and was exercising an educational influence on certain classes of the people, but opera would never be as popular in England as it was in Continental countries in Europe until it became subsidized by the State. He was a decided advocate of State encouragement in musical culture, and amongst the many beneficial effects to be derived from this would be the stimulus which young composers would receive in their work. There was very little inducement for men of talent and genius to expend time and energy in creating works which had a poor chance of ever being performed. He thought it would be decidedly to the interest of the English people and of the composers if they had a State endowed opera and also a State theatre for the production of example of dramatic art. In Paris, for instance, the Opera House and two leading theatres were State supported, and before the war similar encouragement was given in Germany.

Mr. Schilsky will shortly give an inaugural violin recital, and he will be the leader of a string quartet which will appear from time to time at the Conservatorium concerts. "I understand," he said, "that there are many talented young violinists in Adelaide, and I shall be much interested in their development." A sketch of Mr. Schilsky's career recently appeared in "The Advertiser." He is a native of London. He studied the violin with Benoit Hollander, and later with Emile Sauret in Berlin. For some time he was a first violin player in the famous Lamoureux Orchestra. Two years later he appeared as solo violinist at Moscow, and for about twelve months in different parts of Russia he won unstinted appreciation as an exponent of the violin. Similar success awaited him in England, and for a time he was vice-leader of the Glasgow Symphony Orchestra, under Herschel, subsequently he became a member of the world-renowned Kruse String Quartet, which gave performances in different centres of the United Kingdom and on the Continent of Europe. Amongst other positions he has held are those of vice-leader of the famous Queen's Hall Orchestra, under Sir Henry Wood; professor of violin and leader of the string quartet at the Buffalo Conservatorium, U.S.A., teacher at the Ldon Academy of Music, and the Hampstead Conservatoire, and examiner for the Trinity College.

Mr. Schilsky's first appearance in connection with the Conservatorium is set down for August 4, when with Miss Maude Puddy, Mus. Bac., he will give a violin and pianoforte recital.

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A BRILLIANT MUSICIAN.

MR. SCHILSKY SETTLES IN ADELAIDE.

The appointment of Mr. Charles Schilsky, who arrived in Adelaide on Saturday, as teacher of the violin at the Elder Conservatorium of Music, has given general satisfaction in musical circles in Adelaide. He succeeds an accomplished master of the art, Mr. Gerald Walenn, who some months ago accepted a position in Sydney. Mr. Schilsky is by no means a stranger in Australia as he has visited the Commonwealth as examiner for Trinity College of Music, London, on several occasions. His permanent settlement in Adelaide should mark the beginning of an era in the development of violin music, for he



Mr. Schilsky.

has long enjoyed an international reputation as an exponent of his instrument, and an interpreter of works by the great writers of several schools, including some present-day composers. Indeed, he is a great admirer of the best productions of the modern masters.

Mr. Schilsky's first master for the violin was Benoit Hollander. Later he studied under Emile Sauret, in Berlin. Thence he went to Paris, and was first violin player in the celebrated Lamoureux Orchestra. After two years he was invited to appear as a solo violinist in Russia, and make his debut in that country in conjunction with the Moscow Philharmonic Society, in association with the Wagnerian singer, Theodore Reichmann. He remained in Russia for a year, appearing in many large cities, and subsequently removed to Warsaw. After several engagements in Poland he returned to England, and became vice-leader of the Glasgow Symphony Orchestra, under Henschel. Following came his appointment as professor of the violin in the Belfast Conservatorium. Two years later he returned to London as a member of the famous Kruse String Quartet, which appeared at concerts all over the United Kingdom, as well as on the Continent. While in London Mr. Schilsky was a teacher at the London Academy of Music, and also at the Hampstead Conservatoire, and vice-leader of the Queen's Hall Orchestra, under Sir Henry Wood. This position he resigned in order to visit the colonies as an examiner for the Trinity College of Music, a responsibility which he held with distinction for many years. During two years in America he acted as professor of the violin and leader of the string quartet at the Buffalo Conservatorium, during which time he appeared as a solo player in New York.

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MR. G. L. WOOD, M.A., of St. Peter's College, has been elected a fellow of the Royal Geographical Society, London, in recognition of his researches in Australian economic geography.