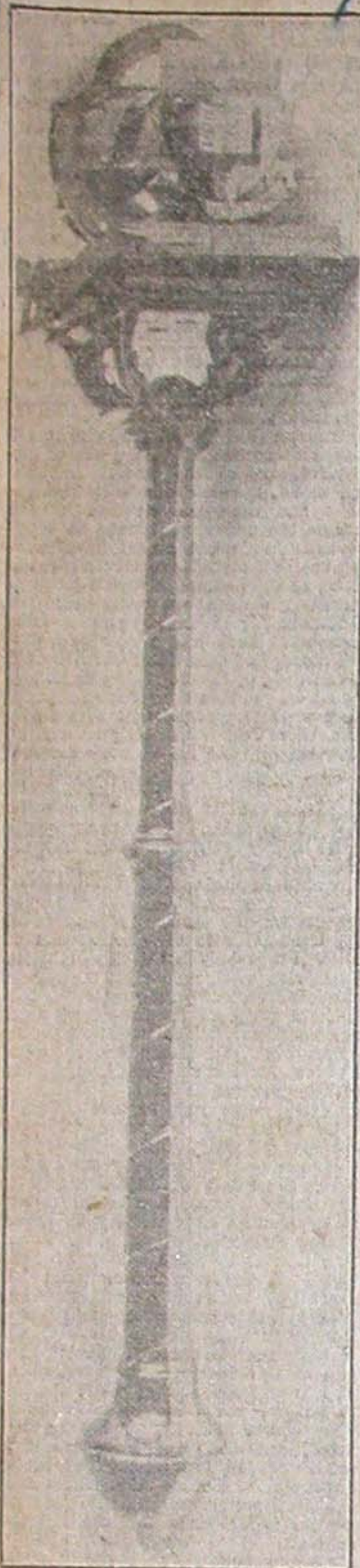


UNIVERSITY MACE.



A University mace has been designed by Mr. F. Milward Grey, of the School of Fine Arts, North Adelaide, and made under his personal supervision by an Adelaide firm of silversmiths. The mace is 24 in. in length, and is made of silver gilt throughout. Seventy-three ounces of metal were used in its manufacture. The design is a tapered shaft carrying a platform supported by four chased supports of conventionalised leaf design. On the platform is an open book, symbolical of learning. An orb, denoting the world, rests upon the book. The orb is surrounded by a broad carved band, carrying a design of gum leaves on a matted ground. On either side of the orb is a shield bearing the University arms, executed in enamel and metal. Below the shield is chased upon a scroll the University motto, "Sub Cruce Lumen." The mace is a splendid example of co-operation between artist and craftsman. Hand work has been used throughout wherever possible. This is well seen in the pattern of fleur-de-lis and stars which runs along the shaft. The individual designs are reduced in conformity with the taper of the shaft; while the regularity is skillfully broken by a spiral band incised in the metal. Beautiful workmanship is seen in the modelling of the open book, where, by a use of oxidised metal, the suggestion of leaves is cunningly made.

"FIGARO" AND "CARMEN."

STUDENTS IN OPERA.

There was another large audience at the Elder Hall last night, when a second performance of scenes from operas was given by members of the Conservatorium opera class. A high standard had been set by the performers on Wednesday night and an almost complete change in the principal roles lent fresh interest to the evening's entertainment for those who had witnessed and heard the works on Wednesday, and gave opportunity for the exercise of individuality on the part of the singers, many of the principals of whom had been in the chorus for the first performance. On the whole the operas were quite as well done as on the former occasion, and the singing and acting were thoroughly enjoyed by the audience. That is the touchstone by which an artist's work is proved in popular estimation, and no doubt the director of the operatic class (Mr. Clive Carey) and the conductor (Mr. Winsloe Hall) were also satisfied with the efforts of their charges. Mr. Frank Johnston was the stage manager, and Miss Muriel Prince the pianist. The chamber orchestra was led by Miss Sylvia Whittington.

In the "Marriage of Figaro" (Mozart) the gradual increase in the number on the stage from duet to septet was responsible for admirable effects, the duets and quartets being especially good. The count and countess were well cast, and Figaro and Susanna lent lightness to the scenes. The page's song, "Tell me, fair ladies," was nicely sung. The cast was as follows:—Count Almaviva, Mr. Mostyn Skinner; the Countess, Miss Dorothy Back; Susanna, her maid, Miss Phyllis Tonkin; Figaro, the count's valet, Mr. Gerald Moyse; Cherubino, the page, Miss Blanche Schneider; Antonio, the gardener, Mr. Robert Steen; Marcellina, Miss Dorothy Vardon; Dr. Bartolo, Mr. Leslie Coney; Basilio, the priest, Mr. H. J. Williams.

Smugglers, peasants, and soldiers made a bright show in the acts from "Carmen" (Bizet), and in addition to excellent chorus work, Don Jose carried off a difficult role with credit throughout. There was more opportunity for Carmen to display her vocal powers in the first act, and it was done well. The duets between these principals were good. The quintet was also an effective part of the performance. The torreador song and chorus went with a rhythmic swing. The dancing (arranged by Miss Phyllis Leitch) was also well done. The smugglers' camp scenes were fine in act 3, and Carmen and her two friends sang the card songs nicely. Micaela showed out well in her entry to recall Don Jose from the smuggling band. Most of the principals were changed in "Carmen," and as on the previous evening, most of the leading roles were given to different performers in each of the acts. The cast was as follows (the names in parentheses being those of the singers in the third act):—Carmen, Miss Lella Kempster (Miss Olive Bassnett); Frasquita, Miss Dorothy Becher (Miss Minetta Cleworth); Mercedes, Miss Alice Burke (Miss Jean Catt); Micaela, Miss Hilda Barnes; Don Jose, Mr. Reginald Harris; Escamilla, Mr. Lionel Clark; Dancairo, Mr. Gerald Moyse; Remendado, Mr. H. J. Williams; Zuniga, Mr. Ray Piercy.

In between the two operas mentioned "A Scene from Pickwick" (Dr. Charles Wood) was interposed, and the success of the first night was repeated. Mr. Pott's rage, and his wife's hysteria were excellently simulated, and the others worthily supported the pair. The same cast that performed on Wednesday evening appeared again. They wore as follows:—Mr. Winkle, Mr. Robert Steen; Mr. Pott, Mr. Clive Carey; Mrs. Pott, Miss Lois Thomson; Goodwin, the maid, Miss Beryl Counter.

Numerous bouquets and other gifts were handed up to the stage during the evening, and at the close of the programme enthusiastic applause rewarded the players.

Mace for University

It is interesting to note in connection with the forthcoming Adelaide University Jubilee celebrations that the design for the official mace to be used on ceremonial occasions was entrusted to Mr. Milward Grey. The design is symbolical of learning, and Mr. Grey has conveyed this idea by his drawing. The staff has stars and fleur-de-lis alternatively in scroll fashion, which lead up to conventional leaves on which rests the book of knowledge. The whole is surmounted by a globe representing the world of learning, and it is ornamented by the University coat of arms.

EXCELLENT CONCERT

Conservatorium String Quartet

The subscription system adopted by the string quartet for the winter series of concerts ensured a full house at the second concert, given in the Institute Lecture Hall last night in the presence of His Excellency the Governor and Lady Bridges.

Only assiduous work on the part of the principals could produce the fine ensemble which marks the performances of the quartet, and music lovers showed by their presence and warm support their appreciation of the work presented.

Three numbers such as were played last night are perhaps difficult of assimilation at one sitting, but the evident pleasure of the players in their difficult task went far to establish a reciprocal sentiment on the part of the listeners.

As the opening number the quartet, comprising Mr. Schilaky (leader), Miss Kathleen Meegan (second violin), Miss Sylvia Whittington (viola), and Mr. Harold Parsons (cello) played Mozart's "Quartet in B Flat Major." The melodious character of the opening allegro was given with much delicacy, the following menuetto being marked by a courtly dignity. The adagio showed some fine tone blending between the instruments and the concluding allegro marked a spirited conclusion to a refined number.

Beethoven's "Quartet in E Minor, Op. 59, No. 2," played recently by the quartet, was of a more involved nature, and the mature judgment of the players brought out the beauty of the various themes with great clarity. Opening with an allegro of striking character, a molto adagio of some lengths, was followed by a lively allegretto, the concluding presto being built upon a sprightly theme. The work came to a fine conclusion and elicited much applause.

The chief number of the evening was Brahms' "Piano Quartet in A Major," with Miss Margaret Sutherland at the piano. Miss Sutherland is paying a special visit to Adelaide, and her work was listened to with much interest. A clear, crisp touch, and great lucidity marked her contribution to the ensemble, and a fine, sonorous tone made the Brahms number very acceptable.

The work is cast in the usual four movements and includes an allegro, adagio, poco allegro, and a finale of characteristic breadth and volume. Perfect intonation and oneness were evident throughout.

The final concert of the series will be given on September 14, when the Arensky "Piano Trio" will be played, with Miss Alice Meegan at the piano. Concert arrangements are in the hands of Mr. F. Bowden.

University Jubilee Service

"Interested," Glenelg:—Your weekly contributor "Mark Western," while deprecating controversy and antagonism, concluded his article on the University Jubilee service with a defence of the arrangements made.

All the energy and persuasiveness which he puts into showing the unimportance and undesirability of the discussion he controverts by taking an active part in it.

His contention that a representative public service of an undenominational character could not take place is negated by the fact of so many other such public services having been held without any friction. His point that the use of a neutral territory is a mere escape into a no-man's land will not bear analysis when it is realised that the official attitude of the University is supposed to be non-sectarian.

"It would seem," "Mark Western" says, "an impossible task for a State University to hold a religious service in any one church without other churches showing umbrage."

No such umbrage could justifiably be aroused by a service in Elder Conservatorium. Moreover, there are churches where a service could be held and all heads of religious denominations be gladly welcomed in taking a representative part, whether they choose to take exception or not.

His arguments for observing the spirit of unity are those for official co-operation by Free Churchmen in the Cathedral service, and if he can claim that asking Prof. Wilton to read the second lesson is adequate representation of the churches which founded the University he is singularly blessed with imagination.

STUDENT OPERA

Performance in Elder Hall

PRAISEWORTHY EFFORT

The first of two mid-year performances of student opera was given in the Elder Hall last night, when the students of the Conservatorium Opera Class presented the second act of Mozart's "Marriage of Figaro," a scene from Dickens' "Pickwick," set to music of Dr. Charles Wood, and the second and third acts of Bizet's "Carmen." Lady Bridges and Miss Alville Bridges were present.

The performance was under the direction of Mr. Clive Carey, Mus. Bac., and was conducted by Mr. Winsloe Hall, with Miss Sylvia Whittington as leader of the string orchestra. Mr. Frank Johnston acted as stage manager, and Miss Muriel Prince was at the piano.

Dr. Davies (director) explained that grand opera was not intended in the performances, which were merely student effort in the absence of scenery and the usual stage effects. The end of the year would see a performance of "Shamus O'Brien," given under more favorable circumstances.

The first scene opened in the boudoir of Rosina, the Countess Almaviva, in a plot between the countess, her maid Susanna, Figaro, the Count's valet, and Cherubino the page, to incite the fickle Count's jealousy by a ruse to suggest that the Countess has a lover. Complications occur and the scene ends with vocal recriminations between the principals.

SPIRITED ACTING

Mr. Donald Wildsmith made an efficient Count Almaviva, with Miss Valda Harvey as his Countess. A special note of praise is due to Miss Phyllis Tonkin for spirited acting as Susanna. Gerald Moyse filled the role of Figaro, and Miss Jessie Anderson made a dainty page, unwillingly forced to dress the part of the secret lover. Ronald Moss filled the character of Antonio the gardener, with Ray Piercy as Bartolo, Kitty Lovassour as Marcellina, and H. J. Williams as Basilio, the family priest.

The acting throughout was spirited and the singing tuneful, though a little obscured in parts by the orchestra.

The scene from "Pickwick" supplied a note of high comedy. Mr. Pott, the editor of a paper, breaking in upon his guest Mr. Winkle, who is at breakfast, with a rival paper containing a lampoon coupling the names of Mrs. Pott and Mr. Winkle. Discord follows, but a violent fit of hysterics on the part of the woman softens the heart of the husband and serves to restore peace.

Clive Carey impersonated the irate husband with his usual happy facility, and Lois Thomson made an admirable Mrs. Pott. Beryl Counter acted the part of Goodwin, with Robert Steen as Mr. Winkle. Hearty applause followed the scene. The music was in recitative form and fitted in admirably.

WOMEN OUTSHINE MEN

The performance of the second and third acts of "Carmen" offered fuller scope for the company, and the massed effects were good and some of the chorus work admirable. As usual in amateur performances the work of the women outshone that of the men, some of whom were slightly self-conscious, and lacking in the stalwart physique of the characters.

Edna Lawrence made an effective Carmen in the second act, although her "Habenera" was slightly off the pitch, largely for want of support from the orchestra. A string orchestra fails to supply the color and life which "Carmen" demands, and the absence of wind instruments took from the effect.

Viola Johns and Margaret Garnett sang sweetly as Mercedes and Frasquita, friends of Carmen, and Stella Sobels did good work as Micaela in the soprano solo of her part.

Mostyn Skinner made an intelligent Torreador, and Reginald Harris displayed a more matured voice in his role of Don Jose. Robert Steen and H. J. Williams were chief smugglers, and Leslie Coney filled the role of Zuniga, the soldier.

Particularly effective was the dance in act 2 of "Carmen" arranged by Phyllis Leitch and danced by Phyllis Leitch, Peggy Leitch, Betty Ann Hill, Phyllis Tonkin, Stella Sobels, and Janet Reid.

In the third act Margaret Pirie took the role of Carmen, with Ethel Greenwood and Marjorie Walsh as friends to Carmen. Stage furnishings were lent by John Martin & Co., Limited, and Mr. G. Cawthorne was general manager.

The performance will be repeated tonight, with some alterations in the name parts. Tickets and plans are at Cawthorne's Limited.