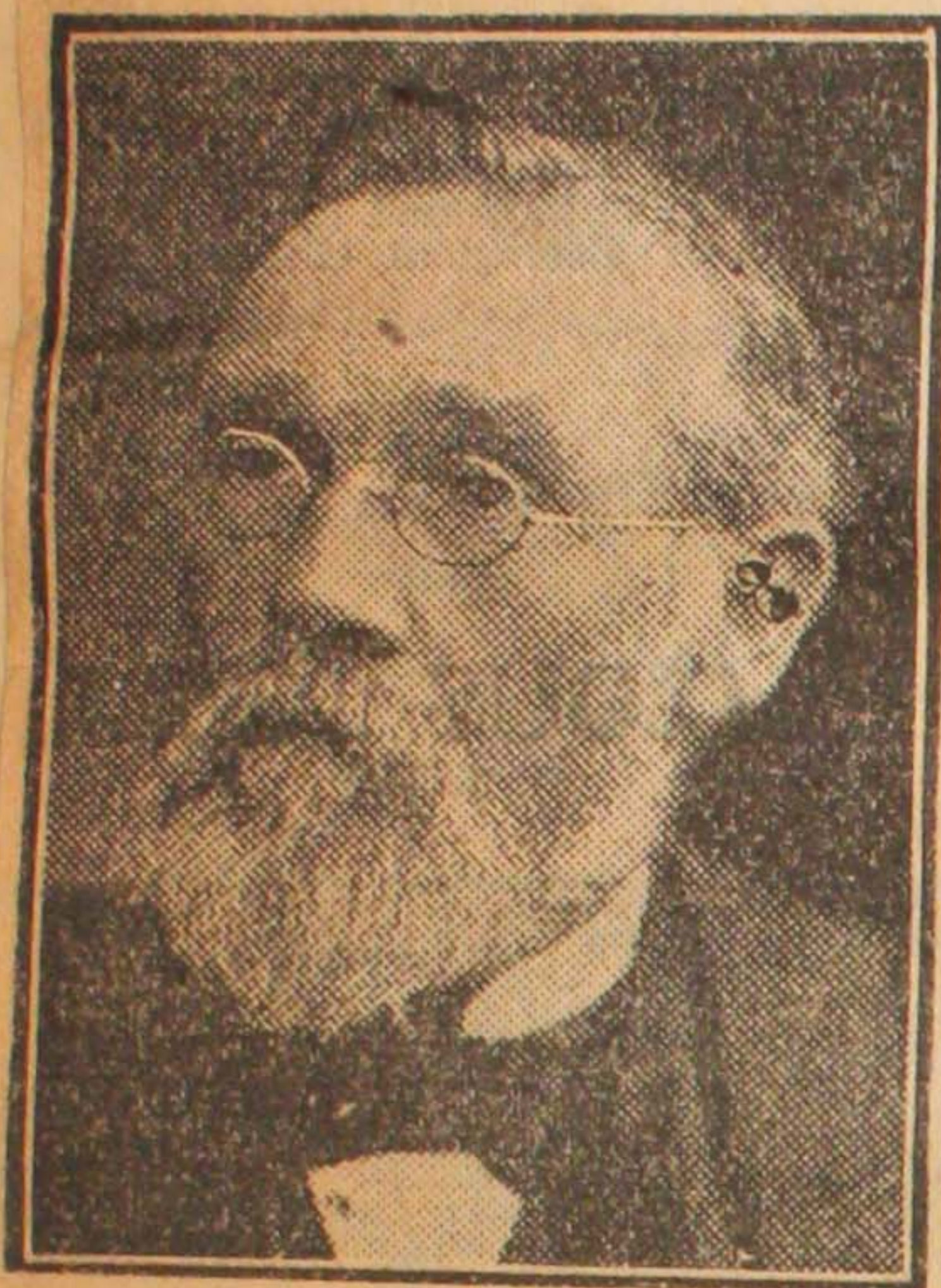


THE VERCO MEDAL.

AWARD FOR SCIENTIFIC RESEARCH WORK.

CONFERRED ON PROFESSOR HOWCHIN.

On the nomination of the council of the Royal Society of South Australia, Professor Walter C. Howchin, F.G.S., who takes rank as one of the most eminent geologists in the world, has been made the first recipient of the medal, which has been struck in



Professor W. Howchin.

recognition of the eminent services of Sir Joseph Verco to science in South Australia.

The honor is to be conferred from time to time upon any member of the Royal Society in this State for scientific research work which is deemed worthy of the honor.

Professor Howchin's researches have been connected principally with geology, particularly glacial formations.

A Distinguished Career.

Professor Howchin, who is 84 years of age, is one of South Australia's oldest scientists, and has had a long connection with the University of Adelaide. He has specialised in geology, and is one of the greatest authorities upon that subject in the State. His research work concerning the glacial period has attracted world-wide attention. From 1899 to 1904 he was lecturer on mineralogy at the Adelaide School of Mines. From 1902 he was lecturer in geology and palaeontology at the University of Adelaide. In 1918 he received the appointment of honorary professor of geology, a position he resigned in 1920, and he was permitted to retain the title of honorary professor. Subsequently he was appointed Emeritus professor. Professor Howchin is a native of Norwich, England. He began his career as a Methodist minister, but later turned his attention to geology, in which he had been always greatly interested. Outside his own State he has secured recognition, the Royal Society of New South Wales having awarded him the Clarke Memorial Medal. In London, the Geological Society specially recognised his work, and the Association for the Advancement of Science bestowed the coveted honor, the Ferdinand von Mueller Medal.

CONSERVATORIUM CONCERT.

SENIOR STUDENTS' SUCCESS.

The second concert for the season of the Elder Conservatorium was given by senior students in the Elder Hall last night. An interesting programme was submitted, and the standard was distinctly high in both instrumental and vocal numbers.

The first item was a concerto in D minor for two violins and piano (Bivaldi), in which Misses Phyllis Chappel and Imelda Smith played well together, showing good style and technique and a sympathetic understanding of the composition. Miss Jessica Dix and Mr. Hartley Williams gave a good interpretation of a Sonata for the piano and violin (second movement, Groulez). The smooth, graceful notes of the violin were most appealing, and with the piano in sympathy, an excellent tone from both instruments was produced. A violin solo, "Zapateado" (Sarasate), by Master Harry Hutchins called for prolonged applause. He gave a brilliant and masterly performance manipulating harmonic passages with ease. Mr. Allan Gibbs played a cello solo, "Adagio and Allegro" (Handel), with sympathy and restraint, the

second movement being particularly interesting. Of the pianoforte soli, the most surprising was a Fantasia in C minor (Mozart) played by a little girl, Miss Roma Moller. Versatility was displayed in the strong chords and liquid runs, every phase of the composition being clearly outlined in a way that would have done credit to a much older performer. The second piano part by Greig was played by Mr. William Silver. Miss Vida Cozens, with Mr. George Pearce at the second piano, gave a brilliant rendering of "Concerto in C minor" (Saint Saens). A facile touch and good conception marked the performance. A difficult composition by Liszt, "Concert Study in D flat," by Miss Joan Bensley, was another good performance, and full value of tone was given to every phrase.

The songs were suitably chosen. Miss Dorothy Fuller's rich mezzo-soprano voice was admirably suited to Gluck's "O Del Mio Ardor," which she sang with good feeling and restraint. Purity of tone and rich, full notes well controlled, in an aria, "Air de Lia" (Debussy), by Miss Phyllis Webb, called for hearty applause, as did Miss Phyllis Everett's rendering of "The Cry of Azrael" (Dana McMillan) when the full measure of feeling was given. A charming ballad, "A Prayer to Our Lady" (Donald Ford), was an artistic gem, and was beautifully sung by Mr. Lewis Dawe. Mr. Alan Cheek was warmly applauded for his sympathetic interpretation of Calcott's "The Last Man," sung in a clear baritone voice. The programme closed brilliantly and fittingly with an organ solo, "Prelude and Fugue in G minor" (Bach), by Mr. Fred Finlay, who showed ease and confidence in the handling of a difficult theme.

The accompanists were Misses Alice Meegan, Joan Mellowship, and Gweneth Thompson, who contributed in no small measure towards the success of the concert.

Adv. 17-4-29

SOUTH AUSTRALIAN ORCHESTRA.

MOVEMENT FOR SUPPORT.

WOMEN'S EXECUTIVE FORMED.

To devise means of putting the South Australian Orchestra on a sound financial footing and to secure a continuance of its concerts, the Lady Mayoress (Mrs. Lavington Bonython), convened a meeting of women in the Adelaide Town Hall on Tuesday afternoon.

There was a large attendance, which was presided over by Lady Hore-Ruthven, who was accompanied by Lady Staibridge.

The Lady Mayoress said owing to the curious wording of her invitation to them, she was sure they were fully aware that it was what she had described before as a "party with a catch in it." A woman for whose power of organisation she had a great admiration once said to her that her invariable plan for meetings, when she wanted to get people to take on something they perhaps did not much want to do, was to give them tea first, get them thoroughly mellowed and good-tempered, and then get to business. That was what she had tried to do. She would like to say something of the reason for the future welfare of the South Australian Orchestra. She felt that one of the chief failings of to-day was the wrong conception of values that most of them had as to what was luxury and what was necessity, especially where art was concerned. She knew she had it herself. For instance, she would pay a price for a frock without turning a hair, but would think a long time before paying the same amount for a picture. That was all wrong, although the dress designer might argue that he was as much an artist in his way as a dabbler in paints or charcoal, and she might argue that a well-dressed woman was equally a work of art. However, that was only confusing the issue. What they must make their people realise was that the best of art, music, and so on, was a necessity, and not a luxury, and that to save themselves from the mentally constricting and soul-destroying effects of materialism, they must have opportunities of enjoying and appreciating the God-given, or she should say, inspired creation of the minds of great artists of all time, be it painting, literature, or music. With music they also required the means of interpreting it to the very best advantage, and surely nothing could be better for that than a full orchestra, composed of the finest talent available, with a conductor who would get the best out of music and performers so that one might hear beautiful music beautifully interpreted by all the loveliest instruments invented by man. That they might have in the South Australian Orchestra, and they must do anything in their power to ensure its permanent existence in Adelaide. (Applause.)

The Effect of Jazz.

Lady Hore-Ruthven said she was pleased the Lady Mayoress had called the meeting, as it was most important that the orchestra should not go from amongst them. She had derived much pleasure and enjoyment out of it, and everything should be done to prevent it from coming to an end. She admitted that they had had their jazz moments, and they were all rather well in a way, but the youth of the present day lived in an atmosphere which was destroying the ideas of artistic values. It seemed to be putting in the place of good music the barbaric syncopation of jazz. She thought that that was most tragic for modern youth. They must band themselves together in some way to try to keep the orchestra and to try to foster a knowledge and love of great music. Personally she had known children who, when they were young had a love of good music, which turned to dislike as they grew older. She thought that the musical ear was greatly distorted and poisoned by jazz. Pavlova had said that they in Australia were artistically lazy. They were forced to acknowledge that there was a certain amount of truth in it. However, they should stir themselves to retain the orchestra. (Applause.)

Generous Private Support.

The Director of the Elder Conservatorium (Dr. E. Harold Davies) thanked the Lady Mayoress for her generous hospitality and willing co-operation, Lady Hore-Ruthven for her most welcome presence and strong support, and all those women who had expressed their willingness to aid in such a movement. The orchestra was founded nine years ago. There was then no permanent orchestra. Knowing that such an enterprise could not be made profitable, he set out to collect a certain amount of money, and he got into touch with many leading citizens, with the result that 35 each gave £100. They had been known since as the founders. The next step was the formation of an executive committee, consisting principally of the founders, because he was most anxious that it should be a South Australian and not a Conservatorium orchestra. It was sometimes called a State orchestra, but that was a misnomer. A State orchestra was subsidised by the State, and they had never received a subsidy from the Government in South Australia. At the end of the first year it was decided to obtain a competent instructor, and Mr. W. H. Foote who was particularly able to teach wind instruments, was engaged. A year after his arrival he became conductor, and he was the right man in the right place. He had developed most excellent ability in that direction and had trained dozens of players. Unfortunately those people went away to the picture houses and the orchestra lost their services. About three years ago Mr. Percy Grainger came to Adelaide, and he was so obsessed with the idea and delighted with its possibilities that he asked permission to form a fund in memory of his mother, Mrs. Rose Grainger. He gave £500, which had since grown to £1,000, but the interest brought in only £50 a year. Two years ago another appeal was made, mainly to the original founders, for further funds. It brought in approximately £1,500, of which Mrs. Charles Angas gave £500. The present position showed that there was about £1,200 left. The actual losses on last year's concerts amounted to more than £500, and at the most they had financial means for two years only of further existence. Then their most valuable organisation must cease, unless further support was forthcoming from the Adelaide public.

Art and Civilisation.

The whole matter really resolved itself into a question of values, said Dr. Davies. What were the things that were worth while in life? What did art count in their nation? They had to remember that the measure of their civilisation was the measure of their devotion to serious art. What was the ratio between art and sport? They knew that millions of pounds were poured out on sports, amusements, and games. At the same time music and drama were beggars in the street. They were not subsidised by the State in any English-speaking country, although other nations realised their value. There was a general and most erroneous impression that art should be self-supporting. The answer to that was a question. If it depended on voluntary contributions should they enjoy any single privilege of their civilised existence? Imagine an appeal for funds to provide free education, museums, public libraries, art galleries, public parks and gardens, well-kept streets, good lighting, an ample supply of water, or deep drainage! The people were taxed to provide them, yet art was just as necessary. If the orchestra were to continue there should be a State or municipal subsidy, or private endowment. The first was out of the question. There was not a Parliament or municipal council in Australia that would vote a penny to art. Private endowment was the only hope. In America

millions were subscribed for the upkeep of four of the best symphony orchestras in the world. If Australia were to take its place as a land of culture and progress the people must follow the lead which America had set. (Applause.)

Support for Executive.

Captain J. G. Duncan-Hughes said there were a few Government bodies subscribing directly to art, but most of them subsidised it indirectly. He moved that a committee of women be formed to support the executive committee of the South Australian Orchestra.

Miss L. Reynell seconded the motion, which was carried.

On the motion of the Lady Mayoress, it was decided that all those present should be formed into a general committee, with power to add to the number.

The following executive committee was formed:—President, the Lady Mayoress; honorary secretary, Miss Doris Johnson; committee, Lady Bruce, Mesdames Edgar Browne, John Corbin, H. H. Dutton, H. Gilbert, Michael Hawker, E. W. Holden, Dudley Hayward, H. S. Hudd, Wesley Lathlean, Wallace Sandford, H. F. Shorney, Gordon Sunter, and Brailsford Robertson, and Miss Reynell.

Professor C. S. Hicks suggested that the lead of the Repertory Theatre might be followed, and a large number of members secured at an annual subscription of one guinea each. They might be granted certain privileges, such as admission free to concerts, and in regard to booking. As an addendum to that the performers might be asked to give two concerts free so that the amount could go into a capital fund.

Mr. Kenneth Duffield said he would be willing to give his assistance to a performance to raise funds.

Dr. Davies said the first object of the women's committee was to secure the financial success of the present year's concerts, and to get a larger proportion of people interested.

NEWS 22-4-29

RESEARCH COUNCIL

Officers Visit Adelaide

MEETINGS TO BE HELD

With the object of attending the official opening of the John Melrose laboratory at the Waite Agricultural and Research Institute, Sir George Julius (chairman of the Commonwealth Council for Scientific and Industrial Research) arrived in Adelaide this morning by the express from Melbourne.

He was accompanied by Prof. A. C. D. Rivett (deputy chairman and chief executive officer of the council) and Mr. G. Lightfoot (secretary). They are staying at the South Australian Hotel.



SIR GEORGE JULIUS

chairman of the Commonwealth Council for Scientific and Industrial Research, who arrived from Melbourne this morning to attend the official opening of the John Melrose laboratory at the Waite Agricultural and Research Institute this afternoon.

They are staying at the South Australian Hotel.