

Chamber Music Recitals  
By String Quartet

By H. BREWSTER JONES  
The second of the series of afternoon Chamber Music Recitals, presented at the Elder Hall by the Elder Conservatorium String Quartet, began a little late on Tuesday afternoon.

The course of the day was a little—Harold Parsons having left his music-box in the middle of the afternoon substitute, however, which had been hurriedly made in the University Music Room. The audience, which was brought into requisition it served its purpose very well, and in no way detracted from the fine of the instrument. The audience included Dr. Henry L. Bross, who, 25 years ago, was one of the most brilliant piano students of this institution.

The Mozart quartet in B flat major (K458) opened with a jovial, almost convivial, rendition of the "Allegro vivace" which, directed by a brusque out-of-door gale, not altogether Mozartian. Not so the Mendelssohn. The first movement, with its musical graces and elegance of phrase was typical of the ballroom, through of course, played at a tempo in no way suitable for actual dancing. The "Menuetto" previously slow of tempo, became frolicsome and wayward with Mozart, who naturally increased its tempo to obtain his effect of gaiety, and this spirit was infused into the second movement, which, exceedingly expressive playing in the "Adagio" demonstrated the power of these players to rise to the elevated quality of the music in the most polished style. The artistry of Arved Kurtz was manifest throughout this movement. The "Finale" "Allegro assai" with its infectious rhythm and simplicity of design, was attractively played.

Ravel's quartet in F major, although so different in idiom, followed on with an almost spiritual affinity with Mozart. Both were directed with rare quality of clarity of expression, and, at times, an ineffable grace, the centurians may not give credit to when the delicious shifting harmonies of the first movement of the Ravel "Allegro moderato" in D major, which was played extremely well played, the thought presented itself that there ought to be a "Finale" in the program of chamber music who have not realized what they are missing by staying away from these Tuesday afternoon recitals. The "Finale" "Trio" which is a study in pizzicato contrasts, presents rhythmic difficulties which were surmounted by the quartet, a poetic impression of sheer beauty, except the color resources of the composition were not given as unambiguously as the aged and the remitted phrases followed by the unobscured "oon sordini," contrasts of chamber atmosphere are suggested. Both this movement and the "Finale" "Viv et acite," were presented in a manner which suggested that they were a labor of love.

DO NOT DEMAND EXAMINATION PAPERS

Employers' Reply

Although employers demand a certain amount of education, and efficiency in applicants for positions, there is not a general insistence upon the production of examination certificates. This reply was given by Adelaide business men today when the statement by Dr. Atkinson, principal of the Melbourne College, that employers invariably demand examination certificates was referred to them. They pointed out that a definite standard of education was required in applicants for clerical positions. That could generally be proved by the production of efficiency certificates from schoolmasters, and in that case examination certificates were not necessary. The president of the Chamber of Manufactures (Mr. A. Rinder) said that Dr. Atkinson's remarks did not apply to factory work.

A member of the Chamber of Commerce explained that in some instances large city business firms drew their staff largely from the colleges, and examination certificates were not required.

Adelaide, 25/7/35

JOHN HORNER  
ATTACKS 'CLUBS'  
Alleged Sponging  
On Musicians

In this outspoken article, Mr. John Horner, of the Elder Conservatorium, criticises the bare-faced sponging of well-to-do club ladies on the musical profession. A cup of tea, a feminine charm, and a tearful gratitude, he writes, are the payment the musician receives for a performance before them.

(By John Horner.)  
PROMINENT in Adelaide club land is a certain type of women's club which has developed an astonishing technique in the art of getting something for nothing out of the musical profession. These club ladies are not poor and needy—they belong to the smart set and lack for nothing—but the barest hunting instinct is so strong in them that nothing gives them more pain than to have paid so much for an article when they might have got it for less. One of the sweetest thrills in their lives is to get something for nothing by subtle wheedling, especially if their victim is a poor, awkward musician. Ever so sweetly they ask some prominent musician—the small fry are not considered in game-playing circles—the newcomer who is not quite sure whether he can afford to offend the smart people by refusing, whether he would like to play, and they would appreciate it most fruitfully if only he would, and so on. They say not a word about the money, but they have not the smallest intention of paying him one.

Then he comes along and does his stuff, then his dear ladies devastate him with feminine charm, give him subtly to understand that to be on hob-nobbing terms with such a distinguished lady everyone does not enjoy, give him a cup of tea and a bun or whatever is given (total cost, say, sevenpence), and he is almost always asked to include in their lovely eyes, and put him on the pavement before he has time to start thinking.

MUSIC SALON'S GUINEA

When, in the midst of all this bare-faced sponging on the musical profession by otherwise well-bred ladies, the Adelaide Music Salon arose a year or so ago, it was regarded with great suspicion by the musical profession. It was a professional advice of some distinguished musicians from since left the State, accepted from the outset the principle of giving their services for nothing that year, while its financial strength was being tested, it paid everybody at a rate of one guinea.

By means of this poor, solitary guinea the salon has just managed to save its skin in Adelaide, the leading musicians in the city have refused to play, and still some of the very best who leave it severely alone. At the annual meeting last week it was pointed out forward that still more of the salon's fate should be saved by increasing the fees paid to artists.

CORINTHIAN EXPERIMENT

This is an appropriate time to put forward such a proposal, because not only has the summer season been the summing-up point, but the new Corinthian Club is just getting under way. The new Club has Corinthians have created an unfortunate precedent by including their artists at all, but Mr. Dempster tells me that the matter is completely under review at this time.

It is not too much to say that the success of this extremely interesting experiment depends on the decision of the artists to accept it on this point. Any delay in settling the matter would lead to the Corinthians being placed in the same category as the women's clubs.

The question is not whether big concert clubs like the salon and the Corinthian Club can afford to pay the artists, but whether they can afford not to, if they wish to maintain a high standard for their program presented by their artists.

We musicians would like to see these two clubs paying their artists proper fees as a matter of course, because it is the right thing to do, and it would give us a powerful bargaining weapon in our everlasting fight against the spongers.

Adelaide, 25/7/35

Research Council Will Meet in Adelaide

The Federal Minister in Charge of Development (Senator A. McLachlan) has arranged for the annual meeting of the Council for Scientific and Industrial Research to be held in Adelaide this year. Usually it is held in Melbourne.

The council will be in session here for three days from August 21, during which time the members will visit the laboratory of the council's animal nutrition division in the University grounds, also the Waite Institute, where the soil division has its headquarters.

Dr. H. H. Binns, who is in charge of the division of animal nutrition, which is located in Melbourne, will attend the council meeting and will give an address on his investigations and observations during a recent trip abroad.

Adelaide, 25/7/35

GRADUATES TO GO ABROAD

Unusually Large Number From University

Several Adelaide University graduates will shortly leave for abroad.

Today Dr. R. J. O'Connor, who graduated in medicine in 1932, will be going to London by the Orsova for England, but he will be in Liverpool. For the past eight months he has been engaged in pathological work in the laboratory of the Adelaide Hospital.

Mr. James R. Price, the junior demonstrator in chemistry at the University of Adelaide, who was recently awarded the 1934 Exhibition Scholarship by the Royal Commissioners for his published works and research in organic chemistry, will leave for England by the Neva on September 4. Mr. Price gained his B.Sc. degree in 1932. He will enter Oxford, where he will work with Professor Robert Robinson, professor in organic chemistry.

Also on the Nestor will be Mr. Frank W. Mitchell, who is a member of the teaching staff of the Oulton Memorial Teachers' College. Mr. Mitchell, who gained his B.Sc. in 1927 and his M.A. in 1933, was awarded the Exhibition Scholarship by the University of London. He recently awarded a Carnegie Fellowship, on the recommendation of the University of the Australian Universities, to study education administration and developments in England. On his arrival in London, Mr. Mitchell will take up his duties of Education at the University of London.

Mr. Wilfred C. Schneider, another Adelaide graduate, will also be a passenger in the Nestor. He is going to England on a travelling scholarship, which he received from the University in 1932, and is now at Immanuel College, North Adelaide.

Mr. P. Collyer Hassell, who graduated in architectural engineering in 1929, will sail by the Ulysses on October 25 for London, where he will continue his studies. Mr. Hassell has been granted a free passage by the Steamship Companies on the merits of his work. It is probable he will enter an architectural firm shortly after his arrival in London.

An unusually large number of graduates from the University of Adelaide are at present in England. Most of them left Australia in the past twelve months.

Economic Society Meeting.—At a meeting of the Economic Society of Australia and New Zealand (S.A. Branch) tomorrow night, Mr. J. A. La Nauze, lecturer in economics at the University of Adelaide, will give an address on "Present Population Trends and their Implications for the Future."

The meeting will be held at the home of Mr. C. F. V. Wells, North Adelaide, and a member of the audience is expected to give the address.

Dr. Malcolm W. Miller, who graduated in medicine at the University of Adelaide in 1932, has been admitted to membership of the Royal College of Physicians, London. Dr. Miller is only 24 years of age, and holds the distinction of being the youngest member. He is on the staff of Nethese Hospital, Hookey, Surrey. He is an old scholar of Prince Alfred College and a son of Mr. H. W. A. Miller, formerly secretary of the Prince Alfred Old Collegians' Association.

Dr. H. Colbatch, a graduate of the University of Adelaide, who recently returned from Perth where he was engaged in hospital work, was a passenger on the express train which left Melbourne where he will join the staff of the Melbourne Children's Hospital.

Adelaide, 25/7/35

The appointment of the following honorary clinical assistants at the Adelaide Hospital was approved in Executive Committee by Dr. A. J. Daykin, R. W. Jolly, S. Krantz, J. C. Mayo, N. N. Reilly, B. C. Smeaton, G. S. Sutherland, and Dr. T. Usher, R. Binns, H. G. C. Crespien, R. F. Gartrell, J. B. Gillen, J. M. Munson, A. J. Hakendorf, L. S. Magarey, and H. O. McCoy (radiology) and Dr. T. Usher (ophthalmic). H. M. Fisher and B. L. Verco (gynaecological), H. A. McCoy (radiology) and Dr. T. Usher (ophthalmic). Drs. J. B. Gillen and C. B. Sangster were appointed honorary anaesthetists.

MUSIC CLUBS  
GLENN TAYLOR

"Sponging" Tak  
By Musician

WIDE INTEREST

Executives of Adelaide music clubs today refused to comment on an article by John Horner in "The News" last night, which alleged that the clubs were "sponging on the music profession." The few musicians, however, strongly support Mr. Horner.

Mr. George Pearce, of the Elder Conservatorium staff, said that an article such as Mr. Horner's was long overdue. He had hit the nail right on the head and had given to the public a hint at the way in which the music profession was imposed upon.

I have purposely refrained from including the name of Mr. G. Pearce said, "because I consider that I would be letting myself down as a measure musician if I accepted the meagre guineas which the salon offers as a fee to performers."

Mr. Pearce added he considered that the business which Mr. John Dempster proposed to perform at the Corinthian Club was insufficient to cover expenses. Performers had to provide themselves with their own transport and to deal with the music, piano and other incidental expenses, such as having dress shirts and vests laundered.

No Fees at All

As far as women's clubs, which paid no fee at all, were concerned, Mr. Pearce recommended musicians to follow the practice adopted by Mr. Horner who plays for the club invited him to play for the club.

In asking Mr. Horner to play the club, Dempster has been generous. Possibly the musicians would have to transport and to deal with the music, piano, Mr. Pearce stated.

"Seeing the loophole," he continued, "Mr. Horner took along with him to the club his own gramophone, and a varied collection of records. He persisted in playing records until he was given a self-defence, called a halt for supper."

The prominent Adelaide violinist commented Mr. Horner's action. He said that ensemble players often incurred heavy out-of-pocket expenses for their clubs. They frequently found it worth while to have meals in the city to fit in rehearsal with other players.