

undertake systematic courses of technical study will be grateful to the University authorities for the facilities these extension lectures will afford for gaining information concerning one of the most remarkable phases of modern research. Even in its historical aspects the subject is instructive. Faraday was one of the most prominent pioneers in this field of research, and during the greater part of the nineteenth century chemists and physicists grappled almost incessantly with the problem of devising means to reduce gases to a liquid or a solid state. Thirty years ago their labour proved successful so far as it related to the liquification of oxygen, but not until 1895 was Professor ~~Thomson~~ able to patent an apparatus suitable for the production of liquid air.

Every one who desires to see elementary education supplemented by self-culture must have watched with satisfaction and hopefulness the rapid growth of the University extension movement in this and some of the other Australian States within the last five years. Especially gratifying is the recent expansion of system into a number of the principal country districts. Twenty years ago when the University extension movement in England was in its infancy, Mr. John Morley said:—"I take it that what the promoters desire is to bring the very best teaching that the country can afford, through the hands of the most thoroughly competent men within the reach of every class in the community . . . to diffuse the fertilizing waters of intellectual knowledge from their great and copious fountain heads at the universities by a thousand irrigating channels over the whole length and breadth of our busy indomitable land." That inspiring ideal has not yet been fully realized, but the widespread interest now manifested in literary and scientific subjects is indicative of progress in the right direction. Culture is no longer an intellectual luxury suited only to people who can spend their lives in elegant leisure—it is a common heritage, and the unmistakable popularity of recent extension lectures is an evidence of a growing desire on the part of the most thoughtful section of the community to take full advantage of the privileges placed within the reach of all. The value of the knowledge imparted by University extension lectures should not be judged by severely academic or purely utilitarian standards. One of the great merits of the movement is that it differs from, and is complementary to, the highly specialized technical instruction which is rapidly becoming the most popular type of secondary education. By arousing interest in literature and scientific research these lectures assist in the development of broader intellectual interests and sympathies than ordinary technical study produces. Young people whose minds are concentrated upon special branches of knowledge must derive pleasure and benefit from even a cursory study of such fascinating and instructive subjects as those which the various members of the University staff have discussed with masterly skill during the present season. Doubtless their illuminating addresses have opened new vistas of intellectual delight to hundreds of people who find recreation in books; for there is some truth in the saying that "the man who knows his own subject most thoroughly is most likely to excite interest about it in the minds of other folk."

Reg & Ad 13th Aug 07

ELDER CONSERVATORIUM.

The annual concert by the choral class of the Elder Conservatorium attracted a crowded audience, which included Lady Le Hunte, to the Elder Hall on Monday evening. Special interest attached to the occasion, for Sullivan's dramatic cantata, "The Martyr of Antioch," was produced for the first time in this State. In common with all Sullivan's works this cantata is melodious throughout, and though much of the choral writing is simple it is effective. The orchestration, while of comparatively light texture, is all of that class which tells well, and the individual treatment accorded to the various sections of the band produces many charming results. The solos are all of a grateful and eminently vocal character. Although "The Martyr of Antioch" was new to Adelaide, some of its numbers, notably the tenor air "Come, Margarita, come!" and the anthem, "Brother, thou art gone before us," are perfectly familiar. Mr. Fred Bevan's choral class, which is now of fair numerical strength, is well balanced in all the parts except the tenors, who could with advantage be increased to just twice their number. The majority of the members have obviously received some vocal training, consequently the general tone quality is good. In some places the choral singing reached a fairly high standard, and the best work was done in the more vigorous numbers. Occasionally the attack was a little ragged, but the choristers displayed a good rhythm. The weakest feature was the lack of blend—too many individual voices were heard—but this doubtless would have disappeared with more rehearsals. Appropriate vigour was infused into the opening number, "Lord of the golden day," and the subsequent "Lord of the unerring bow" was creditably rendered. The pretty funeral anthem, "Brother, thou art gone before us," was a little uneven, and the quiet passages lacked delicacy and blend. A good ensemble was manifested in the melodious chorus for ladies' voices, "Come away with willing feet," and the difficult chorus of heathen maidens and Christians was sung with a fair amount of success. The final number, "Glory, the Lord Almighty reigneth," was given with good spirit, and the combination of chorus, organ, and orchestra produced an imposing volume of tone.

One of the most successful soloists was Miss Muriel Cheek, whose rendering of the air "God! at whose word," was much enjoyed. The young soprano also sang with sweetness and taste in the duet "Oh, hear me, Olybius." Special mention may be made of Miss Clytie Hine's expressive singing of the air "To yonder orb" and the hymn "For Thou didst die." Mr. Alexander Cooper displayed a tenor voice of considerable promise in the song "Come, Margarita, come," which was encored. Miss Elsie Riggs sang with power and good finish in the solo "The maids lift up their hymn," and Miss Olive Bassett was heard in the air "The lovesick dunsel." Mr. Harold Savage was the principal tenor soloist, but huskiness marred much of his work. Miss Ethel Ridings sang the number "What means yon blaze on high?" in capital style, and the bass role was divided between Messrs. Hurtle Cooke and Harold Daymond. A fairly large and complete orchestra, led by Miss Elsie Cowell, did good service in the introduction and accompaniments, and the intonation was, with a few exceptions, of a most satisfactory character. Mr. Arthur Williamson presided at the organ with skill and discretion in the choice of registers, and Mr. Fred Bevan conducted with decision and judgment.