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TROPICAL DISEASES PROBLEM

Big Scheme In Queensland

HEALTH DIRECTOR HERE

An extensive campaign in relation to tropical diseases, which will mean a big development of the internal control of the problem which up to the present has been largely an external matter of quarantine, is being instituted by the Queensland Government, said Dr. R. W. Cilento (Director-General of Health and Medical Services for Queensland), in an interview in Adelaide yesterday.

Dr. Cilento, who was formerly senior medical officer on the administrative staff of the Commonwealth Department of Health, has been constantly engaged in tropical hygiene activities during the past 10 years, and his recent appointment by the Queensland Government coincides with a most important reorganisation in that State concerning the problem of tropical disease.

The only Government that did anything in regard to this vital matter in the early days, said Dr. Cilento, was the Commonwealth Government, because it had international responsibilities. Tropical hygiene, however, became of somewhat local importance when in Western Australia there were several rather serious outbreaks of malignant malaria, resulting in the death of about 200 natives and 12 white people; and in several months there were 90 lepers on the Western Australian coast.

Appointment Of Medical Officers

In the Northern Territory, said Dr. Cilento, excellent work was being done by Dr. Cecil Cook (chief medical officer for the Territory). In North Queensland there was an outbreak of malaria in the Torres Islands, extending to Cape York Peninsula as far as Cairns, where leprosy was definitely an endemic problem.

All these things, intensifying the local aspect of tropical disease, said Dr. Cilento, had resulted in the appointment in Western Australia of several medical officers along the coast to undertake a tropical medical service to Western Australia. Queensland had 95 per cent. of the people in tropical Australia. The Queensland Government was impressed with the necessity for taking up active tropical hygiene, and selected him to direct the operations. It was regarded as opportune to reorganise the whole of the medical services of Queensland, and owing to the forethought of the Home Secretary (Mr. Hanlon), with the ready co-operation of the Commissioner of Public Health (Dr. Coffey) it had been possible recently to introduce a most comprehensive scheme which aimed at providing for Queensland model health services.

The Queensland Government believed that it would take four or five years to put into operation the plan it was contemplating. It would not introduce the new reorganisation blindly, but since it affected the welfare of the people, it would be made an important issue at the next State elections next year.

Dr. Cilento said there had been an increase in North Australia of tropical diseases in the past few years, which did not attract attention until 1931, and then the activities of the Government resulted in public alarm, people thinking that the cases that began to gain publicity were of an explosive type, whereas they were merely the recording of long, old-established cases for the first time. This somewhat agitated state of public attention was relieved by an outbreak in Queensland of Eell's disease (infectious jaundice), and malaria in Western Australia, and this made the occasion ripe for a big increase in tropical hygiene generally; while, economically, the increasing importance of the North made the control of these diseases essential. This was the first step in the development of such economical sources which the North possessed, and it made the reorganisation of services, with a direct tendency towards tropical medicine, not only a matter of health, but a matter of economic progress.

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Mr. Ian H. Seppelt, who graduated in science at the University of Adelaide in 1933, has returned from England to Paris, where he intends to continue his search in bacteriological work. Mr. Seppelt is a son of Mr. and Mrs. W. Seppelt, of Seppeltfield, and he has been abroad for 14 months, nine of which he spent in the south of France, touring the wine districts. It will be some time before Mr. Seppelt returns

TOWN HALL CLOCK

OTHER SITES SUGGESTED

To The Editor
Sir—I sincerely hope Mr. J. Layington Bonython will not think me captious or ungrateful if I venture to make any suggestions regarding the public clock he intends to place in the Town Hall tower. Surely its value will be reduced to almost nil, considering there is already another clock opposite in the same street, which is on a higher level and at a corner from which the time can be seen north, south, east and west. At no angle could the Town Hall clock be seen while the Post Office one was hidden. The proposed new clock would have no eastern or (hardly any) western face value; it would have a poor southern one, and the verandahs hide its northern face. The Post Office clock, by normally sighted people can be seen east to nearly Hutt street, west to Brown street, along Franklin street, south to, say, King's Theatre, and north to Rundle street corner; both sides of King William street. There are already two clocks on North terrace west, but none in the eastern end of this terrace.

The proposed clock would, if placed in front of the Bonython Hall (one of Mr. Bonython's father's princely gifts), be daily and nightly before the eyes of the thousands of people congregating at, or passing, the terrace corners. It would show to, say, Hindmarsh square south, and be often glanced at from the busy intersection at Foy and Gibson's. Or, perhaps better still, the clock at the School of Mines, where there is a tower already, would "tell us the time" perhaps a quarter of a mile north or east or west, and in the vicinity of Lodge building, south. Excepting its position, everything would remain as it is regarding the gift—the corporation's thanks, the chance for local skill to make it—and the public's gratitude would be increased in proportion to these more suitable positions being decided on.—I am, Sir, &c.,

CHARLES SAWTELL, 227 North terrace.

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SOUTH AUSTRALIAN ORCHESTRA

Complimentary Concert To Mr. Harold Parsons

By DR. ALEX BURNARD

Saturday night's audience at the Town Hall was a dual tribute to the work of the South Australian Orchestra and the popularity and value of its conductor, Mr. Harold Parsons, who will leave shortly on a musical pilgrimage to England and the Continent. Mr. Parsons, by his unremitting enthusiasm in the cause of orchestral music here, has thoroughly earned the loyalty of the musicians under his baton, and their gesture in this complimentary concert must be endorsed by every Adelaide music-lover. The orchestra itself chose the programme, which was of a popular type, and I think there can be only one cavil at its choice.

The Pilgrims' Chant, in the "Tanhäuser" overture, rose from intimate beginnings to a massive ensemble. There were excellent solo effects, wind and string, and the reliability of the string body was strongly borne home to us, especially their unanimity in the final counter-subject to the "Pilgrims." An old, old favorite, with more than the old thrill, also perennially popular is Edward German's group of three dances from "Nell Gwyn." They were remarkably well done. In addition to catching us up and setting us down in a delightful and often festive rurality, they gave us, as in the first number, some superb shadings.

Then came what I definitely feel was the weak selection—that remarkable near-classic, Wallace's "Maritana" overture. Apart from its sentimental slaverings of the mid-Victorian drawing-room, or, alternatively, the provincial cinema. The playing, including the solo episodes, was really fine.

The big number was the ballet music (six items) from Coleridge-Taylor's "Hiawatha." It is always very interesting and acceptable, but it lengthened the programme considerably. Perhaps it would have been as well to drop some other items in its favor. I hasten to suggest, in retrospect, the Wallace. There is a multiform variety about these ballet pieces, in addition to their unity and inspired scoring. Against the yearning emotional harmonies, the calling and answering of bird and mate, and maid in the

"Woong," there are the recumbent all-ins of the "Feast" and the "Reunion." With very rare exceptions, there was a fine cohesion about it all, and only an occasional shortcoming in pitch—from the double-reads. It happened very seldom. Most of their work was quite a treat. The final numbers were Grainger's setting for strings of the "Londonderry Air," a pure unaffected reading, and a selection from "The Gondoliers," which, despite a few ragged patches, had all

its wonted foot-wagging urge and genuineness of appeal.

Mr. Parsons As Soloist

It was fitting that Mr. Parsons should appear also in the capacity of soloist. In the ever pregnant "Kol Nidrei" of Max Bruch, he gave us the quintessence of artistry, a lovely intensity of tone, and a richness of poetic meaning. Mr. John Horner's conducting of this number bore the stamp of authority, maintaining a beautiful balance. It was not his fault that the orchestra was not fully awake to his beat at the end. The encore, also with orchestra, was the slow movement from Saint-Saens's cello concerto, a haunting affair in the style of a minuet, with considerable piquancy in the playing.

The farewell scene from Moussorgsky's "Boris" was, in the main, right into Mr. Clifford Lathlean's hands. The broad, chant-like lines were fervently declaimed, and the dying Tsar's final words were given with a telling restraint and sympathy. In his encore, Stanford's "Devon," word clarity was joined to a ringing heartiness of voice. The weak link in this singer's armor is the production of his upper notes, which in both numbers cost him a certain effort.

Miss Jean Sinclair sang two songs from Mrs. Kennedy-Fraser's collection of Hebridean songs, "Fairly's Love Song" and "Kishmul's Galley." She realised the doleful spirit of the first, but I felt that she was too intense each time the word "sigh" came. It affected both the quality of the note and the purity of the vowel. This song had a very effective rubato. We love Miss Sinclair's big, resonant tones, organ-like in quality, but feel the need of more color-contrast ever and anon, and that one or two low notes are not nearly of the sturdiness of the rest. She sang another plaintive (Hebridean?) song as encore.

Besides filling her usual valuable role as leader of the orchestra, Miss Sylvia Whittington contributed a group of violin solos. She preserved the inherent dignity of Sulzer's Sarabande, and her artistic differences of coloring were noticeable. A lively Serenade of Pergament was followed by the Corelli-Kreisler Theme and Variations, technically and spiritually convincing. She was all tenderness in her encore, Cyril Scott's "Lullaby," whose one false note was manifestly an accident.

Mr. Horner's accompaniments showed sensitiveness and a discrimination of the various styles. At the conclusion of the programme the large audience gave Mr. Parsons a prolonged ovation.

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Training Of Doctors

By A Medical Correspondent

Among many of the traditional things coming in for modern castigation is the medical curriculum. The student of today has to spend six years imbibing the requisite knowledge to satisfy his examiners at the end of that time. The matter was discussed at the Edinburgh University recently, and the Senior Physician of the Edinburgh Royal Infirmary said that there was practically unanimity as to the following defects in the curriculum—

(1) Excessive time devoted to unnecessary detail in anatomy, physiology, and pathology. (2) Lack of attention to many subjects of great practical importance in preventive medicine.

In Edinburgh 900 hours of the curriculum were devoted to anatomy, whereas only 450 were devoted to medicine. In Yale and Harvard the figures were vastly different and more satisfactory.

At the same discussion a professor of surgery startled the meeting by saying that he was prepared to teach in a fortnight all the anatomy any physician was likely to acquire.

Chamber Music Recital

By DR. ALEX BURNARD

Last night's chamber concert in the Elder Hall was lamentably poorly attended, and fickle maid Echo must have been inconsiderately busy in places. The programme warranted a good house, too. A new and fine combination of strings, under Miss Sylvia Whittington's assured leadership, showed an unflinching ensemble. The other players were Miss Kathleen Meegan, Miss Clarice Gmeiner and Mr. Harold Parsons. The first number was Haydn's G minor Quartet, the Allegro and the Minuet very bright and forcefully bowed. The Largo, though well balanced, appeared to me as the least satisfying, from an occasional lack of spontaneity and a rare uncertainty of pitch. The exceedingly brilliant and well graded Finale was full of the urge that biting sforzandi can give. Occasionally, indeed, this element (the accidental) seemed the least bit overdone, and to defeat its legitimate end.

Frank Bridge's "Three Idylls" provided heavenly music—as one naturally expected from this composer, this medium, and this title—a melting beauty of sound, particularly in the first adagio, that was the purest of quartet writing. And the players gave themselves up wholeheartedly to its various forms of lyricism. It is truly great work, and one cannot but succumb to the spell of it, and wish for it many times again.

Perfect balance was maintained throughout Rheinberger's C minor Trio, for organ, violin and cello, the artists being John Horner, Sylvia Whittington and Harold Parsons. It opens with a joyous, springing "con moto." All four movements, in fact, express happiness in one degree or another, and the work is rounded off at the end with a masterly unity and a sense of jubilation. The violinist's, and to a considerably less degree the cellist's, occasional personal mannerism of sudden crescendo-and-back, toward the middle of a bow, occasioned at times a somewhat gusty nuance effect, and moreover made for a certain monotony; a series of mounds in tone-grading, in place of an ampler, broader contour-scheme. This apart, the work was a constant source of pleasure, its sincerity and steady equanimity of outlook speaking for itself.

Mr. Harry Wotton was in excellent voice for his group of three songs. There was a fine freedom of tempi, and some very effective coloring, in Rubinstein's imaginative "The Asra," and its dark mood was portrayed vividly. Sidney Homer's straightforward, interesting ballad, "The Cossack," had fervent singing. Mr. Wotton gave quite his own reading (a good one) to our old friend "The Two Grenadiers." His tempi were a little difficult to follow (the accompanist found it so once), and I thought the portamento in the dialogue verse a trifle gratuitous. But these were small matters. The mood was most intensely there all the time, and the final climax really magnificent. There was an intimate tenderness about his encore, the charming "Come You, Mary" of Harold Craxton.

Mr. Horner's accompaniments were beautifully responsive, except that he was a trifle unsympathetic with fragile little "Mary."

FINAL CHAMBER CONCERT

Music by Quartet

(By Ethel Ridings)

Members of the Conservatorium string quartet deserved a larger audience than that which greeted them last night when the final chamber music concert of the year was given.

The quartet comprised Miss Sylvia Whittington (first violin), Misses Kathleen Meegan, and Clarice Gmeiner, and Mr. Harold Parsons.

The string quartet in G minor (Haydn), was given splendid treatment. The opening of the second movement was particularly fine, although the latter part suffered somewhat from unsettled pitch.

Frank Bridge's glorious "Three Idylls" was an extremely happy choice, and all the players gave of their best. Their playing of the first movement was the feature of the programme.

Mr. Harry Wotton, the vocalist of the evening, was in exceptionally good voice in his bracket of three songs. "The Asra" (Rubenstein), "The Cossack" (Sidney Homer), and "The Two Grenadiers" (Schumann).

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