Adv. 12-7-35 Adv. 12-7-35 News 15-7-35

CONCERT BY S.A. ORCHESTRA

Diversified Programme

By H. BREWSTER JONES

The South Australian Orchestra, conducted by Mr. Harold Parsons, with Miss Sylvia Whitington as leader, presented a diversified offering of orchestral music at the Adelaide Town Hall on Saturday night.

The programme opened with Beethoven's "Leonora" Overture No. 3, which is one of the finest examples of the result of self-criticism and pertinacity of purpose in musical history. Not satisfied with his earlier overtures to the opera "Fidelio," he created an art work of imperishable beauty at his third attempt, which, in every sense of the word, is "echt-Beethoven." The title "Leonora" is taken from the name of the heroine of the opera, who fights for the freedom of her husband Florestan. Beethoven's genius allowed him to express the dramatic action in this overture, which in no sense may sacrificing the symphonic character of the music. In this way "programme music" of the very highest order was achieved. The constant repetition of this work by Adelaide orchestras over a period of 30 years or more has in no way lessened its popularity with local audiences.

Miss Margaret Pirie sang "Tod und Verklärung" (Schubert) and two songs of Grieg as her first bracket. The low tessitura of the latter part of the Schubert setting failed to interest the singer remarkably well, but her middle register was rather disappointing throughout the concert. An excellent breath control assisted in the management of the long sustained notes, sung ostio ton in "Ein Schwan," "Ein Traum," the second of the Grieg songs, with its increase of vigor, discovered some faults in the use of the breath, but the slight, attractive "Winterlied" (Humperdinck) was an acceptable encore, charmingly sung.

A "Comedy"

The next orchestral number, Symphony No. 1 in C major, op. 21 (Beethoven), was, as the programme annotations informed us, a "comedy based on beginning to end . . ." Of course, there is much unconscious humor in be reckoned with, but there is one obvious joke described by that dry commentator, Sir Donald F. Tovey, as "the violins falling out a scale as a cat from a bag." There is no suggestion that the opening of the finale, which this scholar aptly describes, is in any way humorous at the expense of the music, per se—Beethoven has too great an artist to indulge in such frivolities, which have been left for certain modern innovators to discover and introducing ultra bizarre orchestral witticisms into their scores. Such intended humor as that of Tovey's quotation demands perfection of musical sonority, similar to that which we have recently heard from the Budapest Quartet, allied to those other concomitants which go to provide first-class performances.

The second overture to "The Flying Dutchman" (Wagner) had an almost electrical quality in its performance. The impression to the vitality of the brass, which appeared to infuse confidence and enthusiasm into the orchestra as a whole. Some sound oboe passages, with a firm bassoon entry, were noteworthy moments in a spirited performance. Mr. Parsons having his forces well under command.

Two songs of Rachmaninoff, "At Night" and "The Coming of Spring," formed the second vocal group, and Margaret Pirie, who was recalled, sang "Tis not Spring" as an encore—a combination of H. Winslow Hall

Lovely Moments

"By the Tarn" (Goosens), serene of mood, with "some luminous beauty provided some really lovely moments; and proved the capacity of the strings—not forgetting the solo performance of Mr. Kitson, clarinettist—to react to a sensitive modern idiom. Variations on French folk song, "Cadet Rousselle," arranged by Bax, Bridge, Ireland, and Goosens at the instigation of Edwin Evans, music critic, sounded a note of levity, suggesting that these renowned London composers had become harmonically active after a very late party, and had set down their mood for the benefit of posterity. After having heard the result one was surprised at the absence of the name of Grainger in this hilarious group—but then, of course, he has been amusing himself, exploiting a similar idea, in more impressive fashion, for the delectation of Americans in America.

The concert concluded with the Hungarian Rhapsodie No. 2 (Liszt), which brought back shades of Hermann Heinecke, that popular purveyor of orchestral music in Adelaide 30 years ago. A fine performance of the "National Anthem" proved just what richness of tone this orchestra can obtain. Miss Sylvia Whitington showed a town of strength as leader, and Mr. George Pearce proved just what an excellent accompanist he is in the vocal numbers.

At the next concert, on August 10, Mr. Percy Jones will be the soloist, pianist in symphonic variations for piano and orchestra, Cesar Franck. Also, Peter Warlock's Capriol Suite will be played for the first time in Australia.

PREDICTION OF EARTHQUAKES

American Claims Success

FORECAST FOR TOMORROW

Australian Associated Press

NEW YORK, July 12.

"On July 16 there will be earthquakes in South America, on the United States Pacific coast, in Southern China, and Eastern India." This prediction, made today by Reuben Greenspan, a young teacher of mathematics and navigation, who is in his spare time, geophysist and seismologist.

Ordinarily such a seemingly unscientific forecast would be ignored, but the newspapers are publishing it, as recently Greenspan has been remarkably accurate in telling when and where earthquakes would occur. Some months ago, he sent cables to Chile saying that an earthquake would occur in India on May 31 and June 1, but, when Quetta was destroyed with the loss of 56,000 lives on those days, everyone had forgotten his prediction. Editors, however, began to pay attention to him when, days ahead, he predicted earthquakes in Mexico City on June 29, in Turkey on June 30, and in Batavia and Japan yesterday. His crowning achievement, however, came today. He had predicted a quake would occur in Chile, and, by noon, cables told of a disturbance in the town of Coplapo in that country.

Greenspan believes that earthquakes are caused when the moon is in alignment with the sun, or Mercury, Venus, Mars, or other planets over areas known to have faults and fissures. The study of the combined pull of tides gives him data for his predictions, he says, and he claims that, out of a number of 200 predictions during the past few years, 87 per cent. of which were accurate. The 30 per cent. where the date of the occurrence was wrong, usually involved minor disturbances.

Slight Earthquake In California

LOS ANGELES, July 13.

An earthquake in large portions of southern California early today. No damage was done.

Theory Not New Says Prof. Kerr Grant

Professor Kerr Grant said yesterday that Greenspan's theory was not new. It had been introduced by a French astronomer, Flammarion, who had declared that earthquakes were most severe when the moon was nearest the earth. Mr. Tarrey had made an extensive study of causes of earthquakes, and thought that he had proved that the theory for forecasting was accurate, but subsequent events and investigations had shown that it appears to place little faith in the accuracy of the theory. A leading authority, Dr. Knott, in Edinburgh, had stated that the more fully the theory was examined the less support it derived.

"A local correspondent wrote to me just after the Quetta earthquake pointing out that the sun and moon were in alignment on the day of the disaster," said Professor Kerr Grant. "This caused me to look up the theory in books of reference.

He had not heard of Greenspan before. Professor Kerr Grant said, but he would be interested to find out more about the young man. It might be possible to find out from Greenspan exactly about the theory and that his claim of being able to foretell the time and place of earthquakes was correct.

Miss Ada Crossley, who was inaugurated four years ago, the success well known on the concert platform, was a contralto singer. She met Mr. Francis F. Muecke, of Adelaide, on a ship bound for England. They were married in 1905. Muecke died in 1929.

Specialist in Harley Street

DR. Muecke was a son of the Hon. H. C. E. Muecke. He attended Prince Alfred College and was a graduate in medicine at the University of Adelaide. He served in Egypt and Palestine during the war, and joined the staff of the London Hospital. He is now a Harley Street specialist in his chosen field.

Enlisting in 1914 he was present at the landing at Sivla, on Gallipoli, and later was in the following offensives—Sorrens, Anzac, Atrus, and Passchendaele. He was promoted to the rank of lieutenant-colonel in the artillery, and received the honors of C.B.E.

He is the author of a number of medical books.

A public lecture on Dante's "Divine Comedy" will be given by Prof. J. H. Wilton in the Prince of Wales' lecture room at the University tomorrow night. The work is considered to have been Dante's greatest, and occupied the last 10 years of his life.

Adv. 16-7-35

January 26 To Be Called Australia Day

CANBERRA, July 15.

As the result of a strong request by the A.N.A., the Commonwealth Government has decided to recognise January 26, the date of the arrival of Governor Arthur Phillip, in 1788, as Australia Day. Hitherto, this holiday has been termed Foundation Day. Instructions are to be issued by the Government that this holiday shall be known as Australia Day to give it pride of place in historical importance.

Mr. D. Hugh LeMessurier, who gained his Bachelor of Science degree at the University of Adelaide in 1932, will leave tomorrow by the express for Melbourne to join the Monterey for America, where he will enter the John Hopkins University, Baltimore. LeMessurier will continue his studies in the physology and pharmacology laboratory under Dr. E. A. Marsden.

Last year Mr. LeMessurier was awarded the senior Hoffmann-La Roche prize for his original work in pharmacological research.

News 16-7-35

THE Elder Conservatorium string quartet, consisting of Misses Kathleen Hedgeland and Sylvia Whitington and Messrs. Arved Kurtz and Harold Parsons, began this afternoon a series of recitals. They will be held every Tuesday at 4.30 p.m. The object of these recitals is to foster a love of chamber music.

Adv. 17-7-35

CHAMBER MUSIC RECITALS

Afternoon Series Begun

By H. BREWSTER JONES

After the recent visit of a famous string quartet, and the enthusiasm it awakened in Adelaide music-lovers, one might have expected a larger audience than that which assembled to hear the first of the afternoon Chamber Music Recitals in the Elder Hall given by the Elder Conservatorium String Quartet yesterday.

It would be idle to make a comparison between one of the best quartets in the world—which, by the way, rehearses each new work 60 times before presentation—and our local combination, but, in fairness, it is hoped we still have perfection of ensemble in our ears, Arved Kurtz, Kathleen Meegan, Sylvia Whitington, and Harold Parsons, in their performances yesterday, were able to claim our attention and give considerable satisfaction to those who were so fortunate as to be present. They have already attained in the two months of their collaboration a much greater homogeneity of purpose.

"DANTE'S DIVINE COMEY"

Lecture By Professor Wilton

The fourth public lecture of the 1935 series arranged by the University of Adelaide was given in the Physics theatre at the University last night, when Professor J. H. Wilton, professor in mathematics, spoke on "Dante's Divine Comedy."

Professor Wilton said that Dante died on the morrow of the completion of his life's work, which he called simply "The Comedy." Two hundred years afterwards generation hailed as divine. In it all the learning and all the devotion of the middle ages found expression, their culmination and their epitome.

"Because we have come to regard the world from another point of view, we are accustomed to think of the middle ages as barren," he said. "But we may well ask ourselves whether our own time will leave to future years any such enduring monument as the great cathedrals and the comedy, which bids fair to outlast them all."

Professor Wilton said that in his poem Dante clothed the dry bones of fact and dogma with living flesh, and breathed into his creation an immortal spirit. The literal subject of the comedy, "the state of souls after death," had little to teach us today, for we no longer believed in an eternal hell, where repentance was impossible and torment everlasting. For the majority of us, the belief in immortality had lost its power to control our lives, and for many it had faded away until it had ceased to be much more than a vague hope, pleasant or unpleasant according to the mood of the moment.

"As we read the comedy," he said, "a panorama of life unrolls before us, but it is life stripped of its disguises, bare of its conventions. It is life as it would be if the evil thought and deed were left to work unchecked upon the mind and character, with no intercosition of love or mercy to shield the sinner from the degradation consequent upon his crime, or to mitigate the punishment of sin appalls, for the torment is borne by the sinner himself, it sometimes seems, as a sheer with a sense of its eternal fitness. It is sin itself that appalls; when its nature is so sharply thrown into relief as here in this world of its own creating it is shown to be so hateful, and what so pitiable in its deliberate exclusion of all beauty and all love and all happiness, that between the horror and the pity of it the sensitiveness are wrung almost beyond bearing."