



Miss Mignon Weston, oboe player in South Australian Orchestra

WOMAN OBOE PLAYER

**Miss Mignon Weston Succeeds
ORCHESTRAL WORK**

Miss Mignon Weston, principal of the oboe section in the South Australian Orchestra, is South Australian by birth and education. The only daughter of Mrs. Kate Helen Weston, she began the study of music at the age of six years under her mother's tuition, afterward passing on to the Conservatorium for piano under Mr. Bryceon Trehafe, and theory under the late Dr. J. Matthew Ems and Mr. T. H. Jones, Mus. Bac.

She is an old scholar of Miss Thornber's school, Unley Park, where she graduated with credit, afterward going to London and France, where she remained for some months acquiring the language.

On her return to Australia, Miss Weston became secretary to the Conservatorium, in which she had gained her musical education. Trained as a pianist, she saw the difficulties of orchestral conductors here, through the lack of efficient players of wood wind instruments, especially the oboe, so she determined to take up the study of the instrument.

As there was no teacher available she had to be her own tutor, and gained sufficient proficiency to join the Adelaide orchestra under Mr. Winsloe Hall before having a lesson, in spite of the expressed opinion that a woman could never play an oboe. The visit of a first-class oboist gave opportunity for a short period of intensive study, and Mr. W. H. Foote's arrival in Adelaide furnished further facility.

The Cor Anglais (English horn is Miss Weston's second orchestral instrument.

From its mechanism the oboe is one of the most difficult instruments to manipulate, especially in its tone quality. In this respect Miss Weston has been highly complimented by musicians who have heard her performances.

Miss Weston has been associated with the South Australian Orchestra since its inception, has played at the Theatre Royal, and in connection with the chief choral performances embracing an orchestra. Miss Weston has a flair for the construction of oboe reeds, which require much delicacy of manipulation, her reeds being much sought after.

One of the best oboe reed makers in the world is a woman, Miss Mary Morgan, of London.

CHAMBER MUSIC RECITAL

Conservatorium Quartet

PLEASING PROGRAMME

Of the many musical institutions that Adelaide boasts, none is more keenly appreciated, either by the student or by the mere music lover than the Conservatorium String Quartet. Proof of this was given by the large and enthusiastic audience which assembled in the Elder Hall last night for the chamber music recital, which formed the fourth concert of the 1926 session.

Each member of the quartet is an artist in his or her own right, and long association under the capable leadership of Mr. Charles Schilsky has made the resulting combination something of which Adelaide is justifiably proud.

Catholic in scope, the recital was representative of both the modern and the classical schools of musical thought. The first work was Vaughan Williams' quartet for two violins, viola, and violoncello, interpreted by Mr. Schilsky, Miss Kathleen Meegan, A.M.U.A., L.A.B., Miss Sylvia Whittington, A.M.U.A., and Mr. Harold Parsons, Mus. Bac. This piece is especially interesting, for it made its first appearance in South Australia last night prior to being played by the quartet at its forthcoming concert in Melbourne.

It is ultra modern in construction. In fact, so unorthodox are some of its harmonies that the conventionally-minded regard it like olives—an acquired taste. The first movement opens with an orchestral fullness of sound, then diminishes to a reposeful calm. Then comes the minuet and trio, an intriguing movement, with a whimsical staccato effect.

The romance is ultra modern in style, with a pizzicato effect by the first violin to give it piquancy. It is notable for the richness of its harmonies. The Rondo Capriccioso, which forms the final, takes the form of an English country dance, although it has more sophistication than bucolic gaiety. It is fugal in character, and the quartet treated the contrapuntal passages with subtle skill.

Brabms' Quintet in F minor, for piano and strings, was representative of the older school of composers at its best. Mr. William Silver took the piano part with his customary artistry.

The quintet opens with a forceful movement, intensely masculine in style, and forceful in treatment. This is followed by an andante of exquisite beauty, full of rich harmony and noble feeling. Then comes a tempestuous scherzo, followed by a trio in striking contrast. The last movement is a study in passionate intensity, with the violoncello well in evidence.

Mrs. Smedley Palmer, A.M.U.A., better known to Adelaide music lovers as Miss Ethel Ridings, sang "Night" (Rachmaninoff), "A des Oiseaux" (Huc), and "At the Well" (Hageman), with a piano-forte accompaniment by Mr. George Pearce. She has a pure, sweet soprano, which she uses with skill. Her enunciation is excellent, particularly in the French chanson. The top register of her voice is her best asset.

QUAINT HOBBIES

Collections in Adelaide

Perhaps the most unique hobby in South Australia is that of Dr. R. H. Pulleine, of Mitcham. His hobby is as creepy as it is unique, cultivating plants and shrubs which have a detrimental effect on living insects, and others which act like bird-lime and capture birds.

In the rambling garden at Netherby are plants that bleed, plants with blue leaves, plants that grow in a confusing medley of fantastic shapes, and plants that look like rocks.

Dr. Pulleine is a keen observer of plant life, and imports specimens from many lands. One plant is estimated to be 100 years old, while a specimen of *Bignonia Australis*, has twisted creepers reaching a height of 50 feet. Much of the doctor's spare time is devoted to his quaint hobby, and many of the importations are the only ones of their kind in Australia.

Dr. Pulleine explained that these contortionists are only a side-line, as he is constantly collecting rare plants from countries where the climate corresponds with Australia.

White Mice

Breeding white mice has its attractions, which apparently overshadow the creepiness of the hobby. Mr. J. D. Wilson, of Glenelg, devotes a good deal of his time to this quaint hobby. He breeds mice for the Adelaide University.

To indulge in this hobby it is necessary to understand mice. They have to be carefully fed and properly housed. Mr. Wilson has studied their characteristics and is considered an authority on them.

ATHLETIC STUDENTS

Foregather in Adelaide

To decide which will be the champion University in athletics for 1926, students from Melbourne arrived in Adelaide this morning. A contingent from Sydney will arrive tomorrow.

On Wednesday on the University Oval, in the presence of Sir Tom Bridges (Governor), these men will meet the picked athletes of Adelaide University.

Included in the students who arrived by the Melbourne express this morning are men who have made a name in Australian athletics. T. B. Doods, captain of the Melbourne team, is the Victorian hammer-throw champion. He can generally be relied upon to throw the hammer more than 110 feet, and his best effort is 121 feet.

J. R. T. MacMillan is a shot-putt expert. He has been known to hurl the weight nearly 40 feet, and is an exceptional athlete. Twice this year L. G. Nichterlein has run a mile in the smart time of 4.36.4.5, and E. A. Eddy is a high jumper with excellent performances to his credit.

One of the outstanding performers among the men from Sydney is V. R. Harbison, who has on more than one occasion cleared the bar at six feet in a running high jump. D. Trevor-Jones and W. H. Coop are middle-distance runners of high class.

The teams are:—
Sydney—R. C. East, F. W. Coss, D. A. Worden, E. L. McDonald, D. Trevor-Jones, W. H. Coop, T. M. Clouston, V. R. Harbison, H. O. Merewether, F. Doyle, A. R. East, R. H. Foote, B. A. Cooper, L. McLennan

Melbourne—T. B. Doods, A. J. Ralter, P. M. Buchanan, S. Burston, R. O. Cherry, E. A. Eddy, H. R. Fidge, A. J. Fidge, A. J. Hayes, A. J. Hillhouse, J. R. T. MacMillan, J. G. Manning, L. G. Nichterlein, D. F. O'Brien, J. E. Sewell, G. P. Wischer, C. A. Grant.

Adelaide—E. N. Howard, A. J. Davis, D. G. McKay, C. A. Brooks, R. H. M. Lea, M. W. Evans, B. S. Muecke, B. E. Lawrence, C. B. Sangster, H. Leader, B. G. Macgrath, A. T. Harbison, C. T. Symons, D. K. McKenzie, G. W. Nunn.

Universities first met to decide the athletic championship title in 1898, in that year Melbourne and Sydney were the only Universities taking part, and these two had the field to themselves until 1905, when Adelaide threw down the gauntlet to the students of the older Universities. Since 1905 Sydney, Melbourne, and Adelaide have met every year, and since 1922 Brisbane, Perth, and Tasmania have taken part spasmodically. The title of champion athletic University has only once been won by Adelaide.

MID-DAY ORGAN RECITAL.

The second of the present series of free mid-day organ recitals was given at the Elder Conservatorium by Professor Harold Davies, Mus. Doc., on Thursday. The large audience, which filled the hall, joined in the National Anthem, after which Mendelssohn's "Sonata No. 1, F Minor," was presented. The work, which displays many of the resources of the organ, made an enjoyable number. In the opening movement the tonal effects and the pleasing rhythms were impressive. Full justice was done to the poetry of the charming "Adagio," and in each section of the writing the figures were nicely emphasised. The musical treatment leading up to the majestic climax in the closing part of the sonata was displayed in a masterly manner, and won from the audience enthusiastic applause. In striking contrast to the method of Mendelssohn was the "Serenade" (Rachmaninoff). The haunting strains of the composition by the eminent Russian were characteristic of the writer, and express one of the moods of his genius. The interpretation enabled those present to enter sympathetically into the composer's meaning, and it was greeted with expressions of approval. Mr. Clive Carey, Mus. Bac., was accorded a splendid reception for two songs he contributed. They were "Hear my prayer" and "I will sing new songs," both by Dvorak. The vocalist invested each with feeling suited to their sacred character, and the voice and organ accompaniments were in appropriate sympathy. A bracket of "Grand Choeur" and "Cantilene" (Salome) was given with tasteful effect. A brilliant rendering of "Toccata in G Major" (Dubois) brought an educational and thoroughly enjoyable programme to a close. The appreciation of the public was evident from the large attendance no less than from the manner in which each item was received. On June 10, the date of the next recital, works by Bach, Wolstenholme, Cesar Cui, and Lemarc will be presented.

THE FORESTRY SCHOOL.

SUCCESS IN ADELAIDE.

Melbourne, June 3. The Minister for Home and Territories (Senator Pearce) expressed pleasure today at the success which has attended the opening of the forestry school at Adelaide. Sixteen students are already in attendance. Four are free lance students, two have been nominated by the Western Australian Government, three by New South Wales, five by Queensland, one by South Australia, and one is an officer of the South Australian forestry service. The Victorian Government have announced their intention of sending two students to the school.

MID-DAY ORGAN RECITAL.

If there was any doubt that good music is becoming more and more an actual part of every-day life in Adelaide, the enthusiastic audience which filled the Elder Hall on Thursday for the second of the series of mid-day organ recitals would dispel the idea. The Director of the Conservatorium (Professor Harold Davies, Mus. Doc.) has always maintained that fine music should be the "daily bread" of the community, and the appreciation accorded to his idea of these recitals "designed for the pleasure and recreation of University students and business people during the luncheon hour" has been prompt. The programme on Thursday was fine in every way. As befitted the day Dr. Davies introduced his recital with a vivid rendering of the National Anthem. Mendelssohn's great sonata, "No. 1, in F minor," gave the organist fine scope, and the interpretation was consistently artistic, the impressive dignity of the opening movement, the well contrasted light and shade, the singing tone of later developments, and the full power of the magnificent climax, making it in every way notable. In distinct contrast came Rachmaninoff's "Serenade," with its haunting, pleading quality. The whole character of the music was fittingly conveyed by Dr. Davies. Mr. Clive Carey, Mus. Bac., was the vocalist of the day. His first song was Dvorak's "Hear my prayer," which he interpreted in his accustomed artistic manner. This was received with warm appreciation, but even greater applause followed his singing of the Biblical song, "I will sing new songs," in which the vocalist's unusually clear enunciation and unaffected finish of presentation were most marked. Further organ numbers included "Grand choeur" and "Cantilene" (Salome), and the brilliant "Toccata in G major" (Dubois), which made a striking close. The next recital will be on June 17, when organ numbers will include writings by S. Bach, Wolstenholme, and Lemarc, and a number for violoncello and organ will be presented with Mr. Harold Parsons, Mus. Bac., as cellist.