



THE ROLE OF
THE FIRST FIVE ELDER PROFESSORS
IN THE DEVELOPMENT OF MUSIC IN
THE ELDER CONSERVATORIUM
1885-1985

HELENA RAYMOND LAUER

THESIS SUBMITTED FOR THE DEGREE OF
MASTER OF ARTS IN
THE UNIVERSITY OF ADELAIDE

DEPARTMENT OF MUSIC STUDIES AND
DEPARTMENT OF EDUCATION

ADELAIDE
NOVEMBER 1998

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Abstract

This is a study of the first five Elder Professors in the development of music in the Elder Conservatorium of Music, within the University of Adelaide. As the first School of Music in the University of Adelaide was established in 1885 and the Elder Conservatorium in 1898, the Professors under consideration fulfilled the dual roles as academic Professor and as Director and administrator from 1898 to 1976.

Within this study comparisons will be made with the Ormond Chair of Music in the University of Melbourne, which was founded at a similar time (1890) and with comparable aims.

An historical biographical method will be adopted in this study as it is primarily dealing with the Elder Professors. In order to facilitate comparison between the several Elder Professors, each chapter will deal with the nature of each Professor's contribution using similar categories to organise presentation of historical data and observations.

British and German groups of musicians, who were already active in the Colony prior to the establishment of Reimann's Adelaide College of Music, will be referred to briefly. A short history of the Conservatorium movement in Europe will be made and its connection with the founding of a Conservatorium in the University of Adelaide described. The influence of the British and German styles of music teaching will then be considered in the context of the Elder Conservatorium, and the question will be raised as to whether these two styles merged and whether a distinctive Australian style of musical studies developed.

A discussion of the first five Elder Professors and their roles in the teaching of music in the University of Adelaide and in the wider public life of Adelaide will be presented. In the first chapter dealing with Professor Ives, the establishment of the School of Music (1885) in the University of Adelaide will be referred to and then the establishment of the Elder Conservatorium.

Whilst describing in detail the achievements of each of the five Elder Professors their comparative success in gaining a balance between theory and practice in the teaching of music will be discussed.

Finally, conclusions will be drawn as to the relative success of each of the Elder Professors in their role in the development of music in the Elder Conservatorium of Music within the University of Adelaide.

III

This work contains no material which has been accepted for the award of any other degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text.

I give my consent to this copy of my thesis, when deposited in the University Library, being made available for loan and photocopying.

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ACKNOWLEDGEMENTS

I wish to thank my two patient Supervisors, Dr Warren Bourne and Dr Margaret Secombe, for their unfailing help and endurance during the writing of this study.

I also wish to thank Ian Brice and Dr Ian Harmstorf for their assistance prior to 1998. In addition I wish to thank Mrs Susan Woodburn who is in charge of the Special Collection in the Barr Smith library, for her skilled assistance. I would also like to thank Dr Cecily Close, Head Archivist of the University of Melbourne Archives for her kind assistance in matters relating to the Ormond Chair of Music, University of Melbourne, and Kylie Percival, Archivist of the Barr Smith Library.