



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

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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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Chapter 1 Introduction

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: an institution which for the greater part of the historical period under review was the sole provider of tertiary music education in the State of South Australia. 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 of Elder Professor and Director of the Elder Conservatorium continuously from 1898 until 1976. This administrative arrangement was terminated when Professor Galliver relinquished the duties of the Director of the Conservatorium in 1976, continuing to serve the University only as Elder Professor until his retirement in 1983.

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. As to the motivation for this research, reference will be made to a statement written by Professor Galliver in 1967. In an Editorial in *Miscellanea Musicologica*, the musical journal sponsored partly by the Elder Conservatorium in reference to research that needed to be undertaken, Professor Galliver wrote of the importance of :

an historical documentation of the development of music in Australian society - of particular importance will be the correlation of musical institutions to changes in social structure ¹

This gave justification to a study of music in the Elder Conservatorium, although it is not the primary aim of this account.

In addition, in the Introduction to *Bernard Heinze* by Thérèse Radic, reference is made to a comment by Geoffrey Blainey, wherein it was said

¹ Galliver, D *Miscellanea Musicologica* Vol. 2, (Adelaide: Libraries Board of South Australia and the University of Adelaide, 1967) 3

that 'one of the most difficult tasks in history is finding out those things which were so obvious at the time that they were not recorded. They were so obvious to everybody that even if they were recorded they were mentioned only briefly.'²

An historical biographical method will be adopted in this thesis 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:

Biographical details
 Staffing policies
 Curriculum development
 Student numbers and performance
 Scholarships, Concerts, Compositions
 Administrative achievements
 Other Community Involvement
 Summary and Conclusions about the Professor

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 brief introduction to 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 made. In the first chapter dealing with Professor Ives, the

² Crawford, R.M., Manning Clark, Blainey, G *Making History*, (Melbourne:McPhee Gribble; Penguin Books 1985)73

establishment of the School of Music(1885) in the University of Adelaide will be discussed and then the establishment of the Elder Conservatorium (1898) and the take-over at that time of Reimann's Adelaide College of Music will be described. It is important to note that as the Degree of Bachelor of Music in the Conservatorium of Music in the University of Adelaide was based on the same Degree from the University of Cambridge it was very much a British Degree. ³ The only other teaching of the Music students in the first twelve years was of Acoustics, being carried out by Professor Bragg (British trained Cambridge, Mathematics Tripos) from 1886 until 1909. Therefore when the Elder Conservatorium opened in 1898 with a large part of the staff from Reimann's practical German Academy of Music the balance was severely altered. There were then two innovations, the Conservatorium within a University, and the fact that this was a British style School of Music, with the larger proportion of the staff being German practical teachers.

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. The fact that the Conservatorium was in and part of the University of Adelaide became an advantage, both for the Conservatorium students and staff and for the other students and staff of the University.

Each chapter traces specific themes in order to systematically clarify the contribution of each incumbent to the Chair of Music. In the first chapter a brief history of the Conservatorium movement, including reference to the Adelaide College of Music (founded in 1883 by I.G. Reimann), provides an account of the effect of the foundation and development of the School of Music in the University of Adelaide in 1885 and of the Elder Conservatorium in 1898 and the effects of both on the wider public and musical life of Adelaide.

³ *UA Calendar 1885* -UA is an abbreviation for the University of Adelaide which will be used throughout this study for footnotes.

The influence of the British style of musical studies as compared with the German style of musical studies, and the Theoretical method of musical studies and the Practical method of musical studies, will be factors requiring continued attention. The teaching of the 'Science of Music' with particular reference to Professor Bishop who divided the musical studies into Schools-Theoretical and Practical, and further into 1. Composition 2. Applied Music 3. Musicology 4. Music Education will be discussed. The social, economic, and musical background of each of the Elder Professors of Music and the effect on and interaction with the Adelaide society in which they worked will be major considerations, as will the role of women in the history of the Elder Conservatorium.

Because of the institutionalised link incorporated in the first appointments, it will be necessary to study the role of organs and organists within the Elder Conservatorium and particularly Adelaide City Organists, St Peters Cathedral Organists and other Adelaide Church Organists.

As Professor Ives was appointed to the Chair of Music in the University of Adelaide in 1884 the School of Music, it can be argued, was part of the Conservatorium movement in Europe, if only by virtue of the date. Furthermore to establish a Conservatorium within a University was unusual even though the Ormond Chair was similarly within the University of Melbourne. (Ormond Chair 1890, Conservatorium within the University of Melbourne incorporating Ormond Chair 1895)

A Discussion of Sources and Literature

The initial research was based on material from Calendars of the University of Adelaide, with reference to *The Language of Human Feeling, A Short History of Music in the University of Adelaide*, by Vic Edgeloe.⁴

⁴ Edgeloe, V *The Language of Human Feeling, A Short History of Music in the University of Adelaide*, (Adelaide: University of Adelaide, 1992)

Similarly the University of Melbourne Archives contained the University of Melbourne Calendars which were studied from 1885-1960 and Microfilm of the Minutes of the Council of the University of Melbourne, 1885-1960.

Within the University of Adelaide Archives the Salary sheets and the Single Studies cards (1901-1977) proved useful. Minutes of the Board of Musical Studies and the Faculty of Music Minutes were enlightening as were the Minutes of the Council of the University.

The University Archives also contained the Malcolm Fox Papers, and the *Australian Musical News*.⁵ The Thesis by Doreen Bridges entitled *The Role of Universities in the Development of Music Education in Australia 1885-1970* in the Performing Arts Library possessed relevance to the study.⁶ The two volume *The Mirror of Music* by Percy Scholes provided a valuable insight into men and particularly women studying music in British Universities and Schools of Music from 1844-1944.⁷

Possibly the most useful book on the history of music and music education in Adelaide, was *From Colonel Light into the Footlights*, edited by Andrew McCredie.⁸

Historical biographies of contemporary Professors such as *The Bragg Family in Adelaide* proved useful as a comparison with the Elder Professors and in this case with Professor Ives.⁹ Also the historical biographical works on Cecil Sharp by Maude Karpales and Hugh Anderson were of specific

⁵ UA Archives, Malcolm Fox Papers, *Australian Musical News*.

⁶ Bridges, D *The Role of Universities in the Development of Music Education in Australia 1885-1970* (Sydney: PhD Thesis, 1970)

⁷ Scholes, P *The Mirror of Music* (London: Oxford University Press, 1947)

⁸ McCredie, A. (Ed) *From Colonel Light into the Footlights* (Adelaide: Pagel Books, 1988)

⁹ Jenkin, J *The Bragg Family in Adelaide* (Adelaide: The University of Adelaide Foundation, 1986)

interest as Cecil Sharp had been on the staff of the Adelaide College of Music.¹⁰ Therefore the study of similar historical biographical works such as *G.W.L. Marshall Hall* (by Thérèse Radic) and *The Bragg Family in Adelaide* (by John Jenkin) seemed a necessity from the point of view of style as well as of background material.¹¹

The University of Melbourne and A Centenary History of the University of Melbourne, both by Geoffrey Blainey, were useful as a means of comparison between the Conservatorium of Music in the University of Melbourne and the Elder Conservatorium.¹²

Orchard's *Music in Australia* was only of use as a notation of events but with very little historical evidence and little sign of referencing.¹³

Thérèse Radic's two biographies on Marshall-Hall, and Bernard Heinze have been very useful as a means of comparison with the the lives of the Elder Professors.¹⁴ These books have been well researched and documented and are good illustrations of the biographical historical form, although the work on Bernard Heinze is more proficient.

¹⁰ Karpeles, M *Cecil Sharp His Life and Work* (Chicago: University of Chicago Press,1967)

¹¹ Radic, T *G.W.L. Marshall Hall Portrait of a Lost Crusader*, Music Monograph 5, University of Western Australia Press, 1982 and Jenkin, J *The Bragg Family*, (Adelaide:University of Adelaide Foundation, 1986)

¹² Duncan and Leonard, *The University of Adelaide* (Adelaide:Rigby,1974)

¹³ Orchard, W. A. *Music in Australia* (Melbourne: Georgian House,1958)

¹⁴ Radic, T *G.W.L. Marshall Hall Portrait of a Lost Crusader* (Perth:University of Western Australia,1982) and Radic,T *Bernard Heinze* (Melbourne:Macmillan, 1986)

Newspaper articles proved an invaluable source of information and opinion. Initially the article in the *Adelaide Advertiser* including Ives's farewell speech was the most useful piece of evidence.¹⁵ However in order to establish a picture of the society in general, and of the musical society in particular newspapers were closely studied.

Although only David Galliver, of all the Professors, has had a sustained commitment to publication, it was felt important to include reference to publications from the five incumbents.

Ives's *Symphony in D Minor* for Organ and String Orchestra, first performed in 1900 at the opening of Elder Hall, is in its original hand-written form in the University of Adelaide Archives. This work gave an insight into Ives's proficiency as a composer.

E. Harold Davies's *Bachelor of Music Composition* Exercise on Psalm 145, 1896, and his Doctor of Music Composition, a setting of the Te Deum Laudamus, 1902, both provided interesting examples of Davies's ability as a composer. In addition the comments of his examiners noted the high quality of his work.

A further insight into Davies's musical abilities can be seen in his editions of Bach, *The Children's Bach* and *Bach 18 Short Works* and his arrangement of *National Songs of the British Isles*. Galliver's scholarship is evident in the following works: *Church music in South Wales 1870-1950 -The Seatons of Margam and Port Talbot* 16 and

"Practical Music in Academic Degree Courses."¹⁷

¹⁵ *The Advertiser* 31 Dec. 1901

¹⁶ Galliver, D *Church Music in South Wales-The Seatons of Margam and Port Talbot* (Adelaide:David Galliver,1997) 7

¹⁷ Galliver, D 'Practical Music in Academic Degree Courses.' *Australian Journal of Music Education* 7(1970) 25

History of the Conservatorium Movement in Europe: a brief introduction

In the years preceding 1885 two main groups were already organising musical activities in Adelaide.¹⁸ The British free settlers beginning in 1836 and the German migrants mainly coming to South Australia in the 1840s to avoid religious persecution.¹⁹

The culture in Adelaide in 1836 had supposedly been pre-determined by the South Australian Literary Association formed in London and made up of prospective settlers determined to take cultural books to South Australia and to help form an artistic society there.²⁰ They met with some success as after 1836 cultural activities were conducted in an organized manner in the Mechanics' Institutes and in 1857 the South Australian Institute was established. British style choral societies were formed in the 1840s and these enabled more people to participate in cultural events. Similarly the migrants in Melbourne tended to re-create the music with which they were already familiar.²¹

Carl Linger who had been professionally trained as a musician in Berlin, arrived in Adelaide in 1849 and soon established himself as a music teacher

¹⁸ *UA Calendars* 1885 " School of Music and appointment of a Professor of Music" 8/11/1886 Minutes of the Board of Musical Studies, "With the Professor and lecturers of the School of Music shall constitute the Board of examiners in music.1887 p. 59b, "and the Professors and lecturers in the School of Music" Another reference occurs in the Minutes of the Council of the University of Adelaide, 24/9/1886 "the Professors and lecturers of the School of Music".

¹⁹ Uden, G *Longmans Illustrated Encyclopaedia of World History*, (London:Peerage Books, 1976) 359-60

²⁰ Szuster, J 'Concert Life in Adelaide 1836-1986' McCredie,A [Ed.],*From Colonel Light into the Footlights*, (Adelaide:Pagel Books, 1988) 173-4

²¹ Radic,T Summary of Thesis, Aspects of Organised Amateur Music in Melbourne, 1836-1890.*Miscellanea Musicologica, Adelaide Studies in Music*, 4,(Adelaide)147

and conductor. He represented the German style of musical studies and continued to teach and to conduct and direct the Adelaide Liedertafel of male singers and the Adelaide Choral Society.²² Linger conducted a performance of Handel's 'Messiah' in 1859 using 60 choristers and 30 instrumentalists an amalgamation of the German and British groups of musicians .²³ As Linger died in 1862, it was not until Reimann opened his Adelaide College of Music in 1883 that another German speaking musician made such a large contribution to practical musical studies in Adelaide.

The Conservatorium movement in Europe occurred at a similar time to the establishment of the Adelaide College of Music(1883), the Elder Conservatorium in Adelaide(1898), and the Melbourne Conservatorium(1895) in the University of Melbourne(Ormond Chair (1890). Therefore parallels with the beginnings of music study in the University of Melbourne will be drawn in this study. Also the influence of the British and German traditions of teaching music at University level will be considered, as it was from these two styles of musical studies that the Australian style was to develop.²⁴

A Conservatory or Conservatorium is defined as a school for the study of music, usually towards a professional level. (Conservatory Fr Conservatoire, Ger. Konservatorium, Hochschule fur Musik, It Conservatorio).²⁵ Conservatoriums of music at this time were often referred to as "schools" of music and in his report to the University of Adelaide in 1897 on conservatoriums Professor Ives referred to the Royal Academy of Music, London, and the Glasgow Athenaeum as Schools of Music. As the centre of Music in the University of Adelaide was referred to consistently as "the School

²² Hancock, W "Carl Linger." In *The Oxford Companion to Australian Music*, Bebbington, W (Ed) (Melbourne: Oxford University Press, Melbourne, 1997) 344-345

²³ McCredie, A 177 par. 3

²⁴ Laubenthal, A "Immanues Gotthold Reimann." In *Australian Dictionary of Biography*, Vol.11 Reimann. From 1889-1892 Cecil Sharp was Co-Director of the College.

²⁵ Arnold,D "Education in Music, Conservatories in *The New Grove Dictionary of Music and Musicians*, Vol 6 Stanley Sadie ed. (London: MacMillan , 1980)18-21

of Music," it seemed that the terms "school" and "conservatorium" were interchangeable.²⁶ A proposal was made in 1897 that the Elder Conservatorium be named the Elder College of Music.²⁷ The Guildhall School of Music had been established in London in 1880 and was a conservatory but referred to as a School.²⁸ The National Training School of Music which opened in 1876 in London was the forerunner of the Royal College of Music and trained students for the music profession.²⁹

The conservatory movement emerged in seventeenth century Italy and was represented by the Orphanages(institutes for orphans education) such as the Ospedale della Pieta in Venice in which Vivaldi (1678-1741) taught both the choir and orchestra of girls. The movement continued in Europe in the eighteenth century and two of the early music schools or conservatories which were founded were the École Royale de Chant in 1783 in Paris and in 1795 the Conservatoire Nationale de Musique. The latter by 1806 had 40 staff and 400 students and became a model for other conservatoires. The Conservatoire in Prague opened in 1811; and that in Vienna in 1817. The Leipzig Conservatory opened in 1843, and was of great importance to music in Europe and attracted students from overseas and from Australia.³⁰

²⁶ *Minutes of the Board of Musical Studies*, October, 1897 UA Archives

²⁷ *Minutes of the Council of the University of Adelaide*, 1897 UA Archives

²⁸ Arnold,D "Education in Music, Conservatories" In *The New Grove Dictionary of Music and Musicians*. Vol. 6.Stanley Sadie, ed. (London:MacMillan Publishers,1980)19- 21

²⁹ Arnold,D "Education in Music, Conservatories" In the New Grove Dictionary of Music and Musicians, Vol. 6 Stanley Sadie, ed. (London:MacMillan Publishers, 1980) 21

³⁰ Sadie, S *The Grove Concise Dictionary of Music*, (London: MacMillan ,1988)456, Australians who studied in Leipzig included Hill, Truman and 'Henry Handel Richardson'(Ethel Richardson). No prominent musicians from Adelaide appear to have studied in Germany, graduates consistently preferring English schools of music.

The Royal Academy of Music in London was opened in 1822 and the Royal College of Music was established in 1883 and both are of great interest for this study as these provided working models of Conservatoriums of Music in an English speaking environment. It is unclear as to who first thought it a good idea to create a Conservatorium of Music in the University of Adelaide. Since the Conservatorium of Music in the University of Melbourne was established in 1895, and since Sir William Robinson had suggested Marshall-Hall for this appointment it is reasonable to suppose that Marshall-Hall, Sir William Robinson and the existence of the Conservatorium in the University of Melbourne all had an influence on this decision. As Professor Ives was the first Professor of Music in the University of Adelaide he too must have applauded this decision. It was to the Royal Academy of Music and the Royal College of Music to which Professor Ives travelled in his search for models for the Elder Conservatorium in 1897.

The first School of Music in the University of Adelaide was established in 1885 and the Elder Conservatorium in 1898 so that the Professors under consideration fulfilled the dual roles of Elder Professor and Director of the Elder Conservatorium from 1898 until 1976.

The University of Adelaide was established in 1874 and inaugurated in 1876, but no provision was made for the teaching of music. The School of Music in the University of Adelaide was established when money was raised with the encouragement of the Governor Sir William Robinson by subscription to fund a Professorship in Music for five years. Subscriptions of 530 pounds per annum were obtained and included in this was a subscription of 300 pounds from Thomas Elder, being the largest subscription.

In 1897 a bequest made by Sir Thomas Elder of 20,000 pounds to set up the Elder Professorship and Elder Conservatorium was paid to the University of Adelaide. This money was to be used by the Conservatorium for buildings and for the continuous funding of the newly labelled Elder Chair of Music.

The aim of the School of Music in the University of Adelaide was "for the highest advancement of music in the Colony" with the opening of the Elder Conservatorium in 1898 the aim was modified to "established for the purpose of providing a complete system of instruction in the art and science of music at a moderate cost to the student."³¹

Some of the musicians who taught at the newly established Conservatoriums in Britain were of particular interest as they became examiners for the Bachelor of Music composition papers from Adelaide University. But musicians who potentially would affect the Elder Conservatorium students more than overseas examiners existed already in Reimann's Adelaide College of Music.

The only other country in the Southern Hemisphere at this time with a University which offered a music course was New Zealand where a Music Degree was offered in the University of Otago in 1871.³²

The University of Melbourne ³³

Francis Ormond who had already donated funds for the founding of Ormond College at the University of Melbourne, visited Europe in 1884 and inspected Schools of Music as Professor Ives did three years later. Ormond then made a donation of 20,000 pounds for the foundation of the Ormond Chair of Music in the University of Melbourne in 1890.³⁴ The Conservatorium of

³¹ UA Calendar 1898

³² *Calendar University of Otago*, New Zealand. 1994, Introductory Historical Note, also White, Raymond *Joy in the Singing*, (Dunedin:Music Fyne, 1984)

³³ Melbourne University was founded in 1855

³⁴ Tregear, P *The Conservatorium of Music University of Melbourne*. (Melbourne: Centre for Studies in Australian Music, 1990)9

Music incorporating the Ormond Chair was established in 1895 and George William Marshall Hall was appointed to the Ormond Chair and as Director of the Conservatorium in 1895 for 5 years.³⁵ His resignation was called for in 1901 after he had written and published a book of poems entitled "Hymns Ancient and Modern" which were not intended to be sung in churches, but were regarded as inappropriate and risqué. They were used as evidence by some elements in the society of Melbourne and in the University to assist in removing him from the Ormond Professorship. As Thérèse Radic observed:

Marshall-Hall himself believed that a practical school associated with the Chair was essential for musical growth in the community. The result was a Conservatorium of a European type offering an academic course recognized by the University. Its establishment raised the ire of the rival teaching schools of which there were many, and of the teaching body as a whole.³⁶

After being appointed a second time in 1914 as Ormond Professor of Music Marshall-Hall died in Melbourne in 1915.³⁷ He was both a conductor and composer and had studied in Berlin and at the Royal College of Music.³⁸ The aim of the Conservatorium of Music in the University of Melbourne was to

³⁵ Subsequent Ormond Professors and Directors of the Conservatorium of Music in the University of Melbourne were,
 Professor Peterson , Ormond Professor 1902-1914 died
 1914 Marshall Hall Ormond Professor again but died July 1915
 1915 William A. Laver resigned 1926
 1926 Professor Bernard Heinze who had studied at the Conservatorium of Music, Melbourne

³⁶ Radic, T, *G.W.L. Marshall-Hall, Portrait of a Lost Crusader*, Music Monograph 5, (Perth:University of Western Australia Press, 1982)22

³⁷ Robinson,S "George William Louis Marshall-Hall." In *The Grove Concise Dictionary of Music*. Stanley Sadie ed. (London: Macmillan,1988)500

³⁸ *Calendars of the University of Melbourne, 1890-1918* University of Melbourne Archives.

provide practical instruction in music, and this compared favourably with the aims of the School of Music in the University of Adelaide.

The Conservatorium of Music [University of Melbourne] gave practical instruction in music at a time when every other university in the British Empire looked down on this practice. Modelled on the German schools of music, and established in the face of hostility, the Conservatorium was only tolerated on condition that it was financially self-supporting. The degree course in music, the only degree course in which women outnumber men, can be awarded to those who play no music.³⁹

In contrast to the Universities of Adelaide and Melbourne, the University of Sydney was established in 1852 as a teaching institution but music was not offered as a Degree until 1948.⁴⁰ A Conservatorium of Music within a University was an unusual concept at this time, and in effect represented a possible combination of the European practical Conservatorium with the British theoretically based Degree in Music as taught at the Universities of Oxford and Cambridge. However Trinity College of London sought to give the advantage of British University based music examinations to overseas countries when it was established in 1872 as a conservatory and college of church music.⁴¹ Since 1876 the Trinity College students had attended lectures at London University where a professorship was established.⁴² This study will show the role of the Elder Professors in the development of music in the Elder Conservatorium, and draw conclusions incorporating their relative successes.

³⁹ Blainey, G *The University of Melbourne*, (Melbourne: Melbourne University Press, 1956)79

⁴⁰ Orchard, W.A. *Music in Australia*, (Melbourne:Georgian House, 1952)162

⁴¹ Sadie, S.[ed.] *The Grove Concise Dictionary of Music*, (London:Macmillan, 1994)832

⁴² Syllabus Trinity College of London, 1992 Soon after 1876 the Trinity College examiners were sent overseas to countries including Australia to examine students in practical Grade and Diploma examinations in many instruments and voice.

Chapter 2 Professor Ives(1885-1901)

Introduction

In this chapter the setting up of a Chair of Music at the University of Adelaide and the appointment of Professor Ives as the first incumbent will be discussed. The School of Music within the University of Adelaide will be described and the curriculum adopted for the first Bachelor of Music Degree for the first students of the School of Music will be outlined.

The second part of this chapter will deal with the establishment of the Elder Conservatorium[1898] in the University of Adelaide and the take-over of Reimann's Adelaide College of Music. The effect of the increased number of staff, students and courses and instruments offered after 1898 will be discussed.

Finally, conclusions will be made as to the relative success of Ives as Elder Professor and Director of the Elder Conservatorium.

Ives Before Coming to Australia

Joshua Ives was born in 1854 in Hyde, Cheshire, England and was educated at the Commercial School Manchester.¹ Later he attended Owen's College and studied harmony there with Dr Bridge and upon the latter's appointment as Organist to Westminster Abbey, Ives studied with Dr Henry Hiles and Dr Chipp(Organist of Ely Cathedral). His first appointment as Organist in Manchester was to St. James's Parish Church, Gorton; his second to St. Stephen's Hulme. In 1878 he was appointed organist and choirmaster at Anderston Parish Church, Glasgow. ² A year later he began lecturing in Harmony and Musical Composition at the Glasgow Athenaeum School of Music.

¹ Bridges,D "Joshua Ives." In *Australian Dictionary of Biography*, Volume 9, 1891-1939 (Melbourne: University of Melbourne Press1966)450-1

² Loyau, G.E. *Notable South Australians, Or Colonists Past and Present* (Adelaide: Carey Page 1885)

The Glasgow Athenaeum had formerly been called the Glasgow Commercial College and was founded in 1846. ³ In view of later criticisms of Ives's work, it is worth noting the reports that circulated upon his arrival in South Australia, about his teaching at the Glasgow Athenaeum. It was stated that:

the directors of which [Glasgow Athenaeum], testify to the high reputation which Professor Ives had won... This success is manifested by increased attendance... one of the most remarkable features of Mr Ives' work is the very high position which his students have taken at the examinations. During the last two years all the students he sent forward passed, and about 75% of this number were placed in the first class. ⁴

If Ives was reputed to have been a successful teacher at the Glasgow Athenaeum, it will later be noted that this success was not continued in his work at the University of Adelaide. In 1882 he studied Music at Cambridge as an external student and graduated as Bachelor of Music from that University in 1884. His final composition exercise, a cantata on biblical texts, reveals a moderately competent compositional craft, replete with the usual fugal devices of the day.⁵

Ives as Professor of Music at Adelaide University

The University of Adelaide was the first Australian University to introduce Music into its curriculum and women as well as men were allowed to complete

³ In 1888 the school was moved and the Athenaeum School of Music established and students had the option of a single subject or according to Percy Scholes a complete musical education. Scholes, P *The Mirror of Music*, (London: Novello, London, 1947):702

⁴ Loyau, G.E. *Notable South Australians*, (Adelaide: Loyau, 1885) 230-231

⁵ McCredie, A "Creative Challenges and Models -Composition in South Australia" In *From Colonel Light Into the Footlights* Andrew McCredie, ed. (Adelaide: Pagel Books, 1988) 250-2

a Degree in Music there. Its Act of 1874 gave the University the power to confer Degrees in Music. This meant that the University of Adelaide was in this respect in advance of the Universities of Oxford and Cambridge upon whose Degrees in Music the University of Adelaide Degree was based. In 1878 the University of Cambridge allowed women to attend the examinations in Music, but they were not allowed to take the Degree. At Oxford University in 1885 women were allowed to enter the first examination for the Degree of Bachelor of Music but no further. Also at Oxford University in 1892 two women passed the final examination for the Bachelor of Music but were not allowed to be awarded the Degree.⁶ Because of the policy of accepting them, many women became students at the School of Music in the University of Adelaide from 1885 and then the Elder Conservatorium in 1898 and succeeded in obtaining Degrees and Diplomas in Music.

The Governor, Sir William Robinson, who was an amateur musician of note and who wrote *Unfurl the Flag* for his inauguration (see Appendix 10) collected subscriptions in 1884 towards the funding of a Chair of Music. Initially 530 pounds was collected with promises of a like sum each year for five years. Robinson wrote to the Chancellor suggesting that a Chair of Music be established and the suggestion was followed.⁷

In 1884 the School of Music in the University of Adelaide was established and Ives was appointed as the first Professor, after he had been selected by Sir George MacFarren (Mus Doc, Professor of Music in the University of Cambridge) and Dr J. Stainer (Mus Doc and Organist of St Paul's Cathedral, London) and by the Agent-General for South Australia. The position was advertised only in Britain and the selection was made there on behalf of the University, using the following criteria:⁸

⁶ Scholes, P *The Mirror of Music*, Vol.2 (London:Novello, 1947) 680-1

⁷ *UA Council Minutes*, March, 1884 letter of Sir William Robinson to the Chancellor of the University, Mar.1884 UA Archives

⁸ *UA Calendar, 1886, and UA Archives, Minutes of the Council of the University of Adelaide*, Letter of Agent General to South Australia, in London, dated 1884 confirming Ives's appointment to Conservatorium of Music, University of Adelaide. Letter from Sir

Particulars of Appointment

The University of Adelaide
South Australia

Professorship of Music

Particulars of the Appointment

1. The Candidate must be a graduate in Music, either of a British or an Irish University.
2. He must be competent to teach and examine in all the subjects (except Acoustics) of the curriculum of the University of Cambridge for the Mus. Bac. Degree.
3. The appointment is for a period of five(5)years, to commence from the 1st January, 1885.
4. The Salary is Five Hundred Pounds per annum from the University of Adelaide, and One Hundred and Fifty Pounds per annum from the City Council(see condition at foot),* but the University is only liable to the extent of Five Hundred Pounds a year.
5. The Salary to commence on the 1st January, 1885 and the Professor to commence his duties not later than the 2nd March, 1885.
6. The Professor will be at liberty to undertake Organ Recitals and Church Music, and to direct Musical Societies.
7. The Professor shall not engage in private tuition without the express permission of the Council of the University.
8. The Professor must be an efficient Organist.
9. The cost of proceeding to the Colony to be defrayed by the Professor, for which purpose a reasonable advance on account of salary will be made to him, should he desire it.

Selected Candidates will be required to pass an examination, and to deliver a short address upon a named Musical Subject, and also to perform upon the Organ to the satisfaction of Sir George Macfarren and Dr. Stainer.

*CONDITION REFERRED TO ABOVE

This contribution is made by the City Council provided that the Professor is installed in the position of City Organist, and the City Council are assured of two organ recitals being given by the Professor each and every week(vacation times excepted) in the Town Hall on such days and at such times as may be decided upon by the Council and the University Authorities. Time of vacation not to exceed six weeks in each year. 9

George MacFarren agreeing to act as examiner for final year Bachelor of Music examination in 1885

⁹ *UA Archives*, Docket 280/23 Papers relating to establishment of Chair of Music in Adelaide

In comparison, the salary offered for the Ormond Chair in the University of Melbourne was advertised in Britain in 1888 as 750 pounds p.a., but the position was not filled until 1890. It may be suggested that the relatively low salary plus the condition that the Professor of Music could not engage in teaching or lecturing in music outside of the School of Music, deterred many applicants.¹⁰ As will be noted, Joshua Ives may have thought that the new professorship would offer further financial rewards which were not in fact forthcoming. By 1890 G.W.L. Marshall-Hall had been appointed Ormond Professor of Music in the University of Melbourne for a five year tenure with a salary of 1,000 pounds per annum, plus 150 pounds to pay for the trip from Britain. ¹¹

Joshua Ives's first task was to be the foundation Professor of Music in the University of Adelaide: the first Chair of Music in Australia. But in the years in which he was Professor of Music at Adelaide University he did not always demonstrate the abilities in teaching and his attitude to work which had been in evidence at the Glasgow Athenaeum.

Doreen Bridges in 'Some Historical Background to Australian Music Education' has written:

It seems odd that the English selectors could find only a virtual nonentity to occupy the Adelaide chair. Nonentity Ives may have been, but he made his presence felt. During the whole of the time he was Professor of Music (1885-1901) he was constantly at odds with the University Council and under criticism from Adelaide music teachers...he seems to have attracted attention more for his negative than his positive qualities. ¹²

¹⁰ The condition with the Ormond Chair as with the Adelaide Chair that the Professor and staff of the School of Music could not engage in extra teaching outside of the University.

¹¹ Radic, T *G.W.L. Marshall-Hall, Portrait of a Lost Crusader*, Music Monograph 5, University of Western Australia, Dept. Of Music, (Perth: University of Western Australia, 1982)

¹² Bridges, D 'Some Historical Backgrounds to Australian Music Education', *Australian Journal of Music Education*, 10, (1972)Part 1-Foundations, p.18

That his pecuniary interests were not entirely selfish may be suggested by the fact that he helped in the enlargement of the Town Hall Organ(Hill and Son, 1875) in 1886 and subscribed 100 pounds towards the cost raised by organ recitals. In addition, Ives composed an *Andante* to highlight the new stops of the organ [gamba, orchestral oboe, flute stops] in October, 1886.¹³ This *Andante* may have formed part of Ives's *Concerto for Organ and Orchestra* which he performed with the Philharmonic Society in Adelaide in July, 1887. Ives was also the leader and conductor of the Philharmonic Society from 1885 until 1887 when it was reported that 'he resigned, supposedly from pressure of work, in December, 1887'¹⁴

As early in his Professorship as July, 1885, Ives was already attempting to accrue more money. In the Minutes of the Council of the University of Adelaide, on the 10th July, 1885 a Report of the Education Committee was made on Professor Ives's request to be allowed to give private tuition in music as he evidently had expected to be allowed to teach privately and to increase his earnings although the specifications for the Professorship forbade it.¹⁵ Discussions were undertaken with Professor Ives who then withdrew his application. The Report continued:

Professor Ives, owing to some misunderstanding on his part as to the emoluments to be derived from his tenure of the Chair of Music, anticipated a larger income than he is making.

However, the Education Committee did recommend that the Chair of Music should be debited with all expenses for its support and that Professor Ives be paid the balance of fees from music students after the University had taken

in Australian Music Education Source Book No.1 The School of Music, (Perth: University of Western Australia, Callaway International Resource Centre for Music Education, 1993)

¹³ *The Register* 15 Oct. 1886

¹⁴ Anderson, H. 'Virtue in a Wilderness: Cecil Sharp's Australian Sojourn, 1882-1892,' *Folk Music Journal* 6 (1994) :646

¹⁵ UA Archives, *Minutes of the Council of the University of Adelaide*, 10 Jul. 1885, p. 3 *Report of the Education Committee*

10% and all expenses were met (except The Professor's salary). In addition, Professor Ives agreed to lecture at an extra class for professional musicians if the students paid double the fees, that is four guineas per term. 16

An early decision was made on Ives's recommendation to the effect that the Bachelor of Music students were not required to have passed Matriculation level in secondary schooling which meant that music was an easy option. However, Ives was only following the precedent set by the British, for "the first proposal to introduce degrees in music at the University of London in 1865 failed because leading musicians protested that it was unreasonable to insist on the matriculation of music candidates."^{16b}

Also Ives requested of the University Council in 1886 that a system of local public examinations in music be started and in 1887 Junior and Senior grade examinations in theory and practical were held. For these examinations Ives compiled a list of set works, which was later to prove a difficulty for music teachers, as the level of the grading of the works was not consistent; a situation compounded by accusations that Professor Ives favoured the School of Music students over other students. 17

A second task assigned to the new Professor was to be even larger: to help plan and set up the Elder Conservatorium as a musical institution wherein both theoretical and practical music studies were offered. The first step towards this was his Report on the British Conservatoriums, but after the opening of the Elder Conservatorium he seemed constantly to be in trouble either with the Music Teachers Association or with the Council of the University. Even in his efforts to establish a music curriculum in the

¹⁶ *UA Report of the Education Committee*, 10 Jul, 1885

^{16b} Bernheimer, M "London, Education-Conservatories." In *The New Grove Dictionary of Music and Musicians*. Vol. 11. Stanley Sadie, ed. (London: Macmillan, 1980) 211-214

¹⁷ *The Register*, 13 Oct. 1898

University of Adelaide, a task initially carried out with enthusiasm and moderate success, Ives failed to maintain momentum. According to one report, 'By 1891 he was being criticised for being lazy and later still for inattention to his duties'.¹⁸ In the first task he succeeded moderately well and by favouring the theoretical over the practical in music studies he was following the pattern of British Universities in which theory was taught. ^{18b}

An interesting comparison can be made between Professors Ives and Bragg, both Elder Professors appointed at similar times in the University of Adelaide. Professor Bragg had studied for the Mathematical Tripos at Cambridge University. Upon his graduation he applied with 22 other candidates for the Elder Chair of Mathematics at Adelaide University and was appointed in 1886 with a salary of 800 pounds per annum.¹⁹ Professor Bragg was also appointed to lecture in experimental Physics in the Science Faculty and to Public examination system students and he lectured in Acoustics to the Bachelor of Music second year students. Although only 23 years old when he arrived in Adelaide, Professor Bragg became involved in many facets of the University life and served on the Board of Musical Studies for 16 years. It is recorded that

He did everything possible to resolve justly the series of problems that surrounded Joshua Ives tenure of the Professorship of Music, on one occasion supporting Ives in a dispute with the University Chancellor. ²⁰

¹⁸ Quiz 30/1/1891

^{18b} Scholes, P *The Mirror of Music* Vol.2 (London: Novello and Company, London: London and Oxford University Press, 1947) 651, 668 The passing of a Music Degree in British Universities in the early 1800s, required no set examinations but only that a composition be accepted. Little if any instruction was given to the candidates and certainly not by the Professor.

¹⁹ Jenkin, J *The Bragg Family in Adelaide*, (Adelaide: University of Adelaide Foundation, 1986) 13

²⁰ Jenkin, J *The Bragg Family*, p.39

In the School of Music Ives had to undertake all the academic teaching except Acoustics and was the only full-time salaried staff member of the School of Music at this time. This meant that he found himself in a similar situation to that of Professor Bragg, for the latter was in 1886 the only Mathematics lecturer and had one laboratory assistant (part-time) for the teaching of Physics. By 1900 however Professor Bragg's salary was still 800 pounds, whereas Professor Ives's salary had risen since 1898 to 700 pounds with the addition of 200 pounds for being Director of the Elder Conservatorium. ²¹

The Bachelor of Music course was modelled on the degrees in music at the Universities of Oxford and Cambridge. ²² It was recorded that 'the Curriculum for the Degree of Bachelor of Music, will be based on the lines of the University of Cambridge for that Degree' ²³

As Professor Ives had passed his Bachelor of Music from Cambridge as an external student, he should have been well qualified to lecture on Music in Adelaide. However, his only experience of lecturing in a School of Music was at the Glasgow Athenaeum. At the School of Music in the University of Adelaide Ives lectured in the first years 1885-1897, on the subjects of Harmony and Counterpoint. Little practical tuition was given as part of the Bachelor of Music at this time which was similar to the situation in British Universities. Many of these Bachelor of Music students must therefore have attended Reimann's Adelaide College of Music, which was solely a practical music school opened in 1883. When the public examinations in music at the University of Adelaide began in 1887, the theory examinations were held at the University but the practical examinations were organised so that the British examiners could come out to examine and were paid part of the examination fees. Trinity College examiners still come out to Australia to

²¹ *UA Salary Sheets, 1885-1900, Archives University of Adelaide.*

²² *UA Calendars 1885-1901*

²³ *Minutes of the Council of the University of Adelaide, 1884*

examine for their practical examinations but the theory examinations are sent back to London to be marked.

In addition the public examinations in music in both theory and practice especially the advanced course, provided a background for students to enter the School of Music. As Ives was an examiner for these examinations it would seem that he had an influence on practical music which was not catered for otherwise at University level. Initially Professor Ives requested that the Diploma of Music should be instigated, however the Council of the University only allowed the Advanced Certificate in Music to be offered instead of a Diploma.²⁴ In suggesting the introduction of a musical Diploma Ives was following the lead of both the Royal Academy of Music, London (1822), and the Royal College of Music, London (1883). The institution of a diploma awarded after examination was introduced in the Royal Academy of Music in 1882.^{24a} Both these Conservatories offered Diplomas in Music.^{24b} At the University of Adelaide, if a student completed one academic year of study in specific subjects and passed the examinations for the Advanced Certificate of the public examinations in music, then the student would be exempted from the requirements of the first year's course for the Degree of Bachelor of Music on payment of fees. The subjects specified were

- a. Elements of Music
- b. Harmony [in four parts]
- c. Counterpoint [in three parts]
- d. Musical Analysis
- e. Playing upon the Pianoforte, Organ, Violin, or other orchestral instrument.²⁵

²⁴ Bridges, D *The Role of Universities in the Development of Music Education in Australia 1885-1970* Ph D Thesis, (Sydney, University of Sydney, 1970)

^{24a} Scholes, P *The Mirror of Music*, (1844-1944) Vol. 2, (London: Novello and Company, London: London and Oxford University Press, 1947) 668

^{24b} The L.R.A.M. Licentiate Diploma of the Royal Academy of Music, awarded for passing the principal practical examination for performance or teaching.

²⁵ *UA Calendar 1894-96* Appendix D17 of the Calendar

The theoretical lectures on these subjects were given at the University but there is no evidence that students attended the School of Music for practical instrumental lessons in preparation for the public examinations in music.²⁶ The Regulations for Bachelor of Music in the 1886 Calendar included the following provisions:

Students who satisfy the Professors and Lecturers of the School of Music that they have sufficient knowledge to enable them to enter upon the First Year's Course may be enrolled as Matriculated Students in Music; but all Students in Music before they can take the Degree of Bachelor of Music must either have passed the Senior Public Examination, or produce certificates of having passed in the following subjects of the Senior Public Examination.

1. English.
2. One other Language.
3. In one other subject²⁷

Second Year

1. The Elements of Music.
2. Harmony.
3. Counterpoint.

Third Year

1. Acoustics.
2. Harmony.
3. Counterpoint, Double Counterpoint, Canon and Fugue.

After a third year the students are examined in the following subjects.

1. Harmony.
2. Counterpoint, Canon, and Fugue.
3. Instrumentation; Form in Composition.
4. Playing from a figured bass, and from vocal and orchestral scores.

In the fourth year the Musical Exercise or Composition is to be attempted. The specifications are

- a. a Vocal Composition to any words
- b. the composition must contain real five-part vocal Counterpoint, with specimens of imitation, Canon and Fugue;
- c. the composition must have accompaniments for a quintet String band, with or without an Organ part.²⁸

²⁶ *Syllabus* for Advanced standard organ playing -see Appendix 8

²⁷ *UA Calendar*, 1890, p.120

²⁸ *UA Calendar* 1886

To accomplish part 4 of the third year examination "playing from a figured bass, and from vocal and orchestral scores" the students would have needed to be very adept at sight reading and playing music at first sight. To attempt the final composition with teaching primarily in harmony and counterpoint left a great deal to the initiative and integrative skills of a prospective candidate.

Although the curriculum for the Cambridge Bachelor of Music Degree included Studies in the History of Music, Professor Ives refused to teach the subject, so that students did not receive the benefit of this knowledge at the University of Adelaide until Professor Ennis lectured in the subject in 1902. The entire curriculum was concerned with theory except for item 4 (see above) from the third year of the Bachelor of Music examination in which candidates were required to play from a figured bass and from an orchestral and vocal score. This new degree combined Oxbridge music curricula at Adelaide, representing a very strong English influence on music teaching here (this was reflected also in Melbourne and in New Zealand university music courses).

In 1885 forty three students attended the School of Music in the University of Adelaide, but only twenty five (eleven men, fourteen women) of them were studying for first year Bachelor of Music and of those few were to pass all four years. Ten women and six men passed first year in 1885. The only student who passed Bachelor of Music in the years from 1885 to 1889 was Thomas H. Jones in 1889.²⁹ John Millard Dunn and Franziska Helena Puttmann began Bachelor of Music in 1885. Dunn, after a break had reached second year by 1898 and Franziska Helena Puttmann completed her third year by 1888 then Bachelor of Music by 1898. John Dunn became the second

²⁹ *UA Calendars 1885-1901*

Organist and Master of the Choristers at St Peters Cathedral in 1892 after his predecessor Arthur Boult (Boult was also a former Bachelor of Music student at the School of Music in the University of Adelaide in 1885) resigned and went to New Zealand.³⁰

Dunn, like Professor Ives, had studied Organ with Sir Frederick Bridge in London. In the *Register* of 31 Jan.1898 it was reported that 'Mr J.M. Dunn was with Mr E.H. Davies appointed as extra teachers if required [part-time] in organ at the Elder Conservatorium.'^{31b} Guli Hack who had won the Elder Overseas Scholarship in Singing in 1887, returned in 1898 as Singing teacher part-time at the Elder Conservatorium (having previously taught singing at the Adelaide College of Music).

Many of the students who had attended music lectures in the University of Adelaide during Ives's era had previously attended the Adelaide College of Music. Other students such as T. H. Jones had already established themselves as musicians before Ives came to the School of Music. T.H. Jones, was the first Bachelor of Music in 1889 of the University of Adelaide, and he had already become an accomplished organist and given recitals on the Town Hall organ before 1885.³² He later joined the staff of the Elder Conservatorium as a Theory teacher. Maude Puddy was the first student to gain the Associate Diploma in 1900 at the Elder Conservatorium. She taught Theory and piano at the Elder Conservatorium during Ives's and Ennis's eras.

³⁰ Swale,D 'Liturgical and Choral Traditions in South Australia ' in McCredie, A.D. (ed.) *From Colonel Light Into the Footlights*,(Adelaide: Pagel :Books,1988)198

³¹ Register 31/1/1898

³² *The Adelaide Advertiser*, 2Jan.1883 Benefit Concert, Adelaide Town Hall, the Adelaide Orchestra and the Rifle Volunteer Band with George Oughton, Organ Solo by Mr. T. H. Jones

In the twelve years from 1885 until 1897 only three students passed the Bachelor of Music Degree at the University of Adelaide. This might have been due to the fact that theoretical lectures only were offered at the University in these years. Also, as the academic standard for entry to the School of Music was so low, it may be that some students who had taken Music with inadequate preparation were not able to sustain their academic studies. (For the tables showing the results for students who completed Bachelor of Music and Associate Diploma from 1885-1901 see Appendix 1) To even attempt Bachelor of Music, the students would have needed many years of instrumental tuition and to have passed public examinations in both practical and theory. Records available do not show instruments studied by Bachelor of Music students in Ives's era so the tables only show the year of course and if the final year was taken in composition and completed. The number of students passing the final Associate Diploma examination after the third year of study, of one woman in 1900 and four women in 1901 was greater than those passing the final year of the Bachelor of Music in 1900 and 1901. It can be seen in these tables that for most of the years from 1885-1901 more women passed Bachelor of Music and Associate Diploma than did men and generally this reflected enrolment figures throughout most years of the courses.³³

Music education was clearly very important to women although even when they succeeded in passing Associate Diploma and Bachelor of Music the main career open to them was music teaching. As Monique Geitenbeek points out "Since the inception of the A.M.E.B. [The Australian Music Examinations Board] women have constituted the bulk of its candidates: they formed the majority as students and later, as teachers."^{33b} In reference to the University of Melbourne Geoffrey Blainey said:"The degree course in music, the only degree course in which women outnumber men, can be awarded to those who play no

³³ *UA Calendars 1885-1920*

^{33b} Geitenbeek, M "The Role of Women in the Australian Music Examinations Board 1930-50" In *One Hand on the Manuscript 1930-60* N. Brown, P. Campbell, R. Holmes, L. Sitsky, L. Read eds. (Canberra : The Humanities Research Centre, Australian National University, 1995) 189-194

music."^{33c} Miriam Hyde, in her biography *Complete Accord* has stressed the importance of music education to women, and in the Children's book, *Prelude*, written by Clare Hoskyns-Abbahall the importance of music education to Eileen Joyce, who became a pianist of world renown, is outlined.^{33d}

In the last year of Ives's Professorship(1901) 504 students attended the Elder Conservatorium. This number was a huge increase on any previous figure and must have included degree students and single studies students. The number of single studies students as a percentage of the whole could not be ascertained from the current records.

However it might be concluded that since Professor Ives was the only full-time lecturer in music for the first twelve years then it may not have been sufficient teaching as only three students passed Bachelor of Music in this time. As the pass rate for first, second and third years was relatively high the fact that the final Bachelor of Music composition was hard to pass and was marked overseas must have made a significant difference. One of the more noteworthy of the early music students of the University of Adelaide was E. Harold Davies A.R.C.O,(Associate of the Royal College of Organists). He began study for the Bachelor of Music first year in 1893 and completed the the Degree in 1896.

Professor Ives was the only full-time salaried member of the School of Music in the University of Adelaide from 1885 until 1897, then Director of the Elder Conservatorium and Elder Professor from 1898 until 1901. In the early years he appeared to be enthusiastic about teaching music, but he refused to teach History of Music to the Bachelor of Music students although it should have been in the Curriculum, and in addition he insisted that the final year

^{33c} Blainey, G. *The University of Melbourne*(Melbourne: Melbourne University Press,1956)79

^{33d} Hyde,M *Complete Accord* (Sydney: Currency Press,1991)

Bachelor of Music Composition question be sent back to Britain to be marked. Ives showed enthusiasm for the public examinations in music, and this too was part of the British system. For whatever reasons from 1885 until 1897 only three students passed the Bachelor of Music at the University of Adelaide, Thomas Jones in 1889, E. Harold Davies in 1896 and Florence Way Campbell in 1897. Florence Campbell was the first woman to pass Bachelor of Music in Adelaide and all three students passed in Composition as there was no other option at this time. One of the music students of the University of Adelaide, was Maude Puddy who studied piano with Reimann at the Adelaide College of Music in 1895, and then went to the Elder Conservatorium in 1898 and continued to be taught piano by I.G. Reimann. She gained her Associate Diploma in 1900 as noted.³⁴ By 1898 E. Harold Davies was an extra teacher as required of organ and class singing and elementary theory at the Elder Conservatorium.

Professor Ives as the Elder Professor of Music and Director of the Elder Conservatorium 1898-1901

Before leaving England in 1884 to take up the position of Professor of Music in Adelaide University, Professor Ives visited different Universities, the Royal College of Music and the Royal Academy of Music, to observe the various teaching methods. ^{34b} As the Royal Academy of Music a Conservatory had been established in London by Royal Charter in 1822 and was the first professional music school in England, it could be from this visit that the idea of a Conservatorium in the University of Adelaide began. However, if this was the case the Conservatorium in question was a British style one and not a European one. Since the Royal College of Music, a Conservatory was founded in 1883 it was in its infancy when Ives first visited it in 1884. Ives travelled to Britain again in 1897 and re-visited the Royal College of Music and Royal Academy of Music and in his Report of 23rd September, 1897 said :

³⁴ Holder, A "Maude Puddy" In *Australian Dictionary of Biography*, Volume 11, (Melbourne: University of Melbourne Press, 1966)305-6

^{34b} Loyau, G.E. *Notable South Australians; or, Colonists-Past and Present* Adelaide; Carey, Page 1885)321

It was claimed that by the institution of a Conservatoire many advantages would accrue to colonial music students... One of the strongest arguments in favour of a Conservatoire may be found in the supposition that the formation of an orchestra would be a natural adjunct thereto and that this orchestra would be able to lead musical taste...^{34c}

On 5th of November 1897 it was decided by the Board of Musical Studies and the Council of the University to establish the "Elder Conservatorium of Music". The Conservatorium was to be funded by the bequest of 20,000 pounds of the late Sir Thomas Elder after whom it would be named.³⁵ As described in the Calendar of the University of Adelaide 1898

The Elder Conservatorium has been established for the purpose of providing a complete system of instruction in the art and science of Music, at a moderate cost to the Student.

In *The Register* of 8th November, 1897 the following comments were made about the proposed Elder Conservatorium:

...to found a Conservatorium of Music in which all branches of the art shall be taught. Hitherto Professor Ives's lectures at the University have dealt only with the theoretical side of music; but a musical nation is not to be built up by mere enquiries into the derivations of discords...³⁶

The success or failure of the Elder Professors in carrying out these aims was to depend heavily on the beliefs and practices of the first six Elder Professors. However idealistic the aims of the Elder Conservatorium as outlined above may have been, the practicalities of running it were largely in the hands of the Professors, as can be seen in the following letter and Report.

^{34c} UA Archives *Professor Ives's Report* on British Schools of Music

³⁵ UA Archives, *Minutes of the Board of Musical Studies*, 5 Nov. 1897 Report to the University Council and UA Archives, *Letter* regarding the bequest to the UA on behalf of Sir Thomas Elder, 1897

³⁶ Musicus in *The Register*, 8 Nov. 1897

In view of the munificent bequest by the late Sir Thomas Elder to the University School of Music and of the probability that the operations and influence of the School would be considerably widened in the near future I made it my duty, during my recent visit to Europe to enquire into the various systems of Study favoured by the principal institutions at which music is taught and further took the opportunity of consulting the highest musical authorities as to the best means of utilizing the generous benefactions placed at the disposal of our University for this purpose. ³⁷

The Council of the University of Adelaide produced plans for the operation of the Elder Conservatorium which included the following notes.

1. Organ
2. Orchestral Instruments
3. Piano, Singing, and Violin if necessary.
4. Elocution, French , Italian, German.
5. Extra Teachers to be paid 80 per cent of their pupils' fees ³⁸

As no building was ready for the new conservatorium initially teaching was carried out in hired rooms formerly used by the Adelaide College of Music in Wakefield Street. ³⁹ Also approximately three hundred students, the number which had attended the Adelaide College of Music were reported by Heinicke as having transferred to the Elder Conservatorium. ⁴⁰ The Leipzig Conservatorium of Music founded in 1843, largely by Mendelssohn provides an interesting comparison with the British Conservatoriums and the Elder Conservatorium.

The syllabus was designed to give a good general musical education, each student having to study figured bass, keyboard and singing , and to take part in ensemble

³⁷ UA Archives, *Professor Ives Report* on British Schools of Music 23 Sept.1897

³⁸ *UA Calendar*, 1897

³⁹ *The Sydney Daily Telegraph* 22 Jan. 1898 will be housed in temporary quarters pending construction of a large concert hall

⁴⁰ Heinicke, H *The Reminiscences of Hermann Heinicke*, *South Australiana*, Volume 22, number 2, 1983, (Adelaide:The Libraries Board of South Australia,1983) 124

classes as well as solo performances, a comprehensive theoretical course was available, including compositional subjects, music history, aesthetics, score-reading, conducting and the Italian language. It was however, the distinguished teachers who attracted an international student body of about 6,000 students of its first 50 years. Only 3,300 were from Germany.^{40b}

The Report continued to outline the administration of the proposed Conservatorium.

1. The Conservatoire to be under the control of the Council of the University and of the Board of Musical Studies.

2 [a] The present Professor of Music at the University, to be the first Director.

[b] His salary as Director to be 200 pounds per annum, in addition to his present salary of 500 pounds.

[c] His whole time to be devoted to the University School of Music and the Conservatoire.

[d] No engagements to be accepted outside the University without the permission of the Council.

[e] The Director to have the general management of all musical matters affecting the Conservatoire, subject to clause 1 [as above].

3. Teacher of Pianoforte.

[a] Mr I.G. Reimann to be offered this position for three years at 500 pounds per annum.

[b] An honorarium of 100 pounds to be given him in each of the second and third years of his tenure of office provided that in the judgement of the Council this is warranted by the success of the Conservatoire

[c] His whole time to be devoted to the University.

[d] No engagements to be accepted outside the University without the permission of the Council.

(e) to assist generally in examinations and performances in connection with the University.

(f) Mr. Reimann to have a seat on the Board of Musical Studies. ⁴¹

As all of the staff(except Ives) of the Elder Conservatorium came from Reimann's Adelaide College of Music his position at the Elder Conservatorium was different from that of other members. The University had virtually taken

^{40b} Young, P.M. "Leipzig, Concert life, Education" in *The New Grove Dictionary of Music and Musicians* Vol 10 Sadie, S, ed. (London: Macmillan, 1980) 636-40

⁴¹ When first offered the position Mr. Reimann did not at first agree, to Clause X. " On the termination by any means of the engagement I.G.Reimann will not continue his profession as a teacher of Music in Adelaide, or within 20 miles thereof for a period of 2 years from such a determination. " Finally clause x was omitted.

over his Adelaide College of Music so the Council's Report dealt with Mr Reimann in some detail declaring :

That as regards the staff it will be very advantageous to the University to engage Mr. Reimann and certain of his assistants at the Adelaide College of Music. Mr. Reimann is willing to enter the service of the University, and it is their belief that the large majority of his students will come with him. Mr Reimann is a first-class teacher, and his engagement will turn into an ally one who might be a strong rival.

New buildings were to be erected with sound-proof teaching and lecture rooms. ⁴² A Hall was to be built for the Elder Conservatorium, and for the use of the University generally at a cost of 10,000 pounds. As it was on the financial basis of the bequest of 20,000 pounds that the Elder Conservatorium was founded the relative importance of the Hall to the teaching of music can be seen. A pipe Organ was built and installed in Elder Hall by the local organ builder J.E. Dodd in 1900 at a cost of 1500 pounds. ⁴³ Finally the Elder Conservatorium opened on the first Monday in March 1898 with the following Staff Members ⁴⁴

Director and Elder Professor

Joshua Ives

Teachers of Singing

Ernest Bevan Gentleman of the Chapel Royal(formerly of Adelaide College of Music)

Miss Guliana Hack, A.R.C.M.(Associate of the Royal College of Music, formerly on staff of Adelaide College of Music)

Teachers of Pianoforte

Immanuel Gotthold Reimann (formerly Adelaide College of Music)

Miss N. Pearson(formerly Adelaide College of Music)

Teacher of Violin

Hermann Heinicke(formerly of Adelaide College of Music)

Teacher of Violoncello

Hermann Kugelberg(formerly of Adelaide College of Music)

⁴² *The Register* 3 Mar. 1898 Elder Conservatorium buildings gross measurement 175 feet long and 60 feet wide

⁴³ UA Archives, Specifications for Dodd Organ, *Minutes of the Board of Musical Studies, 1900*

⁴⁴ *UA Calendars 1885-1901*

Teacher of Elocution

Wybert Reeve

Teacher of Orchestral Playing

Hermann Heinicke

Teacher of Ensemble Playing

[Chamber Music] Hermann Kugelberg

Lady Superintendent

Miss N. Pearson

The Conservatorium was under the control of the Council of the University and of the Board of Musical Studies from 1884 until the Faculty of Music was the Faculty of Music was incorporated in 1904. The Board of Musical Studies in 1898 consisted of :

Chairman Professor Ives

Chancellor of the University

Vice Chancellor R. Barr Smith J.P.

Rev, Jefferis L.L.D.

Professor W. H. Bragg

T.N. Stephens

I.G. Reimann

The full time Teachers on the Staff of the Elder Conservatorium in 1898 were Professor Ives, Ernest Bevan, Hermann Heinicke, Hermann Kugelberg and Immanuel Reimann. The other teachers listed were part time. The details of the staff of the School of Music and later the staff of the Elder Conservatorium are included in this paper because the staff members were of prime importance in the development of musical studies at the Conservatorium of Music. Many of the staff such as Ernest Bevan, Immanuel Reimann and subsequently Thomas Jones stayed at the Conservatorium long after the departure of Professor Ives. The instruments taught at the Elder Conservatorium from 1898 onwards were of great importance for they indicated the inclusion of the practical teaching. Although the School of Music in the University of Adelaide had been set up on British University lines the opening of the Elder Conservatorium effected an enormous change which by the increase of staff, specifically German instrumental teachers from Reimann's Adelaide College of Music, moved the emphasis to a practical musicianship based on teaching and curricula that owed much to the German approach to musical studies. However after the opening of the Elder Conservatorium the amalgamation of the British and German styles of musical

studies may be seen to have been steadily implemented. Adelaide was then unique in having English university style teaching and German conservatorium style teaching in the same institution - and the latter was taught largely by German staff. This amalgamation of practical and theoretical was important, and Marshall-Hall was also aware of this and ensured that the German professional music teaching and the English university traditions were encouraged at Melbourne University. English conservatoriums (schools of music) were certainly new, and they were not part of a university.

Immanuel Reimann and his Adelaide College of Music as it can be seen played a major role in the development of the Elder Conservatorium. Immanuel Gotthold Reimann was born on 13th January, 1859 near Hahndorf, South Australia and attended T.W. Boehm's Hahndorf Academy studying singing and pianoforte. Later he studied music in Adelaide with Otto Stange and in 1875 became music master of the Hahndorf Academy. Although born in South Australia he was trained in German traditions of musical study. In 1880 Reimann went to Berlin to study at Kullak's "Neue Academie der Tonkunst" and the German method of music teaching must have influenced him for in 1883 (there seems to be some difference of opinion regarding the exact date of the opening of the Adelaide College of Music ⁴⁵) he established the Adelaide College of Music for which he imported German music teachers. Amongst these teachers were Hermann Heinicke, Otto Fischer and Hermann Kugelberg. ⁴⁶ Because of the prominence of Germans within the Adelaide College of Music, only two of the five full-time staff appointed to the Elder Conservatorium in 1898 were British. Ernest Bevan the Singing teacher

⁴⁵ Swale, D "Liturgical and Choral Traditions in South Australia," in A.D. McCredie, (Ed) *From Colonel Light Into the Footlights* (Adelaide: Pagel, 1988). 204 Most other authorities accept 1883 as the correct date.

⁴⁶ Laubenthal, A "Immanuel Gotthold Reimann" In *Australian Dictionary of Biography*, Reimann, Vol. 11 (Melbourne: Melbourne University Press, 1969) 358-359

(formerly on the staff of the Adelaide College of Music) and Professor Ives.

The appearance of women on the staff of the Elder Conservatorium in 1898 even if only as part-time teachers was an advance. Guli Hack was appointed as a singing teacher, and Miss Nellie Pearson who had previously taught at the Adelaide College of Music, as a pianoforte teacher and Lady Superintendent.⁴⁷

With the addition of the teaching and curriculum activities oriented to the more practical concerns of a conservatorium and the introduction of the Associate Diploma in 1900 the system was broadened. In the Calendar of the University of Adelaide 1898 the following notes are given

a. The Conservatoire to be open to Students of both sexes and of all ages, subject to the approval of the Director and the passing of an entrance examination.
Principal Subjects.
Harmony and Musical Composition.

Pianoforte.
Singing[Solo]
Organ
Harp
Violin, Violoncello
Secondary Subjects
Elements of Music.

Sight Singing and Musical Dictation;
History of Music.
Concerted Music [Instrumental and Vocal]
Orchestral Playing.
Elocution, Italian, French, German.
Examinations to be held every year to test the progress of the students.
Other orchestral instruments
Ensemble playing
Chamber music

The Regulations for the Associate Diploma in Music in the Calendar of 1897 were

[a] Students who have completed a three year course of study at the Conservatoire to be allowed to offer themselves for examination for the Diploma of Associate in Music, in the subjects in which they have completed their course of study.

⁴⁷ *The Register* 16/2/1898 Miss Nellie Pearson has taken honours at University exams

The following changed Regulations were published in the University Calendar of 1901

Diploma Of Associate In Music

examinations held once in each year, during the month of November.

To obtain the Diploma, candidates

[a] Must study for at least three academical years at the University of Adelaide or at the Elder Conservatorium one of the following principal subjects:-

1. Pianoforte Playing;
2. Singing;
3. Violin Playing.
4. Violoncello Playing.
5. Organ Playing;
6. Musical Composition

[b] Must pass an examination in that subject.

[c] Must pass an examination in the following secondary subjects:-

1. Elements;
2. Harmony.
3. Counterpoint.

[d] Must, unless the principal subject be Pianoforte Playing, play on the Pianoforte to the satisfaction of the Examiners one piece selected from the list of pieces to be published each year and scales and arpeggios in forms defined by schedules.

Candidates who have passed the first year's examination for the degree of Bachelor of Music shall be exempted from the requirements of Regulation 2(c)

Candidates may also be exempted from the requirements of Regulation 2 (d) if they have already passed an examination in Pianoforte Playing which the Examiners consider to be an equivalent.

4. Candidates who make Pianoforte Playing, Singing, Violin, Violoncello, or Organ Playing their principal subject shall be required to perform three pieces selected from lists to be published

each year. They shall also be required to undergo such other tests in Playing or in Singing as the Examiners shall require.

5. Candidates who elect to be examined in Musical Composition must send to the Registrar before the first day of November a Musical Composition of 10 minutes in performance

The composition must show evidence of original thought.

The Composition may be written for any instrument or combination of instruments, or may be a vocal composition with instrumental accompaniment

Further, candidates will be required to pass an examination in:-

Harmony

Counterpoint Canon and Fugue

Form in Musical Composition.

The first student to pass the Diploma of Associate in Music at the University of Adelaide in 1900 as previously mentioned was Maude Puddy. She went on to attain her Bachelor of Music in 1905 and at the time gave credit for her teaching to her father Albert Puddy.⁴⁸ The initial attainment of the Associate Diploma was a great achievement for Maude Puddy and for women music students. These successes justified the innovative combination of English university style teaching with the strong practical emphasis brought to the conservatorium by the development of performance teaching, often by way of teachers trained in German music schools. Nevertheless, in spite of the option now open to use performance in the Diploma, students still sometimes chose the Composition question for the final year examination.

Maude Puddy went overseas to study in 1905 and became a pupil of Busoni and of Leschetizky in Vienna. After this she gave concerts in Vienna and Berlin and returned to London in 1913 spending the War there. She returned to Adelaide and in 1920 became a piano teacher at the Elder Conservatorium.⁴⁹

E. Harold Davies was the first student in Australia to graduate with the Degree of Doctor of Music in 1902. This may be compared favourably with the University of Melbourne from which Victor Galway graduated as the first Doctor of Music there in 1923.⁵⁰

Prior to 1897 British examiners were sent out to Australia to examine students for the public examinations in practical music.⁵¹ In reference to

⁴⁸ *The Register* 17 Jan.1912

⁴⁹ Holder,A "Maude Puddy" In *Australian Dictionary of Biography*, Vol. 5 (Melbourne: University of Melbourne Press, 1969) 90

⁵⁰ White, R *Joy in the Singing* (Dunedin:Otago University Press, 1994)

⁵¹UA Archives *Letter from Ives to UA*, referring to the South Australian Scholarship

the Elder Scholarships, the University published the following in the Calendar of 1898

Eight Scholarships to be offered for such subjects of musical study as shall be hereafter decided upon. Four to be open to bona fide residents of South Australia only, and the remainder to all bona fide residents of Australasia. Each Scholarship to be tenable for three years and to include free tuition in one principal and one secondary subject. Four of the Scholarships to be offered as soon as the Conservatoire is opened. These Scholarships to be called Elder Scholarships.

These notes referred to the local Elder Scholarships tenable only at the Elder Conservatorium.

The Elder Overseas Scholarships attracted great attention and were highly prized. Sir Thomas Elder made a donation to the Royal College of Music (founded 1883) London in 1883 to inaugurate a three year scholarship there for South Australian students.⁵² The Scholarship was reviewed by the Council of the University of Adelaide in 1894. Several winners of the Elder Overseas Scholarship later became staff at the Elder Conservatorium notably Guli Hack(Singing 1887) James Govenlock(Organ1945) and John Bishop(Piano 1922).

The first recipients of the Elder Overseas Scholarships from Adelaide University were

1884 Otto Fischer for Singing

1887 Guli Hack for Singing(1898 Teacher Elder Conservatorium)

1891 Adelaide Porter for Pianoforte

1895 Wallage (sic) Kennedy for Singing

1899 Mary Corvan for Pianoforte⁵³

The German influence was furthered by the implementation of an Elder Conservatorium orchestra, especially as Mr Heinicke was made conductor.

⁵² UA Archives, *Minutes of the Council of the University of Adelaide*, 14th September, 1894.

⁵³ *UA Calendars 1884-1994*

Similarly, Leipzig Conservatorium had attached to it the Gewandhaus Orchestra, and many of the staff of the Leipzig Conservatorium were in the Gewandhaus Orchestra so that students of the Leipzig Conservatorium such as Alfred Hill had the opportunity to play in it.^{53a} Likewise, in England orchestras were often attached to the Conservatoriums or in the case of the Royal Manchester College of Music the orchestra formed the basis of the College in 1892. In the latter case Sir Charles Halle wanted the orchestra to be placed on a permanent and secure base. Professor Ives had referred to the formation of an Orchestra at the Elder Conservatorium in his Report:

Note - It is expected that there will be no difficulty in securing the services of Mr. Heinicke as Conductor, and of the majority of the members of the present Heinicke's Orchestra. The professional members will require payment, and the sum of 200 pounds is set down to cover this and other expenses of the Orchestra.

The Conservatorium Grand Orchestra was formed in 1898 under the Direction of Heinicke and with the assistance of many members of his former Grand Orchestra. During the whole of the period in which Ives was Professor of music concerts were presented regularly by Elder Conservatorium staff and students and through these concerts Ives was reaching the wider public. Until the Elder Hall was opened the concerts were held in the Town Hall or in the Victoria Hall in Gawler Place on a regular basis of ten concerts per season. In 1898 it was reported in *The Register* 'Elder Conservatorium students are busy rehearsing in an orchestra formed under Herr Heinicke.'⁵⁴

By June 1898 the following appeared in *The Register* concerning the Elder Conservatorium:

^{53a} McCredie, A "Alfred Hill(1870-1960):Leipzig Backgrounds and Models and their Significance for the Later Instrumental Music(1920-1960). *In One Hand On the Manuscript* (N. Campbell, R. Holmes, L. Sitsky, P. Read,eds,(Canberra:Australian National University,1995)19-30

⁵⁴ *The Register* 19 Apr.1898

Part of its function is to educate the musical tastes of the people and to this end popular orchestral concerts are provided for. A University orchestra has been established... with 55 members- purpose practice of orchestral music for students. Popular concerts by the Grand Orchestra are to be held in the Town Hall every alternate Saturday evening, also 3 chamber concerts. Herr Heinicke is teacher of organ, violin, viola. ⁵⁵

On 25th June, 1898 the second orchestral concert was given by the University Grand Orchestra in the Town Hall and this included Rossini's overture *Semiramide*. ⁵⁶ On the 4th July, 1898 the Orchestra performed again in the Town Hall and Professor Ives performed Handel's *Largo*. ⁵⁷ Chamber concerts were presented in the University library and directed by Reimann, such as that on 13th July, 1898 with the Quartet comprised of Heinicke(violin), Mr Harris(violin), Mr Quin (viola)Mr Kugelberg(cello).⁵⁸ The Conservatorium Grand Orchestra performed at the laying of the foundation stone of Elder Hall in September, 1898. ⁵⁹

Lord Tennyson, Governor of South Australia opened the Elder Conservatorium and Elder Hall on 26th September 1900. The Organ was officially opened on 11th July 1901 by the Duchess of Cornwall, and for this occasion Joshua Ives composed a Symphony in D minor for Organ and for Orchestra, sub-titled L'Australienne in four movements. (See Appendix 9) ⁶⁰

Professor Ives did much towards the setting up of the system of public examinations in the theory and practice of music in 1887. Eventually four grades Primary, Junior, Senior and Advanced were introduced and enrolments were 77 in the first year for Primary and Junior. By 1900 the number of candidates for these public examinations in music had increased to 621.

⁵⁵ *The Register*, 10 Jun.1898

⁵⁶ *The Register*, 25 Jun.1898

⁵⁷ *The Advertiser* 4 Jul.1898

⁵⁸ *The Advertiser* 13 Jul.1898

⁵⁹ H.Heinicke(trans. L. Krips, intro. and notes S. Woodburn) 'Heinicke's Grand Orchestra: The Reminiscences of Hermann Heinicke Adelaide ' *South Australiana*, .22:125-6 1983

⁶⁰ Mortlock Library *Advertiser*, 12 July, 1901

Public examinations in music were held in Adelaide with the examiners from the Royal Academy of Music and the Royal College of Music who received part of the examination fees. The Theory examinations were conducted by the University which received the whole theory fee. By 1907 Melbourne and Adelaide Universities jointly conducted the Public Examinations in Music and were joined by Tasmania in 1911, Queensland in 1913, Western Australia in 1914, and the New South Wales State Conservatorium of Music in 1918. Eventually after 1918 the A.M.E.B. (Australian Music Examinations Board) took over control of the Public Music Examinations in Australia.⁶¹ Thus the A.M.E.B. became an Australia wide authority and organization.⁶²

The only two students who apparently did not need extra coaching in order to pass the Bachelor of Music theory questions in Ives's time were Thomas Jones and E. Harold Davies, and both of these students subsequently joined the staff of the Elder Conservatorium.⁶³ All of the students who passed Associate Diploma in this time were women, two had piano as their principal subject and three singing.

In June 1900 the University of Adelaide recommended that Professor Ives should retire as examiner for the public examinations in the practice of music. There had been constant criticism of Ives as examiner and his lack of impartiality and his favouring of Conservatorium students.⁶⁴ By September, 1900 Ives requested that the Council of the University should relieve him of

⁶¹ Bridges, D 'Some Historical Backgrounds to Australian Music Education Part 4 The Development and Influence of Music Examinations', *Australian Journal of Music Education* 13:1972: 29-32

⁶² Ulscher, N. *The Schirmer Guide to Schools of Music and Conservatories throughout the World*, (London:Schirmer Books, 1988)

⁶³ Bridges, D 'Music in the University of Adelaide, A Retrospective View, 'Adelaide, *Miscellanea Musicologica* 8(1975)

⁶⁴ *The Advertiser*, 28Jun.1900, and 5 Dec.1898 complaints by private music teachers.

the duties relating to the management of the Elder Conservatorium, a request that might indicate that Ives was already conscious that his role in the life of the university needed to be reconsidered.⁶⁵

Towards the end of his Elder Professorship Ives applied for the Ormond Professorship in Melbourne and wished to hold both Professorships at the same time and commute between Adelaide and Melbourne. This request was refused by the University of Adelaide Council and soon after this Ives left Adelaide and went to Melbourne to become a financier.⁶⁶

Ives tenure was not renewed in 1901 so that he had been employed for three years only, as both Elder Professor and Director of the Elder Conservatorium from 1898-1901 and prior to that had held the Professorship of Music for thirteen years.[1885-1897]⁶⁷

At the Commemoration Ceremony in December, 1901 he caused much embarrassment to the Chancellor and Vice Chancellor by his speech reported in the *Observer* of 21/12/1901;⁶⁸

Strong Statements by the Professor...

Professor Ives said, Members of the University, fellow-workers in the cause of education... In justice to myself, my position and my numerous friends, I have intended to make some explanation of the reasons that have led to my retirement from the University. I feel it my duty to myself, to provide a true answer to the questions should be given. [Hear, hear]. Probably Chief Justice Way [the Chancellor], and his faithful henchman Dr. Barlow, our Vice-Chancellor, could answer the question. For a long time past these gentlemen have done all they could in their position to hinder my work at this University. That work I need hardly say has not been light. To bring this school of music to its present self-supporting position needed much anxious thought, tact, and judgment. And when this had to be done in face of the secret but ceaseless hindering of the

⁶⁵ *The Advertiser*, 17 Sep.1900 Leave directorship in other hands.

⁶⁶ UA Archives, *Minutes of the Council of the University of Adelaide*, 1900

⁶⁷ UA Archives, *Minutes of the Council of the University of Adelaide*, December, 1901

⁶⁸ *The Observer*, 21 Dec.1901

university's two highest officials, who abused the privileges of their office in order to satisfy their personal feelings against me (cries of Shame)...but I flinched not...

One of the main matters under discussion in Ives's statement was the failure of the third-year music students at the University of Adelaide to pass the final examination in Harmony. It was found to be of much too high a standard and no student passed. This matter had reached Parliament and was also discussed in *The Observer* of 21-12-1901.

Ives had taught the students in theory of music following the pattern set by Oxford and Cambridge. His adherence to theoretical music studies rather than to practical, or to striking a balance between the two, was consistent with this. He fell short of the aims of his own conservatorium in that he was not prepared to provide a "complete system of instruction" in music. So Ives's reported success as a lecturer at the Glasgow Athenaeum in 1879 was greater than that which he displayed in Adelaide.

In the last year of Ives's Professorship(1901) 504 students attended the Elder Conservatorium. This number was a huge increase on any previous figures and included non-degree students and single studies students. The number of single studies students as a percentage of the whole could not be ascertained from the current records.

However, Ives had played a part in the establishment of the Elder Conservatorium as a Music teaching institution in South Australia. He failed to include History of Music in the Syllabus for Bachelor of Music and by so doing caused the Syllabus to be rather narrow. In fact all of the students who did pass the degree during his tenure did so through the help of other teachers. From 1898 onwards there was a nucleus of extra teachers such as Madame Durand, Elsie Jefferies A.R.C.M. and Miss F. Campbell Bachelor of Music(Adelaide) for piano, Mr J.M. Dunn and Mr E.H. Davies for organ, and Mr E. E. Mitchell and Mr E. Harold Davies for Class Singing. Mr E. Harold Davies also taught elementary theory and helped students through their

examinations. ⁶⁹ By the end of Professor Ives tenure the number of students graduating as Bachelor of Music had not increased so that in the entire period in which Ives was Professor of Music (1885-1901 sixteen years) only seven students graduated as Bachelor of Music. Further, as he had placed great importance on the final Bachelor of Music composition question and insisted that it be marked overseas by British examiners, it was unrealistically difficult for Australian students as they did not have the necessary teaching resources as those afforded British University students. He had placed the emphasis on composition of music rather than on practical musicianship or a balanced mixture of the two and this was a reflection more of the British system of music teaching within Universities rather than the system of practical teaching in Conservatoriums as found in Europe. Considering that a great many of Ives's staff were German or German trained musicians it is surprising that they did not exert a greater influence on the musical studies.

This remained so until Professor Ennis encouraged a more practical approach to musical studies with the popularity of the Associate Diplomas and in the expansion of practical teaching and in the lessening of the importance of the composition question and the more theoretical approach to musical studies. This took time to develop and although the Professor and staff of the Elder Conservatorium never again numbered so many Germans the integration of practical musical teaching and performance did gradually become part of the teaching at the Elder Conservatorium. Students like Maude Puddy who had attempted the Associate Diploma first then had proceeded to complete the Bachelor of Music demonstrated perhaps that both the British and German methods of musical study each had their place, but that a more practical approach was needed first, to lead to success in the more theoretical aspects of music study.

Conclusion

At the time of his departure from Adelaide University Professor Ives was considered to be a rival to Marshall-Hall as was noted in Thérèse Radic's Biography of Marshall-Hall. It was observed that at the time of the power

⁶⁹ *The Register*, 31 Jan. 1898

struggle between Marshall-Hall and Laver(who subsequently became Ormond Professor) letters of protest were received 'even from his rival Professor Ives.' 70

The comparison between Professor Ives and Professor Marshall- Hall is a relevant one. Marshall-Hall was born in 1862 in London of a middle-class family and studied music and languages in England and in Germany, and studied at the Royal College of Music briefly in 1882 with Walter Parratt for organ, composition with Parry and counterpoint with Frederick Bridge. Sir George Grove wrote of him in 1888 'His knowledge of music theoretical and practical and his power of teaching it, gained during eight or nine years of practice are very great.'71

Marshall-Hall wrote in 1894 'All that man is capable of feeling is able to be translated and eternally perpetuated in music ' 72

Marshall-Hall believed

that a practical school associated with the Chair of Music was essential for musical growth in the community. The result was a Conservatorium of a European type offering an academic course recognized by the University 73

He travelled in Europe in 1894 to study European models for courses in Conservatoriums of Music as had Professor Ives. Marshall-Hall had composed much but Professor Ives in his period in Adelaide appears to have composed little more than one Symphony in D Minor for Organ and Orchestra for the opening of the Organ in Elder Hall in 1901. The Symphony had four contrasting movements.(See Appendix 9 to this study)

⁷⁰ Radic, T *G.W.L. Marshall-Hall, Portrait of a Lost Crusader*, Music Monograph 5,(Perth: University of Western Australia, Press, 1982) 33

⁷¹ Radic, T *G.W.L. Marshall-Hall* : 10

⁷² Radic, T *Marshall-Hall* : 13

⁷³ Radic, T *Marshall-Hall* :22

In contrast to his contemporary and colleague Professor Bragg, who believed in a 'in a broad general education for the whole community and equally intellectual supremacy for the University,' Joshua Ives reveals neither the musical panache of Marshall-Hall nor the breadth of Bragg's vision for university education. 74

Perhaps the fact that only seven students passed Bachelor of Music, four of whom were women, and five women passed Associate Diploma in the sixteen years of Ives's Professorship showed a low pass rate. This possibly indicated that although Professor Ives could teach within the British theoretical degree system of music studies, he was unable to adapt when the style changed and when the practical element and the Associate Diploma were introduced.

To Ives's credit, he successfully managed the foundation of a music teaching presence in the University of Adelaide and negotiated a potentially difficult blending of his nascent university department with Immanuel Reimann's School of Music, to establish the Elder Conservatorium of Music. It is equally clear, however, that an indifferent commitment to teaching and a limited vision for the possibilities of a new university venture, plus an inability to adapt to change, prevented Ives from fulfilling his historic role with anything more than a pedestrian mediocrity.

⁷⁴ Jenkin, J *The Bragg Family in Adelaide, A Pictorial Celebration*,(Adelaide: University of Adelaide Foundation, 1986) 43

Chapter 3 Professor Ennis (1902-1918)

Introduction

John Matthew Ennis was born in Dover in 1864 but spent most of his early life in London. He became a choir boy at St Mark's, central London, and at eleven was appointed assistant organist. Ennis was a piano student of Edward Dannreuther and at an early age gave piano recitals in London.¹ As a youth he worked in the civil service but soon decided to study music only.² He attended the University of London and graduated as Bachelor of Music in 1892 and Doctor of Music from London University in 1894 being the only successful candidate on both occasions.³ The Examiners for his Doctorate of Music, Sir Hubert Parry and Sir Frederick Bridges, were so impressed with his composition for the examination, a setting of the forty sixth Psalm, that they required it to be performed in London. For twenty one years Ennis was a church organist and choirmaster in London, the last appointment being at St Mary's, Brookfield, Highgate for six and a half years. In London Ennis had a lucrative practice as organist, pianoforte and theory teacher. He performed at a large number of organ recitals, including some at the Alexandra Palace before he was twenty.⁴

When Ives's tenure was not renewed in 1901 a quick search was made for a suitable replacement and Ennis was selected. He had been in Australia for twelve months and had been appointed to the staff of a recently opened privately sponsored School of Music in Sydney.⁵ It was said of Ennis on his appointment to the Adelaide University that he hoped to 'do much choir work at the Conservatorium which now possesses a fine three manual concert organ that has so far been little used.'⁶

¹ Sadie, S (Ed) *Grove Concise Dictionary of Music*, (London: Macmillan, 1988)208
Dannreuther, Born Strasbourg 1844, pianist, teacher at Royal Academy of Music

² *The Register*, 14/2/1902

³ Fox, M "Music Education in South Australia" Mc Credie, A, ed. *From Colonel Light into the Footlights*, (Adelaide: Pagel Books,1988) 402

⁴ *The Register*, 14/2/1902

⁵ Orchard, W. A. *Music in Australia*,(Melbourne, Georgian House, 1952)70-71,
However,Christopher Symons in *John Bishop a life for music* (Melbourne:Hyland House, 1989)180 wrongly refers to the New South Wales State Conservatorium of Music in 1902, it was established in 1915.

⁶ *The Register*, 14/2/1902

In character John Matthew Ennis, the second Elder Professor of Music at Adelaide University, differed much from his predecessor in that during his Professorship there were no constant battles with the administrators of the University or with the Musical Association (1946 re-named Music Teachers Association) He was much better qualified academically than Ives as he had already attained his Doctorate in Music before coming to Australia.

A contemporary of Ennis's reports that it was said of Ennis at the time:

His ability as musician and pianist was soon recognized by his concerts with Elsie Stanley Hall, and for a time his permanent residency in Sydney seemed assured. But the unexpected happened when in the following year he was appointed Elder Professor of Music in the University of Adelaide.⁷

He had some previous experience as a lecturer as for three years he was on the Council of the Union of Graduates in Music for Great Britain and Ireland. By 1905 Professor Ennis was sufficiently recognized in Adelaide to be described in the following terms:

Dr Ennis gave his annual organ recital at the Elder Conservatorium on Monday evening, when there was a large audience which included His Excellency the Governor and Lady Le Hunte. The genial and popular director of the Elder Conservatorium is now fairly well known in this city as an unusually versatile musician, especially in the practical side of his art, and as an organist it is doubtful if he has a rival in these States. Possessed of a splendid technique and an intimate knowledge of the orchestra and the scores of the great masters he treats the 'king of the instruments' after the most approved modern fashion...

Dr Ennis accompanied the violin solos on the pianoforte in excellent style.⁸

During the time in which Ennis was Elder Professor of Music(1902-1918)

⁷ Orchard, W.A. *Music in Australia*, (Melbourne: Georgian House,1952)70-1, Bebbington, W,ed. *The Oxford Companion to Australian Music*, (Melbourne:Oxford University Press,1997) 255 "Elsie Stanley Hall", Child prodigy violinist, born Queensland 1877 died South Africa, 1976, taught part-time at the Elder Conservatorium for six years after 1898.

⁸ *The Advertiser*, 1 Aug.1905

the Faculty of Music was established in 1904 and Adelaide became the first University in Australia with such a Faculty.⁹ Music was therefore given full academic recognition and statutory authority on an equal basis with that of other Faculties. The Board of Musical Studies set up in 1885 still existed separately for a time but in 1914 the Board was taken over by the Faculty of Music. As mentioned the Professor of Music was the Chairman of the Board of Musical Studies and a few members of staff of the Conservatorium were members besides some staff from other Faculties. As the Elder Professor and Director of the Elder Conservatorium was also made Dean of the Faculty of Music he had great influence over both the practical and theoretical aspects of the teaching of music in the University of Adelaide. It was perhaps fortunate that this added influence was afforded Ennis rather than Ives, for in the hands of the latter it could have been an unwise concentration of power with limited accountability, considering that Ives's departure from the University of Adelaide was hastened by his mishandling of the final composition question causing questions to be raised in Parliament.

Many of the staff (see Appendix 2) who had begun to teach music in the University of Adelaide in Ives's Professorship remained on the staff during Ennis's Professorship but retired in that time. Some of these staff members had been teachers also at Reimann's Adelaide College of Music. Amongst these were Reimann (piano teacher) who stayed on till well into Davies era (1919-47) and Bryceson Treharne (piano teacher) 1900, retired 1911. Hermann Kugelberg (from Adelaide College of Music), 1898 until 1906, was primarily a 'cello teacher but also taught piano. Frederick Bevan, continued between (from Adelaide College of Music) 1898 and 1930 and from 1930-5 reduced to a part-time appointment. Guli Hack (from Adelaide College of Music) was appointed in 1898 and remained on the staff until 1909. Hermann Heinicke (from Adelaide College of Music) was appointed as violin teacher in 1898 and retired in 1916. T. H. Jones (Bachelor of Music, Adelaide University) worked from 1899 until 1927.

⁹ *UAMinutes of Council*, 30th September 1904 UA Archives

From the lists of the Elder Conservatorium Staff from 1902 - 1918 (see staff lists in Appendix 2) it can be seen that with the exception of I.G. Reimann, who remained on the Staff from 1898 until his death in 1932, the original German staff who moved over in 1898 to the Elder Conservatorium from Reimann's Adelaide College of Music, had all been replaced by 1916.¹⁰ In many cases the staff were replaced by Elder Conservatorium graduates, which would suggest that the teaching at the Conservatorium must have been proficient. Kugelberg had lasted as Violoncello teacher from 1898 until 1906, when he was replaced by Harold Parsons a Bachelor of Music Graduate from the Elder Conservatorium. Hermann Heinicke was replaced by Miss Nora Kyffin Thomas, an Associate of Music of the University of Adelaide(A.M.U.A.); Eugene Alderman, a Bachelor of Music graduate of the Elder Conservatorium, had become one of the Violin Teachers at the Conservatorium by 1913. Although Kugelberg and Heinicke were replaced by Australian teachers, a German, Alfred Boehm did join the Staff in 1905 as flute teacher. But the other members of staff such as T.H. Jones, Bryceson Treharne and Delmar Hall were of British origin.

Ennis continued with the work which Ives had begun with the establishment of the Public Examinations in Music(1887) and helped to arrange the agreement with Melbourne University Conservatorium for combined examinations.¹¹ The Public Examinations in Music were continued in 1902 and the Public Examinations Board was formed.

The continued increase in the number of candidates which necessitated the formation of a Public Examinations Board, has justified the step taken to make this a distinct branch of University work.¹²

¹⁰ *UA Calendars* 1885-1919

¹¹ *UA Calendar* 1901. 1908 In 1899 the Final Compositions were marked by Professor Sir Frederick Bridge, Mus Doc, and Sir Herbert Oakeley LLD. Mus Doc

¹² *UA Calendar*, 1903, p. 307

Eventually the Australian Music Examinations Board was formed in 1918 and included the Universities of Melbourne, Adelaide, Tasmania and Queensland and the Conservatorium of Music, New South Wales. After a while the Universities and the Australian Music Examinations Board were thought of as almost synonymous, in the case of Melbourne and Adelaide, for the examinations were controlled by these bodies.

For a time the tradition of sending the Final Bachelor of Music Composition question to British examiners continued, although Professor Peterson of the Melbourne Conservatorium of Music marked the Doctor of Music Degree paper for Adelaide University in 1902 (that of E. Harold Davies) and he marked the Bachelor of Music third year examination papers in 1905 and the fourth year Composition question in 1907. Sir Hubert Parry marked the final Bachelor of Music Exercises in 1905 and 1906.¹³ But from 1907 onwards the Final Bachelor of Music Composition was marked in Australia and so an element of British control over the course of music education in South Australia was removed.¹⁴

Ennis emphasized the importance of performance and gradually sought to improve the quality of the Elder Conservatorium concerts for students and staff. As Ennis was an experienced concert performer on piano and organ, he was determined to make performance an important part of the course for the Bachelor of Music Degree. Ives had already implemented a practical component by introducing the Associate Diploma in Music with its greater emphasis on performance in 1900. In addition to increasing the importance of practical musicianship (as in the Associate Diploma in which students needed

¹³ Parry, Sir Hubert, Born Bournemouth 1848 died 1918, English composer and teacher, he studied at Oxford, taught at R.C.M.-Royal College of Music from 1883 became Director - following Grove in 1894 also became Professor at Oxford 1900-8. Noted for his anthem "I Was Glad" and some Cantatas and choral songs such as "Jerusalem," showed a "regard for text and a fresh lyricism." Sadie, S (Ed.) *The Grove Concise Dictionary of Music*, (London, Macmillan, 1988)

¹⁴ *UA Calendars 1902-1909*

to pass in performance on an instrument or voice to a high standard) Ennis sought to expand the range of theoretical subjects and to extend the teaching of history of music, form and analysis. He also included aural tests with the first year Bachelor of Music examinations.

In 1907 Ennis proposed to the Faculty of Music that there should be an alternative to the final Bachelor of Music Examination in Composition. This was an important step in the development of musical studies for it enabled talented musicians, who were not necessarily skilled in Harmony and Composition, to attain a Bachelor of Music Degree. Ennis suggested that a high standard of performance on the pianoforte or violin plus a sound knowledge of Musical literature offered an alternative.¹⁵ Thus executant examinations, that is examinations requiring a high standard of performance at practical examination level were introduced. The regulations regarding these were as follows in 1907

After passing the Third Examination, and before receiving his degree, each candidate must satisfy the Examiner or Examiners as to his qualifications either as 1. Composer, or 2. Executant.
 If he elect to present himself as Executant he must do so in one of the following subjects:- a Piano b Organ c Violin or d playing on any other instrument approved by Faculty of Music e Singing
 Each candidate who so presents himself will be required
 a to show a special skill in the execution and interpretation of solo and ensemble works in different styles and also to show an intimate knowledge of classical and standard musical literature in connection with his special subject extending over a wide scope
 b To satisfy the Examiner or Examiners in Sight Reading
 c present an essay of 3000 words dealing with some aspect of principal subject
 d. some knowledge of specified works, a critical knowledge, set works, for pianoforte students including 120 works, as well as 4 concertos, 6 chamber works and 12 books of studies. Students to play 12 works.

After Ennis had introduced the Executant component of the Bachelor of Music, students took advantage of this alternative to pass the Bachelor of

¹⁵ *UA Calendar*, 1908. pp144-145, UA Faculty of Music Minutes, 5/8/1907 UA Archives

Music examinations. Marion Kirkwood Kemp was enabled to pass the Associate Diploma of Music with Singing as her principal subject in 1903, and follow this by passing her Bachelor of Music as Executant in Singing in 1909. She was the first graduate to pass as an Executant and her success paved the way for others. Other students also attempted Associate Diploma as a road to Bachelor of Music. Ruby Davy (principal subject-composition) passed Associate Diploma in 1903, and so did Elsa Wilhelmine Rudemann (principal subject-singing). No men passed the Associate Diploma in that year, although 322 students were enrolled at the Conservatorium and 22 of these (14 being women) were Bachelor of Music students. (See Appendix 5 to this Chapter)

A long overdue decision was made by Ennis to include the History of Music in the Bachelor of Music Degree. The subject dealt with a general knowledge of the various forms of Music composed between the years 1600 and 1850, and Parry's *Summary of Musical History* (Novello) and *The Evolution of the Art of Music* (1896) (first published in 1893 as *The Art of Music*) were the recommended text books.¹⁶ The inclusion of History of Music provided necessary and valuable information for both theoretical and practical studies. It did form part of the Bachelor of Music Degree at Cambridge University upon which the Adelaide Degree was based.

In the first year Bachelor of Music course at the University of Adelaide in 1902 the following subjects were taken

Acoustics and musical theory
 Ear Tests
 Harmony and Counterpoint
 History of Music
 Pianoforte Playing or Organ Playing.

¹⁶ Parry, H *Summary of the History and Development of Mediaeval and Modern European Music* London: Novello)1893 and *The Evolution of the Art of Music* (1896) Parry was invited by Sir George Grove to write for his new *Dictionary of Music and Musicians* in 1877. The first edition of Grove's was planned and edited by Sir George Grove D.C.L. and was published in 4 volumes in 1878. (Reference *The New Grove Dictionary of Music and Musicians* ed. S. Sadie, (London, Macmillan,1980) Students of Bachelor of Music, first year, at the University of Adelaide were referred to the articles in Grove on suite, symphony, oratorio and opera

At the Second Examination for the Degree of Bachelor of Music every candidate shall be required to satisfy the Examiners in each of the following subjects:-

Harmony and Counterpoint
 Double Counterpoint, Canon and Fugue,
 History and Literature of Music.
 Form and Analysis, and
 One of the following practical subjects:-
 a Singing
 b Pianoforte
 c Organ
 d Violin
 e Violoncello

In the third year course for Bachelor of Music in 1902, the following theoretical subjects were included,

Practical Harmony and Counterpoint , Double Counterpoint,
 Canon, Fugue , Musical History and Form, Musical Literature, Instrumentation- a
 knowledge of the compass , capabilities and characteristics of the various instruments
 employed in a modern orchestra. Candidates were required to illustrate their
 answers by reference to the standard classical compositions and to show a critical
 knowledge of the full scores of the following classical works. "Orpheus" Gluck, Trio
 in B flat for Pianoforte, Violin and Violoncello Op
 97(Beethoven) Prelude to "Die Meistersinger " (Wagner)
 Books Prout's Fugue
 Prout's Applied Forms
 Prout's The Orchestra
 Berlioz's Instrumentation
 The articles Sonata, Suite, Symphony, Oratorio, and Opera in Grove's
 Dictionary of Music ¹⁷

A comparison may be made between the original curriculum for the
 Associate Diploma in Music in 1897 -1901 with the newer version of 1907.
 The University Calendar of 1897 stated that¹⁸

[a] Students who have completed a three year course of study at the Conservatoire to be
 allowed to offer themselves for examination for the Diploma of Associate in Music in the
 subject in which they have completed their course of study.

The new Regulations for Associate Diploma which replaced those of 1901
 appeared in the University Calendar of 1907,

¹⁷ UA Calendar 1903

¹⁸ UA Calendar 1897

Diploma of Associate in Music, Regulations

1. Examinations for the Diploma of Associate in Music shall be held in each year during the month of November.
2. To obtain the Diploma of Associate each candidate must complete three academic years of study, not necessarily consecutive, at the University of Adelaide, or the Elder Conservatorium, in one of the undermentioned principal subjects, and must pass the examination proper to each year;
 1. Pianoforte Playing
 2. Singing.
 3. Violin Playing.
 4. Violoncello Playing.
 5. Organ Playing
 6. Musical Composition

These Regulations mirrored the 1897 version. The next clause is different.

3. No student shall be credited with the completion of any academic year of study in any subject unless he has attended three fourths of the lessons given in that subject during three terms.

The following clause also showed a change from the original Regulations

1. At the first examination for the Diploma of Associate in Music each candidate shall be required to satisfy the Examiners in Musical Terminology
 2. Ear Tests, Sight Reading
 3. Harmony
 4. Principal subject. [items 2. and 3 are not altered]
- At the second examination for the Diploma of Associate in Music each candidate shall be required to satisfy the Examiners in the following subjects
1. Harmony
 2. History of Music[this is a new part of course]
 3. Principal subject¹⁹
- At the third examination for the Diploma of Associate in Music each candidate shall be required to satisfy the Examiners in the following subjects;
1. Harmony
 2. History of Music
 3. Principal subject.

Each candidate must, unless the principal subject be pianoforte playing, play on the pianoforte to the satisfaction of the Examiners two pieces from a list of pieces to be published each year, and scales and arpeggios in forms defined by schedule. Candidates who make Pianoforte Playing, Singing, Violin, Violoncello, or Organ Playing their principal subject shall be required to undergo such other tests in Playing or in Singing as the Examiners shall require. Candidates who elect to be examined in Musical Composition must send to the Register before the first day of the November in which the the examination takes place, a Musical Composition of such length as to occupy not less than ten minutes in performance. Such Musical Composition must show evidence of

¹⁹ *UA Calendar*, 1907

original thought, and may be written for any instrument or combination of instruments, or may be a vocal composition with instrumental accompaniment. Further, candidates will be required to pass an examination in Harmony, Counterpoint, Canon and Fugue, Form in Musical Composition and History of Music

The inclusion of History of Music in 1901 was an important one, as it brought the Diploma and the Bachelor of Music more into line with similar British qualifications, such as the Associate of Trinity College, London, which included History of Music from 1600 to the contemporary times in the examinations, not to mention contemporaneous university curricula.

In 1913 a Teacher's Certificate in Music was introduced at the University of Adelaide. The Regulations were as follows

1. The University shall issue a Certificate of Competence in the Art of Teaching Music in any of the following branches:-
 - a. Pianoforte Playing
 - b. Organ Playing
 - c. Violin Playing
 - d. Singing
2. To obtain such a Certificate a candidate must:
 - a. Pass the examinations in Theory, Grade 1 or Grade 2 of the Public Examinations in Music, or
Complete the First Year of the Mus Bac Course.
and
 - b. Pass the examination in Practice, Grade 1 or Grade 2 in the branch of Music for which he presents himself;
(But candidates who have obtained the Diploma of Associate in Music shall be exempt from the requirements in a. and b. of this Regulation.)
and
 - c. Pass an examination in the following subjects:-
The Art of Teaching the particular branch or branches of Music for which he presents himself;
General and detailed knowledge of Musical Literature;
Performance of pieces guaranteed to have been learned by the candidate without assistance;
3. Scheduled defining as far as may be necessary the range of the examination set forth in Regulation 2c shall be drawn up annually by the Faculty of Music, subject to the approval of the Council, and shall be published as early as possible in the year;
4. The examination shall be held annually, near the end of the academic year.
5. The fee for the examination shall be 5 Guineas in each branch.

The introduction of this Teacher's Certificate in Music was another example of Ennis's increase of the practical content of the music studies at the Elder Conservatorium. The Teacher's Certificate was mentioned in the Advertiser of 28th of November, 1912, and was reportedly discussed by the University Senate, where 'it was decided to issue a certificate of competence in the art of teaching music in any of the following branches (a) pianoforte playing (b) organ playing (c) violin playing (d) violoncello playing (e) singing.'²⁰ It was to have a greater impact on the wider public during Professor Davies's era, as students who had completed the Associate Diploma and item 2c (as above) had their results published as Associate Diploma Teacher, plus the subject of teaching. (See *University of Adelaide Calendar* 1938)

After the introduction of the new Associate Diploma in Music in 1907, the numbers attempting first year Associate had increased to 18. In 1907 two students passed the old Associate Diploma and seven passed the new Associate Diploma. It may be concluded that the Associate Diploma did seem for many a much easier and more practical way of attaining a University qualification in Music. With the implementation of the final Composition question as an elective some students still chose to do the final Composition question for their Bachelor of Music or Associate Diploma rather than the practical performance or executant examination.

The numbers passing Bachelor of Music increased on the appointment of Ennis as Elder Professor, and there was a steady pass rate of a small number between 1902 - 1918. A total of 13 students passed the Bachelor of Music examination during the entire time in which Ennis was Elder Professor: an increase in figures compared with the seven who passed Bachelor of Music during Ives's tenure. In other words, approximately one student per year passed Bachelor of Music in Ennis's time but in Ives's time it had been one student per two years who passed Bachelor of Music. It is interesting to note that of the thirteen who passed the Bachelor of Music whilst Ennis was Elder Professor, five elected to complete the composition exercise for the final examination. However, a total of 75 students passed the Associate Diploma in

²⁰ *The Advertiser* 28 Nov. 1912

Music during 1902-1918, which indicates how successful this course had become.

Of the thirteen students who passed Bachelor of Music from 1902-1918, seven were women and of the 75 students who passed Associate Diploma in those years at least 39 were women. Therefore in both cases more than half the number of students who passed were women. Four passed as executants a two men passed, one in pianoforte the other in singing, and the two women executants passed in pianoforte. Five students passed in composition as noted from 1902-1918 and for the remaining four students who passed the Bachelor of Music in those years, it is not specified as to executant or composition.

E.H. Davies graduated as Doctor of Music from the Elder Conservatorium in 1902 and in 1918 Ruby Davy achieved the same distinction.^{20b} These two students were the first Doctors of Music from the University of Adelaide. By comparison with Ives's period this was a substantial development. The number of students who passed the final examinations in Bachelor of Music and Associate Diploma in Music in 1902-1918 can be seen in the tables Appendix 1. From these tables it can be deduced that whilst the number of students who passed the Bachelor of Music never rose beyond two in any one year, the number of students who passed the Associate Diploma in Music fluctuated and the greatest number who passed in any one year rose to a high of ten in 1917, with eight passing in 1918. However, when the numbers who attempted the Bachelor of Music are compared with the numbers who attempted the Associate Diploma it can be seen that many more students attempted the latter. [see Appendix 1] For the Associate Diploma from 1900— until 1906 17 students passed in this time and 16 of them were women. (See Appendix 6) The one man (Walter Bedford) who passed the Associate Diploma in 1904 passed in organ and was most likely to have been taught by Ennis.

During Ennis's era the conferring of the Associate Diplomas was combined

^{20b} Wilson, R. M. *Ruby Davy: Academic and Artiste* (Salisbury, S.A: Salisbury and District Historical Society, 1955)

with a concert in which the Diploma graduates performed in Elder Hall. One such concert was presented on Monday 30th November, 1914 in which one of the graduates Miss Dorothy Oldham performed the pianoforte solo *Scherzo in C Sharp Minor* by Frederic Chopin. Another Concert was presented on Monday August 9, 1915 by the Elder Conservatorium String Orchestra, conducted by Eugene Alderman, an Elder Conservatorium graduate in violin and staff member. The programme included Miss Daisy Vardon singing *Depuis le Jour*, by Charpentier and the String Orchestra playing *Andante Con Espressione* from the Suite *In the Far West*, by Bantock.²¹

Apart from encouraging a greater standard of musicianship and participation by the students in Elder Conservatorium concerts in Elder Hall, Professor Ennis also fostered student interest in choral work. In 1911 he was appointed Conductor of the Adelaide Choral Society, which was continued by Davies, the next Elder Professor with his Bach Choir. Also with his pianoforte and organ recitals and short lectures before University Chamber concerts such as that presented on 1 November, 1915, Ennis was reaching the wider public of Adelaide.²² Through the increased number of student and staff concerts in the Elder Hall, Ennis also reached the wider public of Adelaide and expanded the role of music education at the Elder Conservatorium.²³ Most of these concerts were reported in the newspapers specifically *The Advertiser* and *The Register*.²⁴

In 1912 Professor Ennis became director of the Adelaide Orpheus Society, and he directed this choir plus the Adelaide Choral Society in the presentation

²¹ UA Archives, *Elder Conservatorium Concert Programmes*, Docket 305

²² UA Archives, Concert Programmes, Chamber Music Concert, 1 November, 1915, Programme included String Quartet in G Minor, Op. 27 Grieg, Violin solos a. Cavatina, Cui, Chromatic Caprice, Centola- soloist Eugene Alderman

²³ UA Archives, *Concert Programmes for Elder Hall*, Docket 309, 1913

²⁴ *The Register* 12 Sep. 1912 Choral and Orchestral Concert, University Choral Class and the Conservatorium Orchestra performed yesterday under the baton of Frederick Bevan

of *Elijah* in 1914 in the Adelaide Town Hall.²⁵

The Elder Overseas Scholarship was awarded in 1902 to Gwendoline Pelly for her to study at the Royal College of Music, London.²⁶ A further example of Ennis's success can be seen in the results of Ruby Davy. She passed the Associate Diploma in Composition in 1903 and after gaining her Bachelor of Music gained her Doctorate in Music in 1918 being the first woman to do so in an Australian University.²⁷ Dr Ruby Davy taught music for many years in her own music academy and performed overseas but was never appointed to the permanent staff of the Elder Conservatorium. She was, however, appointed to teach theory at the Elder Conservatorium in February, 1912 in a temporary capacity whilst Mr T. H. Jones was on leave in Europe.²⁸

As a greater number of students passed Bachelor of Music and Associate Diploma and Doctor of Music during Ennis's time as compared with those who passed in Ives's era it could be suggested that Ennis's personal academic qualifications plus the presence of more specialist music teachers in the Elder Conservatorium contributed to this success. The course alterations coinciding with Ennis's era which included Associate Diploma, History of Music, Aural Work and Compositions marked in Australia must have contributed to greater pass rates than those in Professor Ives's time. (refer Appendix 1 and Appendix 4) Of those students who passed the Associate Diploma from 1902-1918, three passed in composition, one woman in 1903, another women in 1905 and a man in 1913. Three men passed Associate Diploma in organ between 1902 and 1918 and this was notable as no women passed Associate Diploma in organ from 1902-1918. In addition it was of interest as Professor Ennis was most likely to

²⁵ Silsbury, E "Secular Choral Music in South Australia 1836-1986" In *From Colonel Light Into the Footlights*, McCredie, A ed. (Adelaide: Pagel Books, 1988) 213

²⁶ *UA Calendar*, 1903 p. 307

²⁷ Wilson, R.M. *Ruby Davy* (Salisbury, S.A: :Salisbury and District Historical Society Inc. 1995)32

²⁸ *The Advertiser*, 27 Feb. 1912

have been the organ teacher.

Conclusion

In conclusion it may be observed that Professor Ennis made a valuable contribution to the Elder Conservatorium and to the music education. Though his time at the Elder Conservatorium had not been so demanding as that of Professor Ives, he did manage to reduce the British influence on the Conservatorium by allowing the Composition question in the fourth year of the Bachelor of Music to be marked by Australian University Staff. In addition, the Faculty of Music was established in 1904 and this gave music an equal footing with the other University disciplines. Ennis gave great emphasis to performance within the Bachelor of Music Degree and the Associate Diploma of Music, which meant that proficiency as a Performer had at last gained an equal place with proficiency in Composition. In the case of an executant performer the candidate was expected to pass examinations in Performance at Concert standard. The examination for executant performer might be compared with the Trinity College of London Licentiate Performer examination offered in most instruments and voice. In the Syllabus for this examination it is stated 'that the examination is a test of Executive ability, and that the Performance is to be of Concert standard.'²⁹

Gradually Professor Ennis found the pressure of work at the Elder Conservatorium too much for him and in 1918 he retired due to ill health. However, he went to Melbourne and became a part-time Examiner at the University of Melbourne Conservatorium of Music.³⁰ He died in Melbourne in 1921.³¹

²⁹ *Syllabus of Associate, Licentiate and Fellowship Examinations in Music, Trinity College of London, 1986-89*

³⁰ University of Melbourne, Archives, *Minutes of the Council of the University of Melbourne, 1920*

³¹ Symons, C *John Bishop a life for music*, (Melbourne:Hyland House,1989)181

Upon Professor Ennis's retirement, the position of Elder Professor of Music was not advertised overseas, and Dr Davies who graduated as Doctor of Music from the Elder Conservatorium in 1902, became the next Elder Professor in 1919, a position he held until 1947. The Council of the University of Adelaide decided that it was not necessary to advertise the Elder Professorship overseas as they considered that there were at least two promising candidates in Australia, W. Arundel Orchard and E. Harold Davies.^{31b}

^{31b} UA Archives, *Minutes of the Council of the University of Adelaide*, October, 1918

CHAPTER 4
E. HAROLD DAVIES(1919-1947)

Introduction

Edward Harold Davies was born of Welsh parentage in 1867 in Oswestry, Shropshire England.¹ He attended Oswestry Grammar School where he was one of the choristers of the Chapel Choir. At sixteen he became organist at Christ Church and stayed there for three years.² After that he became apprenticed in architecture but also studied music with Joseph Bridge at Chester Cathedral.³

At the age of nineteen he chose to migrate to South Australia to be with his brother Charles, a musician at Kapunda. In 1886 he settled for two years and worked as the organist at Christ Church, Kapunda. A brief period was spent in Gawler, before he eventually moved to Glenelg, where he became organist at St. Peters Church in 1888. During all these moves he must have somehow continued his music studies, for in 1890 he travelled back to England to gain his Associate of the Royal College of Organists (A.R.C.O.) and while there he was Organist and Choirmaster at the Chapel Royal, Windsor Great Park. His return to Australia meant that he would not obtain a fellowship until 1932, when he was awarded F.R.C.M.(Fellow of the Royal College of Music).⁴ In the meantime he completed his Bachelor of Music at the Conservatorium of Music in the University of Adelaide in 1896 and his Doctorate of Music in 1902 at the Elder Conservatorium, the first to be gained at an Australian University.⁵ At the time when he was awarded the Doctor of Music much was reported

¹ Scholes, P.A.(Ed.) *The Oxford Companion to Music*, 9th ed.(London: Oxford University Press, 1963) 279-80

² *The Register*, 11/12/1902

³ Catherine J. Ellis "E.Harold Davies" In *Australian Dictionary of Biography*, Vol. 8,(Melbourne:Melbourne University Press, 1983) 232-233

⁴ Swale,D "Liturgical and Choral Traditions in South Australia" In *From Colonel Light Into The Footlights*, Andrew McCredie ed. (Adelaide:Pagel Books,1988)204; H.Brewster-Jones 'Pioneers and Problems: South Australia's Musical History' *Australian Musical News* 27 (Oct 1936)

⁵ Both the Bachelor of Music composition of 1896 the Setting of Psalm 145 with accompaniment for Strings and Organ, and the Doctor of Music exercise of 1902,

about him in the newspapers:

Davies career was a brilliant one, he was the first student to obtain first class in each year of Bachelor of Music, the reports on the composition question for this examination by Sir H. Oakley, M.A., (Master of Arts), Mus Doc (Doctor of Music) and Professor J. Bridge Mus Doc were most flattering

The composition appears to rank higher than the average ... revealing decided promise as a composer...

He has been unusually successful in the teaching of composition having instructed in the art all the graduates (of whom there are now 6) that have taken Mus Bac during the last four years. Mr Davies is the composer of several songs and anthems, three of the latter published by Novello and Company. Two of his brothers were engaged in the music profession the late Mr C. A. Davies of Gawler, lived as musician of singular refinement and ability and Dr Walford Davies, younger brother and organist of Temple Church, London, a Professor of the Royal College of Music, a composer who has already achieved fame in the rising English School.⁶

At the time of his selection from within Australia as Elder Professor in Music in 1919, Davies was a member of the Faculty of Music of the University of Adelaide and a member of the Australian Music Examinations Board. He had been organist at the Kent Town Methodist Church for twenty years prior to this and had taught at the Methodist Ladies College in Adelaide from 1910 - 1919. He had founded the Bach Choir in 1902, and was to continue to conduct it until 1932.

Davies was also concerned to establish orchestral music on a secure basis in Adelaide. In 1879 the Adelaide Orchestral Society had been formed and it was proposed that concerts would be presented with George Oughton as conductor, after one concert in 1880 however the Orchestra could not

⁶ *The Register*, 11/12/1902 'The First Local Doctor of Music'

continue.⁷ Whilst Heinicke's Grand Orchestra (established 1893), had been disbanded on the take over of the Adelaide College of Music by the Elder Conservatorium, some of these musicians transferred to the Conservatorium Orchestra which was then formed. The Elder Conservatorium continued to have an orchestra during Ennis's period, but when Professor Davies was appointed he decided that a South Australian orchestra should be formed, thus illustrating early in his career as Elder Professor of Music, that he was much concerned with music education of the wider public as well as that of the Conservatorium students. He advertised in the newspaper to attract funds for this orchestra which was duly formed partly as a result of his efforts. In 1920 'Professor E. Harold Davies appealed in the press for funds to form a South Australian orchestra.'⁹ The South Australian Orchestra was then formed as a result of the appeal, and many of the 52 members of the Orchestra were students and staff from the Elder Conservatorium. The first concert was a major social event, and was presented in the Adelaide Town Hall on 24 July, 1920 conducted by Professor Davies and led by William Cade a former Bachelor of Music student at the University of Adelaide.¹⁰

In 1922 W. H. Foote, an English Bassoonist and conductor, joined the staff of the Elder Conservatorium and was made conductor of the South Australian Orchestra, which then had a little success at regular concerts in Elder Hall and in the Town Hall.¹¹

⁷ Szuster, J "Concert Life in Adelaide" In *From Colonel Light into the Footlights*, McCredie, A ed. (Adelaide: Pagel Books, 1988) 177

⁹ *The Advertiser*, 20 Mar. 1920 In the Adelaide Advertiser of 20 March, 1920 Professor Davies advertised for financial help in founding the South Australian Orchestra by donation.

¹⁰ Szuster, J "Concert Life in Adelaide" In *From Colonel Light into the Footlights*, McCredie, A ed. (Adelaide: Pagel Books, 1988) 184-7

¹¹ *The Advertiser*, 5 May, 1928

However, by the 1930s the depression had its effect on the orchestra, although concerts were still being presented by it in 1932.¹² In 1934 the South Australian Orchestra was saved when the Australian Broadcasting Commission established a paid orchestra and offered places in it to Elder Conservatorium students.¹³ William Cade who had been a student at the Conservatorium and Leader of the South Australian Orchestra, became Conductor of the Australian Broadcasting Commission's Orchestra in 1934.¹⁴

Other orchestral activities at the time included the Elder String Quartet which had been formed in 1918. It had comprised staff members of the Elder Conservatorium - Gerald Walenn, Sylvia Whittington, Nora Kyffin Thomas and Harold Parsons and was re-established with Davies's help in 1927.

Dr Davies continued the Chamber Music lecture recitals, begun by Professor Ennis, which were opened to the general public. His concern with educating not only the Elder Conservatorium students but also the wider public was evident through radio and public concerts. Towards this end in 1930 Dr Davies began a series of lectures on classical music on Radio 5CL which included recitals by many of his staff. E. Harold Davies had visited Britain in 1928 and observed the broadcasting of music. (Walford Davies his brother had first broadcast lectures on music on the British Broadcasting Commission from approximately 1927 onwards.)¹⁵ In April, 1928 Professor Davies wrote an

¹² UA Archives, Series 307, The South Australian Orchestra, Mr. Harold Parsons, Bachelor of Music, Hon. Guest Conductor, Fourth Concert, 1932 Season, Programme, Town Hall, August 5

¹³ Grosser, S. R. *Reminiscences*, unpublished notes on Stanley Grosser's days at the Elder Conservatorium.

¹⁴ UA Archives, Series 307, The South Australian Orchestra, 1932-4, McCredie, A: 185

¹⁵ Sadie, S (Ed.) *The Grove Concise Dictionary of Music*, (London: Macmillan Press, 1988) 212

article about the broadcasting of classical music in England entitled 'Modern Miracle, Broadcasting in England, Fine Work of B.B.C.'(see appendix 10).¹⁶

Davies also wrote a book on Acoustics which he completed in hand written form in 1894 and a paper entitled *For all students of the voice* which further indicated his continuing interest in general music education.(See Appendix 10)¹⁷ E. Harold Davies edited *The Children's Bach, Bach 18 Short Works* and *National Songs of the British Isles* .¹⁸

As Elder Professor, Davies continued to work closely with local music teachers. A local Music Teachers Association was founded by 1907 with Mr E. E. Mitchell, Dr E. H.Davies and Mr J.C. Stevens playing major roles in its organisation. ¹⁹ Up to that time Davies had worked hard for Music Teachers in South Australia to gain a professional status. This Music Teachers Association was the forerunner of the Music Teachers Association of South Australia formed later. In August 1898 Davies had written a letter replying to a complaint on behalf of private music teachers and on the handling of the Public Examinations in Music in Adelaide. Pupils of private teachers were discriminated against in these examinations and students of Conservatorium teachers were favoured. The main subject under discussion was that the

¹⁶ *The Advertiser* 21 Apr. 1928

¹⁷ E.H. Davies *Acoustics*, UA Archives Series 307

¹⁸ *National Songs of the British Isles*, Edited and Arranged by E. Harold Davies, (Melbourne:Allan & Co., 1935) The Foreword contains the following 'My thanks are given to Mr. Harold Wylde (City Organist of Adelaide) for the arrangements that bear his name H.E. Wylde Arranged *On The Banks of Allan Water, Believe Me If All Those Endearing Young Charms*, E. Harold Davies arranged the remaining 20 Songs; *The Children's Bach*, Edited by E. Harold Davies, Allan & Co, Melbourne, *Bach 18 Short Works*, Edited by E. Harold Davies, Allan & Co, Melbourne.

¹⁹ *The Advertiser*, 30/1/1907 Music Teachers' Association

Conservatorium had interfered with their private teaching.²⁰ In 1930 E. Harold Davies founded the Musical Association of South Australia re-named the Music Teacher' Association of South Australia in 1946. (which still exists today) In 1932 the National Council of Musical Associations was formed with a representative from each State.²¹

Another area in which Professor Davies was interested was in that of Aboriginal Music and in 1927 he travelled to Central Australia to study it.²²

E. Harold Davies inherited sixteen teachers as the staff of the Elder Conservatorium in 1919 (see Appendix 7). In the period 1919-1929 (see Appendix 8) the additions to the Staff included William Silver, as teacher of Piano and his appointment was of special interest as he became the teacher of John Bishop, the next Elder Professor. Harold Wylde was also appointed as piano teacher and organ teacher in 1919. In 1924 Davies, having been influenced by his brother Walford to consider the value of musical perception as an area of study, suggested that it be included in the Australian Musical Examinations Board's Curriculum. It would seem that Davies was sufficiently inspired with the importance of musical perception for him to make it the object of one of the very few curriculum changes he allowed to occur during his lengthy tenure. Musical perception and aural culture were considered by Walford Davies to be fundamental to musical education. This course also included ear and eye perception, creative work, general knowledge

²⁰ *The Register*, 1/8/1898 E. H. Davies wrote "no exception is taken to the foundation of a practical school of music in a University. Sir J. Stainer's desire for such a school in a conservatorium in Oxford, which Professor Ives mentions is altogether commendable."

²¹ Orchard, W. A. *Music in Australia*, (Melbourne: Georgian House, 1952)

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²² Ellis, C.J. *Aboriginal Music Making, A Study of Central Australian Music*, (Adelaide: Libraries Board of South Australia, 1964)

of musical history, forms and instrumentation. The syllabus for the Australian Music Examinations Board included recognition and actual writing from musical dictation, and recognition of form.²³ By 1925 Professor Davies had appointed Miss Ivy Ayres L.R.A.M.(Licentiate of the Royal Academy of Music) as Teacher of Aural Culture and Appreciation at the Elder Conservatorium. She remained in the position until 1930. Then the position was not filled again until 1935 when Heather Gell L.R.A.M. was appointed and in 1940 Mary Jolley L.R.S.M.(Licentiate of the Royal Schools of Music) became teacher of aural culture and musical appreciation.²⁴ Aural culture and appreciation was introduced by Davies in 1925 into the scope of teaching at University level and continued on into Bishop's era.²⁵

In 1930 I.G. Reimann and Bevan were the only members of the Staff who had been at the Elder Conservatorium since 1898. Furthermore, Reimann and Walenn were the only full-time members of staff with a German background, so that the preponderance of professional staff with a German music education as had existed in Ives's time, was no longer evident.

By 1933 many of the Elder Conservatorium Staff were also graduates of the University of Adelaide. Among them were Maude Puddy Bachelor of Music, Hilda Gill A.M.U.A.,(Associate in Music University of Adelaide), Myrtle Ingham, A.M.U.A., Sylvia Whittington, A.M.U.A, Harold Parsons, Bachelor of Music, and Thomas H. Jones, Bachelor of Music. In 1921 Miss Sylvia Whittington A.M.U.A. joined the Staff as violin teacher and became the Leader of the Elder Conservatorium Orchestra. In 1936 it was proposed that the Elder Conservatorium Orchestra should be under the Direction of Harold Parsons

²³ *A.M.E.B. Manual of Syllabuses* 1924

²⁴ *UA Calendars* 1924-1930

²⁵ Gell, H " Movement- a Necessary Element in Music Education" *Miscellanea Musicologica*, 8 (1970):37-39

and that a University Choral Society should be established in conjunction with the Bach Choir under the Direction of John Horner. ²⁶

I.G. Reimann died in March, 1932, having been associated with the Elder Conservatorium since 1898. He frequently acted as Deputy Director of the Conservatorium. 'He was greatly esteemed by his colleagues and regarded by all with affection for his unfailing courtesy and kindness. His wise counsel will be missed especially in the deliberations of the Australian Music Examinations Board of which he was a valued member.' ²⁷

With the death of Reimann only one original staff member from 1898 remained, Frederick Bevan. By now the teaching staff included only one German, Peter Bornstein, teacher of Violin, whilst the Secretary of the Conservatorium was Clarice Gmeiner, Associate of the University of Adelaide. The reduction in students with German names was also noticeable. Bevan resigned in 1935 so that this marked the end of an era in which the original staff members from 1898 (who had also taught at Reimann's Adelaide College of Music) were teaching at the Elder Conservatorium.

Since the direct German influence was virtually eliminated and the formalised British influence had been reduced with the final examinations for both Bachelor of Music and Associate Diploma being marked in Australian Universities, the Elder Conservatorium could now perhaps form its character more independently. As had been the case from the beginning of the Davies era, Professor Laver, formerly of the Melbourne Conservatorium,

²⁶ UA Archives, Series 305, Elder Conservatorium Student Concerts

²⁷ *The Advertiser*, 20th March, 1932

was marking the final papers for Bachelor of Music and the practicals for third year Associate Diploma in 1931.²⁸

David Alexander Burnard, who had obtained his Doctor of Music in 1932 at the University of Adelaide, was appointed teacher of composition at the Elder Conservatorium in 1933, a position which until this time had often been nominally held by the Elder Professor. By 1933 eight members of the staff of twenty four (including the secretary) of the Elder Conservatorium were also graduates of the Conservatorium. In 1934 Professor Laver of Melbourne was still the extra examiner for Bachelor of Music final examinations and Associate Diploma third year practical examinations.²⁹

Throughout Davies's tenure of nearly thirty years, the curriculum for Bachelor of Music and Associate Diploma students hardly changed from that developed by his predecessor. His concern for the inclusion of musical perception in 1925 has already been noted; the only other curriculum change occurred in 1945, when the amendment to Regulation 9 was made. This meant that the Bachelor of Music final composition now allowed a composition of 20 minutes playing time and could be a cantata or a chamber music work.

From Ennis's time, pianoforte playing for Bachelor of Music students had been included as part of the curriculum and this was continued. Specified pieces such as three movements from Bach's *French Suites*, Beethoven's *Sonata in G Major, Opus 14, No. 2*, first and second movements, plus scales major, minor, chromatic and arpeggios were required for examination, plus sight reading and aural tests. As an alternative first year, students were offered organ playing examinations. The list of pieces for the first year were,

²⁸ *Minutes of the Council of the University of Melbourne*, University of Melbourne, Archives, Laver held the Ormond Chair from 1915-1926 when he resigned.

²⁹ *UA Calendar 1914*, Regulations, p. 362 The first reference to Associate Diploma Teacher *UA Calendar 1927*

Stainer's *Organ Primer* Nos 88 and 93, and J. S. Bach's, *Prelude and Fugue in F Major*, no. 4, of *Eight Little Preludes and Fugues*. The level of these pieces is comparable with approximately eighth grade A.M.E.B.(Australian Music Examinations Board) syllabus requirements in the 1990's. Sight reading and ear tests were also included in the examination and scales and arpeggios for hands and feet separately and together. Acoustics was still included in the course for Bachelor of Music at first year level, as well as Harmony, Counterpoint and History of Music. The second year course included Harmony, Counterpoint, Canon, Fugue, History and Literature of Music, Form and Analysis. In addition a Paper dealing with rudiments of music was included, plus a paper on Musical Composition, in which students needed to work the paper and show a knowledge of the rhythmic construction of musical phrases and sentences. But this composition question was not as difficult as those which had been set in Ives's time.

The third year Bachelor of Music course included practical Harmony and Counterpoint, double counterpoint, canon and fugue, musical history form, instrumentation, musical literature. In addition there was a practical examination and for this the candidate was required to select and prepare six works.³⁰ For Pianoforte the works included a Prelude and Fugue of Bach, a Sonata of Beethoven, a study by Clementi or Chopin, and a Chamber music work for piano and strings. The six works for the singing examination included two Oratorio solos with recitative and two operatic solos.

By comparison, the syllabus for first year Associate Diploma in pianoforte, included Cramer, *Studies* No. 4, Czerny *Studies*, Opus 299 ex.24, Bach's *Short Preludes and Fugues*, no. 12 in A minor, Beethoven's, *Sonata* Op. 10:1 Mendelssohn's, *Three Fantasies*, Opus 16"3 Rheinberger, Op. 29. *From*

³⁰ UA Calendar 1925

Italy, one of the three. In addition scales, arpeggios, sight reading and ear tests were included. Works to be examined for singing included solfeggi, two excerpts from oratorios, one song in French, German, or Italian, one English song, plus scales, sight reading and ear tests. This had not altered much since Ennis's time and neither did Davies alter the set works for instrumental examinations a great deal. The examination syllabus for years two and three of the Associate Diploma followed the same pattern as above with the inclusion of more difficult pieces for each instrument. A test in pianoforte playing was required for candidates who were completing the Associate in instruments other than the piano. The works to be studied for the organ examination included, Best's, *Art of Organ Playing*, nos 202,204, Bach's, *Prelude and Fugue in G minor*, from *Eight short Preludes and Fugues* and Guilmant's, *Sonata*.

The range of practical examinations within the Bachelor of Music syllabus included Singing, Violin, and Violoncello playing besides the Pianoforte and Organ playing of the first year course. The specified examination pieces for singing included the Italian Concone vocal exercises, and the songs Mozart's *The Violet* and Schubert's *The Young Nun*. The examination pieces for violin included Kreutzer's studies, nos 3 and 17; and for violoncello, Dotzauer's studies, opus 120, nos 13 and 16, and Rombert's, *Concertino*, Opus 51.

The Teacher's Certificate introduced in 1913 remained precisely the same in 1920. For details of the Regulations and Schedule see Appendix 10.³¹

In the period 1919-1929 four men and four women passed Bachelor of Music. In the same period seventy two students passed Associate Diploma, fifty three women and nineteen men. So that equal numbers of men and women passed Bachelor of Music in this period, but nine times as many students passed Associate Diploma. Of the seventy two students who passed the Associate

³¹ *UA Calendar, 1920*, Schedule Under Regulation 111, p295

Diploma in the years 1919-1929 more than twice as many women passed as did men. In 1920 there was a marked increase in men passing both Bachelor of Music and Associate Diploma and one of the seven who had passed first year Associate Diploma was John Bishop (Appendix 3).

During the period 1930-1936 six students passed Bachelor of Music, two men and four women. Thirty students passed the Associate Diploma in this time three men and twenty seven women. Few of the students had German names and the greater number of students had English names. Most students studied piano, singing or violin with an occasional student studying organ or violoncello.

In the tables for 1937 - 1947 for Bachelor of Music and Associate Diploma graduates (see appendices 5-6), it will be observed that a total of eleven students passed Bachelor of Music four men and seven women. In the same period twenty six students passed Associate Diploma and of these two were men and twenty four were women. So that more than twice as many students passed Associate Diploma as Bachelor of Music in this period, and a greater number of women passed Bachelor of Music and Associate Diploma than did men. Therefore the popularity and pass rate of the Associate Diploma continued to be greater than that of the Bachelor of Music.

By 1945 the Curriculum for Bachelor of Music had changed only by the amendment to the Regulation 9 regarding the Bachelor of Music Final Composition and allowing a composition of 20 minutes playing time and being either a Cantata or a Chamber Music work.³² The curriculum alteration which he made allowed an alternative, a short chamber music work plus an unaccompanied five-part vocal composition showing mastery of canon and fugue. The vocal composition(cantata) needed to be based upon any words the candidate selected and had an independent accompaniment for string band,

³² *UA Council Minutes, 23/3/1945*

with or without Organ, or other wind instruments and examples of real five-part vocal counterpoint, with fugal and canonic device (not necessarily in strict style). The chamber-music work was for any combination of instruments approved by the Faculty.

The text books which Davies recommended for study by the Bachelor of Music students included Kitson (Britain 1874-1944], *Evolution of Harmony* and Stewart Macpherson's (Britain 1865-1941) *Practical Harmony*, the inclusion of these books showed that Davies was using British books written mostly by his contemporaries. In addition the text books included Percy Buck (Britain 1871-1947), *Unfigured Harmony*, Kitson; the *Art of Counterpoint*, and Parry's (Charles Hubert Hastings Parry Britain 1848-1918) *Summary of Musical History* and *The Evolution of the Art of Music (1896)*; Colles (Britain 1879-1943) *The Growth of Music*; Prout (Britain 1835-1909), *Double Counterpoint and Canon* and Higgs, *Fugue*.

Modern works in the concerts prepared by Elder Conservatorium students included songs by Ralph Vaughan Williams and also the pianoforte concerto of Saint-Saens in C minor. However, some of the concert pieces used in the Elder Conservatorium in Davies time such as works by Debussy, contrasted strongly with the set examination pieces of Bach, Beethoven and Mozart.

For the Associate Diploma practical examination expertise in playing a musical instrument was of the greatest importance whilst for the Bachelor of Music practical instrument playing was not the most important part. As can be seen in the examination results (See Appendices 1-6) the Associate Diploma students greatly exceeded the Bachelor of Music students. There is not much doubt that students preferred the practical study of performance at all levels, so maintaining the popularity of the Associate awards. This situation would not change until performance became a fully integrated aspect of the Bachelor of Music. ³³

³³ This may be compared with the situation in 1997, when out of 24 students graduating Bachelor of Music, Honours, 16 were performance stream students,

The effect of World War II can be seen in the decrease in the number of music students and therefore the numbers who passed the Associate Diploma and Bachelor of Music especially from 1943-46. From 1943-1946 the number of passes in the Bachelor of Music was equivalent to the number of students completing the Associate Diploma, and in both cases five students passed, one man and four women. Doreen Bridges passed her Associate Diploma as a piano executant at the Elder Conservatorium having had Maude Puddy as her teacher. She followed this by completing her Bachelor of Music Degree in 1941. Whilst describing her Degree course in Music she observed that: 'Professor Davies taught all the subjects, except for Acoustics. Davies did not believe in 'spoon-feeding' his students. He lectured on History, Form and Analysis in the first year of the course, but after that students had to study these subjects on their own in preparation for the examinations in the subsequent year. As for the theoretical subjects, twice a week for three years he worked on the board in front of us exercises in harmony, strict and free counterpoint, canon, and fugue, explaining what he was doing and playing everything on the piano... Textbooks were for our own study- he did not use them...' ³⁴

During Professor Davies era the greater number of music degree and diploma students were women of English background, so that the tendency for women to dominate music courses at this time was exacerbated by the circumstances surrounding the two world wars.

Twenty six students gained Bachelor of Music and one hundred and twenty eight students gained the Associate Diploma in Music in Davies era. Since Davies was Elder Professor for twenty eight years, from 1919-1947, the

compared with only two in Composition one in Musicology/ Ethnomusicology, and 3 in Music Education.

³⁴ Comte, M (Ed) *Doreen Bridges: Music Educator*, Melbourne, Australian Society for Music Education Incorporated, :1992

statistics were still an improvement on those of Professor Ives who was Professor of Music for sixteen years. As mentioned thirteen students had passed the Bachelor of Music in the 16 years of the Ennis era and 7 had passed the Bachelor of Music in Ives sixteen years as Professor of Music at Adelaide University. A total of nine of the twenty six Bachelor of Music completed during Davies Professorship were preceded by completion of the Associate in Music of the University of Adelaide which is almost 30 per cent and indicated that students favoured the practical approach to musicianship first before the more theoretical British approach. (See Appendix 9 for details of these students) Three students became Doctors of Music in Professor Davies's time, which might suggest that more talented students had benefitted from the academic teaching offered to them by Davies and his staff. The three students who graduated as Doctors of Music during Davies Professorship were David Burnard in 1932, Robert Dalley Scarlett in 1934 and Horace Perkins in 1943.

The range of instruments taught had increased in Davies time so that by 1947 the instruments included violin, viola, violoncello, organ, piano, oboe, french horn, flute, bassoon and clarinet. But the Bachelor of Music and Associate Diploma results (See Appendices 1-6) indicated that the most popular instruments and voice studied were piano, singing, violin, with viola, violoncello, and organ sometimes appearing. Bachelor of Music and Associate Diploma final year students still sometimes chose the Composition option for their examination, whilst many Associate Diploma students chose the Executant examination.

It is reported that ' Davies had been due to retire in 1937, but was unwilling to do so.'³⁴ By 1939 and the beginning of the second World War Davies was seventy two and well past his retirement date. However, due to the War and to lack of funds and teachers, the University of Adelaide asked

³⁴ Bridges, D :Music in the University of Adelaide: A Retrospective View," *Miscellanea Musicologica*, Vol,8 Adelaide:University of Adelaide and Libraries Board of South Australia,1975 :1-10

E. Harold Davies to stay on. He did so with reduced salary and diminished staff, also on less pay.³⁵

Harold Parsons acted as Director of the Conservatorium for six months following the death of Professor Davies in July, 1947 and William Silver resigned in 1948 as piano teacher after 28 years of teaching at the Conservatorium. Clement Williams was appointed chief singing teacher to replace Richard Watson. John Horner, teacher of organ and Harold Parsons, 'cello teacher, were appointed to lecture in the course for the degree in music until the new Professor began his appointment. ³⁶ The tradition of having a Lady Superintendent had remained from 1898 until 1922 but was then changed to Secretary.³⁷

From 1919 until 1947 Dr Davies had been Elder Professor and Director of the Elder Conservatorium and during that time only one lasting change was made to the Curriculum. However, Dr Davies had achieved much in music studies before being appointed to the Elder Professorship. Since he was born in 1867 Davies was 52 when he became Elder Professor; by comparison Ives had been 31 and Ennis 38 and Bishop 45 when they each became Professor. E. Harold Davies had gained his Associate of the Royal College of Organists before he had become Elder Professor. He had been an organist and choirmaster for twenty

³⁵ Bridges, D "Music in the University of Adelaide: A Retrospective View," *Miscellanea Musicologica*, Vol,8 Adelaide: University of Adelaide and Libraries Board of South Australia: 1975 :7-10

³⁶ *UA Calendar*, 1948, Annual Report,1947

³⁷ *UA Calendars* 1898-1922

years in a large church, he had taught music at a Girls College for nearly ten years, had begun the Bach Choir in 1902, and had been appointed to the Faculty of Music. Davies had helped to form the Australian Music Examinations Board in 1918 then continued to work for it. He had come from a musical background and family as had his brother Sir Henry Walford Davies who was born in Oswestry 1869 and died at Wrington in 1941. A comparison can be made between E. Harold Davies and Walford Davies as there were many similarities in their musical careers. Walford Davies studied with Parry and Stanford at the Royal College of Music, and had helped in obtaining the Elder Professorship for his brother by writing a letter to the Council of the University of Adelaide.³⁸ Walford Davies became a Choir boy at St. George's Chapel, Windsor, and later a scholar at the Royal College of Music. He was organist at a number of London churches and for twenty five years at the Temple Church, London. He became Professor of counterpoint at the Royal College of Music and Conductor of the Bach Choir, London. During the First World War he became Music Director of the Royal Air Force. Following this he was Professor of Music at University College, Aberystwyth, Wales then Director of the National Council of Music in Wales. Later he was appointed Gresham Professor of Music at London University, Organist at St George's Chapel, Windsor Castle, and Master of the King's Music (1934). He became popular as a broadcast lecturer on music and was knighted in 1922.³⁹

While Davies' had been Elder Professor the range of instruments taught had increased as noted and Dr Davies had shown a great interest in broadcasts on the ABC on classical music and in his lectures before chamber music concerts at the Elder Hall. He had said when introducing a concert 'The vital

³⁸ UA Archives, Series 169, The letters of H. Walford Davies, September 1901, supporting the application of his brother E. Harold Davies.

³⁹ Scholes, P *Oxford Companion to Music*, 9th Edition, London: Oxford University Press, 1963:279-80

importance of Chamber Music in the scheme of musical education cannot be too fully recognized.'⁴⁰ In addition, Professor Davies had done much research into Aboriginal Music and made some early recordings of it.⁴¹

The academic results during Davies Professorship had been slightly better than those attained during the eras of Ives and Ennis, three students had graduated as Doctor of Music, 26 as Bachelor of Music and 128 as Associate Diploma. The South Australian Orchestra had been formed this period and also the Bach Choir continued having been established by Professor Davies in 1902. The Australian Music Examinations Board developed and also the Music Teachers Association became the Music Teachers Association of South Australia in 1930. The range of music used for examinations remained much the same as in the previous years, whilst the music presented at concerts in the Elder Hall showed some variety by the inclusion of relatively modern works by Debussy (France 1862-1918), Vaughan Williams (Britain 1872-1958) and Saint-Saens (France 1835-1921). Professor Davies became Elder Professor at the end of the First World War and was still Elder Professor during the Second World War yet he had managed to maintain and even improve the standards set by his predecessors and in addition branch out into other areas of music studies, such as radio broadcasting and the Adelaide Symphony Orchestra.⁴²

Davies had a long career as Elder Professor of Music and Director of the Elder Conservatorium in the University of Adelaide. In that time he appeared to influence the broadcasting of classical music, and introduced musical perception and appreciation as a University and an Australian Music Examinations Board subject. However, he did achieve much by his own efforts

⁴⁰ UA Archives Series 305 *Programmes of Concerts in the Elder Hall 1919*

⁴¹ *Oceania*, Jun. 1932, Vol.11No. 4 Aboriginal Songs of Central and Southern Australia

⁴² *The Advertiser*, 21/4/1928 Dr Davies visited England in 1928 and observed Broadcasting in England at the British Broadcasting Commission

in music education and his academic background and achievements seemed to have helped him in this field.

His attitude to the teaching of music may best be summed up in the foreword to his edition of Bach 18 Short Works:

So I have compiled this book to meet that desire: and it is dedicated to all those, wheresoever they be, who are entering upon the long journey in pursuit of understanding and skill in our beloved art of music.

It brings with it, too, a personal message of love from one who has already spent a life-time upon that road. And my hope is that the study of our universal master, Johann Sebastian Bach, will be for each of you, as it has been for me, the most abiding of joys.

The fashion of art may change, as the world changes; but of one thing we can be sure- Bach's music will last for ever.

E. Harold Davies
The University of Adelaide

Chapter 5 Professor John Bishop

Introduction

Unlike his predecessors, Professor John Bishop was accorded wide recognition as Elder Professor of Music throughout the Australian arts community, largely because of his active leadership in the music camps movement and the Adelaide Festival of Arts.¹ Consequently his life has been the subject of two popular biographies: and his work beyond the University of Adelaide has been frequently commented on.² Therefore this chapter avoids repeating easily available information about his many achievements in music education prior to his appointment as Elder Professor of Music and Director of the Elder Conservatorium in 1948, at the age of 45. Nor is it proposed to further discuss his involvement with the music camps or the Adelaide Festival: rather, it is his effectiveness as a music educator at the University of Adelaide that is the primary focus of this chapter.

John Bishop as Elder Professor of Music and Director of the Elder Conservatorium 1948-1964

John Bishop was appointed as Elder Professor from 1948, after the position was advertised in Australia.

In his first year as Elder Professor, Bishop made few changes to the staffing profile or the curriculum, but subsequently the range of both was broadened considerably and the staff divided into two schools: the theoretical and the practical. (Staff of the Elder Conservatorium in 1948-9 see Appendix 1)

In 1948 the staff of the Conservatorium numbered amongst its members many graduates and former students of the Elder Conservatorium. Notable

¹ Hewlett, A *Cause To Rejoice*, (Adelaide: Rigby, 1983) and Symons, C *John Bishop a Life for Music*, (Melbourne: Hyland House, 1989)

² Silsbury, E "Secular Choral Music in South Australia 1836-1986 in *From Colonel Light into the Footlights* Andrew McCreidie ed. (Adelaide: Pagel Books, 1988) 222

amongst these were John Bishop, Harold Parsons, Maude Puddy, Clarice Gmeiner, Alison Holder, Clement Williams and Hilda Gill. ³

In about 1945 Lloyd Davies, the principal violin teacher at the Elder Conservatorium, 'was granted academic status as senior lecturer at the university (the first non-professorial musician to be so appointed).'⁴ Following this in Bishop's era and due largely to his efforts, Harold Parsons, the principal 'cello teacher at the Elder Conservatorium, was appointed as senior lecturer in Music in 1948 and John Horner, appointed in 1948 as teacher of organ, was made senior lecturer in Music in 1950. John Horner, Fellow of the Royal College of Organists and Licentiate of the Royal Academy of Music, had like Professor Ives (See Chapter 1) been a church organist and choirmaster and taught in the Glasgow Athenaeum, before coming to the University of Adelaide in 1928. Horner was appointed as teacher of piano and organ. After 1948 'the most senior member in each principal subject was appointed as a staff member.'⁵

An Oboe teacher Noel Post, who had been principal Oboist in the Adelaide Orchestra of the Australian Broadcasting Commission, joined the Elder Conservatorium staff in 1948, and stayed in the position until 1962. In 1948 a French Horn teacher had not been appointed but Stan Fry was appointed as a part-time teacher at the Elder Conservatorium in 1954.

By 1958 the list of staff had changed considerably, and was organised according to the two schools, theoretical and practical. A comparison between the staff of the Elder Conservatorium in 1948, and that of the later years of Bishop's tenure such as 1962 showed that the number had increased from 18 to 35, including in the latter the librarian, Dr Werner Gallusser. Many of the staff of 1948 were still included in the list of 1962 but some changes had been made. Maude Puddy and Harold Wylde were no longer on the staff, and Harold Parsons as 'cello teacher had been replaced by James Whitehead, and David

³ *UA Calendars 1948-1964*

⁴ Symons, C *John Bishop a life for music* (Melbourne:Hyland House, 1989) 194-195

⁵ Symons, C *John Bishop a life for music* (Melbourne :Hyland House, 1989)195

Bishop, Professor Bishop's son. Alison Holder was still included as teacher of aural culture and musical appreciation(it will be recalled that this subject was introduced by Davies in 1930), and as an accompanist. Another Bachelor of Music graduate of the Elder Conservatorium and winner of the Elder Conservatorium overseas scholarship in organ, James Govenlock, was appointed to the staff in 1949, as organ teacher, on the usual basis of fees received minus 12 and a half per cent.⁶ Govenlock had graduated as F.R.C.O. (Fellow of the Royal College of Organists) with great honour and had accomplished this in a shorter than normal time.⁷ The staff had become more specialized and included more instrumentalists. As many of the staff were Elder Conservatorium Graduates and had remained for quite a long time, the influence of these teachers must have been considerable. Apart from Govenlock, there was Arnold Matters, Richard Watson, Dorothy Oldham and Alison Holder to name but a few.(see Appendices 1 and 2) One of these former graduates the baritone Arnold Matters, who gained his Associate of the University of Adelaide in 1925, and had studied also in Britain at the Royal College of Music, created roles in Vaughan Williams' "Pilgrim's Progress" and Britten's "Gloriana", returned in 1959 to teach singing at the Elder Conservatorium.⁸ As he had become principal baritone with Sadler's Wells in 1932, then returned to Covent Gardens and Sadler's Wells after the War, he had much experience of Opera. When he joined the staff of the Elder Conservatorium he became teacher of Opera with Barbara Howard. From this time preparation and presentation of Opera by staff and students became an important activity at the Elder Conservatorium. Other staff involved in this were Max Worthley, a former student of Madame Quesnel who subsequently became a member of the Deller Consort in 1961, Harry Wotton, and Alison Holder, as accompanist.^{8b} To begin with the Opera productions at the Elder Conservatorium relied largely on piano accompaniment.

⁶ *Reports to the UA Council from the Faculty of Music 1948* p299-302

⁷ *The Advertiser*, Sep , 1946 UA Archives

⁸ Bebbington, W (Ed) *The Oxford Companion to Australian Music*, (Melbourne:Oxford University Press, 1997)364

^{8b} Bebbington, W (Ed) *The Oxford Companion to Australian Music* (Melbourne: Oxford University Press, 1997) 600

Another of the former students of the Elder Conservatorium, Richard Watson, who had first been appointed to the staff as singing teacher from 1944-46, appeared again on the staff in 1958 and remained until 1964.⁹ Watson was the Elder Overseas Scholar at the Royal College of Music in 1925, and had much experience in the Savoy Opera, and subsequently in Australia with J.C. Williamson.¹⁰ Another teacher, Barbara Howard, who had been born in Adelaide and studied and taught in London, became singing teacher at the Elder Conservatorium in 1943. She worked hard in the Opera Class to help produce many performances of operas with staff and students which included the Elder Conservatorium student Orchestra. *Bethlehem* an opera by Rutland Boughton, was produced in 1956 in Bonython Hall.^{10b} This involved four choirs, twenty eight soloists plus the Elder Conservatorium student orchestra. Amongst the operas produced by the Elder Conservatorium Opera Class and staff at this time were *Così fan Tutti*, *The Magic Flute*, *The Beggar's Opera* and *Dido and Aeneas*.¹¹ In 1958 John Bishop conducted the Elder Conservatorium Opera Group in a performance of *L'Elisir d'Amore* (*The Elixir of Love*), by Donizetti in the newly opened Union Hall, University of Adelaide. This was one of many productions by the Elder Conservatorium Opera Group which John Bishop conducted.^{11b}

As changes were made in the singing teaching staff, so were they effected in the piano teaching staff early in Bishop's era. William Silver retired in 1948 having taught pianoforte at the Elder Conservatorium for 29 years, and

⁹ *UA Calendars* 1944-64

¹⁰ Liolios, T "Richard Watson" in *From Colonel Light into the Footlights*, Andrew McCredie ed. (Adelaide: Pagel Books, 1988) 579

^{10b} Holmes, R (Ed) *Through the Opera Glass A Chronological Register of Opera Performed in South Australia 1836-1988* (Adelaide: The Friends of the State Opera of South Australia, 1991) 147 *Bethlehem* is classified as a choral drama

¹¹ Hewlett, A. *Cause to Rejoice* (Adelaide: Rigby, 1983) 79-80

^{11b} Holmes, R (Ed) *Through the Opera Glass A Chronological Register of Opera Performed in South Australia 1836-1988* (Adelaide: The Friends of the State Opera of South Australia, 1991) 153

after a most distinguished career as a pianoforte teacher, in which many brilliant pianists passed through his hands. Possibly the most renowned was Miriam Hyde who is still involved in musical life today.

Clemens Leske, Bachelor of Music (Melbourne University) and Diploma D'Etudes, Paris, taught as piano teacher part-time at Scotch College Melbourne, and was appointed to the part-time staff of the Elder Conservatorium in 1947. After further study in Paris he was appointed part-time to the Elder Conservatorium in 1950, and in 1960 was made Senior Lecturer with academic status, salary and tenure. Other piano and organ teachers appointed in 1953 were Lance Dossor, piano, and Jack Peters, organ.

Lance Dossor was an Associate of the Royal College of Musicians, and had studied at there on a scholarship from 1932-37. His teachers there had been Fryer for piano and Howells for composition. He also studied at the Franz Liszt Academy in Vienna. He became a member of the staff of the Royal College of Music from 1946-53.¹² Dossor was appointed for three years but stayed until 1979 on the teaching staff of the Elder Conservatorium.¹³ Dr Jack Vernon Peters (Bachelor of Music, Durham, Doctor of Music, New Zealand, Fellow of Trinity College, London, Fellow of the Royal College of Organists) was born in Christchurch, New Zealand in 1920, and appointed to the Elder Conservatorium as Organ teacher and Lecturer in Advanced Theory, in 1953, and as Senior Lecturer in 1963.¹⁴ He became organist and master of the choristers at St Peters Cathedral from 1953-62.¹⁵

¹² Bebbington, W (Ed) *The Oxford Companion to Australian Music*, (Melbourne:Oxford University Press, 1997)181-2

¹³ *UA Calendars* 1953-1979

¹⁴ *UA Calendar* 1964

¹⁵ Swale,D "Jack Vernon Peters" in *The Oxford Companion to Australian Music*, Bebbington,W ed. (Melbourne:Oxford University Press ,1997)455

It may be observed that many staff members in Professor Bishop's era remained at the Elder Conservatorium for a long time. This would suggest that he was an effective and well regarded leader of a team, with good administrative skills, which were further illustrated by his organization of the School Music Camps, and later of the Adelaide Festival of Arts. In addition to this, another attribute which made Professor Bishop such an effective music educator of the wider public, was that he was an extremely skilled public-speaker, as William Haydock noted.¹⁶

It will be recalled that during the tenure of Professor Ives and for some of the era of Professor Ennis, the final composition question for the Bachelor of Music had been sent to British examiners. Whilst Professor Bishop was Elder Professor the final Bachelor of Music and Associate Diploma examinations were marked entirely by examiners from Australian Universities. In 1948 the examiners for final year Associate Diploma in Music were Professor Bishop, and Harold Parsons, whilst for third year Bachelor of Music the examiners were to be Professor Bishop and an examiner appointed from another Australian University.

By 1953 the examiners for first and second year practical examinations for Diploma of Associate in Music, were Professor Bishop and Harold Parsons, and for third year Diploma, Professor Bishop and Mr Steele of the Melbourne Conservatorium of Music.¹⁷

In 1954 and 1955 the external examiner for the final composition examination for Bachelor of Music and the third year practical Diploma

¹⁶ Hewlett, *A Cause to Rejoice*, (Adelaide: Rigby, 1983) 30 William Haydock, Violinist, former Leader of the Wellington Philharmonic Orchestra who subsequently came to Adelaide and taught violin at Seymour College, Glen Osmond.

¹⁷ UA Archives, *Reports from the Faculty of Music to the University Council*, Series 150, 1953

examination was Dr Alex Burnard.¹⁸ He was a former graduate of the Elder Conservatorium, who had been appointed to the staff of the Sydney State Conservatorium of Music in 1935. He stayed there to teach harmony and composition for thirty years.¹⁹

In 1957 to 1960 the external examiner for the final Bachelor of Music exercise who worked in conjunction with Professor Bishop, was Mr. Frank Callaway, then Reader in Music at the University of Western Australia. By 1960 Callaway was Professor of Music at the University of Western Australia. Dr Alex Burnard returned as practical examiner for the final year Bachelor of Music students in 1960. In 1961 the only examiners listed for the final examinations for Bachelor of Music were John Horner and Dr Peters, and for the Associate Diploma Horner, Dossor, and Leske.²⁰ So apparently after 1960 the final composition examination for Bachelor of Music was marked internally at the Elder Conservatorium. The examiners for Bachelor of Music in 1962 and 1963 were listed as Professor Bishop, Horner and Dr Peters, and for Associate Diploma in 1963 Bishop, Dossor Leske and Peters. It took 78 years before the compositions for Bachelor of Music were marked at the Elder Conservatorium.

By 1957 a composition was required to be completed for each of the three years of study for the Bachelor of Music. But for the Honours Bachelor of Music in composition a major composition was required as the final exercise.²¹ In the Report to the University by the Faculty of Music in 1958 it is stated that 'the teaching of composition is the most difficult branch of studies in the training of musicians'²² This statement was made in justification of the

¹⁸ UA Archivwa *Reports from the Faculty of Music to the University Council* Series 150, 1954, 1955 p. 136

¹⁹ Bebbington, W *The Oxford Companion to Australian Music*, (Melbourne:Oxford University Press, 1997)87

²⁰ *Reports 1960, 1961 from the Faculty of Music to the University Council*

²¹ UA Archives, *Reports to the University Council by the Faculty of Music*, 1958, series 150

²² *Report to the University Council by the Faculty of Music*, Adelaide,1958 ,224

proposed appointment of a visiting lectureship in composition to be made for six months per year at the Elder Conservatorium. As the final composition examination for Bachelor of Music had always been of great importance and was the stumbling block for so many students it is interesting that the realization of the importance of composition was still a considerable concern in 1958.

John Bishop introduced the visiting composer's scheme in 1962, after years spent in convincing the University of Adelaide as to the necessity of this innovation. The composer was to visit for six months and would tutor students of the Conservatorium during this visit. Henk Badings, the Dutch composer whose main interest was electronic music duly arrived in August, 1962 and gave a seminar for composers.

The visiting composer in 1964 was Antony Hopkins, the British composer of the opera *Hands Across the Sky*, amongst other works. Hopkins lectured to students for Bachelor of Music and Bachelor of Arts, about composing and his methods.²³ The visiting composer scheme stayed in place until Professor Galliver had the funding changed to permit a permanent composer in residence. Funding cuts destroyed the scheme in 1993. As a result, a composer of national standing has been associated with the University of Adelaide from Bishop's years to the present day. This would have to be regarded as one of Bishop's most significant and long lasting reforms.

School Music replaced the second practical study in the Associate Diploma in 1949, and the principles of class music teaching were included as a subject for each of the three years, and were to be taught at the Adelaide Teachers College. This provided a valuable addition to the musical studies at the Elder Conservatorium. Alison Holder, who was a Bachelor of Music graduate of the

²³ Hewlett, A *Cause to Rejoice* (Adelaide: Rigby, 1983)94

Elder Conservatorium, and who had been on the staff since 1948 as Teacher of Aural Culture and Appreciation, became part-time lecturer in *School Music*, in 1948. The title of the subject was *The Scope of School Music*. In 1956 Patricia Holmes was appointed to the part-time position for the teaching of school music.

In 1951 further amendments were made to the Associate Diploma and to School Music. In 1952 new Regulations and a new Syllabus were introduced for Bachelor of Music and Diploma of Associate in Music, and also Fellowship of the Elder Conservatorium was offered by examination, or in exceptional cases, on the basis of distinguished merit.²⁴

The organisation of the Elder Conservatorium into the Theoretical and Practical Schools had occurred by 1958. This change delineated the theoretical and practical areas of study, and made a difference to the approach to musical studies from what had been mainly a British orientated method.

Further amendments were made to the Syllabus for Bachelor of Music and for Associate Diploma in 1957. Under the "proposed alterations to the schedules of the Diploma of Associate in Music" the years of study were divided into schools, including one complete section on "school music".²⁵ The three schools for first year study were,

Instrumental School

1. Chief practical study I.
2. Second practical study I
3. Harmony I
4. History of Music I
5. Form
6. Practical Tests I

²⁴ *UA Calendar 1952*

²⁵ *UA Report of the Faculty of Music* to the University Council, 1957, UA Archives series 150

Vocal School, which had 2 sections concert singing, operatic singing

- | | |
|-----------------------------|----------------------------|
| 1. Chief practical study I | 1. Chief practical study I |
| 2. Second practical study I | 2. Drama I |
| 3. Harmony I | 3. Harmony I |
| 4. History of Music I | 4. History of music I |
| 5. Form | 5. Form |
| 6. Practical tests I | 6. Practical tests I |
| 7. Modern languages I | 7. Modern languages I |
| 8. Speech Training I | 8. Speech training I |

School Music

1. Chief practical study I
2. Scope of school music I
3. Harmony I
4. History of music I
6. Practical tests I
7. Principles of class music teaching I

This showed that the range of subjects included at first year Diploma level, and the other two years followed much the same pattern and provided valuable training for class music teaching.

After passing the second examination for Associate Diploma, the student could elect to proceed either as an executant or as a teacher of the principal subject of his course.

Proposed alterations(1957) to the schedules of the Degree of Bachelor of Music
First Year

- a. Harmony II
- b. Counterpoint I
- c. History of Music II
- d. Form
- e. Acoustics

and in addition

Practical tests II

Further, an original composition either instrumental or vocal, in a form to be approved by the Dean.

Second Year

- a. Harmony
- b. Counterpoint
- c. History of Music III
- d. Musical Criticism and Aesthetics
- e. Form

f. Essay I
 in addition
 Practical Tests III
 Further two original compositions, one instrumental, the other vocal.

Third Year
 a. Harmony IV
 b. Counterpoint III
 c. Canon and Fugue
 d. History of Music IV
 e. Orchestration II
 f. Essay II
 in addition
 Practical Tests IV
 Further, two original compositions, one of which shall be a Fugue.
 Candidates for Honours B.Mus
 after qualifying for the ordinary degree, submit either
 a. a composition either a major work or an approved group of works
 or b, a thesis
 or c. a course of advanced study approved by the Dean.

It can be observed from the above Syllabus as set out in the Calendar of 1957, that the Bachelor of Music Degree had changed substantially, in that a fourth year was no longer required to complete it. This fourth year then became the Honours year for composition, or thesis. However, the emphasis on the composition as the major means of assessment at the end of each year in the ordinary degree replaced the fourth year assessment. The composition question still maintained an important part in both Bachelor of Music and Bachelor of Music Honours as no better method of assessment for Bachelor of Music had yet been found. Further, the reliance on the British system of teaching of music with its emphasis on composition was still important.

In the Report of 1961 to the Council of the University of Adelaide from the Faculty of Music, it was recommended that the future abbreviations for Bachelor of Music, and Doctor of Music, be B.Mus and D.Mus. ²⁶

Also in the Report of the Faculty of Music to the Council of the University of Adelaide in 1963 it was stated that upon the topic of "Fees for Masters

²⁶ UA Archives, *Report from the Faculty of Music to the University Council*, Series 150
 1961

Degrees, no comment as yet no higher Degrees in Music".²⁷ So whilst a Fellowship of the Elder Conservatorium was now offered no masters degree was yet available. The Honours Bachelor of Music Degree had been introduced in 1949 with Bishop's support.

In 1957 two important amendments were made to the Regulations for Bachelor of Music and Associated Diploma. In both cases the subject Musical Composition was altered. For the Associate Diploma the subject was deleted, and for the Bachelor of Music the Regulation 3 which read 'pass a Final Examination in original composition' was repealed.²⁸

In 1957 the syllabus for Bachelor of Music was altered by the inclusion of different subjects, including Form of Music, and Musical Criticism and Aesthetics, which looked forward to a more modern approach to the study of music, and to the inclusion of a range of musicology subjects.²⁹

In 1964 the pre-requisites and requirements for admission to the Bachelor of Music course were altered.

1. A candidate must pass a special entrance examination
2. The chosen Course had to be approved by the Dean.
3. The student must satisfy the examiners in Practice of Music 1,2,3,

History of Music 1,2,3,
Composition 1,2,3, or Chief Practical Study 1,2,3,
or Musicology 1,2,3 or a subject available to Bachelor of Arts or Bachelor of Science students, provided that it was not Music 1.

The new regulations stated that Bachelor of Music was to be a three year course in one of the following schools

²⁷ *Report 1963 from the Faculty of Music to the University Council*

²⁸ *UA Calendar for 1957: 578*

²⁹ *UA Calendars 1948-1965*

1. Composition
2. Applied Music
3. Musicology
4. Music Education

Consequently specialization was required right from the beginning of the course. To proceed to an Honours Degree, the student needed to pass all subjects for Ordinary Degree at

- a. Credit or Distinction level
- b. 4th year of 1. advanced study
2. submit a satisfactory composition, or exercise, or thesis approved by the Faculty of Music.
- c. display an adequate reading knowledge of French, German, or Italian.

As can be shown from the tables(See Appendix 2) the Associate Diploma, with its emphasis on practical musicianship remained very popular. Approximately 25% of all the students studied for Bachelor of Music and 75% for Associate Diploma. This suggested that the students found the Associate Diploma much more attainable than the Bachelor of Music and it was mainly a practical Diploma and could be completed part-time. The Associate Diploma was also an acceptable qualification for teaching music, and as the majority of music students and music teachers were women it was popular with them. In addition the pre-requisites for the Associate Diploma were not as high as those for the Bachelor of Music. From the tables it can be concluded that in Bishop's era 22 students passed Bachelor of Music and 93 passed Associate Diploma. This is a good result for the sixteen years in which Bishop was Elder Professor and is a marked improvement on the figures for Bachelor of Music for Ives and Ennis. It is also an improvement in the Bachelor of Music figures on the 26 Bachelor of Music students who passed in Dr Davies era, because Davies was Professor for a longer period. However, the 93 Associate Diploma passes do not represent an increase in figures as 128 students passed Associate Diploma during Dr Davies era. There do not appear to have been any Doctors of Music Degrees passed during 1948-1964, which suggests that Bishop had no interest in such an award, and probably discouraged its use. Of the Bachelor

of Music graduates, thirteen were men and nine women, and for the Associate Diplomas 18 were men and 75 women.

For the years 1948 -1958 of the six students who passed Bachelor of Music four were Englishmen and one a man with a German name, and one English woman. For the years 1948-1956 for the Associate Diploma six of the students who passed were Englishmen and one a German man and thirty Englishwomen, four German women and one Italian woman. From this it can be concluded that the preponderance of Englishwomen passing Bachelor of Music had changed in favour of English men. But in the Associate the majority of students who passed the final examinations were still women of English origin. This suggests that the women of English origin found the Associate Diploma easier and so shifted their attention to it and did not even attempt the more difficult Bachelor of Music. Also, it was notable that in 1964, the year in which Professor Bishop died, six students passed Bachelor of Music, three women and three men, which was the best result for any year since the Elder Conservatorium had been established in 1898. This surely suggested that Professor Bishop succeeded well as Elder Professor in musical studies.

Another of Bishop's real successes was to be found in encouraging and broadening the ensemble music program sponsored by the Conservatorium. A Junior Orchestra was established at the Elder Conservatorium under the leadership of Norman Sellick. This new venture proved particularly popular as many students who were enrolled as Single Studies students only, and therefore had experience only of a one to one instrumental lesson per week, became members. This was a big opportunity for them to perform in a proper orchestra, and in a musical environment. The woodwind ensemble established in Professor Davies era continued under the conductorship of Mr John Good. This was another area in which Professor Bishop's enthusiasm and direction was appreciated in a practical way.

Bishop continued to support the Bach Choir begun by Davies. Its excellent standards of achievement were exemplified in a concert conducted by Allan Tregaskis on 20 October 1949, when two choruses from Mozart's Requiem were

presented at Elder Hall.³⁰ However, Bishop also recognised the need for a more broadly based choral society, so he established a University Choir of 250 persons, many of whom were students of other Faculties. The Adelaide Bach Choir begun by Dr Davies in 1902, later merged with the University Choir, and the AUCS the Adelaide University Choral Society, the descendant of this University Choir, is still flourishing today.^{30b}

Due to Professor Bishop's efforts the University Music Society was founded on 17th March, 1954 and met with great success. In order to increase the popularity of the University Music Society Professor Bishop enlisted the aid of Harold Tidemann a former graduate of the Elder Conservatorium, to publicise the Society and its concerts.³¹ The aims were originally written as for presentation to the Council:

1. the development of the interest in music among University people.
2. to assist the Council of the University to the ultimate maintenance of a permanent String Quartet, whose members shall be on the teaching staff or be appointed to the staff of the Elder Conservatorium.

It was further suggested

1. The affairs of the Society to be controlled by a Committee representative of the whole University.
2. Membership open to Staff, students, graduates and to the general public.

The aims then became,

1. To develop and foster the enjoyment of music generally.
2. To organize meetings, recitals and discussions.
3. To bring together undergraduates, graduates and staff of the University to share in a delight in music study and performance.

The Society had great success especially in the first ten years of its development.³² By the inclusion of staff and students of other faculties Bishop was encouraging participation from the whole University, and this was a laudable move.

³⁰ *The Advertiser* 21/10/1949

^{30b} The Bach Choir was revived in Professor Galliver's era and presented The St John Passion in 1967.

³¹ Hewlett, A *Cause to Rejoice*, (Adelaide: Rigby, 1983) 88

³² UA Archives, *Reports* 1963, pp267-70

Another activity that Bishop fostered, was the significance of a strong Elder Conservatorium concerts program and he insisted that Elder Conservatorium students and staff attend them. The Sunday Concerts which had been popular during Davies era were continued by Bishop. Often these were Organ Recitals, such as those by Harold Wylde in the winter of 1949.

Four Children's Concerts were presented during 1948, by the Elder Conservatorium and these were successful and showed that the interest which Bishop displayed in the musical education of the children in Wellington, New Zealand, was continued.

The Elder String Quartet continued to perform with some success, and comprised the same staff members of the Elder Conservatorium as in 1946.³³ The Elder String Quartet by 1960 consisted of Ladislav Jasek(1st violin), Lloyd Davies (2nd violin) Harold Fairhurst (viola) and James Whitehead ('cello), all members of the Elder Conservatorium Staff. This Quartet participated with some success in the first Adelaide Festival of Arts. The Elder String Quartet having been founded in 1918-1919 at the beginning of Professor Davies era, had continued successfully into Professor Bishop's era, and with Bishop's encouragement appeared in major musical events. Professor Bishop also aimed to form a University Wind Quintet in 1964. With the appointment of 'four of Australia's most distinguished woodwind players- David Cubbin (flute), Jiri Tancibudek (oboe), Gabor Reeves (clarinet) and Thomas Wightman (bassoon)' - the aim was nearly fulfilled. When Stanley Fry(horn) joined the group the Wind Quintet was complete and the first public concert was held in August, 1965. The Wind Quintet continues to be successful still with many changes, Patrick Brislan(horn) and David Shepherd(clarinet), being the members of the quintet of longest standing. Brislan, as an original member of the Australian Youth Orchestra under Bishop, represents one of the last personal links with that era.³⁴

³³ Szuster,J "Concert Life in Adelaide1836-1986 in *From Colonel Light into the Footlights*, McCredie,A ed. (Adelaide:Pagel Books, 1988)187-189

³⁴ Hewlett, A *Cause to Rejoice* (Adelaide:Rigby, 1983)93

Professor Bishop also made a study of Aboriginal Music and thus continued in another area of interest shared with Professor Davies. In 1949 Professor Bishop began research into the music of the Aborigines in Arnhem Land following Dr C.P. Mountford's expedition in Arnhem Land.³⁵

Professor Bishop organized many different musical groups and encouraged performance and attendance by Elder Conservatorium students, especially in the Elder Hall. In 1950, it was decided by the Faculty of Music, that students of the Elder Conservatorium should more regularly attend the Elder Conservatorium concerts, and that this should form part of their musical education.³⁶ In the same year Professor Bishop and the Faculty of Music drew attention to the poor acoustic qualities of the Elder Hall, and asked the University Council 'whether something could be done to remove, or at least to ameliorate these unsatisfactory conditions.'³⁷

Such questions had already been asked of Professor Bragg in Ives's time and Professor Bragg had helped in the design of the organ and Elder Hall in relation to acoustics. Professor Bragg's suggestion, after the Hall and organ were completed and the acoustics seen to be lacking was that curtains and drapes should be installed in the Hall and the teaching rooms.³⁸

Of course, this deep concern for a strong ensemble program and concert life in the University was only a measure of Bishop's involvement in similar ventures on a national scale. As the Music Camps, another of John Bishop's interests, a need was felt for some type of more permanent Youth Orchestra.

³⁵ *The News*, 24/6/1949

³⁶ UA Archives, *Report from Faculty of Music to University Council*, 1950, p 164

³⁷ UA Archives, *Report from the Faculty of Music to the University Council*, Series 150, 1948,1950

³⁸ Refer to Chapter 1, Jenkin,J *The Bragg Family in Adelaide*, (Adelaide: University of Adelaide Foundation, 1986)5

Bishop suggested this in 1949 and the Australian Youth Orchestra presented its first Concert on 9/3/1957.³⁹ It should be recalled that the first Adelaide Festival of Arts was held in 1960, and John Bishop was co-founder of this with Lloyd Dumas (Managing Director of the Advertiser). It was a festival of all the arts, not just music, and its remarkable success is widely recognised. But it must be stressed that none of these very public achievements had not already been fully anticipated within the University of Adelaide. However, Bishop never forgot his duty to the University and the Elder Conservatorium.⁴⁰

Professor Bishop had noted in 1952 the importance of musicology 'American university music schools are extremely conscious of the study of musicology' he wrote.⁴¹ By 1964 Andrew McCredie was appointed as Senior Research Fellow in Musicology at the Elder Conservatorium. He was to take up his appointment in 1965. Andrew McCredie was born in Sydney in 1930 and gained his Bachelor of Arts and Master of Arts at Sydney University. In 1963 he was awarded his Doctor of Philosophy from Hamburg. When appointed to the Elder Conservatorium he 'initiated the teaching and research of musicology at the university.'⁴² Bishop's foresight in making this appointment was another decision that radically and permanently changed the nature of music teaching in the University.

³⁹ Symons, C *John Bishop*, (Melbourne:Hyland House, 1989) 165-167

⁴⁰ One could perhaps draw a comparison with another well known public figure in Australian music, who also was head of a university conservatorium. But in Bernard Heinze's case, one is left with the distinct impression that his university post was merely a step towards greater ambitions, and that university music in Melbourne did not always gain first priority. Reference: Radic, T *Bernard Heinze* (Melbourne: Macmillan, 1986)

⁴¹ Hewlett, A *Cause to Rejoice* (Adelaide: Rigby, 1983)126

⁴² Kartomi, M "Andrew McCredie" in *The Oxford Companion to Australian Music*, Bebbington, W ed. (Melbourne: Oxford University Press) 1997:353

Conclusions

In 1948 John Bishop had formed an Elder Conservatorium Students' Association, and at one of the meetings of this Association the following topic was discussed 'Professors are born and not made.' Professor Bishop contributed this to the discussion as Elder Professor of Music:

Indeed his duties are manifold, and the call on his talents is wide, though none the less interesting and with intriguing possibilities... and so it would appear that the making of a professor is not simply a matter of being made one; this born professor is still in the making, and must confess that to be born a professor, and to be made a professor are two very different things... He must not be dismayed when he is made to undertake duties for which he was not born...⁴³

How well John Bishop lived up to his own expectations as an Elder Professor of Music can be seen in the previous pages of this chapter. In 1957 Bishop's achievements in music were rewarded by his election as an honorary Fellow of the Royal College of Music, London.⁴⁴

Although Professor Bishop began with an unusual background in music for becoming the Elder Professor, he soon proved that he was an outstanding administrator and innovator.⁴⁵ The organization of the University Music Society, School Music Camps, the Adelaide Festival of Arts were instigated by Bishop. For the first time in the history of the Elder Conservatorium, the teaching of composition was placed in the hands of internationally recognised composers. The introduction of musicology and music education to the

⁴³ Hewlett, A *Cause to Rejoice* (Adelaide: Rigby, 1983)84

⁴⁴ Hewlett, A *Cause to Rejoice*(Adelaide:Rigby, 1983) 87

⁴⁵ Upon Bishop's appointment as Elder Professor there was some controversy as to his suitability as he was not highly qualified academically. For more detail and discussion refer to Hewlett, A *Cause to Rejoice* (Adelaide:Rigby, 1983)69

curriculum for the Bachelor of Music were major innovation for which he was directly responsible. The loyalty of the Elder Conservatorium Staff to him was evident in the long tenure of so many of them, and was a tribute to his personal and administrative qualities. The numerous concerts which he organized were merely the very public face of an unusually effective tenure as leader of a music education institution that perhaps for the first time lived up to the ideals of its initial sponsors.⁴⁶

John Bishop had perhaps greater success in carrying out the aims of the Elder Conservatorium than did the three preceding Elder Professors. The results showed that a balance had been struck between the British theoretical and the German practical schools of musical studies, after the Elder Conservatorium was divided into schools of study. He must have been aware that "the teaching of composition is the most difficult branch of studies in the training of a musician", and placed less emphasis on the importance of the composition element in the Bachelor of Music and Associate Diploma examinations and altered the Regulations in 1957 to facilitate this.⁴⁷

His own estimation of the duties of the Elder Professor of Music as referred to previously, compared with his achievements in this office, showed that he set himself the most exacting standards. In most aspects of his work at the University of Adelaide Bishop came close to achieving his high aims, and in public recognition he unquestionably succeeded in his task. It was an unfortunate circumstance that the most effective Elder Professor to be encountered in this study died suddenly after sixteen years in office: time enough to have proved an outstanding appointment, to consolidate his work in the University, but through his untimely loss leaving an unfinished task to any successor.

⁴⁶ *UA Archives*, Elder Conservatorium Concerts, Series 307

⁴⁷ *UA Calendars* 1948-1965

By his realisation of the importance of music education and musicology and the impending disappearance of the Associate Diploma, Bishop set about changing the curriculum to allow for these developments. As his task was not concluded when he died suddenly in 1964, it allowed for the next Elder Professor to continue with this task. For eighteen months after Bishop's death the Elder Conservatorium had to manage without an Elder Professor, under the acting directorship of John Horner. This was accomplished successfully although the courses were in a sense left in limbo, until David Galliver became the fifth Elder Professor and Director of the Elder Conservatorium in 1966.



Chapter 6

David Galliver

Introduction

George David Galliver M.A. (Oxford), A.R.C.M.(Associate of the Royal College of Music) was the fifth Elder Professor and Director of the Elder Conservatorium from 1966-1976 and Elder Professor solely from 1976-1983. He was the last Professor to perform the dual roles of Elder Professor and Director of the Elder Conservatorium for longer than five years. (Professor Heribert Esser became Elder Professor only, in 1987, then Director of the Elder Conservatorium also 1988-92, 1993-4 Elder Professor only).

David Galliver was born in Bristol in 1925 of Welsh parents and attended Shrewsbury School as a Music Exhibitioner. After leaving school he served as an officer in the Royal Navy from 1944-1946.¹ He attended New College Oxford and gained his Honours Degree in modern languages (French, German) in 1949. Whilst at Oxford he developed his singing generally, and his singing of German Lieder in particular.² It was not until he went to Oxford that he appeared much in public or developed his considerable musical talent as a singer. He gained his A.R.C.M.(Associate of the Royal College of Music) in 1948 and studied organ with Dr H.K. Andrews and singing with Arthur Cranmer. In 1949 he studied singing with Mme. Lucie Manen in London and Cologne. From 1950 he was engaged as concert tenor and became known especially for his interpretation of the *Evangelist* in Bach's Passions and of Gerontius in *The Dream of Gerontius*. In 1962 he taught in the Birmingham School of Music part time. Hence he had a varied background of teaching and performing which one could argue equipped him well for the role of Elder Professor. He was engaged as a lyric tenor for the 1964 Adelaide Festival of Arts and this proved to be the stepping stone to the Elder Conservatorium.³

When Galliver came to Adelaide in 1964 to sing in Britten's *Requiem* in the Festival of Arts Professor Bishop offered him a position at the Elder

¹ Galliver, D *Biographical Notes*, (Surrey:Banstead Press)

² Barnes, A 'A Letter to David Galliver', *Miscellanea Musicologica* 15(1988):1-5

³ Gallusser, W 'Galliver, David', Sadie, S (Ed) *New Grove Dictionary of Music and Musicians* (London: Macmillan, 1980) Vol7:128

Conservatorium as singing teacher and lecturer to replace Richard Watson.⁴ Galliver accepted the position and was appointed in 1964 to 1966 to lecture in the History of Music in the Theoretical School and in singing in the Practical School. Therefore Galliver gained lecturing experience and the opportunity to sing and teach singing as had been promised by Bishop.

Dr Andrew McCredie, who was appointed musicologist in the Elder Conservatorium by Bishop in 1964, said of Galliver in the foreword to *Miscellanea Musicologica*, in 1988:

The particular qualities Galliver brought to the Australian scene were those of the *Musicus Literatus*, a musician whose sensibilities reached out towards language and literature and towards the inner philologies, theories and philosophies of the musical styles setting the different texts. This was the quality to have identified from his interpretations of songs-Lied cycles of Beethoven, Schubert, Schumann, Strauss, Wolf, Britten, Tippett and Janacek -to his teaching of this subject.⁵

Upon his appointment as Elder Professor and Director of the Elder Conservatorium in 1966, almost two years after Bishop's death, Professor Galliver considered that 'the practical side of teaching at the Conservatorium did not need much further development as it was running smoothly, but that the theoretical side did need help.'⁶ For Professor Galliver, the challenge of the Elder Conservatorium was to integrate the two schools, the theoretical and practical. Galliver recalled that 'He thought that Bishop had administered the Conservatorium with great vision but due to his untimely death all parts of his plan had not been completed.'⁷ Professor Galliver further noted that:

in Australia from the beginning theory and practice of music have often gone hand in hand. In short Australia would seem to be firmly set on an enlightened path leading to academic courses which specialize in and at the same time integrate the three branches of music- composition, musicology, and performance.⁸

⁴ Symons, C *John Bishop* (Melbourne: Hyland House, 1989) : 221

⁵ McCredie, A 'David Galliver' *Miscellanea Musicologica*, Adelaide Studies in Musicology, 15(1988) 1988:Foreword:1-3

⁶ Lauer, H.R. *Unpublished notes* on David Galliver made during an interview at his home at Pt Elliott, August, 1995

⁷ Lauer, H.R. *Unpublished notes* on David Galliver made during an interview at his home at Pt Elliott, August, 1995

⁸ Galliver, D 'Practical Music in Academic Degree Courses' *Australian Journal of Music*

Although the Elder Conservatorium had been divided as noted into two Schools by Professor Bishop in 1962(see Chapter 4), the number of lecturers in the Practical School far outnumbered those in the Theoretical School, which underlined the prominence of practical musicianship in the Elder Conservatorium at the time. Two names only appeared in both sections, Govenlock and Fairhurst. In 1966 Dr J.V. Peters was Reader in the Theoretical School only, and of the four lecturers in this School James Govenlock was listed in the Practical School as Organ Teacher, and Harold Fairhurst as teacher of Violin and Viola. David Rumsey was listed as Tutor in the Theoretical School and Andrew McCredie as Senior Research Fellow. The only other name listed in the Theoretical School was that of Catherine Ellis, Research Fellow, who had formerly been attached to the History Department of the University of Adelaide. There were eight teachers in the Theoretical School and thirty in the Practical School which indicated that the teaching of the theory of music was clearly considered as less important than the practice of music. These numbers suggest that the conservatorium was still seen as an institution primarily concerned with the training of performers. Early in his incumbency Galliver commented on performers, and their training,'For although not wholly original, as is that of the composer, the performer's art is re-creative, making indeed many of the same demands as does composition, traditionally accepted as among the most relevant of university disciplines.'⁹

Since Professor Galliver had studied at Oxford University and had experience of British universities he was in a good position to perceive their advantages as they applied to the musical studies in the University of Adelaide. In a paper published in 1968 Professor Galliver wrote, ' By all means let us have graduates in composition, musicology and performance, but let them first of all be musicians.'¹⁰ It would also appear to be true that the problem of teaching theory and composition in music had never been solved or properly addressed, even in Professor Ives's, time when such importance was placed upon the Composition question for the Bachelor of Music Degree. (See Chapter 1) Lectures in composition had been given by Professor Ennis and Professor

⁹ D. Galliver 'Practical Music in Academic Degree Courses'*Australian Journal of Music Education*, No.2, (April, 1968): 32

¹⁰ D. Galliver 'Practical Music in Academic Degree Courses'*Australian Journal of Music Education*, No. 2,(April 1968) :32

Davies whilst Professor Bishop had introduced the concept of a visiting Composer and consequently Hopkins (a composer from London) had visited and lectured at the Elder Conservatorium during 1964, in order that the students might study the practicalities of composing. But it was not until Professor Galliver suggested the concept of a composer on the staff that more attention was paid to the problem of teaching composition.

The visiting composers scheme included the following musicians, after Hopkins in 1964, Tahourdin in 1965, Maxwell Davies in 1966, Veress 1967, Feld 1968-1969, Rands 1972, Cary 1974, Meale 1974-76, Lumsdaine 1976, Kos 1978-9, Garland 1992, Butterley 1992, Bresnick 1993. Of these composers the following were appointed to the staff of the Elder Conservatorium in 1969 Meale as Lecturer, in 1970 Tahourdin as Tutor and in 1980 Cary as Senior Lecturer. These appointments led to a very strong group of composer-teachers on the staff, the most distinguished group in the history of the Elder Conservatorium. However, both appointments that Galliver made to Music Education with Grahame Dudley (1972) and Malcom Fox(1974) were more composers than music educators. The same success did not, unfortunately, attend appointments made in music education. It will be recalled that John Bishop had appointed Phillip Britten, but after his sudden death at the end of 1970, Galliver made two subsequent appointments: Grahame Dudley in 1972 and Malcolm Fox in 1974. Both had very strong backgrounds in composition and youth music projects in London, but the resulting conflict of interest between music educators and composition debilitated the education program and led to later problems in staffing.

Richard Meale was appointed to the staff of the Elder Conservatorium in 1969, as lecturer in the Theoretical School in 1972, and senior lecturer and Senior Fellow in Composition in 1974.¹¹ He was born in Sydney in 1932 and studied at the New South Wales State Conservatorium of Music for nine years. However he studied piano not composition and did not graduate.¹² He was influenced by composers such as Messiaen(French 1908-1992), and Boulez

¹¹Sadie, S (Ed)]The Grove Concise Dictionary of Music,(London: Macmillan , 1988) :509

¹² Radic, T "Richard Meale" In *The Oxford Companion to Australian Music*, Bebbington, W (Ed.) (Melbourne: Oxford University Press, 1997) :365-6

(French born 1925), and at the time of his appointment was regarded as one of the most distinguished composers of the new music in Australia. The fact that Richard Meale, with no formal musical qualification, was appointed to the staff of the Elder Conservatorium was in itself noteworthy, although Professor Bishop had also done a similar thing in appointing Nancy Thomas (who had no formal music qualifications) to the staff of the Elder Conservatorium as a singing teacher in 1958. In addition Professor Galliver did during the 1970s admit some students with little or no formal entry qualifications.

In 1966 few of the staff were German or French trained. David Rumsey was in this category and so was Clemens Leske. In both cases these musicians held Australian qualifications as well as overseas qualifications. Also Jiri Tancibudek, Oboe teacher in the practical school, had the Degree of Master of Music from Prague and the Conservatorium Librarian Werner Gallusser, had a Ph.D. from Zurich and Diploma of Music from the Zurich Conservatoire. David Rumsey D.S.C.M. (Diploma of the Sydney Conservatorium of Music), Reifepr. Vienna (Reifeprüfung Vienna Performers Diploma from the Vienna Academy of Music and Performing Arts) who was appointed as a Tutor in the Theoretical School in 1966, remained in that position until the end of 1968. During that time he was Organist at the Pirie Street Church, and as a talented overseas and Australian trained organist he taught some single studies students at the Elder Conservatorium, although he was not the official organ teacher there. Some of his students there were John Hall, Robert Ampt and Terry Norman.

Furthermore, the Flinders Street School of Music had been opened in 1970, and one of the motives for its establishment had been to provide an alternative to the Elder Conservatorium. Students could study there for a Certificate in Advanced Music instead of the Associate Diploma and also undertake single studies of instruments (single study students at the Elder Conservatorium study one instrument or voice and are admitted through audition only and are of the highest standard) and so reduce the load on the Elder Conservatorium.¹³ In keeping with the ethos of traditional and further

¹³ Fox, M 'Music Education in South Australia' in McCredie, A [Ed.] *From Colonel Light into the Footlights*, (Adelaide: Pagel Books, 1988):407

education in the 1970s too, the new Flinders Street School of Music was begun with a strong brief to provide musical activities and more teaching to the wider community. Evidence of this is seen in the Flinders Street library which is open to the public. Also the Torrens College of Advanced Education, an institution for training performers, took its first music performance students in 1977. This resulted in a bifurcation of resources for tertiary music education, which would not be resolved for another fifteen years.

The cessation of the Associate Diploma a more practical qualification than the Bachelor of Music had occurred during Galliver's Professorship(1972-3) and coincided with his planned changes of curriculum. His aim(to build up the theoretical school and to integrate the theoretical and the practical) was assisted by the concentration on the more theoretical content as found in the Bachelor of Music. The tables(see Appendix 1) show the Bachelor of Music (now abbreviated to B. Mus) and Associate Diploma results from 1966-1976. It should be noted that in the Annual Report of the University in the Calendar of 1973 it had been stated that the Regulations regarding the diploma had been repealed and that there were no candidates for the music diploma in 1972.

The Associate Diploma as outlined in the Regulations in the University of Adelaide Calendar of 1898(See Chapter 1 of this study) had been available in more or less the same form from 1898 until the end of 1972 when it was discontinued. It did not seem that music was being discriminated against by this cancellation, for diplomas at the University of Adelaide in Arts and Education, Physical Education, Physiotherapy, Public Administration, and Social Studies were repealed at the same time. In addition amendments were made to the Bachelor of Music regulations to include more practical content to compensate for the cancellation of the Associate Diploma.¹⁴ By discontinuing the Associate Diploma the practical side of teaching at the Conservatorium might have suffered, but the strengthening of practical studies in the degree and the preparation of especially talented single studies students for the A.M.E.B. (Australian Music Examinations Board) Licentiate and Associate practical examinations, ensured the continued vitality of this aspect of the Conservatorium curriculum.

¹⁴ *UA Calendar* 1973 p. 1012

Since the practical teachers at the Elder Conservatorium far outnumbered the theoretical the end of the Associate Diploma would not have affected the students so dramatically. The balance of practical teachers over theoretical teachers had now become the opposite to that which had occurred in the early days of music in the University. (1885 when only Ives lectured on theoretical subjects) In addition the A.U.A. (Associate of the University of Adelaide) was still available to music students as well as students of other Faculties. In the Arts Faculty during the years 1966- 76 six units were required to obtain the A.U.A. and similarly music students who did not complete Bachelor of Music often finished with an A.U.A.

The curriculum for Bachelor of Music and Associate Diploma in 1966 the first year of Galliver's Professorship differed from that of 1970 in that Musicology was included for each of the three years of a Bachelor of Music. Musicology was a more theoretical subject and certainly built up that side of musical studies. It was said of Galliver 'His meticulous study of 17th century singing style and of bel canto [beautiful singing] had influenced his approach to teaching, which emphasized style analysis as an adjunct to practical performance'¹⁵ This description correlated with the changes which Galliver made to the curriculum for Bachelor of Music in his endeavour to integrate the two schools and by the acceptance of Music I, II and III as part of a Bachelor of Arts. His curriculum changes included the study of Form in Music based on the book *Form in Brief* by William Lovelock as part of Music I, II and III as part of the Bachelor of Arts.¹⁶ The changes also emphasized Professor Galliver's desire to train musicians as scholars as well as practical musicians and to find a balance in musical studies between the theoretical and the practical.¹⁷ 'His ideal had been an academically trained musician. In addition his concept for himself at the Elder Conservatorium had been as an academic Professor rather than an administrator,' Galliver said.

¹⁵ Gallusser, W 'Galliver, David' in *Australian Dictionary of Biography* Vol. 5 (Melbourne:Melbourne University Press, 1969): 237

¹⁶ Lovelock, W. *Form in Brief*, (London:Hammond, 1968)

¹⁷ Lauer, H.R. *Unpublished Notes* on David Galliver August, 1995

One of the important developments in the curriculum during Galliver's Professorship was the project system which was introduced in 1973.¹⁸ This system was the idea of Bernard Rands and existed at the University of York in England. The projects encouraged specialisation of topic study but also required the student to relate the particular topic to the more general background history. The projects became an important part of the Bachelor of Music course which can be seen in the following prescription for the ordinary Degree of Bachelor of Music 1973:

- a. Theoretical and Historical Studies 1
- b. Practical Studies 1
- c. Tutorials and Practical Work 1
- d. Project 1
- e. Project 2A, 2B, 2C
- f. Tutorials and Practical Work 2
- g. Projects 3A and 3B
- h. Tutorials and Practical Work 3
- i. Final Assignment.

By 1976 it became customary for the following year's Project Programme(provisional) to be already outlined in the University Calendar. Also it was noted in the same calendar(1976) that :

Projects were studied from a broad perspective which covered as well as specific considerations of music, theory and music history the related musicological implications of aesthetics, philosophy and sociology. ¹⁹

In addition to the written assignments within each project (for instance style studies through analysis and applied techniques of harmony and counterpoint exercises) students were encouraged where appropriate, to present short programs within the context of performance practice. Hence the projects embodied all aspects of musical studies from the theoretical to the practical and even extended the students into musicological thought. These studies often required a high standard of practical instrumental proficiency on the part of the student in order for him or her to understand all aspects properly and to present and perform suitable accompanying programmes.

¹⁸ *UA Calendar* 1973:901

¹⁹ *UA Calendar* 1976 : 988

The 1976 Project Programme topics for Term one included :

1. Purcell and English Baroque Music. A study of the categories and idiom of Purcell's work in relation to the English tradition and continental styles". (Lecturer-David Swale)
2. Beethoven and Goethe. The music of Beethoven considered against a literary background. Fidelio [Beethoven's only Opera] and Egmont [Overture] will be studied in detail.(Lecturer-David Galliver)

These two projects showed that a range of topics could be studied and that one period or style of music was not to be studied in isolation but rather related to the broader picture which included European music. The Project Programme for 1977 included the following topics:

First Term

1. Oratorio
2. 19th Century Orchestral Music
3. Electronic Music
4. Ethnomusicology
5. (New Lecturer or Visitor)

Each term the selection of topics included a range in time from 17th century up to present day. In all terms contemporary music was represented in some form. The project system was a major alteration from the courses at the Elder Conservatorium as they had been articulated since 1898 into the 1960s. The project system was essentially grafted on to the course revisions that had shaped the degree in the early 1970s.(See Appendix 9) In his approach to the curriculum Professor Galliver aimed to achieve:

academically trained musicians at the Elder Conservatorium not just students who studied Harmony and Counterpoint but students who could think and find their way around a library and this included the Arts students who were studying Music I, II and III.²³

Hence the Music I, II and III courses included History of Music, Form of Music, History of Song, Harmony and Counterpoint. The inclusion of History of Song in which Professor Galliver lectured himself added greater breadth to the course.²⁴

²³ Lauer, H.R. *Unpublished Notes*, David Galliver, August 1995

²⁴ *UA Calendars* 1965-1970

It can be seen in the tables of student results (see Appendices 1-2) that the numbers who had passed the Bachelor of Music had increased dramatically from 1966 until the end of 1976 the years in which Galliver was both Elder Professor and Director. At the beginning of this time the figures were similar to those of the preceding years: that is, five passed Bachelor of Music and three Bachelor of Music Honours, in 1966; but by 1975 33 students passed Bachelor of Music and 11 Bachelor of Music Honours, and in 1976 an incredible 40 passed Bachelor of Music and 14 passed Bachelor of Music Honours. This was probably due in part to the great increase in University enrolments generally in the late 1960's and merely reflected the increased number of music students (see appendices 2-3). However the cessation of the Associate Diploma at the Elder Conservatorium must also have affected the Bachelor of Music figures by increasing the enrolments and the changes to the curriculum introduced by Galliver must have also favourably altered the Bachelor of Music pass rates. From 1971 more students passed Master of Music than ever before and this may have been facilitated by the increased number passing Bachelor of Music Honours. As indicated above the Diploma in Music ceased in 1972 and students therefore could only attempt A.M.E.B.(Australian Music Examinations Board) Diploma Licentiate or Associate after this date and not a practical Diploma in Music from the University of Adelaide. Bishop had attempted to plan for the cancellation of the Associate Diploma by increased practical content in the Bachelor of Music but due to his sudden death this had not been entirely carried out and it was left to Galliver to complete this. (See Chapter 4 of this paper)

Between 1966 and 1976, 187 students passed Bachelor of Music, 76 passed Bachelor of Music Honours, 8 passed Master of Music and 11 passed the Associate Diploma in Music. These totals showed a tremendous increase in the pass rate from previous years. In 1966 of the 62 students enrolled for Degree and Diploma courses in music approximately one fifth passed, that is three Bachelor of Music Honours, five Bachelor of Music and four Associate Diploma. This percentage was repeated in 1967 when of the 75 students enrolled for Degree and Diploma 14 passed, 3 Bachelor of Music Honours, ten Bachelor of Music and one Associate Diploma.²⁰

²⁰UA Calendars 1966-76

From 1966 to 1976 one hundred and nineteen men passed Bachelor of Music and Bachelor of Music Honours, whilst one hundred and eighty women passed Bachelor of Music and Bachelor of Music Honours. Therefore approximately two thirds as many women students passed these examinations as did men. The greater number of women passing in both Bachelor of Music and Associate Diploma did not represent a significant change during Galliver's Professorship as this had been a tendency during the whole period in which the Elder Conservatorium had been opened. During the final period of the Diploma in Music 1966-1972 nine women passed and two men, which meant that the pass rate for men represented only approximately 25% of the students who had passed. (See Appendices 1-2).

The results for Master of Music (see appendix 2) indicated that more men passed than did women from 1972-1976. In this period five men passed and one woman. These figures were significant as they indicated an unusual trend which had last occurred in Bishop's time with Bachelor of Music figures.(see Appendices Chapter 4 of this study). It can be concluded that more men in this period succeeded at Masters level and at research and musical study than did women. These results may be due to the greater enrolment of men in music at this time, in that in 1972 eleven men and three women were enrolled for Master of Music, in 1973 nineteen men and seven women, in 1974 nineteen men and eight women, in 1975 twenty men and ten women, and in 1976 seventeen men and five women were enrolled for Master of Music.(see Appendices 2 and 4) Women at this time may have been more concerned with practical music in the form of teaching which could lead to gainful employment sooner than postgraduate study. Another reason for the high pass rates for the male students could be that they were more likely to gain higher teaching positions in the University and as examiners for the Australian Music Examinations Board(see Appendix 1 Chapter 7). Also in 1966 the Elder Conservatorium reached the highest per centage of students as compared with the total University of Adelaide body 4.6 per cent for the whole of this ten year period. Thereafter a steady decline was registered until 1976, when 2.1 per cent was shown.(See Appendices 3-4)

A steady increase in Bachelor of Music enrolment numbers occurred and reached the greatest number in 1975 with 170 men and 103 women students. This ratio of men to women students was a dramatic change from the early years of the Elder Conservatorium in which far more women were enrolled

than men. (See Appendices 1-6 Chapter 1 of this study) Whilst in the same year 1975, 20 men and ten women Master of Music students were enrolled. The increased enrolment figures for higher Degrees in Music reflected the trend for greater numbers enrolled in all disciplines in the University. In 1974 Higher Degree enrolments reached a record level of 972 and in 1975 this reached 1,070 which represented one ninth of the total University enrolment. The number of Doctor of Philosophy enrolments in music during Gallivers' Professorship and Directorship was greatest in 1976 with eight men and six women enrolled. So all these figures were consistent in showing a greater ratio of men to women in 1975. In spite of the fact that there were far more men enrolled in 1975 the pass rate had only reflected this in Master of Music and in Bachelor of Music Honours. One man passed Master of Music in 1975 and eight men and three women passed Bachelor of Music Honours in that year. But nineteen women passed Bachelor of Music in 1975 and only fourteen men. However in the pass rate for most of the years between 1966 and 1976 more women passed music Degrees and Diplomas than did men.

The staff of the Elder Conservatorium expanded during Galliver's Professorship to cope with the increased enrolments and to extend the range of subjects and instruments taught. In 1966 the staff numbered thirty (see Appendices 5- 8) and consisted of twenty two men and eight women. One of the major expansions to the syllabus had occurred with the introduction of musicology and the musicologist Andrew McCredie into the Elder Conservatorium. He was born in Sydney in 1930 and studied for his Doctor of Philosophy in Hamburg and had been appointed by Bishop but did not take up his appointment until 1965. McCredie continued to lecture in the Elder Conservatorium when Professor Galliver became Director. Bishop had had the vision to realize that Musicology (the scholarly study of music) would become popular in Conservatoriums of Music in the 1960s.²³ In 1966 Musicology I, II and III had been offered as subjects.²⁴ (See appendix 11)

²³ Arnold, D "Education in Music, Conservatories" Stanley Sadie (ed.) In *The New Grove Dictionary of Music and Musicians* (London: Macmillan, 1980) 21.

²⁴ *UA Calendar* 1966

By 1976 (the last year in which Professor Galliver was Elder Professor and Director of the Elder Conservatorium) the staff numbered thirty eight (see Appendices 5-8) and comprised twenty six men and twelve women.

From 1898 until 1973 the Elder Professor was listed in the University of Adelaide Calendar as Elder Professor and Director of the Elder Conservatorium. In 1974 this was changed and the Professor designated as :

Chairman of the Department of Music Professor D. Galliver
The Elder Professor of Music and Director of the Elder Conservatorium
 David Galliver(See Appendices 5-8)
Deputy Chairman of the Department of Music Mr J.D. Swale

This format foreshadowed a possible splitting of the dual role of the Elder Professor and Director of the Conservatorium, and indeed in 1977, Professor Galliver relinquished the latter position.

This format remained until 1977 when the Elder Professor(Galliver) remained simply as such and the Chairman of the Department of Music was Mr J.D. Swale and the Deputy Chairman of the Department of Music and Director of the Elder Conservatorium was Mr C.T. Leske. In 1977 Dr McCredie was listed as Reader and in 1978 he became Professor having been promoted to a personal chair. So that the two Professors were then listed in the hierarchy, after the Chairman of the Department of Music. The change in administration was a necessary one as the staff and student numbers had increased to such an extent that the absolute control by one head of administration and academic studies was less manageable. The balance between theory and practice in musical studies was seen to be a difficult one also and each of the five Elder Professors up to this time, who were also Directors of the Elder Conservatorium, whilst pursuing different aims had necessarily attempted to attain it. Perhaps a balance was attained between theory and scholasticism and practice during the early years of Galliver's Professorship when changes had been established as noted such as the introduction of Music I, II and III as a major for Arts students and when the History of Music and Form of Music had been established as part of this course as well as part of the Bachelor of Music.

Another difference which had occurred by 1974 was that the Elder

Conservatorium was not divided into two schools as it had been from 1966 until 1973. This coincided with the end of the Associate Diploma by 1973 and must be related to that change. This change in format was perhaps an outward sign of the attainment of a balance between the Theoretical and Practical in the Musical Studies at the Elder Conservatorium. The staff listed after Chairman and Deputy Chairman of the Department of Music, and Elder Professor of Music and Director of the Elder Conservatorium were under the headings of Lecturer, Senior Lecturer, Readers, Fellows and Tutors. Therefore the reversion of the format of the staff names and positions to the format used before the division of the Elder Conservatorium into Theoretical and Practical indicated perhaps that an exact division was not possible and that the two modes of musical studies theoretical and practical must necessarily overlap.

By 1975 there were twenty six men on the staff of the Elder Conservatorium and twelve women. In the latter group five were full-time and seven part-time. Most of the staff names were of English origin, but the recent beginning of English trained staff had been somewhat modified by a small number of staff from other European countries. (See Appendices 5-8). John David Swale M.A., MusB,(Camb.), A.R.C.O.(Associate of the Royal College of Organists) was appointed lecturer in 1965 and became Senior lecturer in 1969. In 1974 he was appointed Deputy Chairman of the Department of Music and continued as such until 1977 when he became Chairman of the Department of Music, with Clemens Leske as Deputy Chairman of the Department of Music and Director of the Elder Conservatorium. David Swale was Chairman of the Department of Music, from 1977-79 and Deputy Director in 1984 and 1985. Dr Swale attained his Doctor of Philosophy in 1984 and, although now retired from the staff of the Elder Conservatorium, is still listed as a visiting Fellow in Research. In his later years David Swale was to take an even more active role in the administration of music within the University.²⁵

In December, 1978 Lance Dossor resigned from his position as pianoforte teacher and lecturer at the Elder Conservatorium.

²⁵ David Swale completed a Doctor of Philosophy on Legrenzi, at the University of Adelaide in 1984

His resignation was reported on the front page of *the Advertiser* of 9th January, 1979:

Lance Dossor resigns from the University-The Reader in music at the University of Adelaide, Mr Lance Dossor, has resigned. Mr Dossor, 62, confirmed his resignation last night. He plans to take up a post in England in July. He said 'he had been unhappy with the music department for some time,' but would not elaborate. Since coming to Adelaide in 1963, he has been principal teacher in pianoforte at the Elder Conservatorium, and Reader for about seven years. Mr Dossor said he had not made the decision to return to England lightly because he had a son and a daughter living in Adelaide. In England he will take up a professorial position with the Royal College of Music, and continue concert work. Mr Dossor has been well known to South Australian and Australian audiences for many years.²⁶

The Conservatorium of Music in the University of Adelaide had started (in 1885) with one full-time staff member(Professor Ives) who had lectured mainly on theoretical aspects of music. This was expanded to seven full-time staff in 1898 with the opening of the Elder Conservatorium with specialist teachers for singing and instruments, languages and sight-singing. When the endowment was made of 20,000 pounds to the University of Adelaide in 1897 to establish the Elder Conservatorium of Music it was stated that 'the teaching staff of the Conservatorium shall comprise a Director and such other professor lecturers, and teachers as the Council shall from time to time appoint.'²⁷

Therefore it was not mandatory that the Director of the Elder Conservatorium be also the Elder Professor.²⁸ For three years 1984,1985, 1986 the Elder Professorship was vacant. So the next Elder Professor Heribert Esser who had been appointed in September 1987 (whilst in 1986 David Galliver had become Honorary Visiting Research Fellow and Emeritus Professor) had not become Director of the Elder Conservatorium as well as Elder Professor immediately. Professor Esser (who had a Master of Music Degree from Cologne University) was Elder Professor from 1987 until 1994 and was Director of the Elder Conservatorium also for the years 1989-1992.²⁹

²⁶ *The Advertiser* 9/1/1979

²⁷ *UA Calendar* 1972 Regulations of the Elder Conservatorium of Music, p 190

²⁸ *UA Calendar* 1978 :1210 "Academic Matters"-"six academic posts and one professional post were formally disestablished in the course of the year"[1977]

²⁹ *UA Calendars* 1984-1996

Conclusion

It could be concluded that in his aim to expand the theoretical side of the teaching of musical studies at the Elder Conservatorium Professor Galliver succeeded well, as he expanded the musicology and ethnomusicology teaching, appointed composers to the staff, introduced the project system from the University of York in England, and attempted to produce musicians who were also effective scholars. In introducing the project system Galliver was including part of a British method of musical studies and thereby may be thought to have been increasing again the British influence but he was by so doing building up the theoretical part of the Bachelor of Music as he had aimed to do. However, in spite of all his efforts he felt at the time of leaving the University (1983) that the Elder Conservatorium was still divided into two groups: the theoretical and the practical, although this was not reflected in the way the University Calendar was written.³⁰ This thought was reiterated by Dr David Swale, who became Chairman of the Department of Music in 1977. In addition Dr Swale referred to the "nomenclature" debate as a problem which continued for some time at the Elder Conservatorium during the years 1970s and which concerned the possible re-naming of the Conservatorium as a *school of music*.³¹ The consideration of the naming of the Conservatorium may have reflected the constant struggle between the theory and practice of music within the study of music and the fact that the Elder Conservatorium was a Conservatorium of Music within a University.

Since such great difficulty had been experienced by the first five Elder Professors in attempting to maintain a balance, consciously or not between theory and practice in the teaching of musical studies at the Elder Conservatorium, it could be concluded that by the very nature of musical studies such a balance could not be made. For without the practice of music the theory was meaningless, but the theory was necessary to explain and to extend the scope of the practical music. Therefore to separate one from the other in the teaching of musical studies was almost impossible. However in

³⁰ Lauer, H.R. *Unpublished Notes*, Adelaide, 1/8/1995

³¹ Lauer, H.R. *Unpublished Notes*, Interview Dr David Swale, August, 1997

reviewing the achievements of Professor Galliver and in comparing them with those of the other five Elder Professors of Music who preceded him, it is reasonable to conclude that he achieved a greater balance between theory and practice in musical studies at the Elder Conservatorium than did his predecessors. Therefore in this sense he was more successful than they were as Elder Professor and Director of the Elder Conservatorium. The fact that he did attain his goal of scholarly musicians and thinking musicians in both the Music and Arts Faculties, proves his success. It is also reasonable to conclude that his success as an Elder Professor was shaped by his own experiences as a scholar of languages and as a singer. He did encourage both Arts and Music students to become practical and thinking musicians, and by his changing of the visiting composer to the composer on the staff he acknowledged the need that music students have of practical help in composition.

It is a measure of the success of David Galliver's wish to rebalance the significance of theoretical and practical studies in an integrated course that led to dissatisfaction with the University's commitment to the older style of conservatorium music teaching. Ironically perhaps, the University's music course was being perceived as no longer an adequate preparation for the performer, as too much time appeared to be taken up with apparently peripheral studies.

Although Professor Galliver had not attended a Conservatorium of Music as a student, nor attended University solely as a music student, he appreciated the needs of the Bachelor of Music students, and sought to extend the scope of their studies, and in so doing he gained a greater balance in musical studies at the University of Adelaide.

Chapter 7

Professor Galliver as Elder Professor 1977-1983 The Elder Conservatorium without an Elder Professor 1984-1985

In 1977 Professor Galliver ceased to be Director of the Elder Conservatorium but remained as Elder Professor. Dr David Swale became Chairman of the Department of Music of which the Elder Conservatorium was considered a constituent part, with its own Director, in that year. Therefore from 1977 onwards the Elder Professor, even when made Director of the Elder Conservatorium as well as Professor [as in the case of Professor Heribert Esser in 1989] never again had such administrative and academic control as did the first five Elder Professors of Music. The Deputy Chairman of the Department of Music and Director of the Elder Conservatorium in 1977 was Mr Clemens Leske.

The staff remained much the same as they had been in 1976, but the administration of the Elder Conservatorium changed. (See Appendix 1) Apart from the staff already mentioned the other positions listed were those of Readers, Senior Lecturers, Tutors and part-time Tutors.

In 1980 Professor Galliver's non-involvement in administrative affairs was reflected in the calendars listing of the music staff which read:

Faculty of Music

Dean of the Faculty Mr T. Cary
Assistant Registrar Mr L. Porter

The Elder Conservatorium of Music

Director Mr C. Leske
Deputy Director (Performance) Mr P. Brislan
Deputy Director (Non-Performance) Dr C. Ellis

It would seem however that the Elder Conservatorium continued on substantially in the same directions that had been established in the 1960s and 1970s, without Professor Galliver's direct involvement. By 1983 further staff changes had been made. (See Appendix 2) There was no longer a Chairman of the Department of Music but a Director Mr C. Leske, a Deputy Director (Performance) Mr P. Brislan and a Deputy Director (Non-Performance)

Dr C, Ellis. The Elder Conservatorium was a sub-section of the Department of Music, with a Director in charge of the administration, who was a member of the Performance staff. The staff was then listed under the headings of Professors, Readers, Senior Lecturers, Lecturers, Tutors then Performance Teachers[Part-Time]. The organisation of the staff with two Deputy Directors one for Performance and one for Non-Performance indicated that the division of musical studies into theoretical and practical was still continuing and the balance between the two hard to find.

Many of the curriculum changes implemented during 1977-1983 when Professor Galliver was Elder Professor still carried on. One of these, the music course as part of the Bachelor of Arts, continued and was expanded to cover Bachelor of Arts Honours as well. In 1981 the Music I, II and III for Bachelor of Arts and Bachelor of Arts Honours included Theoretical studies as well as study of set works and Projects which dealt mainly with History of Music. A subject which had been added to Music I, II and III as part of the Arts Degree by 1981 was Ethnomusicology (a distinctive area of music study which involves study of music in a cultural context, and through its function in social groups).¹ Ethnomusicology at this time at the University of Adelaide meant Aboriginal music and music education for the urban Aborigine, with an introduction to Ethnomusicology and its principles.² Galliver's introduction of the Project system was still in the curriculum and this demonstrated that it remained a viable part of the musical studies of the Elder Conservatorium throughout these years. In fact the pale remnants of the project system were to be retained in the third year of the ordinary degree until the end of the 1990s.³

By 1977 the Bachelor of Music included still Theoretical Studies(so entitled), which consisted of aural work, creative writing and harmony studies. In addition Historical and Social Studies were taught at the three levels 1st, 2nd and 3rd year and also Practical Studies. The Practical Studies consisted of one

¹ *The Grove Concise Dictionary of Music*, Stanley Sadie, ed.(London: Macmillan, 1988) 259

² Ethnomusicology later included the introduction of non-western high cultures e.g. China (Peter Briedoake), Japan (Kimi Coaldrake). This meant that the University was taking on a vast amount of new information even in this one area alone.

³ *UA Calendar* 1981 p.558

lecture a week and individual tuition each week in an instrument or voice. Acoustics, which had been part of the Bachelor of Music course from Professor Ives's time, until Professor Gallivers' era was still taught as part of Practical Studies. Therefore since each year of the Bachelor of Music was divided into Theoretical and Practical subjects the difficulty in establishing the precise balance or amalgamation of the two continued, having started in Professor Ives's time.

The student numbers for Bachelor of Music passes in these years did not show any dramatic fluctuations but dropped down to 32 Bachelors of Music in 1978 having been 45 Bachelors of Music in 1977. [See Appendix 3] The Bachelor of Music Honours pass rate increased by three in 1978, as 12 students passed in 1977 and 15 passed in 1978. One student passed Master of Music in 1977 and this increased to three in students passing Master of Music in 1978. The number of women students(20) who passed Bachelor of Music in 1980 was greater than the number of men who passed in that year (12). It is notable since few students passed the Doctorate of Music in the entire history of the Elder Conservatorium that Gordon Anderson was awarded a Doctorate in Philosophy (in mediaeval music) at the University of Adelaide in 1977, so initiating a shift from the older doctorate in composition, to a Ph.D. in music scholarship.

The enrolments for these years did not vary greatly (See Appendix 4). In 1977 the total Elder Conservatorium enrolment was 2.2% of the University of Adelaide total, and in 1981 it was 2.1%. The number of students enrolled for Master of Music in 1977 (21) far exceeded the number in 1981(6).

The aims (Regulations) of the Elder Conservatorium had changed since 1885, by 1981 they had become

Regulations

1. The Conservatorium shall provide courses of instruction and study for the degree of Bachelor of Music of the University of Adelaide in such branches of music as the Council may from time to time approve.
2. The Conservatorium shall also provide for the teaching and study of various branches of music as individual subject studies.

3. The teaching staff of the Conservatorium shall comprise a Director and such other professors, lecturers and teachers as the Council shall from time to time approve. ^{3b}

So that although the aims of the Elder Conservatorium had changed and the organisation of the staff had altered too the effect of not having an Elder Professor in the short period of 1984 until 1985 was not as great as it would have been previously. Originally the Professor of the Conservatorium of Music in the University of Adelaide was the Director of the Conservatorium even if not so stated(See Appendix 1 Chapter 2 of this study). For during the years 1898 to 1976 when the Elder Professor performed the dual roles of Professor and Director he was responsible for the academic and administrative control of the Elder Conservatorium. However by 1981 the Elder Conservatorium had as its Director a staff member who was not necessarily the Elder Professor.

From 1981 the Bachelor of Music and Bachelor of Music Honours results usually defined the Degree as ordinary Bachelor of Music and ordinary Bachelor of Music(Performance) and Bachelor of Music Honours and Bachelor of Music Honours(Performance). This perpetuated the division musical studies into theoretical and practical, though not exclusively as the ordinary Bachelor of Music still had a practical content even if the Degree was not labelled Performance(See Appendix 3).

For the period from 1977-1987 the Bachelor of Music pass rate reached a high 45 in 1977 and then the figures stayed at 30-40 students passing Bachelor of Music each year. The Bachelor of Music Honours figures were twelve passes in 1977 then this dropped to only eight in 1981. After that the Bachelor of Music Honours figures stayed at between 16 and 18 per year. The Master of Music figures showed that more males continued to pass at Masters level and the figures ranged from one in 1977 to four in 1980. One student as

^{3b} *UA Calendars 1972-1985*

noted(Gordon Anderson) passed Doctor of Philosophy in 1977 and four Doctors of Philosophy were awarded in the ten year period(1977-1987). Therefore the pass rate remained at a high level towards the end of Professor Galliver's era as Elder Professor and the Bachelor of Music Honours and the Master of Music figures improved.

In the meantime, Professor Galliver found himself for the first time in a position to potentially fulfil the role of an academic subject professor of music within the Conservatorium, a role that he had long envisaged for himself.⁴ He endeavoured to provide leadership through conducting choral concerts, and taking a personal interest in the students of singing. He also produced a number of scholarly articles, in which he developed research into seventeenth century vocal techniques, Beethoven and opera, and Schubert songs.

In his retirement he continued his scholarly studies, his most recent work being a sympathetic and insightful account of musicians he had encountered as a young student in Wales.⁵

These were significant but personal achievements, and in the years following his relinquishment of his administrative duties within the Conservatorium, he was increasingly removed from the day to day affairs of its management and direction. Professor Galliver himself said that when he left the University in 1983 he felt that he was no longer needed.⁶

Conclusion

From 1977 until 1983 Professor Galliver was Elder Professor only at the Elder Conservatorium. He was relieved of the duties of administration and was at last able to explore the role of an academic British Professor of music which had been part of his ideal for the Elder Conservatorium.⁷ Since the staff now numbered thirty eight it was reasonable to suppose that a division of the dual

⁴ Lauer, H.R. *Unpublished Notes*, David Galliver, 1/8/1995

⁵ Galliver, D *Church Music in South Wales 1870-1950 The Seatons of Margam and Port Talbot* (Adelaide: David Galliver, 1997)

⁶ Lauer, H.R. *Unpublished Notes*, David Galliver, 1/8/95

⁷ Lauer, H.R. *Unpublished Notes*, David Galliver, 1/8/95

roles was necessary. Dissension had arisen as to the theoretical and practical dichotomy within the Elder Conservatorium, and about the Project system introduced by Galliver, and also about the title of the Elder Conservatorium.⁸ This was accentuated when Lance Dossor announced his retirement from the Elder Conservatorium and commented that he was displeased with the current situation in the Elder Conservatorium.⁹ This all happened at a time when there was a high enrolment rate at the University and political unrest with changes to education initiated by the Whitlam government. Also the Flinders Street School of Music had developed considerably, and it plus the Torrens College of Advanced Education, which was available purely for performance studies, both posed a threat to the Elder Conservatorium. For the first time the Elder Conservatorium had two institutional rivals for music studies. The general public had an interest in this and the question was posed as to the necessity for students of music to study theory as well as practical music. This then underlined the theoretical and practical balance in music studies at the Elder Conservatorium which the five Elder Professors had attempted to attain.

Since Professor Galliver aimed and preferred to be known as an academic Professor perhaps this was a factor in the University seeming to lose its way in music performance studies, leading to accusations that the University course was too academic and no longer facilitated a high standard of performance in practical music studies. Perhaps since the concept of an academic Professor was now changing, there was need to re think the whole idea of the role of the Elder Professor. Thirty years previously Doreen Bridges had mentioned to Professor Davies that some changes might be effective for the Composition exercise, but still Professor Davies made only minimal curriculum changes.¹⁰

In the 1940s a university professor could perhaps safely ignore signs of discontent with the situation. In the 1970s such complacency could find no place, and it is to Professor Galliver's credit that during his years as administrative head, the Elder Conservatorium continued to make some

⁸ Lauer, H.R. *Unpublished Notes*, David Galliver, 1/8/95

⁹ *The Advertiser*, 9 Jan 1979

¹⁰ Comte, M ed. "Doreen Bridges: Music Educator" *Australian Studies in Music Education* Monograph Series No.2 (Melbourne:1992):4

significant changes to the courses and the way in which they were delivered. At the very moment when the consequences of some of these changes, particularly those which affected the balance between the theoretical and practical studies, began to be felt, the Elder Professor was gradually but irrevocably removed from a position of direct consequence in the affairs of the institution. The evidence suggests that the Elder Conservatorium was not able to successfully adjust to such a major change in the roles of its senior staff, at least in the short term.

So possibly Professor Galliver's concept of an Elder Professor was immutable and not capable of adapting to changing social and academic conditions. In addition the expectations of the staff as a whole needed to change. However, Professor Galliver did continue with his academic studies and in 1993 completed a study on Welsh musicians.¹¹ So that he did develop scholarly research and encouraged his students to do so and typified himself as a scholarly Elder Professor in a way in which no previous Elder Professor had been.

¹¹ Galliver, D *Church Music in South Wales 1870-1950 The Seatons of Margam and Port Talbot* (Adelaide: David Galliver, 1997)

Chapter 8 Conclusion

The role of the first five Elder Professors of Music at the University of Adelaide changed from that of being the only teacher in 1885, when Joshua Ives was Professor of the School of Music in the University of Adelaide, to becoming Elder Professor and Director of the Elder Conservatorium from 1898 and until 1985. The staff numbers fluctuated from five full-time members in 1898 with the opening of the Elder Conservatorium to seven in 1906(Ennis), twelve in 1932(Davies), eighteen in 1962(Bishop) and twenty in 1976(Galliver). The duties of the Elder Professor and Director of the Elder Conservatorium were steadily expanded and included much administration as well as academic teaching. In consequence, during Professor Galliver's tenure, arrangements to share leadership and administrative responsibilities were effected.

The Elder Professors responded to these changes in different ways and although the aims of the Elder Conservatorium remained more or less the same, that is to provide music education to talented musicians, the ways in which each Elder Professor carried these out were different. This was guided to an extent by the background of the Professor, his own interests and qualifications, and the stage at which the Elder Conservatorium and music studies had reached upon his appointment.

Because of the unusual historical situation in late nineteenth century Adelaide, a city that derived much of its cultural character from a confluence of English and German migrants, an amalgamation of the British and German style of music studies was made and the possibility of an Australian style of music education developed. The fact that the Elder Conservatorium was in and part of the University of Adelaide also provided problems, until the Faculty of Music was established in 1904, and Music was given an equal status with that of the other Faculties. Also the interaction which was possible between Music and the other Faculties meant subsequently that Music could be studied as a major stream in an Art's Degree(Galliver's era), and that a Bachelor of Music and a Bachelor of Arts could be attained concurrently.

The Elder Conservatorium of Music in the University of Adelaide began with the aim of providing a School of Music 'for the highest advancement of music in the colony.'¹ This then was modified to 'The Elder Conservatorium has been established for the purpose of providing a complete system of instruction in the art and science of Music, at a moderate cost to the Student.' The combination of a British styled bachelor's degree in composition and a practical, performance based conservatorium course, largely staffed by German trained musicians, produced some interesting outcomes. By sending the Bachelor of Music compositions to British examiners such as Stanford, Parry, Oakeley and Bridge, who were mostly lecturers at the Royal Academy of Music, the Royal College of Music or the Universities of Oxford or Cambridge, Professor Ives was aiming at the same specified standards of musical composition as was attained at these musical institutions. Although this was a creditable aim and reflected the academic attitude of the time it proved to be unrealistic since Ives was the only full-time lecturer. Time proved that music students needed tuition in all branches of musical studies in order to have a chance of passing specifically the composition question.

The attainment of a balance between theory and practice was a continuing problem, and a conflict developed between the two in musical studies, first noticeable in Ives's attitude towards the teaching of composition and History of Music. Ives was faced with the task of setting up the Conservatorium and then lecturing all the students. He was British trained, a Bachelor of Music from Cambridge University, and was appointed when only 31 to the Professorship of Music in Adelaide University. His shortcomings were reflected in the low Bachelor of Music pass rate, due partly to the complexity of the final composition question and the fact that it was marked in Britain. Since Ives refused to lecture in History of Music and no lectures were provided for Composition either, the students floundered and only exceptional students managed to pass. When Ives negotiated the successful establishment of the

¹ *UA Calendar* 1885

Elder Conservatorium in 1898 by incorporating Reimann's College of Music, the resulting German influence was furthered by the three[full-time] staff members from Reimann's College of Music but did not at first make a great impression on the Elder Conservatorium, teaching of musical studies being confined by the nature of the course structures that were set up, to the provision of performance studies. Since all of the original German staff except Reimann had left by 1916 and Reimann himself stayed until his death in 1932, what influence he did exert must have remained well into the era of Professor Davies. By remaining as a teacher of piano and not seeking any greater power Reimann perhaps found the only way to remain at the Elder Conservatorium for so long, and his apparently quiescent attitude to the wider operations of the institution makes it difficult to assess how much he and his colleagues were able to influence policy.

The second Elder Professor, Ennis had been British trained and he represented the British tradition of musical studies as it had been begun by Ives. He was perhaps a more rounded musician than Ives, for he had a Doctor of Music Degree from the University of London, and considerable experience in teaching and concert work when he came to South Australia in 1902. As such Ennis saw greater importance in practical studies and although the conflict between theory and practice in musical studies continued during his era, the emphasis on practical musicianship and the Associate Diploma, did much towards gaining a balance. He managed to lecture in the History of Music and in Composition for some years and to extend the practical content of both the Bachelor of Music and the Associate Diploma. Although not German trained himself some of the German staff who had come over with Reimann from the Adelaide College of Music were still on the staff of the Elder Conservatorium and must have exerted some influence in the practical teaching of musical studies. The greater importance placed by Ennis on practical studies in the Bachelor of Music and Associate Diploma led musical studies away from the rigid British university system into a more practical approach reflecting the German tradition of the practical conservatorium. In 1907 the Bachelor of Music was modified from its exclusive concern for composition studies, to include the possibility of graduating in performance.

However, even then the Bachelor of Music passes did not show a sudden improvement. The Bachelor of Music compositions began to be marked in Australia in 1905-1907 and this may have permitted the development of a more Australian style of musical studies. Ennis had started to combine by 1918 some of the best parts of the British university and German conservatorium styles of musical studies in what had begun to emerge as a particularly amalgamation of academic and performance based courses in music.^{1b}

When Ennis was forced to resign due to illness, E. Harold Davies, who had already passed Bachelor of Music and Doctor of Music [1902] at the University of Adelaide, became the next Elder Professor.

The conflict between theory and practice was less obvious in Professor Davies time. Perhaps this was because he had been trained in both the British and the now developing Australian tradition and did not seek to make great changes to the curriculum although he was both a proficient teacher and administrator. E. Harold Davies had come to the Elder Conservatorium from a musical background and family, and the influence of his brother Sir[Henry] Walford Davies, on him and his work at the Elder Conservatorium was considerable. It must be recalled that Davies had been a member of the Board of Musical Studies since 1900, and had in all probability made known his views on the development of the institution and taken part in policy directions, long before he formally assumed the professorship. Following his appointment E. Harold Davies tended to bathe in the light of his erudite brother but at the same time Harold Davies had already achieved recognition in his own right for his attainment of the F.R.C.O.[Fellow of the Royal College of Organists 1890], Doctor of Music in 1902 and through his choral work and teaching methods, specifically in Harmony at the Elder Conservatorium. ²

^{1b}UA Calendar, 1908 pp140-4 and Minutes of the Faculty of Music, 1907,

² Lauer, H.R. *Brief Notes*, Interview with Eileen Leonard[nee Grosser], July, 1970
Eileen studied at the Elder Conservatorium during Professor Davies era and gained an A.U.A. in piano teaching.

Davies's approach to musical studies was broad but conservative, as he attempted to educate a wider musical public with A.B.C. musical broadcasts and his trips to Arnhem land to study Aboriginal music. He made only one curriculum change in almost 30 years, but he did build up the staff to encompass a greater range of instruments taught. He emphasized the practical in his approach to musical studies and his advice to singers.³ He favoured the British approach to musical studies but did not attempt to alter the practical content of the Bachelor of Music and Associate Diploma as established by Professor Ennis.⁴ It is clear that Davies, because of his own personal inclinations and favoured by the difficult social and economic conditions during the period of the Second World War, stayed on as Professor and Director long after it would have been appropriate to retire. Conservative when appointed, by 1947 the course he was still supervising was obviously anachronistic.

After Davies had been Professor for so many years it would prove no hard task for John Bishop to follow this with distinction. Although his appointment provoked some opposition, because of the lack of scholarly background, Bishop quickly demonstrated his remarkable administrative and educational vitality. Bishop's musical influence was to extend to an even broader national forum with the Australian Music Camps, the Adelaide Festival of Arts, and the visiting composers to the Elder Conservatorium. His alterations to the curriculum were extensive and his organisation of the Elder Conservatorium into separate Schools (Theoretical and Practical) proved highly successful and appeared to be his method of balancing the theoretical and practical branches of musical study. This and other curriculum changes helped produce a record of six Bachelors of Music passed in his last year at the Elder Conservatorium. In Bishop's time the Bachelor of Music and Associate Diploma were marked entirely in Australian Universities, which suggested that at last the Elder

³ UA Archives, *Notes of Professor Davies*, Series 307

⁴ Comte, M (Ed) *Doreen Bridges: Music Educator*, Melbourne, Australian Society for Music Education Incorporated: 1992

Conservatorium had established its own system of musical studies, which now included school music. The musical studies included courses for practical musicianship as well as more academic musicianship and perhaps Bishop managed to strike a balance between the two. However Bishop had, by 1964, only built up the practical staff and practical studies and he had done this so well that the theoretical studies had suffered by comparison. He had however the foresight to engage a musicologist (Dr. A. Mc Credie), and a lecturer in school music (Philip Britton). It is obvious that Professor Bishop had planned to build up the theoretical side of musical studies, but died before attaining this.

Professor Galliver, Elder Professor from 1966 to 1983 and Director of the Elder Conservatorium from 1966 to 1976, needed to continue with the building up of the theoretical school as the practical school had been well established by Professor Bishop. Also Professor Galliver included Musicology and Ethnomusicology and Music Education within the Bachelor of Music and introduced the project system. He expanded the theoretical school and explicitly aimed to produce musicians who were also scholars. In addition he extended the Bachelor of Arts Degree of the Faculty of Arts, so that it could include a major study in Music, encompassing three years at the Elder Conservatorium for the subjects Music I, II and III. An arts student therefore had the opportunity for Music to form a large part of his or her arts degree and to develop a new sophistication in the scholarly study of music. By developing a combined B.Mus/B.A. course, to be studied over five years, Professor Galliver enabled students with all-round gifts to study not only practical music, but complement this performance degree with other studies in Music and traditional Faculty of Arts subjects. Professor Galliver had had European training in music as well as British training, and had an Oxbridge background in language studies, so perhaps this wider experience in musical studies had been valuable when applied to the moulding of the curriculum for the Bachelor of Music and Music I, II and III in the Bachelor of Arts Degree.

From 1981 the Bachelor of Music and Bachelor of Music Honours results usually defined the Degree as ordinary Bachelor of Music and ordinary Bachelor of Music [Performance] and Bachelor of Music Honours[Performance]. This was continuing the division of musical studies into theoretical and practical, though not exclusively as the Bachelor of Music still had a practical content even if the Degree was not labelled Performance [See Appendix 3].

It could be concluded that Professor Ives was unduly concerned with theory in the musical studies taught in the early years of the Conservatorium of Music in the University of Adelaide. However it seemed to be the belief at that time in British Universities that Composition was all important in the Bachelor of Music and in the professions which Bachelor of Music students would most likely follow. Therefore he was only following the popular thought of the time in sending the Compositions for the Bachelor of Music back to England to be marked. But as Professor Ennis had spent more time in British Universities than Professor Ives and attained his Doctor of Music there it could be expected that he too would follow in this line of thought. He did not but rather stressed the importance of performance and practical content in both the Bachelor of Music and Associate Diploma at the same time lecturing in Musical History and therefore expanding the range of the theoretical. One can only speculate that Professor Ennis proved responsive to the obvious reality of a strong group of German trained music professionals on the staff he inherited, that encouraged him to exploit the possibility of a broader music education.

Professor Ennis gradually changed the marking of the Bachelor of Music exercises in composition so that whilst Sir Hubert Parry of the Royal College of Music, London marked the compositions in 1905 and 1906 by 1907 Professor Peterson of the Melbourne University Conservatorium marked the final composition question for the Bachelor of Music. From 1907 onwards the final Bachelor of Music composition was marked in Australia and so the British

influence on the music education in South Australia was lessened.¹⁸ In addition the Faculty of Music was constituted in 1904 so that the University of Adelaide became the first University in Australia with a Faculty of Music and music was given full academic recognition and statutory authority.

Since Professor Davies introduced so few curriculum changes it cannot be said that he favoured either theory or practice, but rather it can be seen that he continued on with the relative balance established by Professor Ennis. Although Professor Davies did not change the curriculum much, he did have a practical approach in the teaching of musical studies, as exhibited in his notes on singing and in this he continued the greater integration of practical studies in the music courses as begun by Professor Ennis. Although Professor Davies was British by birth he had been trained musically in Britain and in Australia and had spent almost his entire life in Australia after the age of nineteen. In addition he had spent many years as a student at the Elder Conservatorium and had gained his Doctor of Music there so that he was well pleased to succeed as Elder Professor. But perhaps he was not sufficiently critical of the curriculum and did not see advantages to be gained in a more modern approach to musical studies.

Professor Bishop had experience of both British and Australian music teaching and saw that the teaching staff and the curriculum needed expanding and modernising. He set about doing this and made great progress. In the process of this expansion he divided the teaching of musical studies into the theoretical and practical. But he proved after a rather faltering start in which some of the more senior members of the staff complained of his appointment due to lack of formal academic qualifications to be a popular Elder Professor.

The fifth Elder Professor, David Galliver was British and had gained his Honours Degree in modern languages at Oxford. Whilst at Oxford he also developed his singing and organ studies. When he became Elder Professor of

¹⁸ UA Minutes of the University Council, 30/9/1904 UA Archives.

Music and Director of the Elder Conservatorium in 1966, he realised that the theoretical studies needed to be built up and musicology, ethnomusicology, music education and composition needed to be integrated. Whilst pursuing this aim dissatisfaction was felt by the staff with the University's commitment to the older style of conservatorium music teaching.

The Elder Conservatorium had undergone many changes since its beginnings in the School of Music in the University of Adelaide in 1885. After it was established in 1898 along British lines but with some of the German staff of Reimann's Adelaide College of Music as instrumental teachers it gradually began to develop its own distinctive approach to musical studies. The main difficulty seemed to be in attaining a balance between theory and practice and no one Elder Professor ever managed this completely, although each made advances. Professor Ives established the importance of theory and composition in music studies. Professor Ennis began to move towards a greater balance with his emphasis on the practical and his introduction of the Executant Performer for both Bachelor of Music and Associate Diploma. Professor Davies maintained the balance which Ennis had begun to introduce. Professor Bishop showed great foresight in introducing more practical content for the Bachelor of Music in anticipation of the end of the Associate Diploma in Music at Adelaide University. Also his division of the teaching of music into Theoretical and Practical Schools was useful. Professor Galliver continued on with building up the theoretical side to help attain a balance with the practical musical studies.

However, successful or not, the Elder Professors of Music gained some balance between theory and practice in musical studies, the standard of the best musicians at the Elder Conservatorium have always been of the highest. The fact that the Elder Conservatorium has always been within and part of the University of Adelaide has been an advantage rather than a disadvantage for the resources available to the students by the proximity of other disciplines has been invaluable and facilitated the Music I, II and III as part of the Arts Degree and also made possible the joint B.Mus/B.A. Degree.

The staff of the Conservatorium of Music in the University of Adelaide comprised one full-time salaried member in 1885: Professor Ives, with twenty five Bachelor of Music students. This may be compared with the Conservatoire Nationale de Musique in Paris in 1806 (soon after it was founded), which had forty staff members and 400 students. The results of the students of Music at the University of Adelaide could hardly have been expected to be outstanding with a teaching staff of only one. However the staff of the newly founded Elder Conservatorium in 1898 comprised five, with four of these practical teachers. By 1902 there were eight full-time staff members two theoretical and six practical and this was increased by 1919 at the beginning of Professor Davies era to thirteen, two being theory teachers and eleven practical teachers.

By 1932 there were sixteen staff members of the Elder Conservatorium three teaching theory and thirteen practical. In Professor Bishop's time the staff comprised four theory teachers and nineteen practical teachers and in Professor Galliver's era there were eight theory teachers and twenty practical teachers. Since the enrolments for Bachelor of Music were much higher by the late nineteen sixties, this increase in staff was necessary and brought the ratio of staff to students closer to that found in other Conservatoriums of music. [See Appendices at end of this dissertation.] The number of theoretical teachers was always much less than the number of practical teachers at the Elder Conservatorium. The Conservatorium began with a single theoretical teacher and by 1963 rose to six; but all of the six were also involved in practical teaching, which had 25 teachers. In 1966 there were eight theoretical teachers and 22 practical teachers. It has to be concluded that a lesser number of theoretical teachers and a far greater number of practical teachers have always been required to teach musical studies successfully within a Conservatorium and still maintain a balance in the field.

The number of Bachelor of Music graduates increased from 1885 -1901 with seven passed in sixteen years to thirteen passed in 1902-1918 in a further

sixteen years. The first two Elder Professors held the office for sixteen years each which made comparison easy, then Professor Davies was Elder Professor for twenty eight years and the Bachelor of Music passed in this time were 26, which was an increase. Professor Bishop was Elder Professor also for sixteen years and 22 Bachelor of Music students passed in this time which was a further improvement. Finally Professor Galliver was Elder Professor and Director of the Elder Conservatorium for ten years and in that time 187 Bachelor of Music were passed and 76 Bachelor of Music Honours. A further 252 Bachelor of Music degrees were passed from 1977 to 1983 whilst Galliver was Elder Professor only and 93 Bachelor of Music Honours were passed in this time. So a steady improvement was shown over the years in the numbers of Bachelor of Music passed so that the Elder Professors and their staff registered a gradual increase in numbers graduating, until under Professor Galliver, the numbers increased dramatically.

For the Associate Diploma a similar increase was shown with one passed in 1901 in Ives's time. By 1918 75 students had passed the Associate Diploma. and under Professor Davies the number had increased to 128. During Professor Bishop's era (1948-1964) 93 students passed the Associate Diploma which showed an increase over a sixteen year period and only eleven passed the Associate Diploma in Professor Galliver's era(1966-83) as the Diploma ceased to be offered in 1972. But as Professor Bishop had wisely foreseen this change and begun to build up the practical content of the Bachelor of Music by 1964, the ceasing of the Associate Diploma course at Adelaide University was not as devastating as it might otherwise have been: a situation reflected in the number who began to graduate with Bachelor of Music

The graduation numbers for Master of Music and for Doctor of Music did not show such a dramatic change in numbers from 1885-1985. No student passed Master of Music until Galliver's era, when in 1966-1976, eight students passed Master of Music. From 1977 to 1983 seventeen students passed Master of Music with a further four passing in 1984-5.

The numbers who have passed Doctor of Music and Doctor of Philosophy at the Elder Conservatorium have been few. As noted, Professor Davies was the first Doctor of Music in Australia in 1902. Two students passed Doctor of Music at the Elder Conservatorium during Ennis time and three passed Doctor of Music in Professor Davies's time. After that no student passed an examination for a doctorate at the Elder Conservatorium until 1977 when one male student graduated with the degree of Ph.D. with a study in mediaeval music. Therefore a total of only six Doctors of Music have passed at the Elder Conservatorium from 1885 until 1985. Four students have passed Doctor of Philosophy in Music at the Elder Conservatorium one of them being a staff member Dr David Swale, who passed in 1984 with his Thesis on Legrenzi.

Single studies students have continued to be enrolled at the Elder Conservatorium and only the best students are accepted for this by audition. The records for single studies students are only available from 1901 onwards but the quoted number of students enrolled at the Elder Conservatorium in the early years suggested that single studies were offered earlier than 1901. Single studies students are now kept to a number of approximately 200 and all instruments and voice are offered. The students study one instrument with a practical lesson each week but must attend orchestra or choir practices as is applicable to their instrument.²⁰ Therefore in the case of Single Studies students alone the Elder Conservatorium is properly fulfilling its role as a trainer of practical musicians.

The enrolment numbers of the Elder Conservatorium have fluctuated over the years under consideration. Other than the Bachelor of Music enrolment figure of 25 in 1885 no figures were available showing total Elder Conservatorium numbers until 1939, when the number is 225 and of these enrolments 29 were for Bachelor of Music or Associate Diploma. In 1949 the

²⁰ *UA Rules for Single Studies Students 1995-7*

enrolment for Bachelor of Music and Associate Diploma was 31, with 649 as the total number attending the Elder Conservatorium to study. By 1956 36 students were enrolled for Bachelor of Music and Associate Diploma and 453 at the Elder Conservatorium which meant that the Elder Conservatorium at that time represented 10.6 as a percentage of the student body. This was the highest available percentage of the University of Adelaide student body, and the percentage decreased rapidly so that by 1966 it was down to 4.6 per cent. In 1966 62 students were enrolled for Bachelor of Music and Associate Diploma and 434 at the Elder Conservatorium. By 1968 the numbers enrolled had further decreased and 79 students 49 of whom were female were enrolled for Bachelor of Music and 2 for Associate Diploma whilst 310 were enrolled at the Elder Conservatorium which represented 3.3 per cent of the University of Adelaide student body. In 1981 32 students, twenty of whom were women, were enrolled for Bachelor of Music and 25, nine of whom were women, were enrolled for Bachelor of Music Honours and six were enrolled for Master of Music. A total of 208 were enrolled at the Elder Conservatorium in 1981 and this represented 2.1 per cent of the Adelaide University student body. Therefore from 1971 until 1981 the students of the Elder Conservatorium have consistently represented two per cent of the student body of the University of Adelaide and since the Bachelor of Music and Bachelor of Music Honours passes have increased in that time it showed that the teaching of musical studies at the Elder Conservatorium has continued to be successful, reflecting the effective stewardship of the five Elder Professors.

The concept of needing overseas help in the study of composition at the Elder Conservatorium began in 1885 with Ives. This continued with Bishop's visiting composer scheme and Galliver's with his appointment of a composer in residence, which continued to the present day. Since composition was seen to be such a difficult branch of music teaching, the constant conflict between theory and practice of music at the Elder Conservatorium was not surprising and this was further complicated by the British and German origins of the teaching in the Elder Conservatorium. The role of the Elder Professors of Music was a difficult one and each aspirant to the position had to deal with all these factors as well as run the Conservatorium and administer the staff.

Clearly a Conservatorium needs a Head, but it proved impossible for the Head to fulfil the demands of an academic Professor as well as an administrator, as the number of students increased.

Therefore the original aim of "The Elder Conservatorium has been established for the purpose of providing a complete system of instruction in the art and science of Music, at a moderate cost to the Student", was carried out by each of the five Elder Professors of Music to the best of their abilities. It could be said that "a complete system of instruction in the art and science of Music" was a system in which art and practice, science and theory were combined and balanced. Since the Conservatorium was within the University this was to their advantage as the conservatorium tradition favoured a practical school of music and the university tradition had been centred on theoretical teaching and composition studies. It was not until Galliver's tenure that this dual focus was effectively challenged by a broader awareness of the whole gamut of music studies at tertiary level, and the possibility of this understanding being realised in performance.

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APPENDIX 1 Results for Bachelor of Music 1885-1901

YEAR	YEAR OF COURSE		MALE	FEMALE	TOTAL
1885	1		6	10	16
1886	1		2	6	8
	2		2	5	7
1887	1		2	6	8
	2		1	3	4
	3		2	3	5
1888	1		*	6	6
	2		2	5	7
	3		1	4	5
1889	1		4	6	10
	2		1	*	1
	3		2	*	2
	4	Final year passed in comp	1	*	1
1890	1		2	3	5
	2		2	4	6
	3	*	*	*	*
1891	1		2	3	5
	2		1	*	1
	3		*	4	4
1892	1		1	4	5
	2	*	*	*	*
1893	1		1	1	3
	2		4	*	4
1894	1		2	4	6
	2		1	*	1
	3		1	*	1
1895	1		1	*	1
	2		1	1	2
	3		1	*	1
1896	1		*	2	2
	2		*	1	1
	3		1	1	2
	4	Final exam in comp	1	*	1
1897	1		1	2	3
	2		1	1	2
	3	*	*	*	*
	4	Final exam in comp	*	1	1
1898	1		1	*	1
	2		*	1	1
	4	Final exam in comp	1	1	2

APPENDIX 2

YEAR	YEAR OF COURSE	BACHELOR OF MUSIC	MALE	FEMALE	TOTAL
1899	1		*	4	4
	2		1	*	1
	3		*	1	1
	4	Final exam	*	2	2
1900	1		2	7	9
	2		1	6	7
	3	*	*	*	*
1901	1		1	4	5
	2		*	4	4

YEAR	YEAR OF COURSE	DIPLOMA OF ASSOCIATE IN MUSIC	MALE	FEMALE	TOTAL
1900	3	1 pf	*	1	1
1901	3	1 pf, 3 sing	*	4	4

Appendix 3

Sir William Robinson's best known composition

Unfurl the Flag-First sung in the Adelaide Town Hall on the day Sir William Robinson was sworn in as Governor of South Australia in 1883

(Words by Mr Francis Hart)

Australia's sons, your flag unfold,
And proudly wave the banner high
That ev'ry nation may behold
Our glorious standard in the sky

Chorus

Unfurl the flag that all may see
Our proudest boast is liberty

Rejoice in fruitful teeming soil,
In fleecy flocks and noble kine;
Rejoice in fruits of manly toil,
For honest labour is divine.

Chorus

Rejoice in treasures 'neath the earth,
In precious gold, in store profuse;
Grant us to know its noblest worth,
Its object and its fitting use;

Chorus

In visions hopeful fair and bright,
Our country's future shines afar,
When as a nation we unite
'Neath Freedom's blest and beaming star;

Chorus

Rejoice, Australia's sons. but ne'er
Forget your fathers' native land-
Unfurl the flag
Dear England, glorious and fair,
She claims your heart and willing hand.

Chorus

To England, Queen, and Austral clime
Unite in true and loyal toast;
And let it be your song sublime
That freedom is our country's boast.

Unfurl the flag that all may see
Our proudest boast is liberty.

Adelaide, S. A.

Contained in the Foreward dedicated to Sir William Robinson in the book
Loyau, G.E. *Notable South Australians*, Loyau, Carey, Page Adelaide, 1885

MOVEMENT I

IVES

SYMPHONY IN D MINOR
L'AUSTRA LIENNE

ALLEGRO ALCUNA LICENZA

VIOLA

BASSI

MOVEMENT II .. SCHERZO.

MOVEMENT III LARGO LUSINGANDO

VINI

Bassi

p

FINALE.

Vini

Vini

Helena Raymond Lauer.

Bl... 1000 1000

THE UNIVERSITY OF ADELAIDE, SOUTH AUSTRALIA.

Professorship of Music.

PARTICULARS OF THE APPOINTMENT.

1. The Candidate must be a graduate in Music, either of a British or an Irish University.
2. He must be competent to teach and examine in all the subjects (except Acoustics) of the curriculum of the University of Cambridge for the Mus. Bac. Degree.
3. The appointment is for a period of five (5) years, to commence from the 1st January, 1885.
4. The Salary is Five Hundred Pounds (£500) per annum from the University of Adelaide, and One Hundred and Fifty Pounds (£150 per annum) from the City Council (see condition at foot),* but the University is only liable to the extent of Five Hundred Pounds (£500) a year.
5. The Salary to commence on the 1st January, 1885, and the Professor to commence his duties not later than the 2nd March, 1885.
6. The Professor will be at liberty to undertake Organ Recitals and Church Music, and to direct Musical Societies.
7. The Professor shall not engage in private tuition without the express permission of the Council of the University.
8. The Professor must be an efficient Organist.
9. The cost of proceeding to the Colony to be defrayed by the Professor, for which purpose a reasonable advance on account of salary will be made to him, should he desire it.

Selected Candidates will be required to pass an examination, and to deliver a short address upon a named Musical Subject, and also to perform upon the Organ to the satisfaction of Sir George Macfarren and Dr. Stainer.

* CONDITION REFERRED TO ABOVE.

This contribution is made by the City Council provided that the Professor is installed in the position of City Organist, and the City Council are assured of two organ recitals being given by the Professor each and every week (vacation time excepted) in the Town Hall on such days and at such times as may be decided upon by the Council and the University Authorities. Time of vacation not to exceed six weeks in each year.

Appendix 6

IVES, JOSHUA - SYMPHONY IN D MINOR - L'AUSTRALIENNE

FOUR MOVEMENTS

1. ALLEGRO ALCINA LICENZA - Key D Minor in 3/4 Time
 Scored for Flauti, Oboi, Fagotti, 4 Horns in F, Trombi in D, Trombones, Timpani, Harp, Violins 1 and 11, Bassi- Organ.
 Theme 1 (see MSS)

2. SCHERZO and TRIO-Key C Major still in 3/4 Time
 Scored for Flauti, Oboi, Clarinet in A, Fagotti, 2 Horns in F, Corni in A Flat, Trumpet, Timpani, and Organ
 Form; Scherzo, Trio in A major, Da Capo Scherzo (senza replica) e Coda.
 Themes 1, 2 (see MSS)

3. LARGO LUSINGANDO- Key B Flat Major, Time signature 4/8
 Scored for Clarinetti in B, Horns in F, Timpani, Violin 1, Violin 11, Viola, Bassi and Organ. Movement opens with Strings only for 24 bars announcing the theme. At bar 25 the Cornets take up the theme bars marked con anima then theme developed by strings.
 Modulated to B Flat Minor at bar 30 and descending 4 note semiquaver figure introduced.(see MSS)

4. Finale based on a text.

The motifs of this movement were suggested on reading the following in

'A Ballet in the Skies'

Then came every king of Spring flower one after the other. Daisies with their fluffy white petticoats tipped with pink, sticking straight out and hopped and skipped, and tripped about, and sang funny little tinkly polkas in which mingled ripples of laughter, for they were sailing and laughing all the time. The lilies swayed and curved like dreams, and sang pretty sentimental ballads. The roses sang passionate tumultous love songs and rushed and whirled as if blown by a storm wind.

FINALE

Scored for Flauti, Oboi, Clarinetti in B, Fagotti, 4 Corni in F, Tromba, Timpani, Violins 1 and 11, Viola, Bassi and Organ. Key D minor, time signature 2/4

Theme 1 announced by Strings then the rest of the orchestra enters at letter A in D major with a variation of theme 1.

Appendix 7

UA Calendar 1897

PUBLIC EXAMINATIONS IN MUSIC, ADVANCED COURSE

LIST OF PIECES

Pianoforte

Candidates will be asked to play one piece from each of the following lists:-

List A

Mozart-Fantasia and Fugue in C

Bach - Prelude and Fugue in F Minor

(Book 1 No. 2)

Mendelssohn- Prelude and Fugue in F

Minor (No. V of Six Preludes and Fugues)

List B

Beethoven - Sonata in A Op. 2 No. 2

Beethoven - Sonata in D , Op.10 No.3

Mendelssohn - Sonata in E Op. 6

Appendices	Ennis	Chapter 3		
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Appendix 6	Results Associate Diploma		1906	148
Appendix 7	Results Associate Diploma			149

APPENDIX 1 Results for years 1901-1918

YEAR	BACHELOR OF MUSIC	ASSOCIATE DIPLOMA
1901	*	4
1902	*	2
1903	*	3
1904	*	3
1905	1w, (pf)	1w
1906	1	3
1907	*	old regs 1m, 1w new regs 7
1908	2w (not specified)	5
1909	1 executant sing	3
1910	*	2
1911	1w, 1m (2 comp)	1m, 1w
1912	1m (comp)	5
1913	1m (comp)	4
1914	*	4
1915	1w, 1m (2 executant pf)	4
1916	*	5
1917	1m (comp)	10
1918	1w (executant pf)	8

Music Doctorate

1 w, Ruby Davy

KEY	DESCRIPTION
w	Women
m	Men
comp	composition
pf	pianoforte
reg	regulations

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Appendix 2

Staff of the Elder Conservatorium, from 1902 -1918

Elder Professor and Director of the Elder Conservatorium

John Matthew Ennis Mus Bac, Mus Doc 1902-1918

Teachers of Pianoforte

Immanuel Gotthold Reimann 1898 - 1932[year of death and E.C.Teaching]

Bryceson Treharne, A.R.C.M. 1900-1911

Hermann Kugelberg 1898-1906

Teachers of Singing

Frederick Charles Bevan, gentleman of the Chapels Royal 1898-1930,1935 part time.

Miss Guli Hack A.R.C.M.1898-1909

Teacher of the Violin

Hermann Heinicke 1898-1916

Teacher of the Violoncello and Ensemble playing

Hermann Kugelberg 1898-1906

Teacher of Orchestral Playing

Hermann Heinicke 1898-1916

Teacher of Theory of Music

Thomas Henry Jones, Mus Bac Adelaide 1899-1927

Teacher of Italian

Professor Douglas, M.A.

Teacher of Elocution

Edward Reeves

Teacher of Sight Singing

W. Otto

Appendix 3

The following are the lists of Studies and Pieces for Associate Diploma in 1907

Pianoforte Playing

Studies Cramer Study in F minor (No. 7 in Bulow edition)

Czerny Study in A, Op. 299

Bach Courante from Suite Francaise, No. 1

Mozart Sonata in A, 1st movement

Schumann Arabesque, Op. 18

Organ Playing

Best "Art of Organ Playing" Nos 202, 204

Bach, "Prelude and Fugue G minor," From Eight Short Preludes and Fugues"

Mendelssohn, "Sonata in C minor"

Violin

Kayser Thirty-six Studies, nos 29, 35

Beethoven, "Romance in F"

Rode, Concerto in E minor, No. 8

Rondo, Air, Variation in G

Violoncello

Dotzauer, Quarantes Etudes, Nos 3, 6 and 8

Davidoff, Romance sans paroles

Marcello, Frace and last Allegro from Sonata in G

Singing -Soprano

Studies Concone Nos 48, 49

Songs Handel Recit. "O worse than death"

Aria "Angels ever bright and fair"

Spohr "Rose softly blooming"

Sullivan "Orpheus with his Lute " (Concone also for Contralto, Tenor, and Bass)

Mezzo Soprano

Mendelssohn Recit. "So they being filled with the Holy Ghost"

Arioso "I will sing of Thy great mercies"

Schubert "Gretchen am Spinnrade"

Handel Recit. "Ye Sacred Priests"

Handel "Farewell ye Limpid Springs"
Lotti " Pur dicesti"

APPENDIX 4 Enrolments 1902-1918 Professor Ennis

YEAR	Mus Bac pass	Mus Bac enrol.	Ass.Dip. enrol.	Total E.C.
1902	1 Mus Doc.	18[13]	[2] pass	*
1903	*	22[14]	[3] pass	322
1904	[1]	13[11]	*	330
1905	[1]	11[10]	[1] pass	340
1906	1	11[10]	*	358
1907	*	10[8]	*	338
1908	[2]	7[4]	5[3] pass	*
1909	*	10[6]	[1] pass	381
1910	*	10[7]	1[1]	260
1911	1[1], 2comp.	11[8]	1[1]	*
1912	1	18[10]	5[4]	*
1913	1,comp.	14[10]	4[3]	*
1914	*	10[7]	4[3]	*
1915	*	*	3[2]	*
1916	2[1] 2ex.pf.	*	4[3]	*
1917	1,comp.	*	10[5]	*
1918	[1], ex.pf.	*	8[7]	*
1918	[1] MusDoc.	8[7]	*	*

(Numbers in brackets indicate women , as part of total)

Appendix 5

First Year of Pianoforte Playing for Mus Bac the pieces listed were Studies; Bach's two-part inventions Nos. 8 and 12 Pieces, Mozart Fantasia and Sonata in C minor, Sonata in F major

Organ Playing first year Mus Bac the following were included besides Scales and Arpeggios, Bach Prelude and Fugue C minor, Mendelssohn, Sonata in C minor.

Stainer's Organ Primer Nos 88 and 93

J.S. Bach; Prelude and Fugue in F major no. 4 of 8 Little Preludes and Fugues.

Scales are listed in detail for Singing, Pianoforte Playing, Organ Playing, Violin Playing , Violoncello Playing.

For Pianoforte Playing, 2 studies, and 2 pieces needed to be played for the examination, besides scales, and sight reading. Each of the examinations for the other instruments listed the same type of requirements.

Appendix 6

Associate Diploma Pass List 1900-1906

- 1900 Puddy, Maude Mary (Principal Subject, Pianoforte)
1901 Parkinson, Charlotte (Principal Subject, Pianorte)
Sayers, Alice (Principal Subject. Singing)
Spehr, Francesca (Principal Subject, Singing)
Whillas, Helen (Principal Subject, Singing)
1902 Hantke, Ethel (Principal Subject, Singing)
Manning, Hilda (Principal Subject, Pianoforte)
1903 Davy, Ruby Claudia Emily (Principal Subject, Composition)
Kemp, Marion Kirkwood (Principal Subject, Singing)
Rudemann, Elsa Wilhelmine (Principal Subject, Singing)
1904 Bruggemann, Martha Dorothy (Principal Subject, Singing)
Hills, Walter Bedford (Principal Subject, Organ)
1905 Phipps, Charlotte (Principal Subject, Composition)
Cox, Leila (Principal Subject, Pianoforte)
Edwards, Gladys (Principal Subject, Singing)
Jacob, Dorothea (Principal Subject, Pianoforte)

Appendix 7

Associate Diploma Pass Results 1906-1918

1906 3 w 2pf 1 sing*
 1907 1 m 1w both pf(old regulations)
 1907 9 w 6 sing. 2 vln 1pf
 1908 2 m 3 w
 1909 1 w sing
 1910 1 m vln 1 w sing
 1911 2 w 1 pf 1 vln
 1912 1 m organ 4 w 1 pf 2 sing 1 vln
 1913 1 m comp 3 w 2 sing 1 pf
 1914 1 m pf 3 w 1 pf 2 sing
 1915 1 m organ 3 w 2 sing 1 pf
 1916 5
 1917 10 w 8 sing 1 pf 1 vln
 1918 1 m vln 7 w 3 pf 3 sing 1 vln

m = men w = women pf = pianoforte sing = singing vln=violin

Appendices	Davies	Chapter 4	
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Appendix11	Modern Miracle BBC		161

APPENDIX 7 Results for Associate Diploma 1937-1947

YEAR	YEAR OF COURSE	PIANO	ORGAN	VIOLIN	VIOLA	CELLO	SING	COMP.	OTHER	M	F
1937	2	1							1		2
	3	1							1		2
1938	1						1		3		4
	2								2		2
	3								7		7
1939	1	2	1	1			1		1	1	6
	2								2		2
	3								2	1	1
1940	1		1								1
	2	3	1							1	3
	3	5									5
1941	1		1			1			1	1	2
	2		1								1
1942	1			1							1
	2	1		1							2
	3	2									2
1943	1								1		1
	2								5		5
	3		1							1	
1944	1	4		1		1			1	1	6
	2	2							1		3
	3								1		1
1945	1					1		1	1	1	2
	2								11		11
	3			1							1
1946	1								9	1	8
	2								8	2	6
	3								2		2
1947	1	6	1	2	2			3	4	5	12
	2	1		2				1	2	1	5
	3	2						1			3

APPENDIX 2 Results for B.Mus and Associate Diploma in Music 1919-1929

YEAR	YEAR OF COURSE	PIANO	ORGAN	VIOLIN	VIOLA	CELLO	SING	COMP.	OTHER	M	F
1919	1								1		1
	3								1		1
	4								1		1
1920	1								2	1	1
	2								1		1
	4	1									1
1921	1								1		1
	2								3	1	2
1922	1								3	2	1
	2								1		1
	3								1		1
1923	1								3	1	2
	2								2	1	1
	3								2	1	1
1924	1								2		2
	2								1	1	
	3								2	1	1
1925	2								2		2
	3								1		
	4	1						1	2	1	1
1926	1								1		1
	2								1	1	
	4							1	1	1	
1927	1								2	1	1
	2								2	1	1
	3								1	1	
	4	1							1	1	
1928	1								2		2
	3								1	1	
	4	1							1	1	
1929	1	3							3		3
	2	6							6	1	5

APPENDIX 3 Associate Diploma Results 1919-1929

YEAR	YEAR OF COURSE	PIANO	ORGAN	VIOLIN	VIOLA	CELLO	SING	COMP.	OTHER	M	F
1919	1	5	1	6			11			3	20
	2	1		2		1	4			1	7
	3	2		1			4			2	5
1920	1	11		6			7			7	17
	2	7	1	2			5			2	13
1921	1	5	1	3			9			4	15
	2	3	1	7			5			5	11
	3	2	1				2				5
1922	1	7		2		1	4		1	2	13
	2	5		2			5		1	5	7
	3	3	1	1						2	3
1923	1	8		6			1			6	9
	2	5					4			2	7
	3	5		3			2			2	8
1924	1	9		4		1	4			2	16
	2	6		1			2			2	7
	3	6		1			4			1	10
1925	1	10	1	6			3			3	17
	2	3					1		1	1	3
	3	4					1			2	3
1926	1	13		3		1				5	13
	2	9	1	1						4	7
	3								13	6	7
1927	1	9					2				11
	2	5	2				2			2	7
1928	1	7		2		1	3			3	10
	2	9		2			1			1	11
	3	6		2							8
1929	1	8									8
	2	5		1			2			4	8
	3	5		2			2				4

APPENDIX 4 Results for B.Mus (1930-32) and for Mus Doc (1933-1936)

YEAR	YEAR OF COURSE	PIANO	ORGAN	VIOLIN	VIOLA	CELLO	SING	COMP.	OTHER	M	F
1930	2								1		1
	3	1							3		4
1931	1								1		1
	2										1
	3								1	1	
	4	1						1	1		3
1932	1								1		1
	2								1		1
	4							2		1	1
Mus Doc							1			1	
1933	1								4	2	2
	2								1		1
1934	1								5	2	3
	2								3	1	2
	3								2		2
Mus Doc									1	1	
1935	1								5	2	3
	2								3	3	
	3								3	1	2
1936	1								2		2
	2								1		1
	4								1	1	

APPENDIX 5 Results for Associate Diploma 1930-1936

YEAR	YEAR OF COURSE	PIANO	ORGAN	VIOLIN	VIOLA	CELLO	SING	COMP.	OTHER	M	F
1930	1	3					3				6
	2	3		1						1	3
	3	5		3							8
1931	1	3	1	2			3			2	7
	2	4					2		1		7
	3	2					1		1		4
1932	1	2	1				1		1	2	3
	2	2	1	1			2			2	4
	3	2		1			1			1	3
1933	1			2			1			1	2
	2	2							1	1	2
	3	2					2				4
1934	1	2		2			1		2	1	6
	2								2	1	1
	3								2		2
1935	1	2		1			1		1		5
	2	3		1					1		5
	3	3	1							1	3
1936	1	1		1					1	1	2
	2	4							2	1	5
	3	3							1	1	3

APPENDIX 6 Results for B.Mus 1937-1947

YEAR	YEAR OF COURSE	PIANO	ORGAN	VIOLIN	VIOLA	CELLO	SING	COMP.	OTHER	M.	F
1937	1								2	1	1
	2								2		2
	3								3	2	1
	4							1			1
1938	1	1							1	1	1
	2								3	1	2
	3								1	1	
	4							1	1	1	1
1939	1								1		1
	2	2								1	1
	3								1		1
	4								1	1	
1940	1								1		1
	3	2								1	1
	4								1	1	
1941	1								3	2	1
	2								3		3
	4								1		1
1942	2							1		1	
1943	1								2		2
	2								1		1
	3								2		2
	4							1	1	1	1
Mus Doc							1			1	
1944	1								1		1
	3								1		1
	4								1		1
1945	1								3	1	2
	2								1		1
	4								1		1
1946	1								2		2
	2								2	2	
	3								1		1
	4								1		1
1947	1								3	1	2
	2								3		3

NOTE: The above results should be compared with the following Associate Diploma results of 1937-1947

Appendix 7**The 1919 Staff of the Elder Conservatorium****Director**

Professor Davies

Teacher of Pianoforte

I.G. Reimann

Teacher of Organ

Harold Wylde

Teachers of Singing

Frederick Bevan

Hubert Winsloe Hall,

Mrs Georgina Hall

Mrs Quesnel

Teachers of Violin

Gerald Walenn

Miss N. Kyffin Thomas

Teacher of Violoncello

Harold Parsons

Teacher of Theory of Music

Thomas H. Jones

Teacher of French

John Crampton

Teacher of Italian

Mrs L. Craig

Teacher of Elocution

Edward Reeves

Teacher of Flute

Alfred Bohm

Teacher of Cornet

J.A. Wright

Lady Superintendent

Miss Mignon Weston

Appendix 8
Staff of the Elder Conservatorium of Music 1932

Director Professor E. H. Davies Mus Doc, F.R.C.M.
 Teachers of Pianoforte; Immanuel Reimann
 William Silver
 Maude Puddy Mus Bac
 George Pearce
 John Horner F.R.C.O. L.R.A.M.
 Teacher of Organ
 John Horner
 Teachers of Singing; Frederick Bevan
 Hubert Winsloe Hall
 Mrs Quesnel
 Hilda Gill A.U.A.
 Teachers of Violin; Peter Bornstein
 Sylvia Whittington A.U.A.
 Teacher of Violoncello
 Harold Parsons Mus Bac
 Teacher of Woodwind

-
 Teacher of Ensemble playing
 Harold Parsons
 Teacher of Elocution
 James Anderson
 Teacher of Theory of Music Harold Parsons
 John Horner
 Teacher of French and Italian
 Maria Masullo
 Teacher of Aural Culture and Appreciation
 -
 Secretary
 Clarice Gmeiner A.U.A.

Appendix 9**Students Who Completed Associate Diploma Before Mus Bac**

Of the Mus Docs who passed in Davies era two had begun by completing A.M.U.A.(Associate of Music University of Adelaide) then Mus Bac and finally Mus Doc. The two were Horace Perkins who passed his Associate Diploma in 1926 and his Mus Bac in 1928 and David Burnard who passed his Mus Bac in 1927. Other students who completed the A.M.U.A. in Davies era before continuing to complete the Mus Bac were Miriam Hyde, who completed A.M.U.A. in 1929 and Mus Bac in 1931 and Jessica Dix who also completed A.M.U.A. in 1929 and Mus Bac in 1931. Melita Riedel completed her A.M.U.A. whilst Ennis was Elder Professor in 1918 but passed her Mus Bac in 1920. In addition to these Edward William Black passed his A.M.U.A. in violin in 1923 and his Mus Bac in 1925. Vina Melba Barnden passed her A.M.U.A. in 1932 and her Mus Bac in 1935 and Jean Booth completed her A.M.U.A. in 1941 and her Mus Bac in 1944. Ronda Gehling completed her A.M.U.A. in pianoforte in 1940 and her Mus Bac in 1943. So a total of nine of the twenty six Mus Bacs completed during Davies Professorship were preceded by completion of the A.M.U.A. which is almost 30 per cent and quite a high number and indicated that students favoured the practical approach to musicianship first before the more theoretical British approach.

FOR ALL STUDENTS OF THE VOICE.

by DR. E. HAROLD DAVIES.

(This was the last work to be completed by Dr. Davies)

Long experience of singers and singing may lend some value to this brief summary of essential truths.

Remember first that the voice is a perfect revealer.

All that you are, all that you feel, and all that you know will surely appear in your utterance - whether in speaking or in singing.

And since both speech and song use the same mechanism, faults in the one will inevitably appear in the other.

To sing well is to speak well.

Moreover, seeing we all talk far more than we sing, it is impossible to correct in singing what is persistently bad in speaking.

Thus, a beautiful singing voice derives naturally from a beautiful speaking voice: for what is singing but musically sustained speech?

There are six "NEVERS" to be kept constantly in mind.

1. You never sing any better than you are -

meaning that the human voice is a health barometer, instantly registering any physical weakness or disorder. So keep fit. Radiant health spells radiant tone.

2. You never sing any better than you feel.

All real singing is an expression of inward feeling - not a performance.

So, in studying a song, the first and only thing worth doing is to master its feeling, and to identify yourself with every changing phase of emotion. If you live in it your voice will naturally reflect all the varied tone colours that are so evident in ordinary speech. Do any of us ever mistake a "happy ring" for a "doleful chime"? Or a friendly exclamation for a spiteful snarl? So in singing every nuance of feeling will appear as vocal colour if we actually experience that which is to be expressed.

3. You never sing any better than you speak.

It is sheer foolishness to attempt to sing words that you have not first learned to speak eloquently.

So, after first mastering the feeling of a song, memorise and constantly recite the words (if they are not too silly). Imagine yourself standing before an audience of 500 or 1000 people and so clearly articulate

4. You never sing any better than you breathe.

The whole art of the voice consists in perfect breath mastery. Beauty of tone, a perfect line (no wobble), "phrase command", and all of nuance depend on this one thing. The singer needs far more respiratory control than the greatest athlete.

So, ceaseless daily practice of breathing exercises, and ever-increasing power of sostenuto are of vital consequence. A great Italian master of the 18th Century, Pacchiarotti, said "He knows well how to sing who knows how to breathe and how to pronounce". Yet how many students give even a passing thought to the need for such exercises?

5. You never sing any better than you hear.

Singers (like string players) must make their own pitch; and the only correction for faulty intonation (so common) is a constant practice of "ear-training".

Try, for example, so simple an exercise as the four Triads - minor, major, diminished and augmented; sung consecutively. Or even the major triad ascending and the minor descending (and vice-versa).

The perfect appreciation of a semitone is the key to perfect "in-tune-ness".

But all such exercises must be heard inwardly and instinctively. It is the ear of the mind that rules our sense of pitch, as it does our power to read at sight.

6. You never sing any better than you know - of music and its meaning.

Don't be foolish enough to imagine that the voice is the only thing that matters. The best singers will always be the best musicians. Music is a language, and up to a point its sounds may be learned "parrot-like"; but until you can fluently read and understand all that the printed page conveys, you are a musical "dunce".

So, ponder these six "nevers"; and try, with all the intelligence you possess, to profit thereby.

pendix 11

e Advertiser 21 April, 1928

MODERN MIRACLE.

BROADCASTING IN ENGLAND.

Fine Work of B.B.C.

By PROF. E. HAROLD DAVIES.

During my recent visit to England, I was brought into close contact with the work of the British Broadcasting Corporation—familiarly known as B.B.C. It was my good fortune many times to visit Savoy Hill, the nerve-centre from which all its marvellous energies irradiate. I was brought into personal contact with the Director-General (Sir John Reith), a man of outstanding executive ability and high ideals. We met often, and by his courtesy I was shown all over the great building, which seethes with ceaseless enterprise and activity, from early morning to late night, year in and year out.

A Modern Miracle.

And the chief wonder of it is that this greatest of scientific discoveries has leapt from its tentative beginnings into a world power, all in the space of a few years. It was only in December, 1901, that Marconi transmitted his first Morse signals from Cornwall to Newfoundland. In 1914, the thermionic valve, which made wireless telephony possible, was invented; and although in 1915 the transmission of speech and music began in America, the intervention of the war delayed progress in England until 1920, when Chelmsford Station commenced broadcasting short daily programmes of music and news. So recently as December, 1922, the British Broadcasting Company was formed, under licence from the Postmaster-General, and after four years of ever-widening scope of operation—which included the inception and rapid extension of educational broadcasting—the present corporation, constituted under royal charter, took over its whole plant and staff, and assumed entire control of wireless transmission in the United Kingdom. The shareholders of the original company were paid out at par, and, without any break in continuity or change of policy, English broadcasting became a national service, running on non-commercial lines.

So, in less than five years, an experimental toy has developed into a force of inconceivable magnitude and influence. To-day there are approximately 24 million receiving sets in England, which, at a reasonable estimate, would give 20 millions of listeners. In other words, about half the population of the country are in constant touch with a central source of information, education, and recreation, whose policy is governed wholly by ideals of public benefit—the greatest good to the greatest number—and whose conduct is utterly free from mercenary motives.

The Significance of It.

It is not easy to realize even the present power of wireless, much less its future potentialities, with an ever-extending radius of transmission, an ever-growing experience of the technique of broadcasting, and a constantly increasing range of subject matter. The unique feature of

B.B.C. lies in the fact of its being an absolute monopoly, but of beneficent intent. The people of England may only bear over the ether what is judged to be for their advantage; and, more than this, they are quite content that it should be so. Thus the monopoly is also an autocracy, and with the best possible results. The situation is impressive, almost incredible.

Let us think of an analogy. If, in the last five years the art of printing had been invented, and had sprung into full activity as a medium for the circulation of ideas, what a measureless gain it would be if we could at once ensure that only matter of definite value to the human race were printed! I know well that there is a ready revolt against any kind of censorship; that people are always suspicious of being, as they say, "kept in ignorance," but it is difficult to believe that the floods of pernicious literature which are to-day poisoning the minds of young and old alike, had not far better be withheld from circulation. It may be true, for example, that the human body can develop a certain immunity from toxic matter; but only fools would advocate that sewage, therefore, should be allowed to run through our supplies of drinking water.

The autocratic power of B.B.C. is merely that of a mental Board of Health, and, since its policies are finally subject to Parliamentary control, there can be little fear, either of an abuse of privilege or a dereliction of duty.

Two Illustrations.

Two illustrations may be of interest. Quite early in the history of the old company it was decided to broadcast religious services. Complaints were received from several quarters that religion was a controversial subject, and as such should be banned. The company, conceiving England to be a Christian country, firmly adhered to its decision, and to-day the daily short service is one of the most appreciated features of B.B.C. programmes. In the vast, invisible auditorium of listeners there are an infinite diversity of human needs craving satisfaction; and the lively imagination will discern them. One of the most popular of wireless lecturers told me that he never spoke into the microphone without visualizing at least four different types of listener—the happy, irresponsible, wondering child; the eager, striving youth, setting out on life's adventure, and thirsting for knowledge; the old, withered cynic, sitting in his arm chair, disillusioned and dubious; and, lastly, the sick and, it may be, the dying, on their beds of pain, looking for comfort and surcease from suffering. His favourite phrase is "talking into the ages," and, of a truth, this is the only inspiration to the right use of such a potency. We have harnessed to ourselves an ethereal instrument, and even now human voices and human thoughts are winging their way into the uttermost depths of time and space.

In the light of such a conception, a second illustration of the arbitrary decision of B.B.C. is not difficult, either of understanding or justification—namely, its absolute refusal to publish "betting prices." Heaven be praised for the practical idealism, and sound sense of values, which dictates this rule!

An Alternative to Monopoly.

None the less, there are those who object to such an autocracy, and urge, as a better plan, competitive private broadcasting. Without reference to present conditions in Australia, it may be said that all arguments in favour of such a system in Great Britain have died for lack of public support; and the existing ideal of public service, free from commercial exploitation, has become so firmly established and generally approved that nothing is likely to dislodge it. The advocates of the alternative naturally point out that the fundamental advantages of "healthy competition," claiming that it must result in improved programmes, better transmission, and possibly cheaper rates. It is quite safe to say that rivalry is a general stimulant to effort, especially in the world of commerce. But here its operation would more surely lead to a "bid for popularity," and the process of capturing the public would mean an inevitable lowering of the standard of appeal. The cinema is an eloquent example. No thoughtful man would fail to realize the unrivalled agency of moving pictures as a means of education. There is nothing of history, geography, or natural science that could not be taught more vividly in this way than in any other. We all know that children love pictures. They flock to them daily in millions. But what do they see? What sort of instruction or influence are they now deriving from this most potent of teachers? One dare hardly face the answer—it is too humiliating to our judgment as an intelligent people. Competitive commercialism has cast its blight on what could easily be a source not only of wondrous enlightenment, but also of perfect joy and recreation. And competitive broadcasting must surely lead to the same end. Its promoters, intent on securing dividends, will frame their programmes to the prevailing level of public taste, or they may seek revenue by advertisements, "selling time," as it is called in America.

B.B.C. and Education.

There is also no shadow of doubt that "competitive broadcasting" spells the end of its educational use, at least in any systematic or organized way. Admitted that, as a salve to the public conscience, we hear of an occasional film being designed and shown to educational ends. So, in wireless, an odd lecture or travel talk might be found suitable for school purposes. But, in England, B.B.C. is working in close harmony with education authorities for the full and constant of "radio" in the school curriculum.

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Appendix 1

Staff of the Elder Conservatorium in 1948
Director Professor John Bishop

Teachers of Pianoforte

Maude Puddy Mus Bac
George Pearce A.R.A.M.
John Horner F.R.C.O. L.R.A.M.

Teacher of Organ

John Horner
Harold Wylde F.R.C.O.

Teachers of Singing

Clement Williams
Hilda Gill A.U.A.
Barbara Howard
Charles Gordon
Frank Laslett

Teachers of Violin

Lloyd Davies
Clarice Gmeiner A.U.A.

Teacher of Violin Class

Lloyd Davies

Teacher of Violoncello

Harold Parsons Mus Bac

Teacher of Flute

Keith Yelland

Teacher of Bassoon

John Good
Teachers of Clarinet
Arnold Blaycock
Cleve Martin

Teachers of Ensemble Playing and Orchestral Class

Harold Parsons
Lloyd Davies

Teacher of Opera

Barbara Howard

Teacher of Art of Speech

Frank Johnston

Teacher of Aural Culture and Musical Appreciation

Alison Holder Mus Bac

Staff of the Elder Conservatorium 1948

Lecturers in Music

Harold Parsons

John Horner

APPENDIX 2 Results of B.Mus 1948-1964

YEAR	YEAR OF COURSE	PIANO	ORGAN	VIOLIN	VIOLA	CELLO	SING	COMP.	OTHER	M	F
1948	*										
1949	*										
1950	4								1	1	
1951	4										
1952	4							2		1	1
1953	4							1		1	
1954	*										
1955	*										
1956	4							1		1	
1957	*										
1958	4								1	1	
1959	4							4		1	3
1960	4							3		2	1
1961	4							*			
1962	4							2		1	1
1963	4							1		1	
1964	4							6		3	3

Bachelors of Music 22

Results of Associate Diploma 1948-1964

YEAR	YEAR OF COURSE	PIANO	ORGAN	VIOLIN	VIOLA	CELLO	SING	COMP.	OTHER	M	F
1948	3							4		1	3
1949	3							1		1	
1950	3							7			7
1951	3							5		2	3

APPENDIX 3 Results for years 1952-1964 in Associate Diploma

YEAR	YEAR OF COURSE	PIANO	ORGAN	VIOLIN	VIOLA	CELLO	SING	COMP.	OTHER	M	F
1952	3							5		2	3
1953	3							2			2
1954	3							4		1	3
1955	3							9			9
1956	3	1						4			5
1957	3							7		3	4
1958	3							6		1	5
1959	3							2			2
1960	3							7		1	6
1961	3							6		1	5
1962	3							6		1	5
1963	3							6		2	4
1964	3							11		2	9
TOTAL										93	

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Appendix 4

Staff 1962

The Elder Professor of Music and Director of the Elder Conservatorium John Bishop, O.B.E., F.R.C.M. Appointed 1948

Theoretical School

Senior Lecturers

John Horner, F.R.C.O. L.R.A.M.

Jack Peters B.Mus, Mus D. F.T.C.L. F.R.C.O. appointed lecturer 1958
A.D.C.M.

Lecturer

Harold Fairhurst appointed 1958

Part-time lecturer

Alison Holder Mus Bac-and Elder Conservatorium Accompanist

Tutor

James Govenlock Mus Bac, F.R.C.O.

Practical School

Pianoforte

Harry Lancelot Dossor A.R.C.M.

Clemens Leske Mus Bac

Enid Williams

Organ

John Horner

Jack Peters

Singing

Barbara Howard

Diana Limb

Arnold Matters A.U.A.

Nancy Thomas

Richard Watson

Violin and Viola

Lloyd Davies

Harold Fairhurst

Nora Whitehead

Violoncello

John David Bishop James Whitehead

Flute

David Cubbin

Oboe

Noel Post

Clarinet

Kevin Murphy

Bassoon
John Good

French Horn
Stan Fry

Trumpet
Leonard Taylor
Percussion
Richard Smith

Harp
Huw Jones

Double Bass
Arthur Bone

Orchestra and Chamber Music
Lloyd Davies
Harold Fairhurst
John Good

Opera
Barbara Howard
Arnold Matters
Speech Training and Drama
Frank Johnston

Theory David Morgan A.R.C.M.
Aural Culture and Musical Appreciation
Alison Holder
John Horner

Accompanists
Alison Holder
Geoffrey Madge
Dorothy Oldham A.U.A.

Accompanying
Enid Williams

Italian
George Masero

German
Edith Dubsy

French
Elliott Forsyth
Senior Administrative Assistant
John Porter
Librarian Werner Gallusser PhD

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APPENDIX 1

Results for Associate Diploma, B.Mus and
B.Mus Hons 1966-1976

DEGREE	YEAR	MALES	FEMALES	TOTAL
B.Mus Hons	1966	2	1	3
B.Mus		3	2	5
Dip in Music		*	4	4
B.Mus Hons	1967	1	2	3
B.Mus		4	6	10
Dip in Music		*	1	1
B.Mus Hons	1968	4	1	5
B.Mus		5	13	18
Dip in Music		2	3	5
B.Mus Hons	1969	2	1	3
B.Mus		8	11	19
Dip in Music		*	1	1
B.Mus Hons	1970	*	2	2
B.Mus		9	6	15
Dip in Music		*	*	*
M.Mus	1971	2	*	2
B.Mus Hons		5	5	10
B.Mus		6	16	22
Dip in Music		*	*	*

APPENDIX 2 Results for years 1972-1976

DEGREE	YEAR	MALES	FEMALES	TOTAL
M.Mus	1972	2	1	3
B.Mus Hons		1	4	5
B.Mus		8	11	19
Diploma in Mus discontinued		*	*	*
B.Mus Hons	1973	4	7	11
B.Mus		5	14	19
M.Mus	1974	2	*	2
B.Mus Hons		2	7	9
B.Mus		9	11	20
M.Mus	1975	1	*	1
B.Mus Hons		8	3	11
B.Mus		14	19	33
B.Mus Hons	1976	7	7	14
B.Mus		13	27	40

APPENDIX 3 Results for years 1977-1981

Year	B.Mus	B.Mus (hons.)	M.Mus	D.Mus
1977	45	12	1	1
1978	32	15	3	*
1979	*	*	*	*
1980	32[20]	15[9]	4[2]	*
1981	*	*	*	*

(Numbers in brackets indicate women, as part of total.)

**Appendix 4 Tables showing Diploma, Degree Bachelor, M.Mus and PhD 1966-1976 Enrolments
(Bracketed numbers indicate women students when figures available, as part of total.)**

Date	Dip. + Degree	Dip.	B.Mus	M.Mus	PhD	Staff	Total EC	% EC UA
1966	62				[2]		434	4.6
1967	75				[2]		339	3.7
1968		1[1]	79[49]	4	2	1	292	3.3
1969		1[1]	87[49]	6[2]	2[1]	2	283	3.2
1970	110		97[60]	11[4]	1	1	296	3.4
1971			123	15[2]	3	3	207[112]	2.4
1972	143		143	11[3]	3	4	102[108]	2.4
1973	134[88]		134[88]	19[7]	2	2	205	2.3
1974			159[96]	19[8]	1	3	210	2.2
1975			170[103]	20[10]	2	1	224	2.5
1976			162[101]	17[5]	8[6]	7	100[110]	2.1

Appendix 5

Staff of the Faculty of Music**and The Elder Conservatorium of Music in 1966****The Elder Professor of Music and Director of the Elder Conservatorium;**

David Galliver, M.A.[Oxford], A.R.C.M. [Associate of the Royal College of Music] Appointed Lecturer, 1964, Professor and Director, 1966.

Theoretical School**Senior Lecturer**

Jack Vernon Peters B.Mus[Durh] , Mus.D.[N.Z], F.R.C.O. [Fellow of the Royal College of Organists] Appointed Lecturer, 1953; Senior Lecturer, 1963.

Lecturers

Harold Fairhurst

John David Swale, M.A., Mus.B.[Camb.], A.R.C.O.[Associate of the Royal College of Organists]

James Coburn Govenlock, Mus.Bac.[Adelaide],F.R.C.O.[Fellow of the Royal College of Organists] Appointed 1966 died 9/11/1984 had just retired.

Part-time Lecturers

Alison Joyce Holder, Mus.Bac, appointed 1958

Patricia Langley Holmes, A.U.A[Associate of the University of Adelaide], B.A. Appointed 1957

Tutor

David Edward Rumsey, D.S.C.M.[Diploma of the Sydney Conservatorium of Music]

Senior Research Fellow

Andrew Dalgarno McCredie, M.A.[Syd.],Ph.D.[Hamburg].Appointed 1965

Practical School**Pianoforte**

Harry Lancelot Dossor, A.R.C.M.[Associate of the Royal College of Music]

Clemens Theodor Leske, B.Mus[Melb.], Dip. D'Etudes [Paris][Diploma of Musical Studies]

Enid Williams, D.S.C.M.[Diploma of the Sydney Conservatorium of Music]

Organ

Jack Vernon Peters B.Mus [Durh.],Mus.D[N.Z.], F.T.C.L.[Fellow of Trinity College, London], F.R.C.O.[Fellow of the Royal College of Music] A.D.C.M.[Associate Diploma Church Music]

Singing

Barbara Howard

Arnold Matters A.U.A.

Nancy Thomas

Violin and Viola

Lloyd Davies D.S.C.M.[Diploma Sydney Conservatorium Music]

Violin and Viola

Harold Fairhurst

Marie Beryl Kimber F.R.A.M.[Fellow Royal Academy Music]

Nora Whitehead, A.R.C.M.[Associate Royal College Music]

Violoncello

John David Bishop

James Whitehead, A.R.C.M.[Associate Royal College Music]

Double Bass

Arthur Bone

Flute

David Cubbin

Oboe

Jiri Tancibudek Mus.M.[Prague]

Clarinet

Gabor Reeves, D.S.C.M.[Diploma Sydney Conservatorium Music]

Bassoon

Thomas Albert Wightman

French Horn

Stanley Ronald Fry

Trumpet

Leonard Taylor

Percussion

Richard Smith

Harp

Huw Jones

Orchestra and Chamber Music

David Cubbin

Lloyd Davies

Harold Fairhurst

Marie Beryl Kimber F.R.A.M.[Fellow Royal Academy Music]

Jiri Tancibudek Mus.M [Prague]

James Whitehead A.R.C.M.[Associate Royal College of Music]

Thomas Wightman

Opera

Barbara Howard Producer

Arnold Matters Producer

Malcolm John Chorus Master

Aural Culture and Musical Appreciation

Alison Joyce Holder Mus Bac [Adelaide]

Accompanist

Alison Joyce Holder

Accompanying

Enid Williams D.S.C.M.[Diploma of Sydney Conservatorium of Music]

Italian

George Masero, Dott in Lettere [Genoa]

German

Edith Dubsky

LibrarianWerner Gallusser Ph D [Zur.], Dip. Mus.[Zurich] 1960

Senior Administrative Assistant John Porter 1956

Appendix 7

Staff Faculty of Music and**The Elder Conservatorium of Music in 1976****Chairman of the Department** Professor D.Galliver**Deputy Chairman** Mr J.D. Swale**The Elder Professor of Music and Director of the Elder****Conservatorium** David Galliver, M.A.[Oxford], A.R.C.M. Appointed Lecturer, 1964, Professor and Director, 1966**Readers**

Harry Lancelot Dossor, A.R.C.M.[Associate of the Royal College of Music. Appointed Principal Teacher of Pianoforte with status of Senior Lecturer 1953, Reader 1968

Andrew Dalgarno McCredie, M.A.[Sydney], Ph.D. [Hamburg]. Appointed Senior Research Fellow 1965, Senior Lecturer 1970. Reader 1974

Senior Lecturers

James Whitehead, A.R.C.M.[Associate of the Royal College of Music] Appointed teacher of Violoncello Lecturer 1959, Senior Lecturer 1963

Clemens Theodor Leske B.Mus[Melb.] Dip. d'Etudes [Paris]. Teacher of Pianoforte, status of Lecturer 1960. Senior Lecturer 1966

Donald George Alfred Munro A.R.C.M. [Associate of the Royal College of Music], Appointed Teacher of Singing with status of Senior Lecturer 1967

Marie Beryl Kimber F.R.A.M.[Fellow of the Royal Academy of Music]

Appointed Teacher of Violin with status of Lecturer 1964, Senior Lecturer 1968

Senior Lecturers

Jiri Tancibudek Mus.M [Prague]. Appointed Teacher of Oboe, with status of Lecturer 1964, Senior Lecturer 1968

Thomas Albert Wightman Appointed Teacher of Bassoon with status of Lecturer 1964, Senior Lecturer 1968

John David Swale M.A., Mus.B.[Camb.]. A.R.C.O. [Associate of the Royal College of Organists] Appointed Lecturer 1965, Senior Lecturer 1969

James Coburn Govenlock B.Mus [Adelaide], F.R.C.O.[Fellow of the Royal College of Organists] Appointed Lecturer/Teacher of Organ 1966, Senior Lecturer 1972

Died 9/11/1984 had just retired, was still to teach C'pt.

Tristram Cary, M.A.[Oxford], Appointed 1974

Catherine Joan Ellis B.Mus[Melb], Ph.D. [Glasgow], Appointed Research Fellow [A.R.G.C.], 1967. [A.I.A.S.] 1969, Lecturer 1970, Senior Lecturer 1975

Lecturers

Patrick Sean Brislan Teacher of French Horn with status of Lecturer 1970

Grahame Hilton Dudley B.Mus Appointed 1972

Zdenek Bruderhans, M.A.[Prague Academy of Music], Flute 1973

David Richard Shephard, A.R.C.M.[Associate of the Royal College of Music] Clarinet Appointed 1974

Malcolm John Fox, B.Mus [Lond.], M.Mus [R.C.M. Royal College of Music], Appointed 1974

Ronald Charles Woodcock, D.S.C.M.[Diploma Sydney Conservatorium of Music], Violin Appointed 1975

James Wilhelmus Vile B.A.[W. Aust.], M.A.[Leeds]. Dip. Drama[Manc.], Performing Arts. Appointed 1975

Senior Tutor

Alison Joyce Holder B.Mus Appointed 1974

Tutors

Peter Arthur Brideoake, B.Mus Appointed 1973

Margaret Heather Schumacher, A.U.A. Appointed 1974

Robin Frances Holmes, B.A. Appointed 1975

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Appendix 8
Staff 1976

Ian Spence MacDonald, B.Mus Appointed 1975

Senior Fellow in Composition

Richard Graham Meale, M.B.E. Appointed Lecturer in Music 1969

Senior Lecturer 1972, Senior Fellow in Composition[S.A.Govt.Grant]
1974

Tutors [Part-time]

Desmond Blundell, Trombone

Arthur Bone, Double Bass

John Della-Torre, Guitar

Thelma Dent, Piano

Christine Hoan Halbert, Singing

Elizabeth Koch, Flute

Anna Nash Lester, B.Mus,Clarinet

Leslie Lewis, Recorder

Joanna Parkes, B.A.[Syd.], Dip. Lib. [N.S.W.] Renaissance Instruments

George Standish Roberts, Trumpet

Richard Smith, Percussion

Rosemary ST.John,A.R.C.M.[Associate of the Royal College of Music] Harp

Librarian

Werner Gallusser, Ph.D.[Zur.] Dip. Mus.[Zurich Conservatoire], A.L.A.A.

Appointed 1960

Administrative Assistant

Jennifer Aline Still, B.Sc. Appointed 1974

Appendix 9

University of Adelaide Calendar 1970
 Ordinary Degree of Bachelor of Music
 First Year

Theoretical studies 1

3 lectures or seminars a week

Syllabus; Aural training, Creative Writing, Traditional Harmony.

Historical and Social Studies 1

3 lectures or seminars a week.

Syllabus; 1. An historical survey of Western music from the Middle Ages to the present day with special reference to 9 specified works.

2. Introduction to ethnomusicology.

Practical Studies 1

One lecture a week and individual tuition throughout the year.

Syllabus; 1. An introduction to acoustics and instruments.

2. Studies in one of the following groups

voice and one instrument

two instruments

Second Year

Theoretical Studies 11

3 Lectures and seminars a week

Syllabus; 1.[In 1970 only] Aural training - an extension of Theoretical Studies

1.

[from 1971] Aural and written analysis

2. Studies in Mediaeval, Renaissance and Viennese techniques of composition and score reading.

Historical and Social Studies 11

4 lectures and seminars a week.

Syllabus 1. Studies of the following topics

a. The dissolution of tonality in the 20th century.

b. The relation of operatic and instrumental music in the 17th century

c. Gregorian chant as a basis of polyphony.

Practical Studies 11

2 lectures a week and seminars and individual tuition throughout the year.

Syllabus; 1. Style and Interpretation in Performance 1 from Viennese classicism to neo-classicism.

2. Textures 1 ; principles of orchestration.

or

An individual study in Composition. The candidate must lodge with the Head of Department of Music not more than 4 original compositions.

or

Performance - courses of study in 2 instruments or voice and instrument

Appendix 10**1970 Curriculum Bachelor of Music**

course of study in one instrument or voice, classes in composition and arranging, singing, conducting, ensemble playing, systems of education with special reference to music in education.

Third Year Bachelor of Music

Historical and Social Studies 111

4 lectures and seminars a week.

Syllabus; 1. Aural and written analysis, music diagnostics.

2. Studies in baroque and 20th century techniques of composition

3. Continuo realisation, improvisation.

Historical and Social Studies 111

4 lectures and seminars a week

Syllabus; 1. Studies of the following topics

a. 19th century Rescue opera

b. History of notation 1400 to present day

c. Post-expressionism.

Practical Studies 111

2 lectures a week and seminars and individual instruction throughout the year.

Syllabus; 1. Style and Interpretation in Performance 11

2. Textures 11

3. Composition

or

Performance

or

Course of study in one instrument or voice, classes in composition and arranging, orchestral instruments, systems of education with special reference to music in education.

The Honours Degree of Bachelor of Music

Composition

A Course of seminars and individual tuition in composition and analysis of music.

Musicology

A reading knowledge of language or languages necessary for the course of study.

1. Ethnomusicology

2. Historical Musicology

3. Music in Education

Systematic Musicology.

Performance

A course of individual tuition in performance.

Appendix 11

Syllabus Bachelor of Music 1966 and Diploma of Associate in Music

Practice of Music 1,2 and 3

Syllabus; One lecture and 2 tutorials a week in each year of the course.

Examination in each year of the course; a one written paper

b Practical exam with viva voce

Theory of Music 1,2 and 3

Syllabus; 2 lectures and 1 tutorial a week

Advanced Theory of music, Counterpoint, Harmony,Orchestration.

History of Music 1,2 and 3.

Classes; 3 lectures a week.

Syllabus; The history and development of music from Middle Ages up to the present day including form and critical analysis.

Composition 1,2,3 and 4

A course of instruction in composition throughout the year.

Chief Practical Study 1,2,3 and 4

Principal Study 1,2,3

Second Study 1,2,3

Musicology 1,2,3 and 4

Music in Education 1,2,3

Modern Languages 1,2,3

Practical Tests 1,2,3

Speech Training 1,2

Principles of Class Music Teaching 1,2,3

Scope of School Music 1,2,3

Ensemble Playing 1,2

Accompanying

Concerto

Literature of Music

Methods of Teaching

Musical Criticism and Aesthetics.

Honours Exercise or Thesis.

Appendices**Galliver 2****Chapter 7**

Appendix 1	Staff	1980	177
Appendix 2	Results B.Mus	1977	178
Appendix 3	Results B.Mus	1985	179

Appendix 1**Staff of the Faculty of Music and Elder Conservatorium 1980****Chairman of the Department of Music Mr J.D. Swale****Deputy Chairman of the Department of Music and Director of the Elder Conservatorium Mr. C. Leske****The Elder Professor David Galliver M.A. A.R.C.M.****Readers: Harry L. Dossor A.R.C.M.****Andrew McCredie M.A. PhD****Clemens Leske B. Mus. Dip. D'Etudes****Senior Lecturers: Donald Munro, A.R.C.M.****Beryl Kimber F.R.A.M.****Jiri Tancibudek MusM****Thomas Wightman****J. D. Swale M.A., Mus Bac, A.R.C.O.****James Govenlock B.Mus, F.R. C.O.****Tristram Cary M.A.****Zdenek Bruderhans M.A.****Patrick Brislan****Lecturers****Grahame Dudley B.Mus****David Shepherd A.R.C.M.****Malcolm Fox B.Mus, M.Mus****James Vile B.A. M.A.****Peter Brideoake B.Mus****Hon. Lecturer****E. Sweeting M.B.E. B.A. M.A.****Senior Tutor****Alison Holder B.Mus****Tutor****Margaret Schumacher A.U.A.****Robin Holmes B.A. Dip. Ed.****Bozidar Kos B.Mus****C. Johnson B.A.****Senior Fellow in Composition****Richard Meale M.B.E.**

APPENDIX 3 Results for years 1977-1981

Year	B.Mus	B.Mus (hons.)	M.Mus	D.Mus
1977	45	12	1	1
1978	32	15	3	*
1979	*	*	*	*
1980	32[20]	15[9]	4[2]	*
1981	*	*	*	*

(Numbers in brackets indicate women, as part of total.)

APPENDIX 3 Results for years 1977-1987

Year	B.Mus	B.Mus (perform. degree)	B.Mus (hons.)	B.Mus (hons. perform.)	M.Mus	D.Mus	PhD
1977	45	*	12	*	1	1	1
1978	32	*	15	*	3	*	
1979	34[27]	*	12[8]	*	1	*	1
1980	32[20]	*	15[9]	*	4[2]	*	*
1981	34[23]	*	8[3]	*	3	*	*
1982	40[21]	*	13[7]	*	2	*	*
1983	*	35[24]	18[6]	*	3[2]	*	1
1984	14[10]	24[10]	3[2]	13[3]	[1]	*	2 [1]
1985	34[17]	13[7]	*	16[11]	3[2]	*	*
1986	27[17]	13[8]	1	13[9]	1	*	*
1987	31[16]	11[5]	2	16[9]	*	*	*
TOTALS	314[151]	96[54]	99[35]	58[32]	22[7]	1	5 [1]

(Numbers in brackets indicate women, as part of total.)

M.Mus David Lockett at present [1997] on the staff of the Elder Conservatorium

One of the two PhD's to pass in 1984 was David Swale [staff Elder Conservatorium] with his thesis on Legrenzi

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Appendix 4	Graduation Numbers		183

**Appendix 1 Conclusion
Staff Qualifications**

Date	Theoretical	Practical	Qualifications	Brit.	Aust.	Ger.
1885	1		Mus Bac			
Professor Ives						
1898	1	4	Mus Bac A.R.C.M. G. Ch Roy.			
Professor Ives						
1902	2	6	Mus Bac Mus Doc A.R.C.M. G. Ch Roy.			
Professor Ennis						
1918	2	6	Mus Bac Mus Doc A.R. C.M.			Mus Bac
Date						
1919	2	11	F.R.C.O. A.R.C.M.			Mus Bac Mus Bac Mus Doc
Professor Davies						
1932	3	13	F.R.C.M. F.R.C.O. L.R.A.M.			Mus Doc 3Mus Bac 2AUA
Professor Davies	[2 also in Pract]					
1948	4	19	F.R.C.O. F.R.C.O. L.R.A.M. A.R.A.M.			3Mus Bac 2AUA
Professor Bishop	[3]					
1963	6	25	3F.R.C.O. L.R.A.M.			Mus Doc [N.Z.]
Professor Bishop	[6]					
1966	8	22	M.A. A.R.C.M. 3AR CM 9R.A.M. F R.A.M. 2F.R.C.O. 2M.A.			D.S.C.M. 2D.S.C.M. A.U.A. PhD PhD MMus D.Lit
Professor Galliver						
Totals			44		22	4

Appendix 2

Qualifications: British

Mus Bac	Bachelor of Music
Mus Doc	Doctor of Music
F.T.C.L.	Fellow of Trinity College, London
F.R.C.O.	Fellow of the Royal College of Organists
A.R.C.O.	Associate of the Royal College of Organists
A.R.C.M.	Associate of the Royal College of Music
F.R.C.M.	Fellow of the Royal College of Music
L.R.A.M.	Licentiate of the Royal Academy of Music
F.R.A.M.	Fellow of the Royal Academy of Music
G. Ch R	Gentleman of the Chapel Royal
M.A.	Master of Arts
M.Mus	Master of Music

Qualifications: Australian

B.Mus or	Mus Bac	Bachelor of Music
M.Mus		Master of Music
Mus Doc or	D. Mus	Doctor of Music
A.U.A.		Associate of the University of Adelaide
D.S.C.M.		Diploma of the Sydney Conservatorium of Music
B.A.		Bachelor of Arts
M.A.		Master of Arts
PhD		Doctor of Philosophy

ENROLMENTS

Professor	Year	B.Mus	Associate Diploma	B.Mus + Associate Diploma	M.Mus	PhD	Total E.C.	% of U.A.
Ives	1885	25	*	*	*	*	*	*
Ennis	1903	22(14)	*	*	*	*	322	*
	1906	11(10)	*	*	*	*	358	*
	1910	10(7)	22(17)	*	*	*	260	*
	1911	11(8)	*	*	*	*	*	*
	1915	10(7)	*	*	*	*	*	*
	1918	*	8(7)	*	*	*	*	*
Davies	1939	*	*	29	*	*	225	*
	1943	*	*	24	*	*	273	*
	1946	*	*	47	*	*	552	*
	1947	*	*	70	*	*	503	*
Bishop	1948	*	*	59	*	*	575	*
	1949	*	*	31	*	*	649	*
	1950	*	*	38	*	*	595	*
	1952	*	*	41	*	*	566	*
	1953	*	*	38	*	*	545	*
	1954	*	*	38	*	*	560	*
	1955	*	*	37	*	*	548	*
	1956	*	*	36	*	*	453	10.6
	1957	*	*	41	*	*	335	7
	1959	*	*	45	*	*	414	7.3
	1960	*	*	49	*	*	387	*
	1961	*	*	46	*	*	405	*
	1962	*	*	58	*	*	440	*
	1963	*	*	54	*	*	415	*
	1964	16	41	*	*	*	415	5
No Professor	1965	14	43	*	*	*	*	*
Galliver	1966	*	*	62	*	*	434	4.6
	1967	*	*	75	*	*	339	3.7
	1968	79 (49)	1 (1)	*	*	*	310	3.3
	1969	87 (49)	1 (1)	*	*	*	283	3.2
	1970	97 (60)	*	110	*	*	296	3.4
	1971	123	*	*	*	*	207 (112)	2.4
	1972	143	*	*	*	*	102 (108)	2.4
	1973	*	*	134 (88)	19	*	205	2.3
	1974	159 (96)	*	*	19 (8)	*	210	2.1
	1975	273	*	*	20 (10)	*	224	2.5
	1976	263	*	*	17 (5)	*	210	2.1
	1977	151(9)	*	*	21	6	210	2.2
	1978	148	*	*	*	*	192	2
	1979	172	*	*	12	9	202	2.1
	1980	151(93)	*	*	7(3)	*	207	2.3
	1981	47(29)	*	*	6	*	208	2.1

(Numbers in brackets are for Women)

NOTE: no Associate Diplomas after 1972 and B.Mus Hons introduced in 1949 included in B.Mus totals

GRADUATION NUMBERS

Elder Professors	Years	B.Mus	B.Mus Hons	Mus Doc	Associate Diploma	M.Mus
Ives	1885-1901	7			1	
Ennis	1902-1918	13		2	75	
Davies	1919-1947	26		3	128	
Bishop	1948-1964	22			93	
Galliver	1966-1976	187	76		11	8*
	TOTALS	255	76	5	308	8

*Associate Diploma ceased in 1972

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- 6 Conservatorium Students Progress Reports, 1898-1901,
- 129 Minutes of the Board of Musical Studies, 1886-1913,
- 130 Faculty of Music Minutes 1905-1924,
- 150 Reports to Council of Faculties,
- 169 Joshua Ives,
- 280 Teachers agreements with the Conservatorium 1897-1926,
- 305 Concert Programmes Elder Conservatorium 1898-1957,
- 306 News paper cuttings relating to the Elder Conservatorium,
- 308 Adelaide String Quartet Club.
- 309 Papers of Professor Davies
- 310 *The Reminiscences of Hermann Heinicke* also in *South Australiana*, vol. 22 no. 2 September, 1983
- 311 Single study student record cards.
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2. University of Melbourne Archives

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-*Minutes of the Meeting of the Faculty of Music, Melbourne University, 1934-1945.*

3. University of Otago

Calendar 1968 of the University of Otago, Dunedin, John McIndoe Ltd, 1967

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1. The Adelaide Advertiser

-2/1/1883 Benefit Concert, the Adelaide Orchestra and the Rifle Volunteer Band, and George Oughton present, Mr T.H. Jones -Organ solo

-6/1/1883, Academy of Music, Grand Entertainment, Musical Director Ernest Mowbray, Stage Manager, Mr. C. Waldon

- 15/1/1883 Adelaide German English Education Institute Wakefield Street, re-opening 16/1/1883

-16/2/1883 Sir William Robinson[Governor of South Australia] Patriotic Song, "Unfurl the Flag", final rehearsal *(words -see App. 1)

-15/3/1883 Robin and Hack, timber merchants-[could relate to Guli Hack]

-16/1/1884 College of Music, Wakefield Street East, Herr G. Reimann, re-opened 13/1/1884

-19/1/1884 Hahndorf College, required a resident assistant master- T.W. Boehm, Headmaster

- 23/1/1884 College of Music, Wakefield Street, re-opening on 23/1/1884 Reimann

-7/10/1886 City of Adelaide Re-opening of Town Hall Organ, on 14/10/1886, T. H. Jones organist, popular oratorio 'Paradiso' with the Baptist Association Choir

-8/10/1886 Adelaide Philharmonic Society Chorus Rehearsal - Town Hall, 8 p.m. Arthur Boulton, Secretary

-23/10/1886 Herr C. Puttmann - Mr Waterhouse's House, North Terrace, Tuition Piano, Violin, Singing.(Puttmann-student E.C.)

-6/1/1892 Pirie Street Wesleyan Church, Organist W.R. Chinner

-20/1/1892 Professor Ives and Cecil Sharp attending tea party at Government House

-3/10/1892 School of Music, Marshall Chambers Rundle Street, Fisher Street, Fullarton

-3/10/1892 Herr Hans Bertram R.A. B. Wakefield Street, Music duties resume 8 October

-4/10/1892 University of Adelaide - Council Meeting, Report of Examiners Sir J. Stainer, Mus Doc, Professor Bridge, Mus Doc, for the exercises for Mus Bac Degrees received but not passed. Report Board of Musical Studies recommended that provision made for blind students to take theory and practical music examinations.

-11/11/1892 Adelaide Liedertafel- smoke concert at Albert Hall, Herr Heinicke has completely re-organised the society, and his influence is seen in the chorus work, in which Liedertafel without rival in South Australia.

Quiz

-30/1/1891 Criticism of Ives's laziness.

The Register

-8/11/1897 The adoption of a resolution by the Council of the University to found a Conservatorium of Music, at which all the branches of the art shall be taught. The musical education which a Conservatorium of the better class offers to the student possesses many advantages over that which the private teacher can give.

The Adelaide Advertiser

-6/2/1898 Victoria Hall Miss Louise Marshall- after 3 years of music studies in London, returned to sing Mozart.

-23/1/1898 Adelaide College of Music, Wakefield Street, Director Herr G. Reimann, Re-opening 27 /1/1898

-23/1/1898 Death of Rev. Liddell, Dean of Christ's College, Oxford

-23/3/1898 Hahndorf College, vacancies for resident or day students.

-15/12/1899 The University and the public- Commemoration ceremony each year becomes more popular, less academic and more popular character.

-22/12/1899 German-Australian steamship company

-2/7/1900 Music and Morals -protest against the re-appointment of Marshall-Hall as Ormond Professor.

-5/7/1900 Discussion as to the introduction of a pass certificate of the Junior Examination to be the test for entrance to the Conservatorium.

-21/3/1932 Reimann's Obituary -heading Notable Musical Figure Passes, Mr. I. G. Reimann's Death, Taught Thousands

The Adelaide Advertiser, 10/1/98 reference to Lord Tennyson, Governor of South Australia in 1900, after whom the Tennyson medal for English was named. Lord Tennyson also officially opened the Elder Conservatorium in 1900.

The Adelaide Observer, 21/12/1901

The Adelaide Advertiser, 12/7/1901

The Register, 19/10/1839

South Australiana, 23/10/1938

The Critic, 11/7/1906 Supplement on the University of Adelaide, Photographs of Elder Hall, and of the University Staff of 1906 including Professor Matthew Ennis (p. 28)

The Adelaide Advertiser 9/1/1979 Lance Dossor resigns from University Front page one column plus photograph ' he said he had been unhappy with the music department for some time.

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