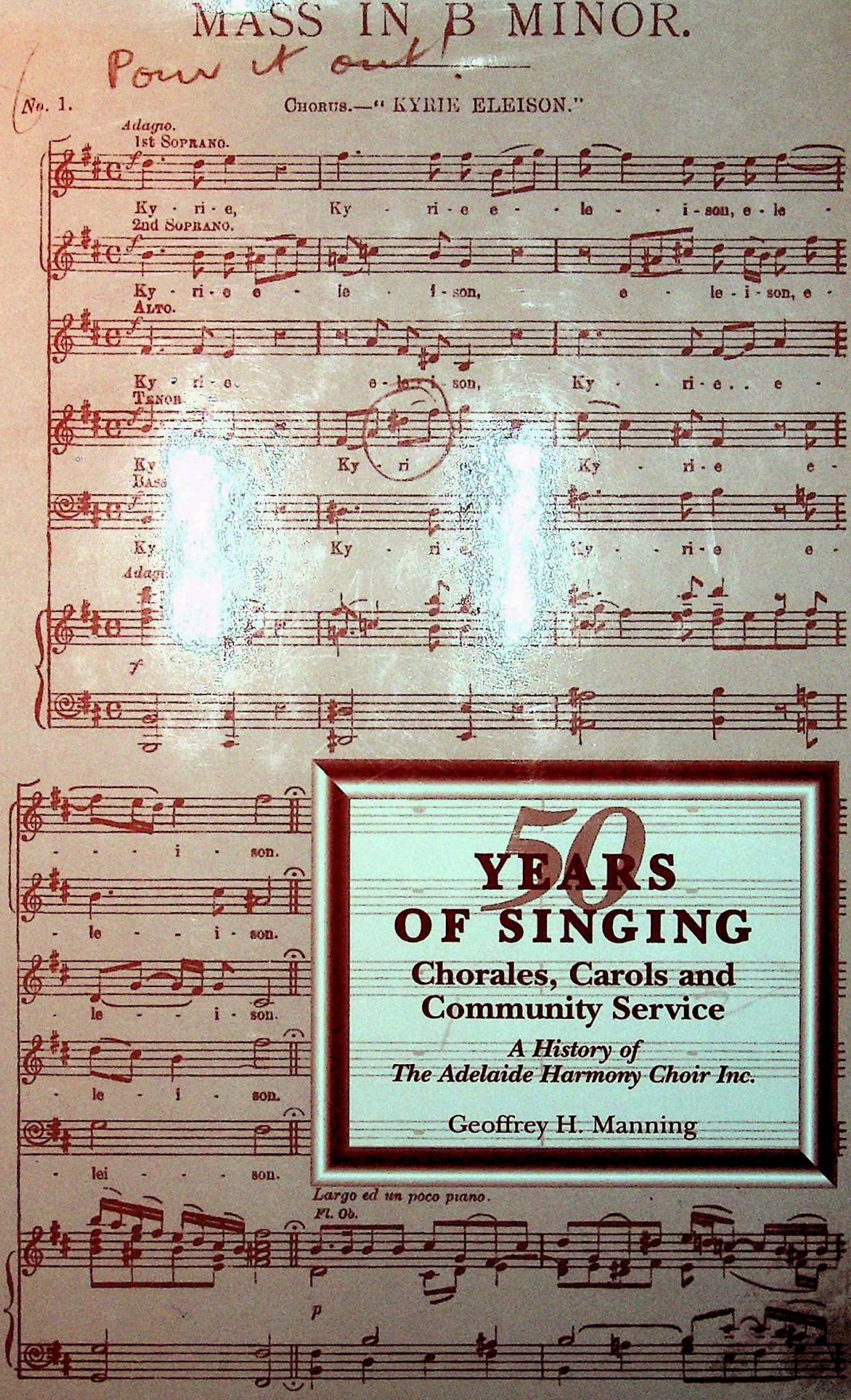
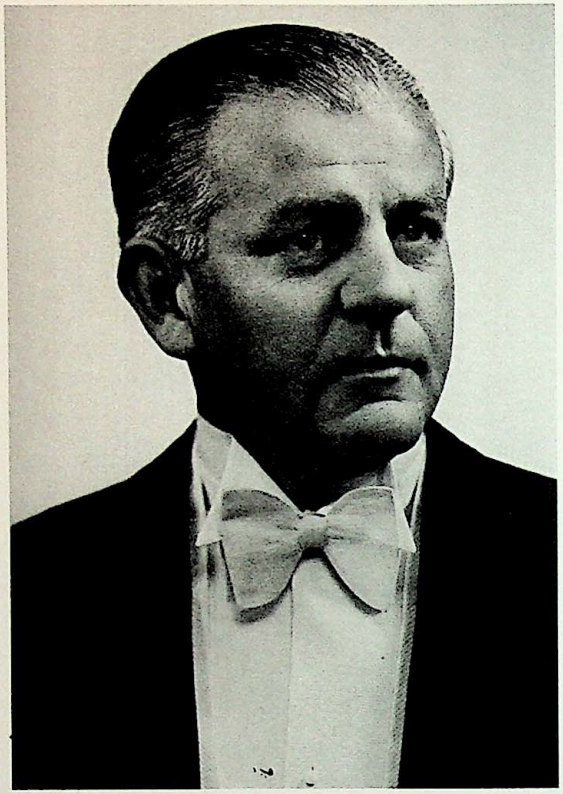


50 YEARS OF SINGING

Chorales, Carols and Community Service

A History of The Adelaide Harmony Choir Inc.

Geoffrey H. Manning



Lewis Dawe MBE
Founder and Conductor from 1946-1981

A HISTORY OF THE ADELAIDE HARMONY CHOIR INC.

50 YEARS OF SINGING

Chorales, Carols and Community Service

by

Geoffrey H. Manning

THE ADELAIDE HARMONY CHOIR

FEBRUARY 1996

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Cover Story
The cover is a replica of the opening pages of Lewis Dawe's own copy of Mass in B Minor, *showing his marginal notes.*

GOVERNMENT HOUSE
ADELAIDE

FOREWORD

By Her Excellency the Honourable Dame Roma Mitchell, AC, DBE

Governor of South Australia

In this lively history of the Adelaide Harmony Choir, Geoffrey Manning takes us *da capo* to those post-war days when Lewis Dawe and a handful of other singers set out modestly 'to be of service among the churches on pleasant Sunday afternoons.' Good ideas have a way of acquiring a life of their own, and it wasn't long before the numbers grew and Lewis Dawe's 'family' began to flourish. In 1981, the baton was passed to John Hall, who has led the Choir from strength to strength.

During the past five years, I have greatly enjoyed being Patron of the Choir and have attended many of its performances. Whether singing *Messiah* or Christmas carols, or breaking the unfamiliar ground of contemporary music, the Choir always leaves a strong impression of belonging to the community and of singing for the community. Geoffrey Manning's history will be of interest not only for its chronicle of the creation and development of the Choir, but also because of its important review of early music-making in South Australia. This makes fascinating reading.

In this Golden Jubilee Year, we have every reason to be proud of the Adelaide Harmony Choir and its place in our musical life.

Roma Mitchell

17th January, 1996

Contents

Prologue

My affinity with The Adelaide Harmony Choir was created from the moment Lewis Dawe founded it fifty years ago.

We were firm friends by then having attended Sunday School together at Malvern Methodist Church and sung at various concerts and oratorios. We were thrilled to be singing at anniversaries under such an enthusiastic conductor as Mr Colin Virgo, and I'm sure that experience inspired Lewis to achieve great things in the years to come.

Under the founder and conductor's early guidance, the Choir developed into a fine organisation, building up a glowing reputation on a very solid foundation.

Shortly after Lewis' death, the Choir, carrying on loyally under its new conductor, John Hall, made history by presenting two Bach Passions in the Adelaide Town Hall in a week – a remarkable achievement – and in the following decade has maintained its high standard with such masterpieces as Bach's 'Mass in B Minor' and Handel's 'Messiah'.

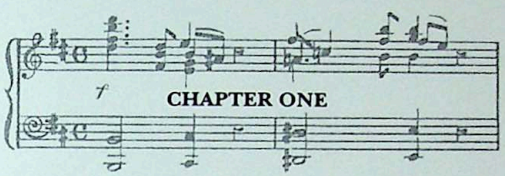
The Choir's unique quality of tone and its control of sustained pianissimos (as noted in its most recent performance) are extraordinary and make it without parallel in Australia.

Harold Tidemann
Music Critic for *The Advertiser*

January, 1996

Part One

THE ADELAIDE HARMONY CHOIR



1946 – The Foundation Year

Let us hope that social order will find an exponent in an institution combining the true elements of music, viz., harmony and melody.

(A reflection by a former member of the Adelaide Choral Society in 1853)

IT HAS been said that the cohesiveness or level of voice blending in unrehearsed choral performances depict the relative solidarity or diffuseness of community life. For centuries choral music has been enriched by the compositions of motets which were, originally, settings of liturgical or biblical texts; later, in the 17th century cantatas arrived on the musical scene, while in Italy the oratorio achieved what was beyond the motet's capabilities by projecting through verse and music a story of Biblical origin.

From these beginnings came the madrigal and Lieder forms of singing, to name but two; today, the singing traits of cultural regions throughout the world are diverse – from the guttural and slurred style predominant among the polar wastes of the north to the rhythmic melodies of tropical regions emanating from what has been described as 'bell-like yodelling voices'.

History has witnessed a myriad of singing styles, as varied as culture itself, each one capable of bringing joy to the listener; indeed, in the latter half of the 20th century the skyways of the world have been traversed and continents scoured by entrepreneurs armed with portable recorders seeking 'marketable' songs. While the songs of some tend usually to be repetitious in text and slurred in pronunciation, the organisation and integration of singing groups reflect another aspect of social culture for it is here we find unity flowing from a sense of sharing and cooperation.

Here, in Adelaide, in the 1990s we are blessed with the presence of The Adelaide Harmony Choir which, for fifty years, has entertained appreciative audiences with a pulsating style of singing coupled with a striking diversity of rhythmic nuance.

The performance of 'Elijah' in Clayton Memorial Church. May 1951

Introduction

With the advent of 1946 the war clouds which had enveloped the country for six years were dispersing and, although its citizens were still being subjected to rationing in respect of food, clothing and some other necessaries of life, the general consensus of opinion was that the time had arrived to put the gloomy times behind and return to normality in respect of the use of available leisure hours. For sports lovers, their solace could, perhaps, be found either as participants or spectators at 'Aussie' rules football matches, cricket and such-like, but among the art-loving strata of South Australian society, particularly those with a penchant for choral music, there was a dearth of opportunity for participation by a wealth of dormant singing talent amidst men and women in all classes of society scattered throughout the suburbs of Adelaide. One man had plans to remedy that situation.

Early in 1946 Lewis Dawe bade farewell to nearly six years of war-time service at Warradale military camp where he had been a representative of the Young Men's Christian Association and, following a short vacation at Port Elliot with his wife and four children, commenced teaching voice production and singing; at the same time he became choirmaster of the Clayton Memorial Congregational Church. He often told an amusing story of a typographical error in *The Advertiser* in respect of an advertisement he had placed in an effort to attract singing students – to his profound amusement he had been designated as a 'Teacher of Sinning'!

On Tuesday, 30 April 1946, a meeting, attended by fourteen women and eight men, was held at the Young Women's Christian Association's Open House, Hindmarsh Square – the participants were Mesdames Hocking, Danford, Denison, Eckersley, Dinham, Bartholomew, Palmer, Mitchell, Southgate, Misses Ruth Dinham, Dulcie Palmer, Nancy Cuming, Una Conrad, Veronica Pepper and Messrs Southgate, Harvey, Gent, Lindsay, Eckersley, Bargwanna, Foster and Dawe.

This proved to be the inaugural meeting of the 'Y's Harmony Choir', to become later 'The Adelaide Harmony Choir', whose primary aim was declared 'to be of service among the churches on pleasant Sunday afternoons.' Within twelve months members numbered over 60 and the inaugural executive members elected at meetings on 11 June 1946 and 25 February 1947 were:

President	– L. Lindsay
Vice-President	– A. Eckersley
Secretary	– Harry Foster
Committee	– Kingsley Payne, Mesdames F. Mitchell, P. Rosevear, A.P. Southgate and H.N. Simon and Miss Lett Waddy
Accompanist	– Jack Bargwanna
Conductor	– Lewis Dawe

The choir's initial growth was painfully slow, and for a time it seemed that it would have to be disbanded but, by a stroke of luck, it appeared in part of the 'VP Day' celebrations when the programme was broadcast over 5AD; the

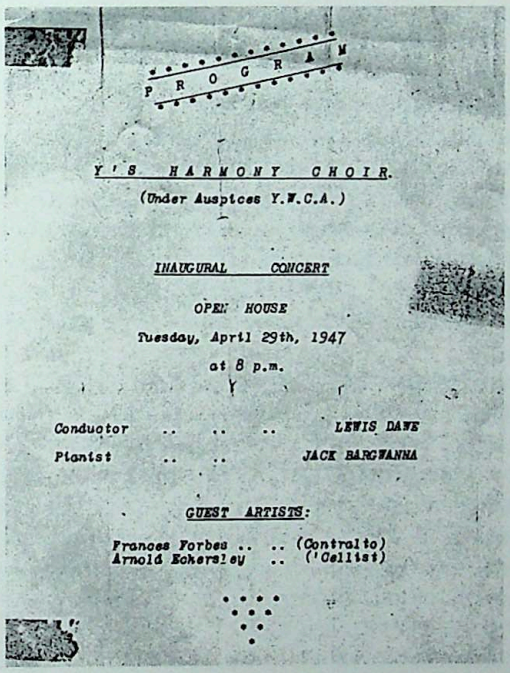
Choir then proceeded to perform at least one concert a month to aid charitable causes.

Miriam Curtis was a child when the Choir was formed but, as the daughter of two of its founding members, Sadie and Wilfred Taylor, has fond memories of her parents' participation:

> I remember that Tuesday [practice] night was sacred . . . never was any other activity allowed to alter that. I remember enjoying having Tuesday nights to myself when I was a little older – I taught myself to make cakes during that time. I was taken to the very first Harmony Carols and the very first Nativity Play which came later. Several times I kept company with the Lewis Dawe children in the front seats at a performance.

Its first concert, sponsored by the Young Women's Christian Association, was held in the Open House in Grenfell Street on Tuesday, 29 April 1947; supporting guest artists were Frances Forbes (contralto) and Arnold Eckersley (cellist). By the close of its inaugural year the choir was being commended for its 'accuracy of pitch, the good quality maintained, with rare exceptions, mostly in tenor and bass, by the individual parts, and the controlled singing in the quieter passages.'

As its first venture into the field of oratorio Handel's 'Messiah' was performed at the Clayton Memorial Church but in 1953 the venue changed to the Adelaide Town Hall. Lewis Dawe led the choir in many special performances and lifted it to great heights in the annual Good Friday performances of the 'Saint Matthew Passion' and at other concerts in aid of various charities.



PROGRAM

Y'S HARMONY CHOIR.

(Under Auspices Y.W.C.A.)

INAUGURAL CONCERT

OPEN HOUSE

Tuesday, April 29th, 1947

at 8 p.m.

Conductor .. .. .. LEWIS DAWE

Pianist .. .. JACK BARGWANNA

GUEST ARTISTS:

Frances Forbes .. .. (Contralto)

Arnold Eckersley .. ('Cellist)

For the next five decades the Choir was to make its mark in the musical world of South Australia and, as it enters another era, there can be little doubt that it will continue to emulate its deeds of the past which, by 1980, included five wins in competitions at Ballarat, three at Bendigo and many more in Adelaide. A most important factor in the successes achieved by Lewis Dawe was the support of a loving wife; Des Borgelt, a son-in-law and long-serving Choir member, in a reminiscent mood in 1995 commented:

> So many long-standing members would realise [that] Mr Dawe was so very dependent upon the support from Mrs Dawe for all those years. There is no doubt that he could never have achieved what he did without her constant support and encouragement – it was not always a simple task for her. It was their team-work that produced that deeply embedded and unique unity in the choir.

The Founder – Lewis Dawe

In the world of Australian music Lewis Dawe was, over many decades, applauded for his accomplishments as a soloist, conductor and adjudicator. He possessed an irrepressible sense of humour which, on occasions, took an unusual form such as the time when his similarity in appearance to Mel Cameron of radio station 5DN inspired him to send Mr Cameron out front during a Festival of Arts function at Elder Park to conduct the Harmony Choir – his lamenting comment was that the singers 'seemed to sing better for him than they did for me!'

He was a great 'communicator' and set out to make the Adelaide Harmony Choir 'a People's Choir for the people'; he wanted ordinary people to listen to good music and get both the joy and the message of it. Indeed, it can be said today, when Christmas carols are no longer sung down every street, the choir's annual programme has done more than any other to keep carol singing alive and well in Adelaide.

In addition to Mrs Dawe (affectionately known to Choir members as 'Mummy'), each of the four Dawe children, together with their respective husbands and wives, as well as Mr Dawe's sister-in-law and five nephews and nieces, sang in the Choir at various times. His choir members came to belong to his 'extended family' and as Harold Tidemann of *The Advertiser* put it: – 'The secret of his success . . . has been his treatment of the members as a happy family, his belief in discipline and his encouragement of young singers.'

Like his brother, 'Wacka' Dawe, actor and raconteur, Lewis was a natural median and master of timing on the stage and was in his element, espe- ly on country trips, where one and all would be in a light-hearted mood. one famous (or was it infamous?) occasion a soprano offended against a est for *pianissimo*, to which he entreated: – 'Madam, when I say I want a , I mean I want a "P"!!' His laconic sense of humour was often to the fore rehearsals and on one occasion in admonishing chattering choir members he gently chided, with an accompanying wry smile, 'Anyone would think you people had come here to enjoy yourselves!'

Long-time life member of the Choir, Geoff Gore, believes he was 'privi-

leged to be around in the early years in particular' and went on to say:

> It was so dynamic and Lew worked us hard and tirelessly as he strove to make a mark for his Choir in Adelaide and beyond. He had a rare gift, which he freely passed on to many; some with that gift remain in the Choir.
>
> The musical highs just kept coming under his amazing skills for getting the members under his little finger through his electric mannerisms, expressions and interpretations. 'Don't just hand up your words and notes, you drongoes', he would say. 'If your singlet doesn't go up and down your spine, you haven't done your job! Lay 'em in the aisles!'

Born in Kadina in 1909, at age three he and his family shifted to Evandale, a suburb of Adelaide created in 1876 and named after a house erected a decade or so earlier by Henry Goss. It was here within the Methodist Church that his Christian faith was nurtured and, when quite young, he was captivated by the music of the Payneham Church Choir; a passionate one-eyed view of the merits of the Norwood football team was also acquired at this time.

Both he and his wife, Dorothy, belonged to the same church at Malvern where her father, Rev W.A. Dunn, was the minister from 1924 and it was here that Lewis Dawe joined with other soloists such as Phyllis Webb, Una Andrew, Bertha Virgo, Ray Wood and Arnold Matters to render Mendelssohn's 'Elijah' and Handel's 'Messiah' under the baton of Fred Pilgrim. As Rob Dunn was to comment in his centenary history of the Malvern Uniting Church – 'So highly esteemed were the results and contribution of the choir that, when special events or departures occurred, choir members were often honoured in magnificent ways.'

It was, perhaps, prophetic that, as a child, he often played 'church' with two of his friends. He provided the music, Charles Dunn took up a collection, while Gordon Arthur preached a sermon. Lewis, of course, spent much of his life in providing music for the purposes of Christian worship; Charles Dunn became a manager of the now defunct Bank of Adelaide while Gordon Arthur entered the ministry and became Bishop of Canberra!

Prior to the outbreak of World War II in September 1939 he worked with a family land agent's business but, to his father's chagrin, repeatedly asked for leave of absence to further his singing career. He won the coveted vocal championship at Ballarat, Victoria, in 1938, and was a proud man when 27 years later his son, Robert, achieved the same honour.

He did an Australian tour with the Australian Broadcasting Commission in 1939 and was about to leave for a tour of New Zealand when the outbreak of war intervened. Within a few weeks Lewis Dawe enlisted as a member of the 2/3rd machine gunners of the Australian Imperial Forces; however, he was declared to be medically unfit and became attached to the Young Men's Christian Association where his leadership in welfare and entertainment programmes won him many friends and allowed full scope for his diverse abilities. When in the Warradale training camp he ran weekly concerts for the troops; one of his 'specialties' was a 'sort of quiz session' during which prizes in the form of Violet Crumbles, a popular confectionery of the day, were tossed to the winners with unerring accuracy to the farthest corner of

the entertainment hall; hence the name to which he was known to all camp inmates – 'Freddy Crumble'.

During his time at Warradale he formed a male choir comprising thirty singers and one concert at the Town Hall was praised as a 'varied programme' and a credit to all the artists who performed 'under their leader, Lewis Dawe, YMCA representative at the camp.' Well received individual items were a violin solo by Private J. Lynch, a trumpet solo by Sergeant-Major L. Taylor and a mouth-organ medley by Private L. Ridge, while other participants were accompanied by Private W. Turner on piano and organ; the last-named was reputed to be 'one of Marcel Dupre's greatest students . . .'

For fifteen years he was music master with the students of the Methodist Ladies College, many of whom subsequently became members of the Choir, nineteen years with the Clayton Church Choir and for fourteen years the director of music at the Adelaide City Mission and, for a time, taught at Prince Alfred College. As for his services to Maughan Church the Rev Vogt was to say:

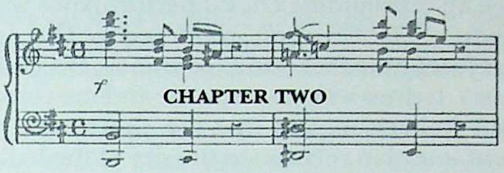
> It was unforgettable joy to share most of my Maughan Church years with him. My testimony is that he complemented and enriched my ministry over those years. His friendship, his humanity, his spontaneous sense of humour were qualities that he shared with so many of us. He was open, frank and always trustworthy . . . Lewis Dawe sought no personal gain. He was not in the business of making money, but he knew the fulfilment which not even wealth can b . . .

He died in May 1981 when the Rev. Erwin Vogt said of him in a funeral oration:

> Discipline and generosity were two marks of this man, and, they don't often appear in the same package. He got what he wanted from his choristers. Mark you, there were times when choir practice was quite a rugged affair, but the members came back for more next week . . . Lewis Dawe was one of God's rare gifts to our time. To think of him is to think in superlatives. Now he is gone from us and we shall miss him, yet we do not mourn as those who are without hope. We can be assured that his name has long since been written in Heaven. This is no time for despondent grief. Let us then with shouts of praise and with songs of thanksgiving commit him to the care of God.
>
> We may want to speculate on Lew Dawe's behalf. What will we do about the music he loves? If only we could send him some taped recordings from the repertoire of the Adelaide Harmony Choir – Handel's Messiah; the Bach B Minor Mass; St Matthew Passion; and, of course, The Carols of Christmas. No, we can't do that. Yet nothing good is lost.

Reverend Vogt concluded by quoting from *Abt Vogler*, by Robert Browning:

> All we have willed or hoped or dreamed of good, shall exist;
> Not its semblance, but itself, no beauty, nor good, nor power
> Whose voice has gone forth, but each survives for the melodist
> When eternity affirms the conception of an hour.
> The high that proved too high, heroic for earth too hard,
> The passion that left the ground to lose itself in the sky,
> Are music sent up to God by the lover and the bard:
> Enough that He heard it once, we shall hear it by-and-by.



The Formative Years: 1947-1959

We are a voluntary choir, in fact we pay to belong, so that it behoves us to get all the value we can for our money and by so doing add to our musical knowledge and in turn pass out better performances to our audiences.

(President's annual report, 4 March 1952)

THE HIGHLIGHTS of the Choir's activities during 1948-1949 were its first performances of 'Elijah' and 'Messiah', both in conjunction with the Clayton Church Choir. In respect of the former work, the whole of the second part of it, lasting for an hour, was broadcast by 5AD and the dramatic realism and reverent beauty of Mendelssohn's oratorio 'were admirably interpreted'. This part of the story concerns Elijah who, after being condemned by King Ahab and the wicked Jezebel, is forced to flee into the wilderness where, as he sleeps, the angels sing to him. Finally, 'there is a tremendous descriptiveness' in the choral and orchestral music as the prophet ascends to Heaven in a fiery chariot; Ian McMutrie, who had sung under the direction of Sir Malcolm Sargent, was Elijah, while other soloists were Kathleen Glastonbury (soprano), Isabelle Muir (contralto) and John Bone (tenor). The role of a youth was sung by Elva Downes, a young soprano, while Lloyd Vick was at the organ; the instrumental ensemble was led by Miss Veronica Benger (violinist).

The Clayton Church was packed for the performance of 'Messiah' which, without exception, received almost unqualified praise from the critics. The 100 voices, under the guidance of Lewis Dawe, obtained 'nicely restrained work in the pianissimo openings' while the choir gave due expressiveness to the profound 'And the Lord has laid on Him the iniquity of us all.' The soloists were Kathleen Glastonbury, Elsie Woolley, Peter Martin and Kingsley Payne, while the organ was played by Lloyd Vick, augmented by a small band of instrumentalists 'lacking lower strings, but brave with flute and brass.'

The illness and untimely death of the founding President, Mr L. Lindsay, was a blow to the executive committee as was the lack of appreciation shown by most churches to whom the Choir extended free recitals at 'Pleasant

Sunday Afternoon' services. However, a most successful concert in the Adelaide Town Hall in aid of a 'Food for Britain' appeal, which was followed by a picnic at Port Noarlunga, assisted in providing a little solace.

In October 1950 the Advertiser Broadcasting Network offered a rare musical treat when an outstanding choral performance was broadcast in the form of Josef Haydn's 'The Creation' rendered by The Adelaide Harmony Choir with soloists Josephine Pickering (soprano), Bruce Lucas (tenor) and Ian McMutrie (bass). It drew a warm response and the considered opinion of the critic, Dr Enid Robertson, was that the choir 'now produces a better balanced volume of sound in relation to the size of the hall, an improvement to which are added consistently better tone and greater suppleness in negotiating dynamic shading.' Rolland May at the organ 'coped indefatigably with Haydn's graphic score.'

Above: Rolland May, the Choir's longest serving Accompanist., 1951-1967.

Right: Lewis Dawe in 'drag' with Rolland May performing 'O, no John!'.

Rolland May took up the position of Choir accompanist in 1951; having received an initial grounding in music in Mount Gambier he removed to Adelaide where he came under the tutelage of the organist, Harold Wylde. At age nineteen, he took up his first appointment as organist and choirmaster at the Walkerville Methodist Church while at the same time studying for a degree of Bachelor of Music at the Elder Conservatorium; this was duly obtained just before the outbreak of World War II in 1939.

Following war service in the Royal Australian Air Force he was befriended by Norman Chinner, the then conductor of the Adelaide Philharmonic Choir and 'in charge of music at Prince Alfred College.' Following an introduction, the Headmaster, Mr J.F. Ward, offered Mr May the post of music master, a position he was to hold for forty years.

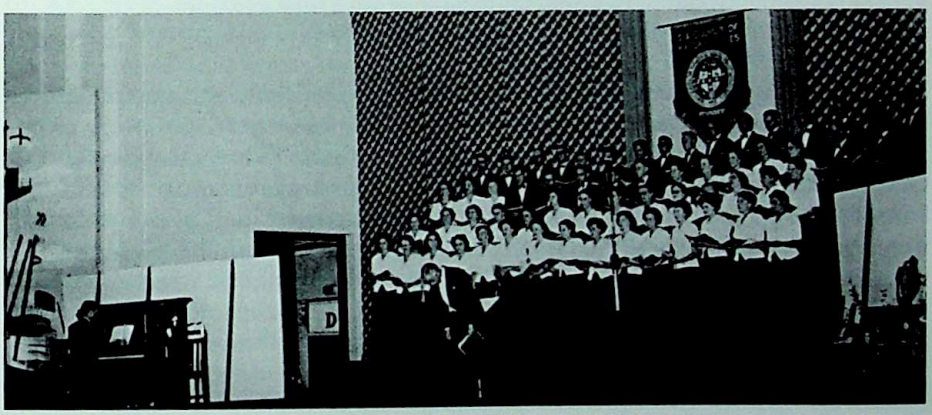
In his reminiscences Mr May reflects upon his post-war life:

> Life was starting to return to normal after the war [when] Lewis Dawe approached me as becoming accompanist for his recently formed Harmony Choir, as did Rev Samuel Forsythe from Maughan Methodist Church wanting to appoint me as their organist-choirmaster, which I accepted . . . My retirement from church work was when I finished up at Scots Church after 17 years in 1978 and during that time my choir participated in . . . competitions for a number of years and in which we had the satisfaction of winning on three consecutive occasions . . .

The tempo of musical competition in South Australia quickened during 1951-1952 with the added attraction of a musical section of the Royal Adelaide Exhibition and, in March 1952, The Adelaide Harmony Choir won the first prize of £100 and the A.J. Finlayson Shield, defeating the Ballarat Choral Society by a point. The first prize was donated by Miller Anderson Ltd, while the adjudicator, Mr Leslie Curnow of Melbourne, spoke highly of the Choir's 'remarkable interpretations and choice.'

Another innovation at this time was a free 'Music in the Open' concert sponsored by 5AD; originally planned to be held in February 1952 it was postponed until 9 March because of the death of King George VI. The venue was the University Oval where Henry Krips conducted the South Australian Symphony Orchestra, with choral singing provided by The Adelaide Harmony Choir and Elsie Woolley as soloist. While Dr Enid Robertson considered the lower timbres of her voice suffered some exaggeration in pronunciation, her words were commendably clear; the choir itself was 'neat and expressive' while its finer nuances suffered a 'certain amount'.

A feature event in June of 1953 was a free orchestral concert sponsored by *The Advertiser* to celebrate the forthcoming coronation of Her Majesty, Queen Elizabeth II. In the Adelaide Town Hall the South Australian Symphony Orchestra, in association with The Adelaide Harmony Choir, offered a foretaste of some of the music to be heard at Westminster Abbey during the coronation service. The general professionalism of the performance, which displayed the rich quality of the choir's voices, prompted a



First place at the Royal Adelaide Exhibition, 1952. The Choir's first win in competition.

member of the audience to express the wish that 'we [should] have recordings by this choir'. Stanford's setting of 'Te Deum', a hymn of rejoicing, was sung in a robust fashion and expressive nuance, marred, perhaps, by 'a slight descent in pitch on one occasion.' The choir also sang Parry's arrangement of 'I Was Glad', the text of which has been used at coronation ceremonies since the reign of James II.

One of the enduring memories of Joan Drew's many years with the Choir was singing at Elder Park during a visit of Her Majesty, Queen Elizabeth II; Joan recalled:

> Her Majesty arrived on a barge and Lewis Dawe was presented to her. This was a highlight of his life, and the (then) National Anthem, 'God Save the Queen' obviously held new meaning for him from that time forth.

The 1953 Adelaide Eisteddfod began in the Adelaide Town Hall in June 1953 where eight choirs from metropolitan and country areas competed for prize-money totalling £175 provided by the South Australian Government. Fresh from its success at Bendigo in May 1953 The Adelaide Harmony Choir competed against the Bohemian Choir, Adelaide Choral Society, Electricity Trust Choir, the Gawler and South Coast Choral Societies, the Wauwanga Singers and the Barossa Choralists. The contest was broadcast, in part, on 5DN and included the test piece 'Song of the Winds' and 'Sweet Honey Suckling Bees' by the Adelaide Harmony Choir, which finished the contest clear winner and 22 points ahead of the runner-up, Gawler; Nadra Penalaski of *The News* concluded that the winner 'set a choral standard difficult to surpass in balance, blend and effect.' The choir repeated its success in 1954 when it defeated the Bohemian Choir by the narrow margin of one point.

A free concert was given by the choir in Elder Hall in July 1953 and the critics were generous in their praise, coupled with an admonition:

> This young choir has made outstanding progress since its formation six *[sic]* years ago, and it is now a clear example of what can be acquired by hard work and sincerity from choristers and conductor. The clarity of the choir's diction, even when singing *sotto voce*, made listening a delight.
>
> Mr Dawe avoided the insidious faults of flabby rhythm and insipid sentimentality, but in this difficult hall there was a repeated tendency for the pitch to sag, and the singing again did not sound sufficiently graceful or transparent enough in quality.

New ground was broken in September 1953 when 'Elijah' was performed by the choir at the Adelaide Town Hall for the first time where the soloists were Max Worthley, Lorna Fletcher, Ian McMutrie, Marie Fidock and Rosamond George. The story was told of one of the choir's supporters approaching a friend to buy a ticket: – 'Are you coming along to see Elijah in the town hall next Wednesday?', he asked. His friend politely asked, 'Elijah? Who's he? – a wrestler?' A most impressive feature of the performance was the choir's 'excellent tone and even balance between the voices' while occasional glimpses of an exciting climax showed 'what this choir can give when sufficiently stirred.'

The first of what was to become the Choir's annual carols' festival was held in the Adelaide Town Hall in 1953; this concert was based on Sir Malcolm

Sargent's similar event in Albert Hall, London. The great artist for this inaugural carols evening was Marie Collier singing 'old favourites' in an informal atmosphere where the audience participated in certain chosen verses. As usual the *sotto voce* singing 'was a delight' while the guest artist excelled herself with great artistry and charm. To augment the carols Rolland May played a number of organ solos thus establishing a pattern which has continued to the present day. Marie Collier came over from Melbourne for this performance and, later, was to die tragically in London at the height of her career.

By March of 1954 the membership of the choir had increased to such a level that the committee was obliged to open a waiting list for aspiring choristers; while this was a good sign and augured well for the future the President, Mr Southgate, opined that it also was a warning to 'not-so-keen' members who could be asked to resign to make way for newcomers!

He went on in precise, unambiguous words:

> A 'keen' member is one who is prepared to put himself or herself out in the interests of the choir, carry out the necessary home practice requested by the conductor and certainly required by some of the music we are at present learning, and attend regularly at practices. It may have slipped your memory, but the absences from practice running, without the granting of leave by the committee, constitute grounds for being asked to leave the choir. This sounds a sobering note, I know, but the standard of the Choir's work now requires the utmost we can give, and as you will agree our conductor's work is hard enough as it is without having to cope with wayward members.

A decade or so later a lady member volunteered her rationale for joining the choir: – 'I had recently given birth to triplets and joined "for psychological reasons"!', while another gave a reason for continuing her membership: – 'My husband all but pushes me out of the door on a Tuesday evening, no matter how torrid things are at home, saying, "you're a better woman when you come home"!'

Seeking new worlds to conquer, the choir tackled Bach's 'St Matthew Passion' at the Kent Town Methodist Church for the first time on 8 April 1955; the soloists were Valda Petersen (soprano), Max Worthley (tenor), Jean Perrey (contralto), Ian McMutrie (bass) and Theo. Heidenrich (baritone). To the discerning critics it was obvious that the conductor, Mr Dawe, with his highly developed dramatic sense, had given much thought to the 'word painting that the text invited. The chorales were full of imaginative touches, sometimes to the detriment of the simple musical lines, but always intelligent.'

Perhaps the Choir's greatest challenge of the decade was a rendition of Bach's 'Mass in B Minor' which had not been performed in Adelaide since 13 September 1930, when it was undertaken under the baton of the late Professor E.H. Davies. On 19 July 1958 the Choir assembled in the Adelaide Town Hall where the gargantuan proportions of the Mass were presented by Lewis Dawe 'with his usual tenacity, eagerness and inspiration.' The soloists were Joan Drew (soprano), Max Worthley (tenor), Jacqueline Talbot (mezzo soprano), Noel Robbins (baritone), Dorothy Clemence (contralto)

and Rolland May (organist), with the choir accompanied by an orchestra led by Sam Bor.

The Adelaide Town Hall was packed and *The Advertiser* critic commented 'the eager [audience] had the satisfaction of seeing and hearing some of our most intelligent local musicians publicly daring the dangers of the immensely difficult operation and coming back alive . . . the whole operation was marked by determination, drive, tenacity and good morale . . . Adelaide is the richer for this performance.'

Rolland May, the then accompanist, recalls that Professor John Bishop was an excited member of the audience in a packed Town Hall and 'immediately invited the choir to give a repeat performance at the Conservatorium and told me he would provide instrumental ensembles to accompany the soloists but it would be left to me alone to accompany all the huge choruses, which was quite a challenge.'

Gabriel (Rev. Kyle Waters) and the Angels in the 1955 performance of 'The Nativity', in the Kent Town Methodist Church.

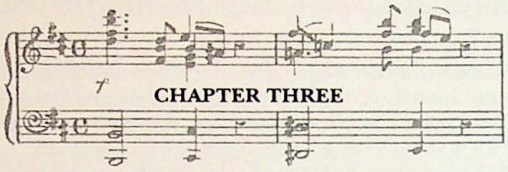
In the late 1950s the Choir, in association with the Young Women's Christian Association and the (then) Kent Town Methodist Church, presented a Nativity festival written by Max Birch and Kyle Waters; the performance involved not only the Choir, but also amateur actors and ethnic groups and, such was its success, it continued annually and with several performances in early December for nine years.

And so the remaining years of the 1950s passed by with many presentations of oratorio, 'Messiah', 'Elijah' and 'St Matthew Passion' being well received. The choir appeared in conjunction with the South Australian Symphony Orchestra in 'Music for the People' at The Advertiser Sound Shell, while during 1955-1956 two ABC broadcasts were allocated to the Choir. Social activities were not neglected with picnics being taken at Moana

interspersed with holiday weekends at Adare, Victor Harbor, a picture evening conducted by Des Borgelt where he showed a film taken during his holidays at Alice Springs, and also Christmas parties.

Perhaps it would be fitting to close this chapter of the Choir's life by reciting the content of an unsolicited letter from a 'fan' written in December 1958:

> Whilst I don't claim to possess any qualifications as a musical critic, I do know when I have seen, heard or experienced something of extreme exceptional merit. Hence it is that I wish to tell you that the manner in which you conducted, and the Choir sang at the recent carol service . . . was not only magnificent, but gloriously heart and soul stirring, as was amply demonstrated by the audience's spontaneous and whole-hearted applause.
>
> I have frequently heard it said that the reason for The Adelaide Harmony Choir's greatness is the fact that its members sing with their hearts as well as with their voices. How true is this, for on the night of the 22nd the choir not only captured the real spirit of Christmas, but imparted it to their singing, and passed it to those of us who were privileged to be present.
>
> Over the past decade or two Christmas has become such a rush and so commercialised that it has lost much of its old time savour and spirit, but I got it back in full measure at your concert, and like many others of those who were present, went home with my heart renewed within me.
>
> What a choir can in a gloriously tuneful manner virtually whisper its way through Silent Night and Rock-a-by and, within seconds, smilingly and joyously give voice to the Cowboy's carol, and leave a one moment hushed audience in its wake a minute later, well, to my lay mind, that is something that can only be achieved by a great Choir, and its conductor.
>
> LONG LIVE THE ADELAIDE HARMONY CHOIR



The Successful Sixties

This choir cannot afford to rest on its laurels, for the future holds so much in store. Nothing is achieved except by hard work, and as someone has said , and I feel it is a fitting slogan for us – 'Hats off to the past, Coats off for the future!'

(President's annual report presented in April 1960)

THE YEAR of 1961 arrived with a declaration from the President of the Choir, Keri Williams, reaffirming that its prime object was to encourage the art and practice of choral singing and to this end twenty-one public performances had been undertaken during the previous year, including major works such as 'St Matthew Passion' which had become an important part of the Christian celebrations of Easter in Adelaide. He also noted that the Choir's policy of assisting churches and charities had been in evidence and concluded that this impressive list of achievements was only brought about by the 'loyalty of each member' for which the committee was most grateful.

In November 1960 the committee entertained a number of distinguished citizens at a dinner held at the Hotel Rundle for the purpose of presenting to the public certain plans for an overseas trip in 1964 to compete in an Eisteddfod to be held in Wales, the cost of which was estimated to be in the vicinity of £50,000; for this purpose choir members had contributed £6,000 to a special fund. The Lord Mayor of Adelaide, Mr Glover, kindly consented to be the chairman of the organising committee and by May of 1962 a further £5,000 had been raised.

Pleasure in a different form was close at hand following proclamations in bold headlines by the several Adelaide newspapers of 20 March 1962: – 'Night of Glorious Music', 'They Sang Like Angels' and 'This Was a Night to Remember'. The President of the Choir expressed the sentiments of his executive committee when he concluded that it was difficult to find the words to express the delight and honour the Choir experienced in combining with the Royal Christchurch Musical Society Choir and the Adelaide Philharmonic Choir, in association with the London Philharmonic Orchestra, under the baton of Sir Malcolm Sargent. Together with the rich,

bass-baritone of Neil Warren Smith and the eminent soprano, Rae Cocking, the attentive audience was a participant in 'a most thrilling, exciting and inspiring musical experience' in the Centennial Hall.

In Dvorak's 'Te Deum' was heard choral singing which, despite the large numbers of singers, 'was sensitive to every demand of the score and its conductor', while the music of the orchestra was such that 'the first burst of applause at the final bar seemed an intrusion.' The critic, Nadra Penalurick, concluded that 'the combined choirs sounded magnificent in the fullness of their greatest climaxes, and the orchestra was brilliant beyond expectation.'

Behind these successes were endless hours of practice, during the course of which it was Lew Dawe's mastery of the music and flashes of scintillating wit which kept the choristers in a happy frame of mind in their quest for melodic perfection. Geoff Gore recalls an occasion:

> . . . when we rehearsed in the old YMCA building on the corner of Grenfell Street and Gawler Place. We always rehearsed in a hollow square formation and Lew often walked up and down the rows just inches away from your face. On this particular occasion I remember he had asked the sopranos to stand and sing a phrase. Having walked up and down the row and as they finished singing, he walked back to his position, lent on his music stand and looked over the rows of sopranos for a silent minute or so and then said: – 'Perhaps, ladies, perhaps some of you can cook!'

Other classic 'one-liners' from his repartee include:

> If you don't know it, do the fish act.
>
> I could be standing out here in the nude and do a high dive and half of you drongoes wouldn't know – you never watch – I want every eye all the time.
>
> Ladies, please, all heave together, from out here all I see are bosoms going up and down all over the place.
>
> Watch, you never know what I might do on the night! (And he was right!)
>
> Let the tone go right up into your empty dome – shouldn't be too hard for some of you.

On 18 December 1962 the tenth annual presentation of Carols in the Town Hall was a 'most thrilling experience' performed in the presence of the Lord Mayor and Lady Mayoress, Mr and Mrs C.J. Glover; unfortunately, due to illness Sir Thomas and Lady Playford were unable to attend. Rolland May's organ solos were warmly received, while Huw Jones on his harp was an ideal foil to the voices and it was generally considered that he had 'become a permanent feature of these carol concerts.' Kamahl, the gentle baritone from Malaysia, completed the list of soloists with a rendition of 'tastefully topical folkish numbers.'

Once again the work of the conductor, Lewis Dawe, was heaped with praise:

> Like a good restaurateur [he] keeps making minor modifications of the menu, without disturbing the basic carolling element which gives the event its distinctiveness. Last night the audience's share of the proceedings was enlivened by varied accompaniments, re-harmonisations and the like – all to the good.

> As always this program [was] arranged with an artistic eye as well as a diplomatic one. The result [was] well balanced, musical, and highly entertaining.

An honour of no insignificant proportions was accorded the choir in March 1964 when it was invited to form part of the Festival of Arts Choir to present, in the Centennial Hall, the 'War Requiem, Opus 66', by Benjamin Britten. This work is dedicated to Wilfred Owen who was killed in France just before the Armistice in 1918, after having won the Military Cross. He was only twenty-five and his poems are both profound and disturbing; they were not about what soldiers did gloriously, but what they had been made to do unforgivably to others and to suffer themselves.

'My subject is War', he wrote, 'and the pity of War. The poetry is in the pity.' Into his poetry went the pity, not of a detached outsider or a sentimentalist, nor simply that of a humane officer for his men whose lives he cannot save and to whom he cannot hold out hope, but the pity of an imaginative man for fellow-sufferers unable to speak for themselves or to later generations. Britten was deeply moved by Owen's poetry and, being so moved, his impulse was to set Owen's most memorable poems for singing; the result is considered to be a masterpiece – it is a work of vast scope and has been described as 'a sublime new Requiem Mass.'

At the Adelaide performance Sir Bernard Heinze conducted the Sydney Symphony Orchestra and the combined Adelaide Philharmonic and Adelaide Harmony Choirs. Boy choristers from St Peter's College also took part 'singing their Latin lines with confidence and a good tone.' Indeed, the inclusion of their 'frighteningly innocent voices' was considered, by one critic, to be a stroke of genius on behalf of the composer.

Determined not to rest upon its many laurels and bouquets the Choir embarked on practising the Bach motet, 'Come, Jesus, Come', which opened the programme in the Town Hall on 11 July 1964; the other work on the programme that night was Beethoven's 'Missa Solennis'. Lewis Dawe had a grand grasp and thorough concept of the rendition of the latter piece and, as usual, the choir was 'well-drilled' and performed with 'a fuller, richer maturity.' However, disaster was at hand for during the singing of the 'Credo', and to the consternation of the conductor, choir, *et al*, the organ broke down. In the aftermath of this debacle Mr Dawe received great credit when he resumed the performance unperturbed – outwardly at least – aided and abetted by innovative orchestral accompaniment from the South Australian Symphony Orchestra.

A month later the Choir brought the University Sunday afternoon winter concert season to an end by singing the first two of the six parts of Bach's 'Christmas Oratorio'. The soloists were David Galliver (later to become Professor of Music at the Elder Conservatorium), Joan Drew, Norma Hunter and Arnold Matters. John Horner's review was a mixed bag and, as for the choir, he concluded that 'after its trumpetless opening chorus [it] had to wait until four o'clock to get its teeth into another grand chorus, having nothing else to do but sing chorales.'

Geoff Gore recalls Lewis Dawe's reaction to the critics:

> If the crit was good Lew would say he always felt that they were very astute! When the crit was not good, he would say it doesn't matter, and anyway never in the history of music has there been a monument erected to a critic.

Speaking of critics, Rolland May, the Choir's organist, recalled in 1995 that 'we had an inimitable music critic in those days who had a marvellous way with words and that was John Horner' and in reporting a performance of 'Elijah' opined in respect of the solo 'O Rest in the Lord' that he liked the way 'I raised my eyebrows and opened up the swell box to remind the soloist that although she was resting in the Lord, she was under a moral obligation to keep strictly in tune with the infinite.'

The hard work and planning which had been undertaken by members of the Choir, in respect of the proposed overseas trip, were stultified during 1965 due to 'the lack of support and official recognition' by both the State and Federal Governments. Thus, the plans and dreams to honour invitations to take part in concerts in the Royal Festival Hall, and other additional engagements in the provinces and on television and with the British Broadcasting Corporation, were proven to be but idle dreams. While the committee decided that negotiations for such a trip should not be pushed entirely on one side the likelihood of it coming to pass in the foreseeable future appeared to be remote.

In making a public announcement the President of the Choir, Keri Williams, said, *inter alia*:

> While in Adelaide last year, Mr Ian Hunter, director of the London festival, expressed pleasure in the choir's standard and made it clear that assistance could be expected in the matter of accommodation and transport while in London.
>
> Recently, . . . advice was received from Canberra, stating that all funds allocated for the festival had been distributed between the ballet and Sydney Symphony Orchestra, and that the Government was unable to assist. Also the SA Government has not found it possible to assist from its resources.
>
> During the past five years, choir members here worked tirelessly in an endeavour to provide the bulk of the finance – giving concerts, holding fetes, collecting newspapers, and countless other activities. They have raised £20,000 towards the venture . . .

This money was not wasted because it was subsequently invested in a fund which continues to provide prize-money at Eisteddfodau because the encouragement of young singers was always a primary concern of Lewis Dawe and the Choir generally. Income from the investment has also been used to assist in defraying the cost of engaging orchestras as accompanists at various performances. In hindsight, it must be said that this trust fund has been one of the major reasons for the Choir never relying on or receiving funds from such bodies as the Arts Council or the Department of Arts to carry out its avowed roles in the community.

In this history of The Adelaide Harmony Choir the opinions of critics have been brought forward only in occasional, partial quotations, but the review of the Choir's tenth annual performance of 'St Matthew Passion' on

16 April 1965 is reproduced here in an abridged form because of its overall insight it gives into the development of the Choir:

> Thanks to Lewis Dawe a thousand people in Adelaide who sing, play or ponder Bach's St Matthew Passion once a year in the Kent Town Methodist Church, have got to know it as well as Handel's 'Messiah' much to the good of their musical souls.
>
> Last night there were new young faces in the orchestra and the choirs – Adelaide Harmony, MLC and Westminster School – and Valerie Pennefather, soprano soloist, showed Mr Dawe still in tireless pursuit of perfect Bach singers. For the rest, the old faithfuls sustained their roles with the old fervour plus some deepening of maturity and sense of style.
>
> There were still some of the old imperfections, too.
>
> Mr Dawe still starts off some of his *ritornelli* too fast and has to correct the mood when the soloist comes in . . . Robert Dawe, as Christ, has the root of the matter in him. Presumably for safety's sake, he was given an organ accompaniment (Rolland May) most of the time, instead of the shimmering aura of strings that Bach wanted.
>
> On one occasion ('Drink Ye All of This') when the string accompaniment was risked, it was so timidly damped down by the conductor that the splendid swelling phases of the soloist were left without the full support they cried out for.
>
> In the absence of a Lutheran congregation that knows the chorales by heart and sings them lustily without standing, I think Mr Dawe is right to let the choir sing them unaccompanied.
>
> This year Mr Dawe tried yet another bold experiment in disposing his forces to get over the difficulties of seating. He put one half of the choir in each of the transept galleries, where they face each other across a 40-ft. chasm, with the orchestra and soloists on the floor between them. The result was lighter and more aerial than usual as heard from the back of the church, and a bit one-sided for those of us near the side walls. Mr Dawe seemed to have little trouble in controlling the widely separated forces and the all round balance was usually good.
>
> Nancy Thomas (contralto) and Miss Pennefather sang splendidly, both solo and together, and Alan McKie's warm, unforced baritone voice was always pleasant to hear. If only his volume equalled his musicianship he would be a star.
>
> Harold Fairhurst as violin soloist and orchestral leader was indispensable and imperturbable. On the 'period' harpsichord, Alison Holder gave an authentic background to the recitatives.

The then Australian Broadcasting Commission, in conjunction with The Adelaide Harmony Choir and the South Australian Symphony Orchestra, presented Handel's 'Solomon' in the Town Hall in July 1965, where it was evident that the participants found mutual pleasure in their association. This was a significant gesture on behalf of the ABC and reflected upon the noble stature of the Choir within Australia.

To some members of the audience the choice of oratorio proved to be disappointing for as John Horner proclaimed in *The Advertiser*: – 'The trouble about Handel's "Solomon" is that it isn't about anything much – except, of course, Solomon, about whom it tells us nothing of interest.'

To exacerbate this alleged oversight the programme's notes had an apologetic tone when it said: 'Handel's librettist (probably Morell) made no attempt to weld the plot of Solomon into a coherent whole.' However, the choir brushed aside the perceived weakness in the oratorio and gave 'us

fresh and vigorous singing in response to an alert beat from conductor Lewis Dawe.' Carol Kohler, Geraldine Hackett-Jones, David Galliver and Robert Dawe were soloists and, with the backing of the Choir, provided 'alert and musical singing' and in some of the grandest choruses they were 'uplifting'.

As is their wont one critic descended upon the conductor and fired this shot across the offender's bow:

> Contrasting unfavourably with the Handelian manner was Mr Dawe's sanctimonious unaccompanied National Anthem at the start. Why the hush-hush ending, as though Her Majesty were not expected to last the night?

To all this erudite comment a Choir member, with a keen sense of humour and tongue firmly 'in cheek', burst into verse:

Now Solomon was quite a show
With voices soft and tender
On Saturday we got the lot
From Lento to Crescendo.

The ladies in their black and white,
(Don't mix them up with whisky)
Provided menfolk on the stage
And maestro looking frisky –
For Lewis Dawe has in his step
An air of resolution
And every eye was on his beat
For perfect execution.

Some friends suggested ways and means
(And possibly I share 'em)
Of introducing concubines
To represent the harem
Reclining in organ seats
And eating coffee biscuits
But then, methinks, in Adelaide
They surely would be misfits.

Keep on the job stout choristers
Producing Oratorio
And who'll deny it is worth while
We still demanding 'Moreo'

Some day we hope not far away
We won't presume to trouble you
But we've a friend to join the ranks
Her name is BETTY WUBBLEU.

Prior to the Christmas season of 1965 the Choir was justifiably proud when it issued a LP recording (mono and stereo) for public sale titled 'Harmony at Christmas'. In making the selection of seventeen songs Lewis Dawe showed tasteful enterprise by including some fine examples of modern carol writing together with traditional carols. Assisted by the organist, Rolland May, 'he [kept] the music flexibly moving, yet with unerring regard for subtlety and dynamic effect.' The general consensus of opinion was that the record 'should hold its own with pride against many importations.' Expressions of thanks were made to the recording company, Philips, Scots Church and Prince Alfred College for the use of their facilities. In 1967, Festival records released 'The Lord is My Shepherd' featuring the Choir in a programme of hymns.

From 1960 until 1965 the Choir appeared in a number of televised Christmas 'Specials' through ADS 7 and included 'The Music of Christmas', a special outside broadcast videotaped at a Springfield home featuring the Adelaide Harmony Choir. Viewers were entertained with a portrayal of a typical 'Olde English' Christmas story which unfolded with a family coming home on Christmas Eve in a horse-drawn buggy. It was written, produced and directed for Channel 7 by John Adey, the channel's director of Christmas activities for that period. For this outdoor programme carols and songs were

At ADS Channel 7 for the Christmas Program, 1960.

Special photograph taken in Maughan Church in 1966 for the recording of Hymns released in 1967.

pre-recorded in St Peter's Cathedral because of the exceptional acoustic qualities of that building.

The coming of age of the Choir was a memorable milestone and, in presenting the 21st Annual Report in April 1967, the President, Keri Williams, said that members could only feel a sense of pride in its history which had been packed full of enjoyment, achievement and service. He declared that he had no intention in indulging himself with idle reminiscing 'for each one of us has a different set of memories' but of one fact he was certain: – 'The musical progress made by the Choir has been brought about by the untiring and devoted service of Conductor (Mr Dawe), Accompanist (Mr May) and Secretary (Mr R.L. George), who collectively have amassed over 50 years service in these capacities.'

In September 1967, members of the Choir arranged a holiday trip to New Zealand; they paid their own fares but the Choir subsidised 'portion of the touring costs incurred during an excursion over both the north and south islands of that country. This benefaction was made, in part, as a means by which the executive could thank all those members who had worked tireless-ly over many months in raising money in anticipation of the trip to the United Kingdom in 1965. The untimely curtailment of that venture was felt keenly by all concerned but the comradeship engendered within the touring party allayed the underlying frustrations.

In November 1967, to celebrate its 21st anniversary, the Choir presented an operatic version of Mendelssohn's 'Elijah' in Union Hall. This was a 'first' for the Choir and a local critic, Harold Tidemann, wrote in *The Advertiser*:

> Last night's performance was a triumph for the choir, its indefatigable conductor, Lewis Dawe, and the producer, Ian Green . . . In its stage production the Choir, which has sung the work with distinction many times, had to learn the score by heart and undergo rigorous training in acting and movement.

Long-serving former Choir member, Gwenda Crammond recalls:

> 'Elijah' on stage at the Union Hall – with all the costumes and all the work memorized was quite a triumph, I'll never forget that, such was the dedication and hard work of all at that time.

Saturday afternoon, 9 December 1967, found the Choir within the grey and sombre portals of the Yatala Labour Prison, but being behind barred doors did not deter them from entertaining a most enthusiastic audience comprising of inmates and warders. The other Christmas venue was the Adelaide Town Hall where the Choir performed before a capacity crowd, with an appealing concert to which 'along with the sterner stuff' Mr Dawe threw in a 'modicum of sentimentality' which was to everybody's liking.

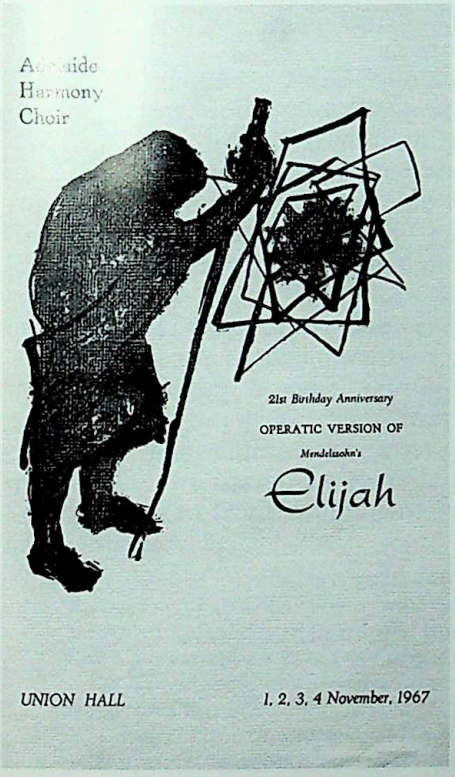
The Choir's 21st presentation of Handel's 'Messiah' was given at the Town Hall on 30 November 1968 and John Horner, in an expansive, jocular mood was to observe, *inter alia*:

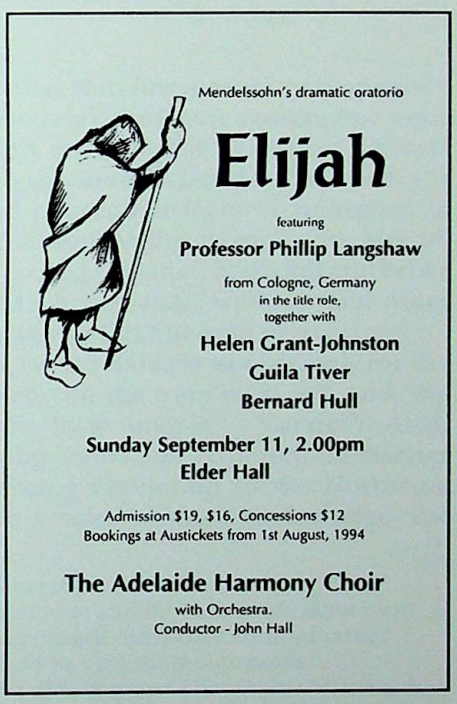
> It was pure Dawe, looking upon 'Messiah' as the grandest of Handel's grand operas . . . [He] worked out his own Messiah years ago and sticks to it . . . He belts through 'Let Him deliver Him' like a barrackers' chorus from 'Carmen',

turns 'His yoke is easy' into a laughing 'Song of the Palaquin bearers' and lets his soloists to their own sweet way . . . The choir not only sings, it revels . . .

The musical year of 1969-1970 commenced with the customary performance of the 'St Matthew Passion' in aid of the 5AD Good Friday Appeal for the Adelaide Children's Hospital. The change of venue to the Town Hall was more than worthwhile because, for the first time, they were together 'as a compact unit' and the whole performance benefited from the move. In lieu of the annual 'Messiah' a performance of Bach's 'Christmas Oratorio' was staged in St Peter's Cathedral before a large audience. The soloists were Malcolm Potter (tenor), Alan McKie (baritone), Jane Carter (contralto) and Joan Drew (soprano), who had only one chance when she sang 'Be Not Afraid' 'of which she made the most', according to Mr Tidemann of *The Advertiser*.

The annual presentation of carols for 1969 was again held in the Town Hall when an electronic organ was substituted for the incumbent instrument which was in the process of being rebuilt. Another noteworthy event



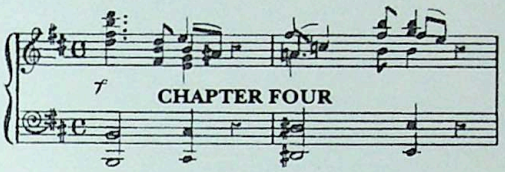


Right: Operatic version of 'Elijah' in the Union Hall, 1967.

was a concert arranged by the Cambrian Society of Adelaide to celebrate the investiture of Prince Charles as the Prince of Wales, while the Choir's morale was given a further boost when it presented 'Messiah' at the Kadina Methodist Church.

In tabling his annual report in April 1970 the President remarked that the Choir was about to enter its 25th year and extolled the inherent accomplishments of 'a quarter of a century of . . . musical service to this city' which 'we can proudly look back on.' We depart from the 'sixties with a humorous anecdote from Margaret Greaves:

> I recall that back in the early days the Choir went to Victor Harbor to perform the Messiah; it was a very hot night and on the way home it was suggested that we stop for a swim. Just as well it was dark, as the makeshift bathing gear had to be seen to be believed!!! My recollection is of one of the male members (who will remain anonymous) hanging his underpants out of the window hoping they would dry by the time we arrived home.



Interstate Competitions

This choral society [is] a democracy in its fundamental nature, for the conductor [is] allowed his autocracy in rehearsal and performance subject to his removal by the united members if his methods become intolerably dictatorial or uncongenial . . .'

(Roger Covell)

DURING 1950, and in anticipation of its first interstate competition at South Street (Ballarat, Victoria), the Choir's committee were, at first, disappointed when a dictatorial Transport Control Board refused the Choir's application to travel by bus which was considered the most comfortable and convenient form of transport; to further dampen the underlying enthusiasm of the participants Mrs M. Riches, whom the press described as 'a cycling soprano', had a fall and broke her kneecap a short time before the departure date, while several other members fell ill leaving the Choir seven short of its full team of sixty.

In the opinion of most members the visit to Ballarat was not only for the music festival itself but the 'get-togethers' on the train each way, and 'the generous treatment we had from the local people – Carrier's Arms excepted.' They competed against strong choirs and acquitted themselves well in the circumstances eventually being runner-up to the Northcote Choral Society from Melbourne; the judges' comments included the following remarks:

> The attack at opening was good and generally throughout the work. The graduations of tone and the variety of colour were skilfully managed and prompted the impression that with a choir of rather more adequate resources the result would be extremely impressive.
>
> The rendering revealed a conception of beauty and effectively conveyed the words and music.
>
> General chording excellent [in the Hymn] but unfortunately lapsed in pitch in bar 25 . . . Imagination is vivid and achievements thoroughly musical.

In 1952, the choir travelled by bus and a member takes up the story: – 'This year we switched our attentions to the St Andrew's Guest Home – admittedly we got off to a bad start by knocking the house up about midnight – but the lady concerned kept a sort of open house, and having no previous experi-

Returning from Bendigo in 1954 after the Choir's first win in interstate competition.

Lewis Dawe (Conductor), Keri Williams (President) and Ray George (Secretary/Treasurer) with the 1st Prize Cup.

The Choir being conducted by the bus driver on the way home from a successful Ballarat competition.

Some of the trophies and ribbons from interstate and local competition.

Lewis Dawe also in a familiar conducting pose.

ence of a choir group off the chain, and what with being worried by staff problems, it was no wonder as our stay continued the weather got a little warm. However, nobody's luggage was confiscated and nobody went to gaol.' As to the competition itself the President duly reported in March 1952 that 'we finished down the slope' but, on a brighter note, concluded that the adjudicator informed him that their effort was 'a splendid one'.

In January 1953 an invitation was received for the Choir to compete in the Choral Championship of Victoria to be held in Bendigo in May of that year. Accordingly, 69 members entrained for Victoria but upon arrival were informed that the number permitted to compete could not exceed 60. Outsinging five of the best choirs in Victoria, The Adelaide Harmony Choir walked away with the first prize of £300 by a margin of three points; a £20 trophy and the Conductor's trophy also came its way. As to their performance an adjudicator was fulsome in his praise when he said, 'I don't think I have ever heard a madrigal so well sung' in respect of its rendition of John Wilbye's 'Sweet Honey-Sucking Bees'.

In 1954 a mighty cheer and happy uproar accompanied the announcement that the winner was The Adelaide Harmony Choir having defeated the Postal Institute Choral Society by six points. In fact, the cheering emanated from the Choir itself who were still on stage, having been the last contestant. The adjudicator, Richard Thew, said: – 'We have no choir in Sydney that can compare with most of the choirs we have heard tonight' and went on to say that he had been interested to see the Adelaide choir singing without books and to see them dressed and arranged so well. (The men were in evening dress and the women in black dresses with white jackets.) 'This doesn't get you any marks', Mr Thew added roguishly to the choir, 'but it's good theatre.' Lewis Dawe was again the winner of the Conductor's trophy.

A reporter suggested that Mr Thew was almost as good a show as the choirs for half his witty, barbed dissection of the music was lost in laughter; he said, *inter alia*:

> 'Own choice' is never the choice of the choir, I know. I ask my own choir for suggestions, but none of them is suitable and I have to choose it myself. I'm right, of course!
>
> How I loathe metronomes. This mad, mathematical precision has killed some of the joy of expression.

As to the Choir's performance Mr Thew enthused, with an occasional criticism:

> **Handel** – A most interesting presentation – the eye was enchanted . . . Tenors rather timid at bar 42 . . . The final phrases were sung with a fine elevated style – clean singing by a well-balanced choir. (82 points)
>
> **Summer Doves** – . . . Soprano tone carried well, chording well, negotiating the key-changes with consummate ease. The humming section was well done, the accompaniment always in the background. (87 points)
>
> **Madrigal** – [All Creatures now are Merry Minded]. Charming approach. The voices were beautifully matched – diction excellent, and in the cross-worded sections words could always be heard clearly . . . Scale passages had an urgency that was contagious. This whole reading was a highlight

of the evening. Congratulations to you all, from conductor to youngest member. (92 points)

Unconcerned by this praise of the highest order a lady member of the Choir entered a protest at some of his antics:

Thew . . . Thew . . . Thew . . . Thew . . .

(This heading was used because the test piece for all choirs was 'The Sound of Summer Doves' which commenced with the plaintive sound of 'croo-croo-croo-croo'; this translated naturally to the adjudicator's name.)

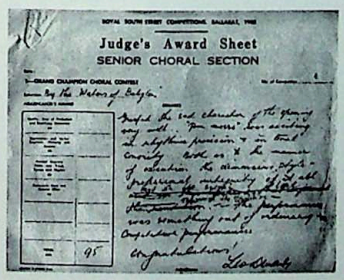
There was a judge called Thew,
Who didn't have a single clue,
He talked of dogs and chooks and cows,
While we were waiting hours and hours.
The murmur of his dreary wails,
While fingers wagged their frisking tails,
The choirs, timid little males,
Ran off the rails . . . Ran off the rails.

In many a choir, no matter where,
Adelaide, Sydney or Golden Square,
The decoys with their flirting glance,
Led him a dance.
When all the shepherd's daughters play,
All we like sheep do go astray.
Each in error – To his own way.

When all the noise and shouting dies,
We still remember Richard's lies,
Their sweet enchantment never flies,
Their wisdom lifts us to the skies.

At Ballarat in 1955 the Choir triumphed again when it had a two points victory over the Ballarat Choral Society and repeated the triumph in 1956 and 1957; the 1956 adjudicator, Professor Leo Demant, described the Adelaide group's work as 'top flight choral singing . . . there was joy and loveliness in its music.' The Choir won its fourth 'Ballarat' championship in 1962 after being runner-up the previous year. Professor Demant was again full of praise when he commented that 'it was truly a great one'. Their rendition of 'By the Waters of Babylon' from 'Belshazzar's Feast' by William Walton received 95 points – a high marking which he said he rarely gave; he added that it was a performance completely out of the ordinary in competitive work; the winning margin overall was a staggering twelve points! The Choir's pianist, Mr Rolland May, also received a trophy.

The Choir returned to Ballarat in 1963 and again took out first prize with a two point victory over The Adelaide Choral Society conducted by Peter K. Narroway. The adjudicator described its performance as 'magnificent singing' and singled out particular praise for its rendition of Bach's chorus 'Glory to God' from 'Christmas Oratorio', while its madrigal choice was sung with 'terrific verve and rhythmic pattern which never for a moment flagged.'


ROYAL SOUTH STATE COMPETITIONS, BALLARAT, 1962

Judge's Award Sheet
SENIOR CHORAL SECTION

GRAND CHAMPION CHORAL CONTEST

Item: By the Waters of Babylon

95

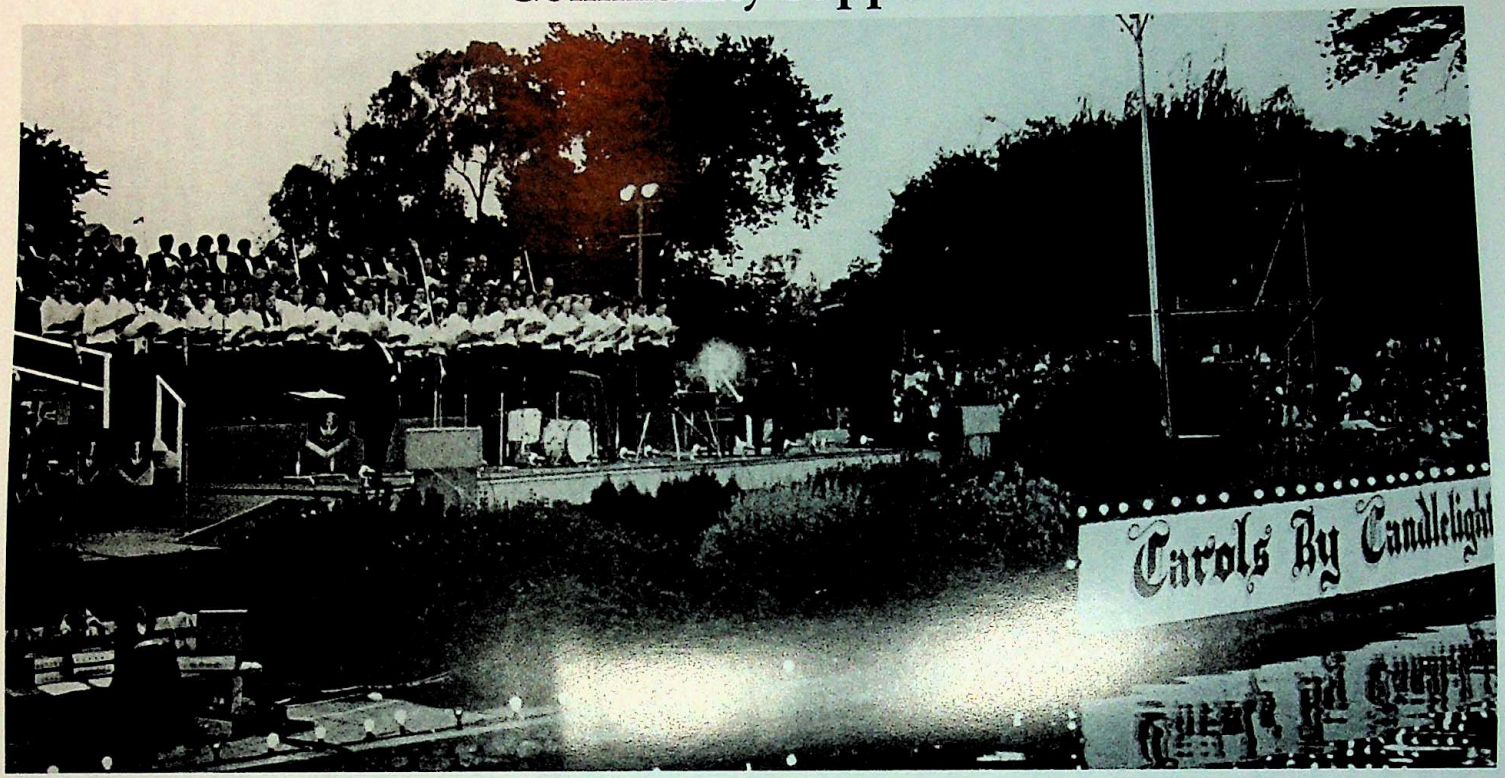
Congratulations!

Leo Demant

'BY THE WATERS OF BABYLON'
Grasped the sad character of the opening very well.
'Piu mosso' was exciting in rhythmic precision and in tonal sonority. Both as to the manner of execution, the dimensions, style and professional integrity of it all and in the spirit that informed the rendition – the performance was something out of ordinary competitive performances. Congratulations!

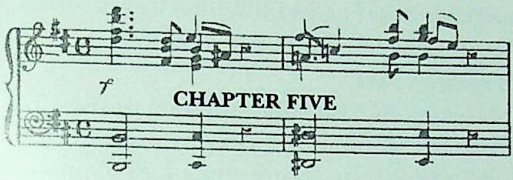
Leo Demant

Community Support



The Adelaide Harmony Choir leading Carols by Candlelight in Rymill Park.

Community organisations which have been help;ed include: Asma Foundation of South Australia, Julia Farr Centre, Helping Hand Centre, SA Spastic Centre, Adelaide Children's Hospital, Channel 7 Christmas Appeal, Channel 7 Children's Medical Research Fund, SA Friends of Vellore, Lentara, Good Friday Appeal, Memorial Hospital, Adelaide Eisteddfod Society, Crippled Children's Association, Cora Barklay Centre, Port Pirie Music Club, Leigh Creek Amateur Music Club, Kadina, Nhill Music Society, Mary Potter Hospice, Adelaide Harmony Choir Supports The Community, Supporting The Community.



Challenges of the Seventies

When one becomes involved in an organisation such as this, anything done to assist in its operation is amply repaid by the pleasure and satisfaction of being part of a team.

(President's annual report presented in April 1972)

A Retrospection Over 25 Years

BEFORE DISCUSSING the triumphs and tribulations of The Adelaide Harmony Choir in the 1970s it would be appropriate, perhaps, at the half-way mark of its 50 years' existence, to pose the question: – 'Why had the choir enjoyed such a high standard for 25 years?' and to find some answers.

There are possibly many reasons, but three in particular contributed greatly to its many meritorious achievements. Firstly, stable management and hard work! – in its first year of operation the Choir made eight appearances, the least number recorded in any one year; as a general rule at least twelve, and up to a maximum of 26, were recorded in a single year which required many hours of practice and a great deal of dedication by all concerned. Secondly, sound financial management and, thirdly, not only had the musical harmony been enjoyed, but the whole function of the Choir was one of harmony, an essential ingredient for the success of any organisation.

The Choir had been referred to frequently as the 'Lew Dawe's Social Club' which, in itself, was a compliment of the highest order to be paid to a man who had devoted so much time and effort to the organisation, and presented such a remarkably high standard of music in South Australia and beyond. His ability to cope with hard work, his dedication to music and all its nuances, coupled with an innate, friendly approach to his charges, produced a glorious range of vocal music of which he and the Choir were justly proud. The opportunities which he gave to choristers, soloists, instrumentalists and the music-loving public deserved nothing less than the highest praise.

This spirit of dedication engendered by Lewis Dawe was absorbed by members of the Choir; further, it is fitting to pay tribute to Ray George who, from 6 March 1951, had performed the onerous and responsible position of secretary and treasurer to the Choir. His untiring, unobtrusive and efficient

approach to his duties, in no small way, contributed to the sound financial position in which it found itself in 1970. Thanks were due also to Murrie Drew who, for 22 years, had carried out the important function of Auditor. It is of some interest to note that in 1951 the Choir's assets amounted to £60 and, by 1970, this figure stood at $4,055, plus travel funds.

A Year in the Life of the Choir

In respect of the activities of The Adelaide Harmony Choir the year of 1970 commenced in February when at a committee meeting held in Willard Hall a decision was taken, albeit reluctantly, to cancel plans for a trip to Canberra due to the high costs involved in accommodation, air fares, *etc.* In March a donation of $50 was presented to the Festival Hall Fund, while in April a section of the Choir appeared at St Columba's Church, Hawthorn, where they gave a concert in aid of the Multiple Sclerosis Society.

On Good Friday the 'St Matthew Passion' was performed in the Town Hall where the soloists were Genty Stevens (soprano), Jane Carter (contralto), Thomas Edmonds (tenor) and Alan McKie (bass), while Malcolm Potter and Robert Dawe sang the roles of the Evangelist and Jesus, respectively; Alison Holder was at the harpsichord and John Hall at the organ. The work itself occupies some three hours but Mr Dawe's sympathetic cutting did not seriously detract from the general effect.

Lewis Dawe was at his masterly best on this grand occasion and his treatment of the 'tremendous mystery' of the Gospel was peculiarly his own. Instead of the old chant 'intonations' he used a vocal line based on secco recitative, but infused with a lyrical expressiveness cleverly adapted to the German language. The rich accompaniments to the arias, the elaborate, almost instrumental, writing for the voices, 'combined contrapuntally with the instrumental parts' – all these factors showed his masterful hand. A critic concluded that 'the general sweep of the work was sincere and impressive, the congregation chorales included.'

On 7 August 1970 the Choir performed Elgar's 'The Kingdom', a work not heard in Adelaide since 1928. It was a brave choice by Lewis Dawe for much of the essential and characteristic Elgarian colour in this work depends on the orchestra, led on this occasion by Harold Fairhurst. The well-rehearsed choir and the professional orchestra gave 'a convincing and satisfying performance.' The soloists were Genty Stevens, Norma Hunter, Malcolm Potter and Alan McKie. There was general agreement that the 'hero' was Lewis Dawe who conducted away 'nonchalantly like Beecham, as though he had been specialising in orchestras all his life.' His enterprise and courage were given due commendation because of the well known fact that most concert audiences are notorious for having little enthusiasm for music with which they are not familiar.

This was not the only occasion on which Harold Fairhurst organized and led an orchestra for a Choir's performance. He was one of the original members of Sir Thomas Beecham's Royal Philharmonic Orchestra and played in the Royal Opera Orchestra at Covent Garden; he came to South

Australia at the invitation of the late Professor John Bishop and retired from the staff of the Elder Conservatorium in 1969. However, he continued to teach, perform and conduct while still examining about 200 students each year for the Australian Music Examinations Board.

He took an active part in the well-being of the choir and organised the orchestra for Good Friday performances and Choir members recall, nostalgically, his 'unforgettable violin obbligatos played to Bach arias in both the "St Matthew" and "St John" Passions.' They also remember his ready wit and the particular incident during a rehearsal of 'Saint Matthew Passion'. Lewis Dawe was conducting; his son, Robert, had the role of 'Christus', while his grandson, Andrew, was playing violin in the orchestra. In his inimitable, droll manner, Harold referred to the trio as 'Father, Son and Holy Ghost'.

Early in November 1970 the Choir travelled to Burra where it presented a series of selected carols, spirituals and traditional songs in the Town Hall; proceeds of the concert were given to the Burra Kindergarten. The guest soloist was Malcolm Potter, a member of the ABC Adelaide Singers and a frequent soloist in the Choral Concert Series under the auspices of the ABC. A similar was also given at two church rallies at Brooklyn Park Church of Christ and at an Inter-denominational Jubilee Rally, while the residents of Aldersgate Village were entertained by the Choir.

As to one of these concerts Faye Spence recalls:

> Yvonne Hall and Joan Drew sang two duets. These were very popular and an encore was indicated by the audience, However, (at that stage), they only knew two duets. Mr Dawe announced, majestically, that they could not return as we had been privileged to hear 'their entire repertoire'. Later, Mr Dawe and Keri Williams sang their famous Russian duet, which was also greeted with wild applause. At the conclusion Joan Drew stepped forward smartly and announced with great relish that 'unfortunately they are unable to perform an encore, because you have just been privileged to hear their entire repertoire.'

The year of 1970 concluded with the Choir presenting its eighteenth 'Festival of Carols' at the Town Hall; perhaps, on this occasion, we should allow John Horner, of *The Advertiser* and a Vice-President of The Adelaide Harmony Choir, to express an opinion:

> After the massive strength of the Lutheran's Christmas music last week, the discreet good taste of the Anglicans, followed by the mysticism and majesty of Rome on Sunday, there was a comparatively sociable unbuttoning of nonconformist waistcoat last night.
>
> Lewis Dawe's large following of Adelaide Harmony Choir fans filled the Town Hall for a mighty miscellaneous Christmas concert called 'Carols'. Harp solos (Jill Mitchell), songs by Vera Buck, *etc.*, Robert Dawe and organ solos (John Hall) filled in the time agreeably while we replenished our lungs for the next well-known hymn.
>
> There were some interesting items new to me; a lovely 'Hymn to the Virgin' by Britten with a vocal octet singing the alternate Latin lines, while the main choir sang the English (poet's name not divulged); some good Sargent arrangements; three of William James's surprisingly appealing Australian carols in place of the better-known ones; and a local work 'When Jesus Was Born' by Valerie Selton (arr. Ashleigh Tobin). A good mixed bag for a mixed audience.

1971 and Beyond

In his annual report for 1971-1972 the President, Keri Williams, reported that the Choir's performance of 'St Matthew Passion' again drew a large crowd while 'the young instrumentalists under the devoted guidance of Harold Fairhurst contributed much to this most moving experience'; as a result $300 was donated to the Children's Hospital Good Friday Appeal. However, a loss of $565 was incurred in August when Bach's Mass was performed, due primarily to the cost of hiring the orchestra and a sparse audience.

In addition to these regular performances programmes were presented at Heathfield High School, Spicer Memorial Methodist Church and Hamley Bridge Congregational Church. The Choir was honoured when it was invited to perform Mendelssohn's 'Hymn of Praise' at Gartrell Memorial Methodist Church at Rose Park on the occasion of the retirement of its organist and choir-master, Lisle Chambers, who for 50 years 'had endeared himself to many.'

The 14th of August saw the Choir competing in the Choral Competition and it was unfortunate that the competition should be held only a week after Bach's Mass, which meant that time was against it in the necessary preparation; despite these problems the Choir managed fourth place. During the year three, fifteen minute, recitals were recorded for the ABC.

The year of 1972 could, perhaps, be best described as being in three parts. It began with the Choir's involvement in the Festival of Arts choral presentation; combining with other Adelaide choirs, and the South Australian Symphony Orchestra under the baton of Henry Krips, Mahler's 'Resurrection' was performed in the Centennial Hall. On Good Friday the obligatory 'Passion' was performed.

In February 1972, Mr and Mrs Dawe expressed their desire to visit England and, after careful consideration of the financial position, the Choir decided to contribute $3,000 towards their travel expenses. Arrangements being complete a farewell dinner was arranged on 2 May 1972 at the Highway Hotel; this proved to be a joyous occasion, with the Choir's patron, Senator Gordon Davidson and Mrs Davidson, Vice-Presidents, numerous past members and choir members with husbands and wives all joining together to make a most memorable evening. Mr and Mrs Dawe departed on 10th May with many friends assembling at the airport to wish them both *bon voyage* and a safe return.

And so began the second phase of the Choir's 1972 year under the able direction of John Hall. During the ensuing four months Brahm's 'Requiem' and Britten's 'Rejoice in the Lamb' were performed, the latter at Flinders Street Baptist Church on 30th July, where with the cooperation of James Govenlock at the organ, soloists, and the helpful assistance of church officials, in particular, Rev. Neil Adcock, a most enjoyable 'experience was ours'.

In respect of the latter work Ray George recalls its first performance by the Choir in 1962:

> The first half of this programme was madrigals and part-songs, which we felt we sang very well, then after the interval we sang the Hymn. This went so flat it just

about fell off the piano keyboard and for the last two pages the tenors were so lost they stopped singing altogether! Imagine our amusement to read John Horner's crit on the following Monday to hear that the first half of the programme was extremely ordinary, but that the Hymn was wonderful, brilliant and various other adjectives! Thank goodness he didn't have the score!

Mr and Mrs Dawe returned on 7 September; thus, the third phase of the year's activities commenced when Handel's 'Messiah' was a precursor of a busy round of Christmas events and, despite an adverse press report, it continued 'to maintain its popularity, and was of a particularly high standard.' On Sunday, 10 December 1972, Berlioz's 'Childhood of Christ' was performed in aid of the St Peter's Cathedral Organ Fund.

Over the previous twenty years the Carols presentation had always enjoyed

FLINDERS STREET BAPTIST CHURCH
Sunday, July 30, 1972
at 2.45 p.m.

The Adelaide Harmony Choir

presents

A German Requiem

(Brahms)

and

Rejoice In The Lamb

(Britten)

Soloists

Daphne Harris — Robert Dawe
Jane Carter — Malcolm Potter

Organist: JAMES GOVENLOCK
Conductor: JOHN HALL

Admission by program $1 (pensioners and children 50c)

Programme cover from the first performance conducted by John Hall during the absence overseas of Lewis Dawe.

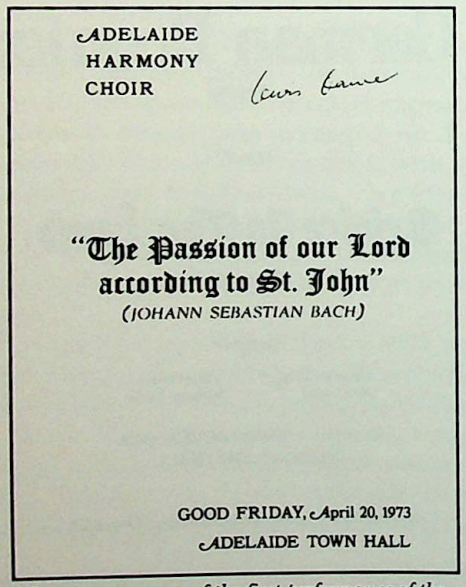
the loyal support of the public, but in 1972 the response was overwhelming for prior to the opening of bookings for the general public the 19th of December house was full and so the Choir was obliged to sing again on the 21st. Elizabeth Silsbury was to proclaim that 'Lewis Dawe was at his musical best' in presenting the varied selection which included an 'attractive, simple setting by Audrey Mitchell', a member of the Choir.

Thomas Edmonds delighted the audiences with his 'refined vocal technique', a harp solo by Jill Mitchell 'produced breathless silence', while the highlight was shared by the Loreto School Choir under the expert direction of Colin Curtis when they sang an electrifying 'Angels and Shepherds' by Kodaly; they also provided 'antiphons to the Harmony Choir [illegible] two exquisite numbers.'

In April 1973 the Choir travelled to Leigh Creek where a conce[illegible] po[illegible] sored by The Leigh Creek Amateur Dramatic Club, was given on a [illegible] rd[illegible] night and, on the following morning, a performance at a Church se[illegible] w[illegible] enthusiastically received by the local residents.

The change from 'St Matthew Passion' to Bach's 'St John Pas[illegible] o[illegible] Good Friday proved worthwhile; this work was composed in 1722-172[illegible] whe[illegible] Bach was a candidate for the position of Cantor at St Thomas's, and is more dramatic than the former Passion, with fewer lyrical interludes breaking the narrative; it is also more intimate and personal in style.

In June 1973 the Choir was honoured to form part of a combined choir for the opening of the Adelaide Festival Theatre where, under the baton of Ladislaw Slovac, the South Australian Symphony Orchestra performed


ADELAIDE
HARMONY
CHOIR

"The Passion of our Lord according to St. John"
(JOHANN SEBASTIAN BACH)

GOOD FRIDAY, April 20, 1973
ADELAIDE TOWN HALL

Programme cover of the first performance of the 'St John Passion'

Beethoven's 9th Symphony. On 4th August the Town Hall was the venue for a performance of Beethoven's 'Missa Solennis' in which the soloists were Genty Stevens, Norma Hunter, David Galliver and Robert Dawe. Unfortunately, due to the small audience, the performance incurred a substantial financial loss. During 1973 the Choir made fifteen separate appearances and, accordingly, a great deal of loyalty and cooperation was required.

1974 was ushered out by the Choir with its 22nd annual Festival of Carols where Lewis Dawe was compared to 'a veritable Father Christmas' when he dispensed his feast of songs.

The journalist, Helen Caterer, well-remembered today for her charitable work among the poor of Adelaide, wrote a piece which is more than relevant in the 1980s with its inherent message extolling Christian faith and charity:

> In the midst of inflation, unemployment, death on the road and hunger around the world it may seem irrelevant to light a candle and sing a carol of peace on earth. I don't agree.
>
> I have heard carols sung by children from Korea whose lives have been saved by Christian love. I have joined in carols sung by elderly folk . . . who remembered other Christmases as they sang.
>
> This week, in a crowded Town Hall, I watched the Harmony Choir singing softly as they walked around the hall with candles in their hands. In the stillness we remember human love as well as Divine love. We are reminded that God sent us His Son as a helpless human baby to share every part of our lives.
>
> It was a bad time in the country around Bethlehem. Remember Joseph and Mary had to go there to pay the extra tax. They had a housing problem. There was no room for them in the crowded town. They found shelter in a smelly stable.
>
> At this time when the family is under attack we remember that God chose a human family to reveal Himself. In 1974 he is still revealing Himself. The lonely young drug addict looking for help sees His love in the caring community who take him in. The poor see it in those that they can celebrate Christmas.
>
> The hungry children of Africa, India and Vietnam find a new life with a sponsor's caring support. There are many things wrong with our greedy world, but where the love of Jesus is worked out in human lives we can still see God's purpose.
>
> A candle gives a small clear light, but many candles can light the whole world. We can still join the Wise Men . . .

On a more sombre note the President of the Choir intimated that he could see changes ahead which would affect the established routine:

> There is a great deal of activity in the Arts generally, by the formation of various committees and bodies who are keen to coordinate the activities of the many Art groups in the community. While assistance with publicity for concerts and a central music library would be welcomed and appreciated, if we wish to retain our independence and not be swallowed up in a large bureaucratic machine, then care must be exercised.

By the close of 1975 the membership of the Choir stood at 125 and its musical standard and achievements continued to be the envy of many allied organisations. Indeed, it was significant that in its 30th year it gained first place in the Adelaide Eisteddfod. Such successes were due, primarily, to

three factors; firstly, the preparedness of members to devote themselves to the Choir without counting the cost; secondly, their willingness to work and accept the many demands made on their time; thirdly, and the reason for the other two factors, was the ongoing dedication and drive of its founder and conductor.

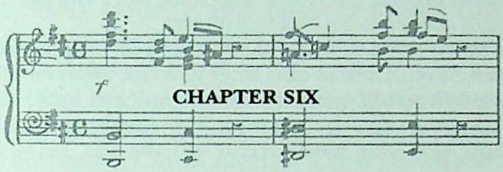
A dinner was held in the Redlegs Club on 10 August 1976 to celebrate the Choir's 30th birthday and was also held to coincide with the birthday of a senior Vice-President, H.F. Moody. Harold Tidemann kindly accepted an invitation to propose the toast when he congratulated both the Choir and Mr Dawe for the musical contribution made to South Australia and the opportunities given to so many artists and choristers to perform works which otherwise would not have been available to them.

A fitting note to close this decade of the Choir's history would be to ponder the fact that 1979 was the 250th anniversary of the first performance of J.S. Bach's 'St Matthew Passion' a work which had become an integral part of the musical scene of Adelaide through its efforts over four decades.

In the final months of this decade the executive members of the Choir, after careful consideration, declined an offer emanating from Elizabeth Silsbury, the then conductor of The Adelaide Chorus, 'to join in one large Choir.' Delegates from The Adelaide Harmony Choir attended several meetings convened to explore this proposal but declined to participate for the following reasons:

> Members felt the necessity to retain the Choir's independence.
> The Choir's policy was for it to perform 'in total' and that a selection of specific voices would be detrimental to its underlying philosophy of the avowed 'family approach'.
> Disruptions to the Choir's normal programme could eventuate, particularly in view of the proposal that not all of the Choir would be required necessarily in the proposed choir at any one time, or for any particular performance.
> The Adelaide Harmony Choir was financially sound and independent.

With that momentous decision behind them the Choir's executive and all of its members moved forward into the 1980s, a decade which was to commence with grief and grow through that into joy.



Changes of the Eighties

The Choir has a tradition of being 'family' and we must work hard to ensure that this tradition continues. As a family, we perform well, as a family we get on well with one another.

(President's annual report presented in March 1988)

DURING JUNE 1980 Lewis Dawe enjoyed a proud moment when he was inducted as a Member of the British Empire in recognition of his services to the community. However, within one year sadness descended upon the Choir, when on Friday, 5 March 1981, at the request of Mr Dawe, a special committee meeting was called when he advised those assembled of his decision to retire from the position as Conductor of the Choir due to his indifferent health. All those present were aghast at this revelation, but a pledge was given that every effort would be made to continue the magnificent standards of musicianship and comrade hip which he had fostered so assiduously since he founded the Choir in 1946. At is request it was agreed that his son, Robert Dawe, would conduct the 1981 Good Friday performance of 'St Matthew Passion'.

Later, at a meeting held on 17 March 1981, the committee recorded the decision with regret and the President, Keri Williams, concluded: – 'It is a sad time for the choir and now it is to our own responsibility to stand on our own feet. The committee and every member should strive to ensure the high ideals of musicianship and comradeship in the choir continue in the wonderful tradition already set for us.' It was resolved that the sum of $2,000 be made available to Mrs Dawe, while it was also agreed that a permanent memento, suitably inscribed, be presented to Lewis Dawe as soon as possible. Finally, the committee reached the unanimous decision that John Hall would be appointed as conductor for the remainder of 1981.

After a very short illness Lewis Dawe passed away on Wednesday, 20 May 1981 and on the following Saturday a memorial service was held at the Brougham Place Congregational Church where past and present Choir members sang with considerable conviction the anthem by Parry 'I was glad when they said unto me let us go into the house of the Lord' – a wonderful tribute to a wonderful friend and musician.

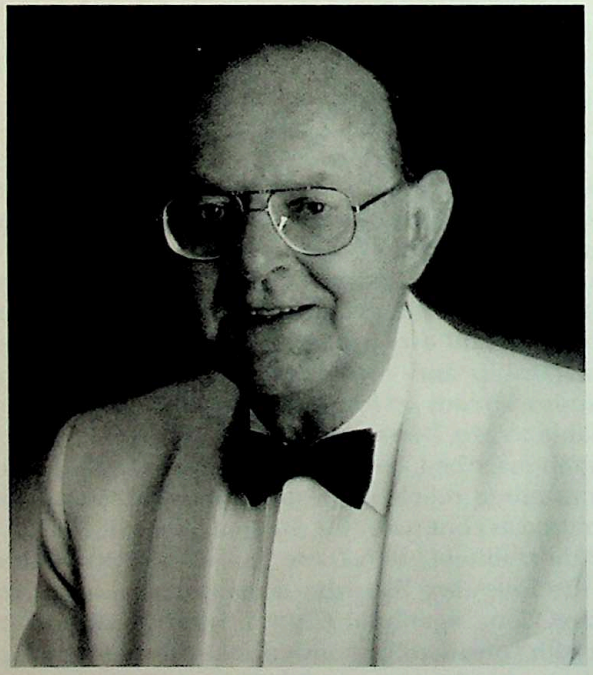
In a reminiscent mood Geoff Gore recalls several enjoyable performances and some ominous words from the mouth of his beloved conductor:

> Of all the times I have sung 'And With His Stripes We are Healed' [from Handel's Messiah] it was just that once absolutely right for me. I remember the tears rolling down my face, and Lew asked me after the performance what was it that was different, because he had felt it too.
>
> There were many such wonderful experiences. I remember Lew unable to hold back in the Amen Chorus and singing it out with the tenors. As he said to me when he was becoming quite ill, 'I can't sing any more so I might as well be dead.' I think in some way – he meant it. He would often refer to his wife as the 'leading soprano' and what a wonderful lady she was. I miss them both.

A NEW ERA

John Hall – The New Conductor

At an early age John Hall attended the Queenstown Church of Christ and became a Sunday School teacher, a leader of the Youth Fellowship, member of the Boys' Brigade and an organist-pianist. By the age of fourteen he was accompanying the choir in excerpts from Handel's Messiah in addition to playing a variety of music at concerts, *etc.* Through James Hall (no relation) he was introduced to the Churches of Christ Choral Association and was taken under the wing of Albert Glastonbury and offered the position as Choir accompanist.



John Hall, Conductor of the Choir from 1981

Upon leaving school he worked in the Bureau of Census and Statistics from 1955 until 1969 when he became dissatisfied with trying to fit music into his life as a hobby and spoke with Lewis Dawe about the feasibility of becoming a free-lance music teacher; thus he began private teaching as well as class singing at Siena College and later at Mater Christi School and Blackfriars Priory School. He currently teaches piano at St Ignatius Junior School and Blackfriars Priory School.

In the late 1950s John Hall commenced studying the pipe-organ under James Govenlock and, in 1959, became organist at the Grote Street Church of Christ. In 1965 he moved to Maughan Church where he worked with Lewis Dawe for thirteen years. In 1978 he accepted the position of Music Director at the Flinders Street Baptist Church, a position he still occupies.

In 1973 he married Yvonne Smith whom he met through the Adelaide Harmony Choir; she has a magnificent soprano voice and studied overseas with the singer, Isobel Baillie. She has sung as a soloist with many choirs in South Australia.

He continues his work as an accompanist in vocal lessons at the University of Adelaide and has worked for the Australian Broadcasting Commission and enjoyed many other musical associations with such bodies as Boyd Dawkin's Orchestra, Gawler-Barossa Oratorio Choir, the Country Choral Association and many more. He was particularly flattered when asked to accompany, with Alison Holder, the Pro-Opera Consort, which the great baritone, Arnold Matters, had formed; this experience gave him a sound background in the field of opera.

He joined the Adelaide Harmony Choir in 1963 as a chorister with a view to working under Lewis Dawe and was soon asked to accompany a few sectional rehearsals; in 1968, when Mr Dawe was ill, he assisted Rolland May in the preparation of Mendelssohn's 'Elijah' in the Union Hall. Upon the retirement of Mr May in 1969 he was invited to become the Choir's permanent accompanist – a position he held until 1981.

During his time as conductor John Hall has retained the traditional type of programmes and the 'family feel' within the Choir, while at the same time introducing on a gradual basis some of his own ideas in respect of variations to the musical diet. He freely admits that he owes his grounding in the great choral tradition to Lewis Dawe and remembers with gratitude the encouragement and support given him by both Mr Dawe and his wife, Dorothy. It was with some trepidation that he accepted the position as the Choir's conductor in 1981 but, fourteen years later, he continues to command the respect of all those people with whom he is associated; modest and unassuming he commented in September 1995: – 'I am greatly privileged to have conducted such a fine choir in some of the greatest music that has ever been written.'

The New Accompanist

The newly-appointed accompanist was Melville Waters who was born in Broken Hill, New South Wales, in 1951. He studied organ with Rolland May

at Prince Alfred College, then with James Govenlock and Christa Rumsey at the Elder Conservatorium of Music where he won several scholarships and prizes, ultimately graduating as Master of Music in organ performance. In 1987 he travelled to Europe for successful and acclaimed organ recitals.

During 1987-1988 he conducted the Corinthian Singers of Adelaide and, for a time, was its director. In 1991 he directed the St Francis Xavier Cathedral's choir in a 'triumphant European tour, which included appearances in London, Rome, Munich and Salzburg'; he maintained an active association with this choir until 1994 and 'now continues a hectic concert schedule at Pembroke School, and with the Adelaide Symphony and Adelaide Chamber Orchestras.'

1981 and Beyond

On Sunday, 4 October 1981, the Choir broke new ground when it sang Mendelssohn's dramatic oratorio 'St Paul' in the Flinders Street Baptist Church; the performance was important for several reasons, for not only was it a tribute to its late conductor, who had planned to present it himself later in 1981, but it also marked the appearance of his successor, John Hall, who had been the Choir's accompanist for the previous twelve years. Further, funds derived from the performance went toward increasing the Lewis Dawe Oratorio Prize which was planned to be held in conjunction with Adelaide Eisteddfodau.

John Hall conducted his first 'Messiah' in November 1981 and both he and the Choir were more than pleased with the critical comments which followed the performance:

> The choir more than maintained the high reputation built up over more than 30 years under the founder, Lewis Dawe . . . The dramatic power of the great Handel choruses was as impressive as ever and a new sound (was it the result of the new padded chairs on the floor) was evident from the circle.
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> Crisp attacks and clear diction were salient features of the singing and a certain rigidity on the part of the conductor did not reduce the impact of the vigorous surging tone. The clear cut finish to phrases and well-held pauses signified the conductor's control and grip of the work.

Canberra soprano, Margaret Sim, led the soloists with 'her beautifully clear . . . singing'; Neville Hicks 'never sang better' while in the contralto role, Jane Lautenschlager's 'rich tone was noticeable'. Noel Robbins' fine bass voice was heard to advantage; Melville Waters at the organ showed his 'technical ability', while the 'robust trumpeter', Gary Mansell, added support with the 'great carrying power of his instrument.'

The 29th Festival of Carols, and John Hall's first as a conductor, was marked by several innovations; four new carols were presented of which 'Jesus Child' by the contemporary English composer, John Rutter, was adjudged to be 'outstanding'. The choice for the candle-lit processional was 'Once in Royal David's City' and with the addition of a solo by boy soprano, Andrew Muir, 'it was impressive as ever.' Other successful innovations were items by the Polished Brass Ensemble led by Bruce Raymond and the Handbell Choir of the Adelaide College of Christian Music.

One piece of good news in October 1982 was an invitation for the Choir to take part in Verdi's 'Requiem' in combination with the Canberra School of Music Choral Society with William Hawkey, a New Zealander, as conductor. To raise funds for this December event a Sunday afternoon concert was given at the Flinders Street Baptist Church. This programme opened with an interesting group of English madrigals which 'tripped lightly off the tongue extolling the merry month of May' and was followed by John Blow's anthem 'God Spake Sometimes in Visions' which had been written for the coronation of James II in 1685; this rendition found the Choir rising to the work's inherent demands, copies of which had been brought back from England by Lewis Dawe a decade before.

Adding variety to the concert were a group of compositions by a student composer James Sanderson, a South Australian counter-tenor then working overseas, was performed by the Marryatville High School Early Music Ensemble conducted by Margaret Lambert and two polished clarinet solos by talented Andrew Close of Fremont High School, accompanied by Melville Waterman, the Choir's organist. The Canberra performance on 4 December 1982, in which 80 members of The Adelaide Harmony Choir participated, attracted a capacity audience and Marcia Ruff of the *Canberra Times* decided that she was 'impressed more by the choir's dramatic presence and general excellence of intonation than by that of the soloists.'

Johannes Brahms was born in 1733 and to celebrate his 250th birthday and to honour the memory of a fellow-composer, Beethoven, on 25 September 1983 the Choir performed 'A German Requiem' and 'Mass in C', the latter having been first performed on 13 September 1807 and generally considered to be less exalted and more humanistic than Beethoven's great 'Missa Solennis'. The invited soloists were Yvonne Smith, Guila Tiver, Neville Hicks and John McKenzie.

The sturdy reliability of the Choir was well to the fore during the performance, the singing being considered 'exciting at its best'. However, the Town Hall organ offended one critic who considered it did nothing except cast 'a pall of gloom over proceedings' because the sounds emanating from it retired into the background 'leaving a sort of acoustic residue' which he compared with 'distant traffic noise.' He also declared that the conductor, John Hall, had a 'very clear idea of what he wanted in terms of the overall dynamics of this music . . . At the risk of being repetitive, Adelaide Town Hall needs a new pipe organ.'

Once again the Choir made an impressive opening to the 31st Festival of Carols on 20 December 1983 when the choristers carried lighted candles when taking up their positions next to an illuminated Christmas tree in a darkened hall. Visiting singers in national costumes contributed Dutch, Maori and Russian songs, while the chief novelty of the evening was the colourful Handbell's Choir appearance, their skilful hands producing fascinating sounds from their highly-polished instruments.

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lenge to members in respect of the various works chosen for performance. Truly, it can be said that both he and the singers grew together in their music-making in the midst of more adventurous plans being formulated for the future.

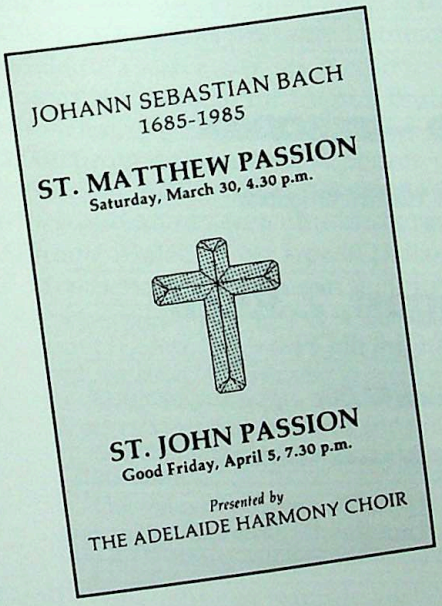
In 1984 Shirley Hicks accepted an invitation to fill the role of accompanist when Melville Waters relinquished the position. She was born into a musical family and began accompanying at the age of six and eight years later was a piano-conductor for many theatre shows. In her 'teen years she was awarded the Elder Scholarship and studied with Clemens Leske at the Conservatorium. For twelve years she was accompanist and repetiteur for the Australian Broadcasting Commission's Adelaide Singers and pianist with the Adelaide Symphony Orchestra. Since 1985 she has specialised in vocal coaching interspersed with a 'stimulating and interesting' time with the Choir 'committed to music and singing' which she proclaims 'is in itself fulfilling.'

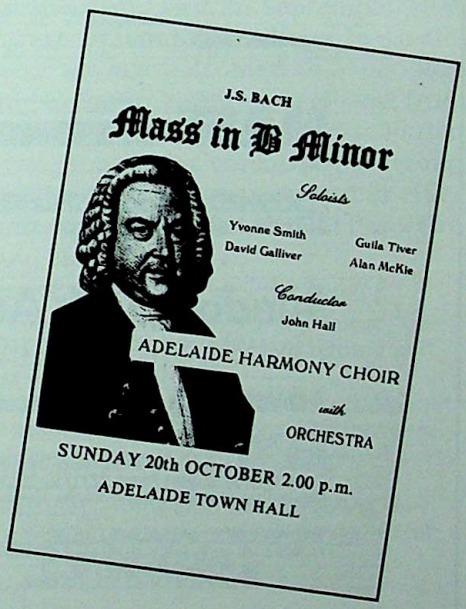
Sir William Walton (1902-1983) was only 29 when he wrote 'Belshazzar's Feast' and the passing years have failed to diminish its power to move and thrill the listener; from a forceful episode in the Old Testament, Walton, with all the vigour at his command, invites audiences to 'grieve with the Jews held captive in Babylon, to exult as pagans in the barbaric splendour of the feast, tremble at the writing on the wall and rejoice with the exiles at the fall of Babylon.' There are few choral works which equal it for sheer splendour and, to this end, on 29 June 1984 The Adelaide Harmony Choir, in conjunction with the Canberra School of Music Choir and members of the Elizabeth City Brass Band, assembled in the Adelaide Festival Theatre, where they joined with the Adelaide Symphony Orchestra, conducted by Piero Gamba; soloists were Susan Kessler (mezzo-soprano) and Robert Dawe (baritone), while the combined choirs produced, in the words of the text, a 'joyful noise'.

Johann Sebastian Bach's 300th birthday was celebrated by the Choir with a 'memorable banquet' of his music on Saturday, 30 March 1985 and Good Friday, 5 April 1985, when the Choir presented 'St Matthew Passion' and 'St John Passion', respectively. The late Lewis Dawe, during his many fruitful years with the Choir, had dreamed of performing both works in the one year but, alas, it had never come to pass. In writing a foreword to the commemorative programme for the two events the conductor, John Hall, said that the Passions stood as monumental peaks in the history of music and provided great devotional meditations yet to be surpassed in music. He went on to say that 'our performances do not try to emulate with numbers and original instruments the exact style of performance originally created by Bach, but we believe they will express the drama, the serene beauty, and the devotional response, that the works call for.'

Sage words, indeed! Let the learned critics speak on behalf of those who were privileged to hear the performances:

> As well as being a fitting celebration . . . it marked the first step in the choir's unique presentation of two great masterpieces . . . and the realisation of a dream by the choir's founder, the late Lewis Dawe.
>
> The clear diction and tone of the choir . . . were outstanding combined with





In 1985, to celebrate the 300th Anniversary of the birth of Bach, the Choir presented his 'St Matthew Passion' and 'St John Passion' in the one week, and later in the year the 'Mass in B Minor', and a programme of two Bach works with the Adelaide Symphony Orchestra.

the ease and polish of the narrator, Thomas Edmonds . . .

. . . The choristers, fortified by the strength of the unaccompanied chorales, gained confidence and the closing affirmation of the baroque organist's simple, direct faith shone through with undoubted power . . .

Full credit to conductor, John Hall, who had the stupendous task of drawing the choir, orchestra and soloists into a cohesive force.

It was a privilege to hear performances of the two Passions in such close proximity and it is difficult to compare them.

To celebrate the commencement of the Jubilee 150 Year in 1986 a combined choir sang at the Victoria Park Racecourse while, in the course of the ensuing twelve months the Choir celebrated its fortieth birthday. In conjunction with the city council plans were made to visit Austin, Texas, one of Adelaide's sister cities.

To fund this operation Choir members resorted to a variety of activities, including a large 'Musical Tribute' in the town hall, featuring prominent local artists such as Clemens Leske, Beryl Kimber and 'Polished Brass'. Other ventures included lamington drives, carol singing and the publication of a cookery book, to name but a few; in all, members raised $30,000 which included proceeds from the sale of 23,200 lamingtons!

The Choir entered a new era at this time when it actively sought commercial sponsorship; this took the form of carol singing by small groups in Miller Anderson's department store. This venture was so successful that its services have subsequently been requested by the Galerie Arcade, Ayers House, Magic Flute Restaurant, Savvas House and many other business houses.

Flinders Street Baptist Church was the venue for the world premiere of 'Canticle of the Sun' by Alan Tregaskis, a work commissioned by the Choir for its 40th year. This work was subsequently performed in Texas, thus taking contemporary Australian music to the world.

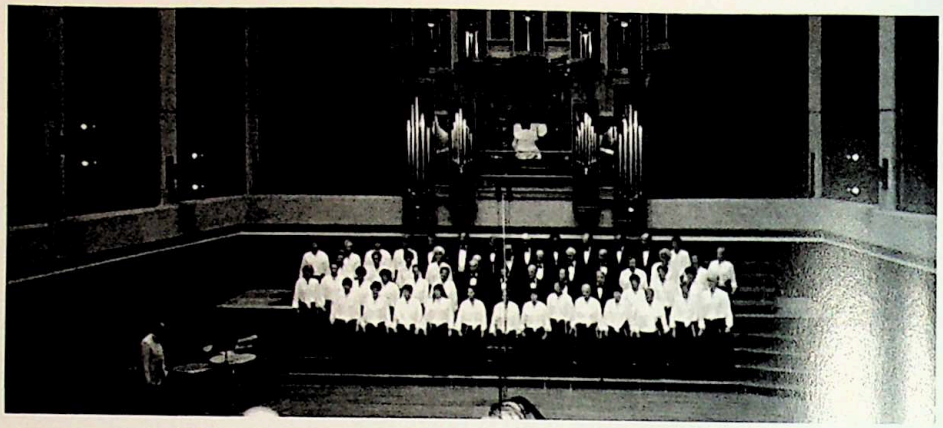
Following the announcement of the proposed tour to Texas exciting times lay ahead which culminated in a most successful visit. In September 1986 fifty-five members presented nine concerts to standing ovations. In Austin, Adelaide's sister city, its members were warmly welcomed into people's homes; they sang in the Capitol Building in Austin, received a welcome from the Senate, were given use of a recital hall free of charge and distributed 3,000 programmes, free, to people throughout Texas, containing greetings from civic dignitaries and information about South Australia. Other cities which extended a welcome and organised performances were El Paso, San Antonio, Abilene, Fort Worth, Dallas and Houston.

Members were fulsome in their praise of many aspects of the tour:

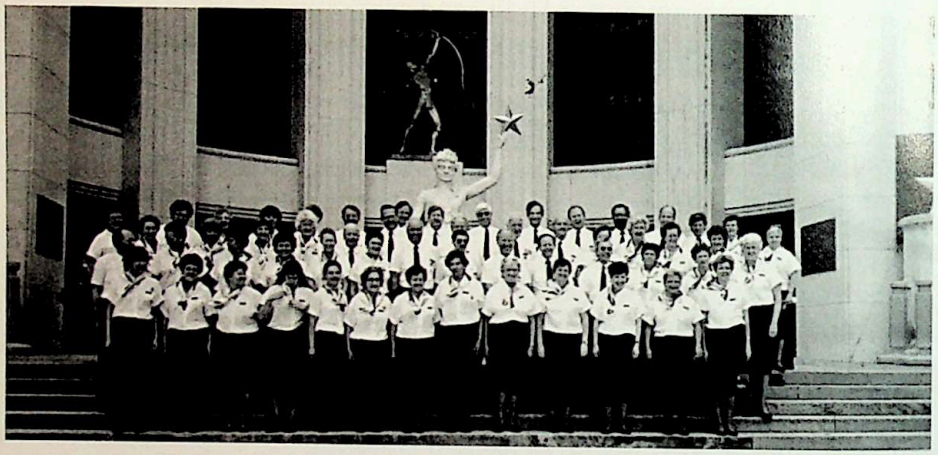
> They were big in their welcome – the meals, gifts, expressions of pleasure, care and concern. They were also genuine and sincere and I felt really wanted and appreciated by those who greeted us and billeted us.
>
> How can one forget the warmth of the Abilene welcome – the Sweet Abilene Singers, their colourfulness and their hospitality . . . Of a rather different style, the luncheon at North Park and the sidewalk concert were fun. But, oh! Those swollen ankles.
>
> The main impression of Texas is bounding enthusiasm for everything they do – including music. They listen with great attention – performers really feel that their efforts will be appreciated.

Geoff O'Shaughnessy reminisced:

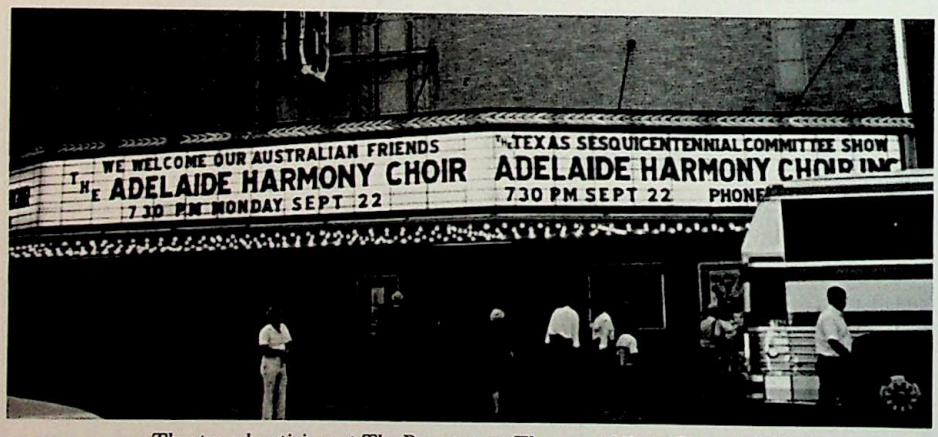
> One of the things I noticed particularly . . . was the discipline of the Choir. Although we were all grown adults, with careers and abilities apart from the Choir, the majority of members didn't mind conforming to the strict disciplines required to ensure that trips and performances went well with a minimum of fuss. Maybe this is because music itself is a strict discipline, and we didn't give a



The Choir performing at Austin during the 1986 Tour of Texas.



The Touring Party for Texas in 1986 photographed in Dallas, USA.



Theatre advertising at The Paramount Theatre, Abilene, Texas, 1986.

thought to the fact that we could have refused to be subjected to all the rules and regulations.

A budding poet among the tourists has left us with an amusing and informative poem covering certain aspects of their sojourn in the USA; one stanza reads:

We sang 'Waltzing Matilda' in the plane, in the city,
They thought that this song was a 'cute' little ditty,
Poor Matilda's worn out, we sang such a lot,
Now all she'll do, is a slow foxtrot!
We clicked the shears, and made God Bless Australia.
Showed slides, and done all that paraphernalia,
Jack Doolan lives on, his bush life pursuing,
Ned Kelly died three times – that must take some doing!

After the excitement of the American tour a November performance of Haydn's 'Trauer (Mourning) Symphony No. 44' and Brahm's 'German Requiem, Opus 45', as part of the ABC's 1986 subscription series moved a critic to comment upon the 'impressive balance and clarity of sound' of the choir. He also alluded to the now-acknowledged plundering of the nation by irresponsible, greedy and predatory 'entrepreneurs', including banks, during the 1980s when he said, 'I am a little uneasy that such a sepulchral offering may be a reflection of the corporate state of mind . . .'

The activities of 1987 commenced with an 'appreciation' concert on 22 March in the Adelaide Town Hall as a gesture of thanks and respect for the generous financial assistance accorded to the Choir by the Corporation of the City of Adelaide and many of its citizens in relation to the successful tour of Texas in 1986. Only a sprinkling of some of the items which proved successful in Texas were performed including Australian folk songs, madrigals, hymns and excerpts from opera and oratorio. Songs by Australian composers were 'Black Swans' (Govenlock), 'Spring' (Peters), 'Ring Out, Wild Bells' (Tregaskis) and 'Land Of Mine' (Henry Krips); Maureen Webber was soprano soloist while Ashleigh Tobin was the piano and organ accompanist; harp solos were 'charmingly performed' by Shan Lee Bau.

Noel O'Connor's excellent advertising presentation resulted in 'bumper' houses for the Easter Passion performance, the proceeds of which went to the Channel 10 Children's Medical Research Foundation. The Adelaide Harmony Choir launched a new vocal competition on 30 May 1987 in the form of 'The Lewis Dawe Oratorio Prize' under the auspices of the Eisteddfod Society. The contest attracted 24 singers who were required to study a complete role in Handel's 'Messiah' and an incentive was the possible role as soloist for the Choir's annual performance of that work. The adjudicator, William Hawkey, of Canberra, awarded first prize of $300 to Jillian Chatterton, who sang 'Come Unto Me' and 'I Know that My Redeemer Liveth'. Other finalists were Margaret Vincent, Yvonne Sinclair, Cheryl Gates, Janet Healy, Inge Southcott, Brian Gilbertson and Douglas McNicol. This special prize has been awarded annually at the Adelaide Eisteddfod in memory of Lewis Dawe.

On 16 July 1987 the Choir again combined with the Adelaide Symphony Orchestra, under the baton of Shalom Romley-Riklis, to perform Schubert's

The 1989 performance of 'Carols' in the Wesley Church, Kent Town, during the refurbishing of the Adelaide Town Hall and Organ.

'Mass in C' with soloists Janet Healey, Prudence Dunstan, Brian Gilbertson and Doug McNicol; the venue was Elder Hall. On 4 September the Choir journeyed to Fulham Gardens to assist the local women's fellowship in raising funds for their special charities, while a week later a concert was presented at Clayton Memorial Church.

Apart from the traditional Christmas concerts, on 6 December a small group sang carols for a gathering of Springfield residents, while on 22 December the Choir was honoured by the presence of its Patron, His Excellency, Lt-General Sir Donald Dunstan, Governor of South Australia, at the Annual Harmony Carols festival at the Wesleyan Uniting Church, Kent Town. The change of venue was necessary because the Adelaide Town Hall was not only undergoing a heritage restoration, but the civic fathers were, at last, acquiring a new organ or, as was it as has been suggested, an organ implant!!!

The Choir commenced the activities of 1988 with a performance in Flinders Street Church on 13 March where the major work was Alan Treggonis's 'Children of the Sun', with soloists Yvonne Smith, Maureen Webster, Shirley Ellerton and Geoff O'Shaughnessy. In recognition of Australia's bicentenary the Choir presented a musical tribute in the Adelaide Town Hall on 14 May 1988 assisted by guests who included Clemens Leske, the Brighton High School Concert Choir, Beryl Kimber, the Australian String Quartet, Polished Brass, Brian Porter, the University of Adelaide Percussion Ensemble, Guila Tiver and Robert Caldicott in the role of compere. Two songs written for the choir by South Australian composer Peter Webb enabled the conductor, John Hall, to display the Choir's skill in contemporary work as well as classical oratorio.

In August 1988 the Choir travelled to Canberra to join that city's symphony orchestra, conducted by Leonard Dommett, OBE, in presenting Mahler's 'Symphony No. 8'. In reporting upon the performance the President, Mr G.J. O'Shaughnessy, opined:

> The large choir, comprising choristers from Canberra and other interstate and overseas venues, together with the Children's Choir and the augmented Canberra Symphony Orchestra of more than 100 musicians, should have presented a stunning performance. However, I am led to believe that the fellowship was great, the trip was marvellous but the music – not so good.

On Sunday, 11 September 1988, the Choir again joined with the Adelaide Symphony Orchestra under the auspices of the ABC and conductor, Jorge Mester, and a combined choir from the Adelaide Chorus, Adelaide Harmony Choir, Graduate Singers and the Adelaide University Choral Society in presenting Berlioz's 'The Damnation of Faust'. On 23rd September the Choir's President presented the prizes for the Lewis Dawe Oratorio in the Trinity Baptist Centre at Colonel Light Gardens where the first two prizes went to Jennifer Kneale and Matthew Kendrick; in all, 17 competitors took part.

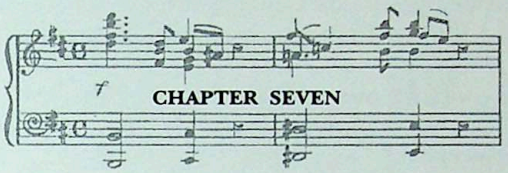
A social event was the pipe-opener for 1989 when 60 members of the Choir adjourned to the Torrens Arms Hotel to partake of dinner on 11 March. In July a fund-raising night was held in the Norwood Town Hall

On route to Canberra for Mahler's 8th in 1988.

where David Rohrsheim organised and prepared a series of incursions into the game of 'Trivial Pursuit', while in August a concert was given in aid of the Henley Westcare Centre.

Pervading the Choir's activities of 1988 and 1989 was a general concern among members as to their respected and admired President's deteriorating health which culminated in his death in 1989. Keri Williams' memory was honoured in Brougham Place Congregational Church on 6 August 1989; he had been a member since 13 May 1947 and President for thirty years during which he led it through many changes and presided over both good and difficult times with guidance and fairness, having no regard for his own personal feelings and preferences, but at all times being concerned for the welfare of the Choir which he joined when he was 18 years of age with an innate belief that 'music restoreth the soul.' Further, the Brougham Place Church, as seen today, with the exterior and interior fabric of the building restored to its former grandeur, is primarily due to his efforts.

The final days of 1989 saw a windfall to the Choir when a cheque for $3,000 was received from the Philharmonic Trust Fund as receiver/manager for the Philharmonic Choir which had disbanded in the 1970s. They also found the Choir's committee addressing its future and to this end an all-day planning session was held when several facets of current operations were analysed. The Choir's financial position was sound, membership was full and the capacity of the executive committee and its members to cope with any future exigency seemed assured. From the musical perspective the Choir anticipated John Hall's innovations which he had premissed for the 1990s.



The New Direction

The gleemen roam thru the wide world; they tell their need and say their thanks . . . till light and life depart together; he gains renown, he has long-lasting glory.

(The Far Wanderer, an Old-English poem)

IN PRESENTING his annual report for 1990/91 the President, Geoff O'Shaughnessy, paid a tribute to John Hall for his leadership in music and the careful planning undertaken in the selection of programmes. His expertise was self-evident in the Choir's first performance for 1990 when the St Matthew Passion was presented on 13 April at the Adelaide Town Hall, where the soloists were David Galliver, Graham Nicholls, Deborah Peake-Jones, Guila Tiver and Alan McKie; Glenys March played on the continuo with the orchestra being led by Alan Smith. The proceeds from this event amounting to $1,500 went to the Spastic Centres of South Australia.

A fund raising Harmony Concert and Fair followed on 28 April at Brougham Place Uniting Church where various groups from the Choir joined with guest artists. Stall conveners and Choir members combined their respective talents and were rewarded when it was announced that $3,000 had been raised.

On 26 and 27 May the Choir visited Whyalla where it performed in conjunction with the Kensington and Norwood City Band at the Middleback Theatre. Some of the friendship between these two groups was displayed later in the year when many Choir members enjoyed a Brass Concert and dinner at Mitsubishi under the auspices of the band.

The numerical strength of the Choir was never a real problem over its first forty-odd years of service to the community but, by the 1990s, the executive, because of the increase in the 'average' age of members, and the concomitant lessening of the perceived ongoing capacity to maintain its high standards of performance, saw the need to recruit members from those in the community who, through their own desires and wants, had engaged in further studies in music. Accordingly, in September 1990 up to eight scholar-

ships were offered to young people wishing to enjoy and participate in choral singing whilst at the same time continuing their musical studies.

The proposal adopted by the executive of the Choir was:

> Up to four scholarships to be offered for the value of $250 each to enable the recipient to further their studies and provide also:
>
> > Membership to the Choir free from any membership subscriptions or joining fee
> >
> > Assistance with the purchase of a choir uniform, and
> >
> > Free musical scores for major works that, normally, would be at the member's expense.
>
> Up to an additional four scholarships which would include all the aforementioned benefits except the monetary payment.

Flowing from this innovative decision, during the period ended February 1992 a full scholarship was awarded to Sue Wilson and part-scholarships to Sarah Clarke and Tracey Genger and, later, recipients of the latter type were Amanda Fekete and Melissa Wyman. In 1995 the President, Geoff O'Shaughnessy, reported:

> Our Scholarship Scheme continues to bring young female voices into the Choir, and our only male scholarship recipient has had to defer for at least twelve months because of work. Nevertheless, the scheme is going a long way to achieving our aims of reducing the average age.

On 31 October the Choir was at St Augustine's Church, Unley where it joined with the Unley Chamber Orchestra, conducted by Peter Webb, in presenting Dvorak's 'Requiem'. The performance was well received even though a final rehearsal was cancelled because of an electricity blackout; soloists for the occasion were Jillian Chatterton, Carolyn Raymond, Tasso Bougessis and Andrew Scott.

During 1991 the Choir received sponsorships from Caltex Oil Australia who generously assisted in financing an orchestra for the Choir's performance of 'Messiah' in a new venue at St Peter's Cathedral. The presence of an orchestra broke the Choir's life-long tradition of having the accompanying music emanate from the traditional organ. However, the President was to report that 'overall the comments on the choir work were very good and our thanks go to our soloists Deborah Peake-Jones, Erica Breuer, Simon O'Loughlin, and Greg John and also to orchestra leader, Joanne Bones, Glenys March on the continuo and Ashleigh Tobin on the organ.'

In September 1991 the Choir presented its first Musicfest in the Latvian Hall, Wayville before an audience of over 400 people. Financially, it was an outstanding success and this was due in no small way to the expertise of both John Hall and David Kranz who received generous support from Joan Drew, Ellen Stentiford, Bernie Belton, Austin Myers, 'the Moss's and the Stribley's'.

The Choir sang Mozart's 'Solemn Vespers' and Andrew Lloyd Webber's 'Requiem' on 25 September in St Peter's Cathedral; the latter work was approached 'with much fear and trepidation' because to some ears within the Choir 'some of the harmony (if that's the word) was somewhat discordant. But the end result showed that the effort that this choir put into

Sunday morning performance in the High Court, Canberra, in 1992.

learning the work was well rewarded.' The soloists for this occasion were Suzanne Pederson, Nicholas Cannon, Naomi Caldwell, Rhett Brown and Andrew Young, with Ashleigh Tobin at the organ – this work was to be repeated in 1993 when the Choir felt more at ease with the music.

August of 1992 found the Choir members venturing to Canberra to join that city's community choirs in a performance of Faure's 'Requiem' and Berlioz's 'Te Deum' in a farewell concert to Bill Hawkey, MBE, a long-time associate and friend of the Adelaide Harmony Choir, who was about to retire

'Ye Olde Church Choir' from the 1991 MusicFest

as Musical Director of the Canberra Community Choir. Whilst in Canberra choir members were given the opportunity to give a Sunday morning concert in the High Court Building where the acoustics were adjudged to be 'absolutely marvellous'.

On 15 and 16 December 1992 the Choir presented its fortieth Annual Festival of Carols and at one of the performances they were honoured by the presence of their Patron, Dame Roma Mitchell, AC, DBE, Governor of South Australia, together with the Lord Mayor of Adelaide, Mr Steve Condous and Mrs Condous. The Choir was delighted that Dame Roma was able to be present and both she and Mr Condous 'expressed their pleasure and congratulations on the performance.' Both performances were recorded by Rex Stacey and offered on cassette to the public for sale prior to Christmas of 1992.

All Choir members were saddened in March 1993 when Jane Marks, who had been secretary of the Choir since 1985, passed away in England. At the Annual General Meeting the President, Geoff O'Shaughnessy, paid the following tribute to her memory: – 'Jane held the position of Secretary for a period of eight years and earned a very special place in the hearts of members . . . not only as our Secretary, a job she carried out most effectively and efficiently, but also as a friend to us all. Life membership was bestowed on Jane by the committee when it became evident that she would not be returning to us, and I have been told that she wore her Life Member's badge with pride right up to her death.' A memorial service was held at St Columba's Church, Hawthorn, on 31 October 1993 and tape recordings of the service were sent to her parents in the United Kingdom.

The Town Hall was crowded on 29 May for the Choir's performance of 'The Proms', jointly with the Australian Army band, in aid of the Crafers Organ Fund. The evening was one of fun and enjoyment and was saddened somewhat by the knowledge that it was to be the last performance of the band prior to disbandment.

Saturday, 4 September found the Choir at St Peter's College Memorial Hall to perform with the Kensington and Norwood City Band in a concert, the proceeds of which went to the Adelaide Girls' Choir Overseas Tour Fund. This concert, like 'The Proms' was well received by the audience and the older choristers present were impressed by the discipline and music from the girls.

On 30 November the Choir was invited to participate in the lighting of the 'Mary Potter Loving Tree' where its singing in the courtyard was 'extremely well received, and the lighting of the tree presented a moving time for all, having particular relevance for those of us who have been associated with or lost dear ones through cancer.'

The highlight of 1994 was, to many, the presentation of Mendelssohn's 'Elijah' in Elder Hall on Sunday, 11 September where Professor Phillip Langshaw sang the title role; other soloists were Helen Grant-Johnston, Guila Tiver, Bernard Hull and Carolyn Minney, with an orchestra led by Joanne Bones. The critiques in both *The Advertiser* and *The Australian* could

almost have been considered as 'rave reviews' and 'there was no doubt that Phillip Langshaw's performance was not only brilliant, but had the effect of "lifting" the other soloists and choir.'

'Hallelujah for Hospices', a world-wide performance of Handel's 'Messiah' was presented in the Adelaide Town Hall on 8 October 1994, upon which the President, Geoff O'Shaughnessy, was to say:

> It was a privilege that this choir should be a part of this . . . event, with 'Messiah' being performed at 7.30 pm, local times, commencing in New Zealand and continuing around the world. We were honoured to have present on that occasion our patron, Her Excellency, the Hon Dame Roma Mitchell, AC, DBE, Governor of South Australia and Her Excellency, Dame Catherine Tizard, GCMG, DBE, Governor-General of New Zealand. Soloists for this performance were Imogen Roose, Deborah Johnson, Mark McKenna and Timothy Marks, with an orchestra led by Joanne Bones. This was a very successful event and the Choir should be proud of its association with the Mary Potter Hospice.

We draw the curtain on this period of the Choir's life with an extract from the President's annual report of 1994/1995:

> Next year the Choir celebrates its 50th birthday, and a Committee has been formed to prepare the programme and activities, perhaps including a cassette '50 Years with Harmony Choir' and other saleable mementos. So 1996 could be an exciting year when Seattle and 50 years are put together.

The 'Voices for Hospices' performance of 'Messiah' in the Adelaide Town Hall in 1994

Emeritus Professor David Galliver
"St. Anthony"
17 Scrymgour Road
Port Elliot
South Australia. 5212
Tel. (085) 542357

Nov. 20th.

Dear John,

Just to say 'thank you' for yesterday's 'Messiah' — the first time, I think, that I have been in the audience for that work! The choir was in Oxford form, so expressive and varied in tonal nuances. 'And with his stripes' struck me particularly, I'd never realized that the 'healed' is so much part of the music. But all the choruses were beautiful and meaningful — and surely stylistically impeccable. Congratulations!

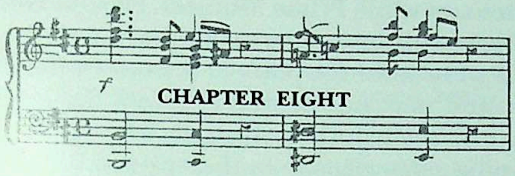
Looking forward to seeing you at our St John next year — we should [illegible] in [illegible]

Good wishes to Yvonne and yourself for Christmas

Yours as ever,

David.

A letter of commendation from Emeritus Professor David Galliver, following the Choir's performance of 'Messiah' in 1995.



CHAPTER EIGHT

Reflections and Projections

From moderate beginnings you have risen not only to be the leading choir in Adelaide – but, arguably, the finest Australian Choir! Can I say more?

(Henry Krips, former conductor of the SA Symphony Orchestra, on the occasion of the Choir's 40th birthday)

IN THIS closing chapter of the Choir's history we ponder, albeit briefly, upon the past and look forward to the 21st century and discuss the perceived role to be played by the Choir in the years ahead. Indeed, to put the situation colloquially, there is much to discuss for as Max Worthley, a past soloist with the Choir, said in expressing best wishes for its 40th birthday in 1986: – 'As the Berger Paint advertisement used to say, "Keep on Keeping On", you still have much to sing about.'

In the formative years of its first two decades there was eagerness and excitement within The Adelaide Harmony Choir and, through wise management and the steadfast leadership of Lewis Dawe, its growth was sure and steady; by the mid-1960s the 'baby boomers' were at an age when many could be counted as prospective members of the Choir. The Adelaide Harmony Choir has accepted women on its executive committee from the time of foundation and a Secretary/Treasurer (Mrs Mitchell) from 1948; however, it was not until 1961 that a member of the female sex was elected as a Vice-president, *viz.*, Miss I. Muir; Dame Roma Mitchell, Governor of South Australia, was the first female Patron of the Choir when she accepted the position in 1991.

Since its inception the Choir has been blessed with stable management and has had only five Presidents, *viz.*, Lionel Lindsay (1948-1949), Claude Southgate (1950-1954), Wilfred M. Taylor (1955-1956), Keri Williams (1957-1985) and Geoffrey J. O'Shaughnessy (1986-). Again, this stability is also represented by the fact that over 50 years there have been only two full-time conductors, five secretaries and five treasurers.

During the 1960s and into the next decade the Choir continued on its original avowed course of 'encouraging the art and practice of choral singing', being 'of service among the churches on pleasant Sunday after-

noons' and of spreading the message of Christianity through its religious repertoire of Passions and the like. This amelioratory mission was more than necessary in those days of great and deep divisions within our parliaments and community for, in 1964, young Australians were being conscripted and sent to fight in Vietnam while Prime Minister, Harold Holt, was a little later to pledge Australia, its citizens and its wealth, to 'Go all the way with LBJ'.

Thus, the seeds were sown for years of dissent in the community, which culminated in protest marches in streets across the land and, finally, the general acceptance of the belief that Australia's best interests were not being served by its ongoing subservience to the military strategies of the United States of America.

A matter of concern is that in a city such as Adelaide, with relatively limited audiences available, the choirs, of which it has more per head of population than any other capital city, are unable to coordinate their activities through the Choral Committee of Fiesta which was formed in 1991; for example, as part of the Festival of Arts in 1992 a performance of 'St Matthew Passion' was advertised to be performed under the baton of Peter Schreier. In a spirit of cooperation the Choir's committee wrote to the organisers pointing out its concern that it would clash with its performance and offered its services *en masse* as the basis for the chorus – neither an acknowledgement nor a response was forthcoming!

Writing in 1967 Roger Covell commented on the argument which, today, is central to the survival of the Choir as a viable entity within the community:

> The choral societies of Adelaide have retained unusual vigour up to the present time, whether through the influence of some outstanding individual conductors and organizers or, more probably through the cohesive and traditional nature of the dominant elements of middle-class Adelaide society; but in most other cities . . . the major choral groups have declined into obviously superannuated dependants of the Australian Broadcasting Commission, or have totally disappeared . . . But the decline of the choral society as a social and musical factor of the first importance is not unique to Australia; it reflects an international movement of taste, a rapid weakening and disintegration of the nineteenth century ethos and a change in the nature and habits of society in general.

These sentiments are still germane today and if the Choir is to survive and progress into the next century its executive officers will have to find ways and means of subverting the ever-widening facets of social change.

Many factors will influence the progress of the Choir and it is, indeed, fortunate that it has retained its independence and not over-extended its structures or ambitions; by so doing it has avoided the fate which has befallen many other choirs in Adelaide. Further, if it can retain its 'family' image the future should be secure and, in this respect, let us hear from a couple of members speaking to the ties that bind the fellowship and creates the magnificent *esprit de corps* pervading The Adelaide Harmony Choir. Reminiscing in 1995 Miriam Curtis said:

> My life would certainly be the poorer were it (the Choir) to be taken away from me. At first I found the work quite hard and the experience of singing with such

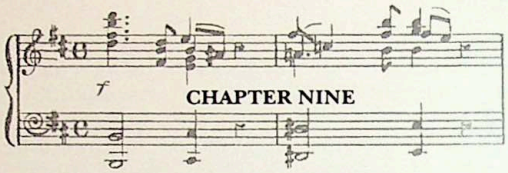
> a choir quite daunting . . . Now I enjoy every moment. Performances give such satisfaction and very often an incredible spiritual lift. Practices give opportunity to make friends with folk who obviously enjoy it as much as I do.

These sentiments were echoed by Des Borgelt who is justly proud of his 43 years with the Choir:

> It is not only being able to participate in performances of some of the greatest choral works ever written, it is all that goes with being a member of such a marvellous group of people. It really is a large caring family of friends. I am aware of many occasions where members have supported others in need because they were part of that family – it was the natural thing to do. Who in their right mind would choose to miss rehearsals and not be part of all this?

And so we leave The Adelaide Harmony Choir to venture into the unknown waters of the 21st century and beyond; in the discussion of its past we have talked of discipline, we have talked of dedication, we have talked of enjoyable performances; however, as disciplined and committed as it may be none of this can be successful without the total support of the members and, if the magnificence of the past is to be continued and improved upon then these traits, interwoven inherently into the Choir's fabric, must be perpetuated and, if possible, improved upon.

Finally; we depart from fifty fruitful years of 'Chorales, Carols and Community Service' with some thoughtful words from the President of The Adelaide Harmony Choir, Geoffrey O'Shaughnessy.



CHAPTER NINE

A Message from Geoffrey J. O'Shaughnessy, the President of The Adelaide Harmony Choir Inc.

IN THE preceding chapters you have read the history of The Adelaide Harmony Choir Inc. – a choir that can be proud of its contribution to the musical life of South Australia and, perhaps, through interstate and overseas competitions and tours, to Australia and parts of the United States of America.

Many would ask, 'Why are members prepared to spend so much of their leisure time at Choir rehearsals and performances?' I would respond by declaring that music is the prime reason – our love of music and the desire to have music as part of our lives. A choir is a great way to fulfil this need, for while the role of soloist is not available to all, as a group we experience many rewarding performance opportunities on the concert platform.

The Choir had gone through various phases of music – first as a Pleasant Sunday Afternoon Choir, then into oratorio, madrigals, competition, concert choir, major works by immortal composers and many others of a contemporary nature. In every facet, the standard achieved has been high which emphasises the remarkable adaptability and ability of such a diverse group of people, ever willing to learn and perform multifarious compositions.

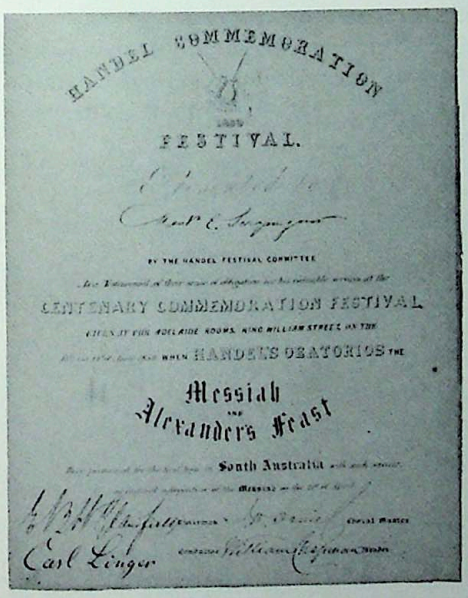
But there is another reason why members are loyal to both the Choir and its conductor, namely, the feeling of being a member of a 'Family' which lies at the very core of its being. Lewis Dawe created this innate sense of filial fellowship many years ago when he involved not only the members, but their families, as evidenced on Carols Nights in the Adelaide Town Hall where he welcomed by name each and every chorister's child. Indeed, we even experienced the latest pre-natal information on the imminent arrival of one of his grand-children, and recall his pride when he announced the birth to all assembled before picking up his baton to conduct the final segment of the evening's performance!

Over its fifty years of existence the Choir has been active on many stages where it has raised substantial amounts of money for many South Australian organizations; for example, profits from the annual performance of a Bach 'Passion' on Good Friday have been given to various bodies and institutions engaged in charitable and other worthwhile community service; they include The Adelaide Children's Hospital Appeal, Spastic Centres of SA, Lentara Children's Homes, SA Friends of Vellore (India) Hospital, Children's Medical research Fund, Helping Hand Centre, Julia Farr Centre, Mary Potter Foundation, The Crippled Children's Association and the Norva Dahlia Intensive Care Research Foundation.

For some thirty-five years the Choir has participated at the annual Carols-by-Candlelight performance, making it the longest-serving associated artist with this event.

But this book, we hope, has achieved more than recording a Choir's history; for in the next chapter the author presents an informative and entertaining insight into musical history, some facets of which have, previously, been unrecorded; the reproduction of an 1859 certificate appertaining to Carl Linger's presentation of Handel's 'Messiah' and an advertisement for Harold Davies' 1930 rendition of a Bach 'Mass' are of singular interest to Choir members.

Accordingly, The Adelaide Harmony Choir Inc., as publishers, trust that all music lovers and/or those concerned with the history of our State, find it to be of interest. In this regard we hope that you, the reader, will agree that the executive committee of the Choir, in extending the scope of this book beyond a simple history of its activities has, through the author's scholarship, made a worth-while contribution to the historiography of South Australia.


HANDEL COMMEMORATION

FESTIVAL.

BY THE HANDEL FESTIVAL COMMITTEE

CENTENARY COMMEMORATION FESTIVAL

WHEN HANDEL'S ORATORIOS THE

Messiah

Alexander's Feast

South Australia

Carl Linger

MLSA D6579 (Misc)


TOWN HALL ADELAIDE

Saturday, September 13th, 1930,

at 8 p.m.

The Adelaide Bach Society

will sing

Bach's B Minor Mass

To the accompaniment of Orchestra and Grand Organ.

SOLOISTS:

Phyllis Webb Isabel Barnett Muriel Day

Ormond Farley Allan Cheek

Organist: Harold Wylde.

MLSA PRG414

History, of course, reflects the past. So what of the future?

As has been said, the reasons for the Choir's longevity is due, in part, to the 'family' approach to and by all of the members throughout half a century. If we can maintain this attitude, the future of the Choir should be assured. But, of course, high standards of musical achievement must be maintained together with the continuation of our efforts to attract younger members through our scholarship scheme and/or through a desire to be part of such a fine, large choir.

Being a member of any organization requires commitment, and this is true of our Choir. As our founder, Lewis Dawe MBE, so often said, 'there is only one excuse for non-attendance at rehearsal, death – your own!' To maintain enthusiasm, and balance this with a busy schedule requires considerable planning and expertise on the part of both the Conductor and Committee. Their individual endeavours have been more than successful as evidenced by the [illegible] of performances [illegible] years.

The Choir has received an invitation to make a [illegible] tour in the USA and Canada and to celebrate its fiftieth year [illegible] who played an important role in the first tour of Texas and now living in Seattle, Washington State, USA, is in the throes of organising a comprehensive itinerary which will take the Choir to a number of venues in both of these countries. The invitation has been accepted and members are currently engrossed in fund raising activities with a view to defraying costs of the tour which commences in September 1996.

To sing with the Choir is a thrilling experience, and also in the words of Lewis Dawe, 'it makes my singlet go up and down my back.' How true this is – not only during the performances of great works by the old masters like Bach, Handel, Mozart and Beethoven, or contemporary composers like Benjamin Britten and Andrew Lloyd Webber, but also in the simple works like 'Deep Harmony' or one of the madrigals. This surely must be the catalyst for the continuation of the Choir's existence for years to come, thus helping to promote and achieve its avowed aims, *viz*:

> Encourage the art and practice of singing with special reference to choral singing,
> Organize, manage or sponsor entertainments of an educational or cultural character,
> Foster young singers in the discipline of music through the provision of scholarships and
> Raise monies in support of various charities.

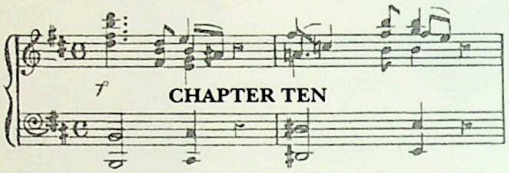
Geoffrey Manning has presented to you an interesting resume of the first fifty years of The Adelaide Harmony Choir Inc., and for this we express our thanks and gratitude for a job well done.

However, it is incumbent upon all members to ensure that, by their dedication and planning, the Choir continues to survive and prosper, thus enabling a future author to write the history of 'A Centenary of The Adelaide Harmony Choir Inc.' To this end the present committee commits itself and trusts that its successors will continue to carry the torch which was lit by Lewis Dawe and his merry band of singing pioneers in 1946.

The Choir of 1995.

Part Two

A MEMENTO OF HISTIORY



Music in the Convict Colonies and o th Australia: 1788-1936

There is not any music or instrument whatsoever comparable to that which is made of the voices of man where the voices are good and the same well sorted and ordered . . . Since singing is a good thing, I wish all men would learn to sing.

(William Byrd, a 16th century composer and organist)

Singing Over the Centuries

MANY ANCIENT Greek philosophers were unhappy with much of the music played and sung by the populace and decided there was both 'Good' and 'Bad' music. The villain in the piece was music in the Lydian mode which was considered to be soft, sensual and capable of doing all manner of damage.

Cicero recorded that the music of the Spartans was kept clean and decent by limiting the number of strings on the lyre, which meant that musicians could not play the subtler, dangerous modes. One famous musician defied this edict and as a consequence his lyre was confiscated; Plato applauded this action and observed that 'musical innovation is full of danger to the State, for when modes of music change, the laws of the State always change with them.'

In ancient Rome the ability to sing sweetly was considered, generally, to be a genteel accomplishment, but there were some critics who proclaimed that singers could be boring for, indeed, as the sage Horace declared before the birth of Christ:

> All singers have this fault: if asked to sing among friends they are never so inclined; if unasked, they never leave off.

Little is known about Western singing before 1600 AD; it has been recorded that troubadours and poet-composers wandered across the European countryside, but nothing is known of what kind of sound they made while singing. However, it is known that two classes of singers were

recognised: first, the gleeman who did not create his own songs, but merely, like the Greek rhapsodist, chanted what he had learned from others; the second, known as a 'Scop', took the crude material of legend and adventure which lay about him and shaped it into 'Lays'.

Good minstrels were well paid and became part of the household of great nobles; at the top end of the scale were, in England, the Troubadors whose equivalents in Germany were the Minnesingers, so called not because they were small in stature but because the German word *minne* means 'love'. These aristocrats wrote and composed, but did not necessarily perform, passionate songs mainly in praise of idealistic love. The minstrels of lower degree entertained townspeople and villagers with juggling tricks, dances and songs, or by recitation of long narratives of knightly or miraculous adventure.

In the first decade of the 17th century the *bel canto* (beautiful song) era began in Italy where a number of Florentine intellectuals sought to recover the 'monodic technique' – melody supported by expressive harmonies – which they believed to have been employed in classical Greek opera; their efforts were the genesis of modern-day opera.

The most influential person in this reformation was Giulio Caccini who devised a style of solo singing, recitative in character, with an instrumental accompaniment; his style was brought to early maturity in the operas of Monteverdi, where singers could indulge in bouts of flowery vocal displays which came to be called 'arias'. Centuries later an American dissenter was to proclaim that 'Opera is when a guy gets stabbed in the back and instead of bleeding he sings!'

The most prominent exponents of this kind of singing were castrated males known as *castrati*. St Paul's injunction, 'Let your women keep silence in the churches', led to the *castrati* becoming dominant within such portals. By the end of the 17th century church music had 'become so exacting that a boy was approaching vocal mutation by the time he had developed the requisite skills.' Male falsetto voices proved to be unsatisfactory and although castration was never condoned by either church or civil authorities, once performed the act was accepted and, thus, a solution was provided for the dilemma.

Because women were also excluded from the theatre throughout Catholic Europe, the *castrati* played both male and female roles; they dominated the operatic stage throughout most of the 18th century, a few surviving until about 1830. In the churches they had a longer reign, the last of them being Alessandro Moreschi who, prior to his death in 1922, was a director of music at the Sistine Chapel.

Until the time of the Stuart dynasty in England singing and the playing of music continued to be aristocratic, even a kingly form of diversion, but with the rise of the middle class during the 17th century an increasing number of ordinary citizens took it up. By the 18th century a dissenting Lord Chesterfield was to advise his son that such activity was frivolous and contemptible and apt to bring to him 'a great deal of bad company'; further, he considered it took up time 'which might be much better employed.'

But the middle and lower classes continued to pipe, fiddle and sing away happily and during the 19th century it became a useful social asset for a young man or woman to pick their way through a nocturne on the parlour piano or warble a ballad; songs of unfulfilled love, preferably involving a death or two, were much esteemed for as the wit Artemus Ward (1834-1867) observed wryly in respect of his own shortcomings: – 'I am saddest when I sing; so are those who hear me; they are sadder even than I am.'

However, it is apparent that not all folk singers were received with general approbation as evidenced by a 19th century bard's droll protest against sounds emanating from vocal chords of an amateur who, or so it was recorded, had been practising too loudly:

> She sat with her guitar on her knee,
> But she was not singing a note,
> For someone had drawn (ah, who could it be?)
> A knife across her throat.

Today, folk song traditions are found throughout the world; in Europe where the agricultural cycle, the country dance and music making are coherently and integrated, it is found to be coupled with distinctive traits such as clear, wide voices, complex texts precisely enunciated, yet sung in perfect concert. In Australia, from the earliest times of European settlement the daily lives of convicts, bushmen, shearers and swagmen, with all its sorrows and occasional joys, were the foundation of workaday ballads – for an ideal rendition a neutral-voiced story teller with, perhaps, a smattering of embellishment in a Celtic tradition, coupled with an ability to 'sing out plain and clear', were the only necessary ingredients to tell a tale; the creation of a 'musical mood' was a secondary consideration.

Introduction to the Australian Scene

Roger Covell in his treatise on Australian music opined that we have no means of knowing whether the earliest songs to reach this country were 'in the memory or on the lips of Irish agitators, English rural poachers and London pickpockets, or the more brutalised veterans of prison ships, but we can be sure there are plenty of them.' He declared that most of the songs which survive today from earliest times are, in the main, those of the Irish/English *Van Diemen's Land* category or the English variety of the *Botany Bay* group, the best known of which is the ditty *Botany Bay*, the tune of which was taken from a cheerful, Cockney music-hall. Further, *Jim Jones*, with its defiant closing line – 'They'll yet regret they sent Jim Jones in chains to Botany Bay' – is sung to the air of *Irish Molly-O*.

Another emotional convict song is *Moreton Bay*, which tells of the horrors of the penal settlement established on the Brisbane River, and its melody is all but identical with that of the Irish ballad, *Youghal Harbour*. The Australian folk hero, Ned Kelly, unwittingly provides evidence as to the widespread distribution of this song for in his oft-quoted *Jerilderie Letter* of the late 1870s he says:

> Port McQuarie Toweringabbie Norfolk island and Emu plains and in those

> places of tyranny and condemnation many a blooming Irishman rather than subdue to the Saxon yoke were flogged to death and bravely died in servile chains . . .

In these words he echoes a stanza of *Moreton Bay*:

> I've been a prisoner at Port Macquarie, at Norfolk Island
> and Emu Plains
> At Castle Hill and at cursed Toongabbie, at all those
> settlements I've worked in chains;
> But of all the places of condemnation and penal stations
> of New South Wales,
> To Moreton Bay I have found no equal; excessive tyranny
> each day prevails.

One of the most renowned 'bushranger' songs is *Bold Jack Donahue* but it was by no means the first, for in the 1820s 'Surgeon Cunningham expressed a belief that "the vanity of being talked of" and sung about induced some young men to become bushrangers . . .' *The Wild Colonial Boy*, a variant to *Bold Jack Donahue*, 'seems to deserve a separate identity if only because of the confusion of its sources. The tunes associated with it number more than a dozen; textual variants are innumerable.'

While the Irish element was predominant in the convict and bushranger ballads, the itinerant workers who roamed the countryside in the form of shearers, bullock drivers, swagmen, absconding seamen and the like, were influenced by the traditions of the English folk and street ballads. The scarcity of women in the back-blocks accounts for the paucity of songs telling of jealousy, deserted women or the betrayal of men by women and, while the tragedies associated with some encounters between the sexes were more than self-evident in the towns and cities along the seaboard, they are not to be found in our folk songs which blossomed in the 'bush'. Some learned observers contend that this general theme is ample evidence to prove that there is a basic defect in the Australian character and explains the tendency of Australian males 'to cluster around a beer keg at a party', while leaving their partners to their own devices within shouting (no pun intended) distance from that all but impregnable bastion of the male genus.

In this modern age, when the 'Mabo' decision flowing from the High Court is being debated within many forums throughout the country, and with the winds of 'reconciliation' gaining strength day by day, it is of interest to note that in November 1834, Dr Lhotsky, a Polish scientist and explorer, put the following announcement in a Sydney newspaper:

> SHORTLY TO BE PUBLISHED: A SONG
> Of the women of Menero Tribe, near the Australian Alps, arranged with the assistance of several musical gentlemen for voice and pianoforte, most humbly inscribed as the first specimen of Australian music . . .

It has been estimated that between 200 and 400 songs are evidenced today as having been handed down by 'oral circulation'. Whether they should be classified as 'traditional', 'bush ballads' or simply 'ballads' has provoked heated argument among proclaimed and self-anointed musical specialists. However, it can be said with certainty that few of these songs have their roots here and

can be traced, invariably, to another country; of course, this phenomenon is not peculiar to Australia.

This general pot-pourri of Australian song was widened considerably during the gold rushes of the 1850s as the following extracts from Craig's *My Adventures on the Australian Goldfields* show:

> Music, song and laughter are heard in every direction. The German camps are strong in music, but they lapse into silence when stirring martial strains are commenced on the bagpipes by enthusiastic Scottish Highlanders, who are numerous on Bendigo, every gully, indeed, having its piper and pipes.
>
> In Golden Gully we find a party of four full-blooded negroes entertaining a group of miners . . . A party of four Britishers or Americans are seated around a camp-fire, and one of them is singing the latest popular ballad, *Ben Bolt of the Salt-Sea Wave.*

The most common musical instruments in the 'bush' were fiddle, concertina, accordion, tin whistle and banjo together with the Jew's harp (properly 'Jaw's harp') and the 'universally accessible gum leaf'. Early writings on the subject also make reference to a reed instrument played by girls 'of a family travelling with a mob of sheep' in Queensland:

> They were nice looking girls; one of them I thought pretty. They were native-born [that is native-born], and a little colonial, as might be expected . . . They had an instrument with them they called a harmonium angelica. Something between an accordion and a harmonium, which when pulled out gave utterance to a yell. One of them sang to this machine, just playing each note as she sang it without the smallest attempt at the accompaniment.

Australian authors can lay claim to making a small contribution to children's game songs and sea shanties; the following ditty is reported to have been sung in Sydney schools at the close of the 19th century:

> Johnny and Jane and Jack and Lou,
> Butler's Stairs through Wooloomooloo;
> Round the Block and home again!
> Heigh, ho! tipsy toe! Give us a kiss and away we go.

Among the better class of shanties born out of songs shared by seamen along the waterfronts of this country is the refrain *Bound for South Australia.*

Music in the Convict Colonies

By the very nature of the background of the majority of its inhabitants cultural progress of any kind in the eastern colonies of Australia was slow and tedious. In the infant days of the penal colony in New South Wales musical diversion was in the hands of regimental bandsmen who were solely responsible for providing appropriate accompaniment at vice-regal balls, church services, theatrical performances, *etc.*

At first the music consisted entirely of that which came from 'Home' but, by 1825, an alleged local set of 'Australian Quadrilles', with movements titled 'La Sydney', 'La Wooloomooloo', 'La Illawarra'. 'La Bong-Bong' and 'La Engehurst', were entertaining local citizenry. A year later the bandmaster of the 3rd Regiment, Mr Kavanagh, advised that he had some 'Original Australian Music' such as 'Currency Lasses', 'My Native Distant Home' and

'The Trumpet Sound's Australia's Fame' in his repertoire, while in 1836 Thomas Stubbs's 'The Minstrel Waltz' was proclaimed as 'the first work of a native-born composer'.

During the first few decades of settlement all forms of entertainment such as plays and concerts were frowned upon by the more strait-laced members of the 'free-settler' community but, with the formation of Mechanics Institutes, and the attendant concern with the education of adults, music came to be considered 'a morally improving force'.

In 1796 Robert Sideway built a temporary theatre in Sydney and advertised that performances would attract an entrance fee from one to five shillings or the equivalent in meat, flour or spirits! In 1821 we are told of musical activity in Van Diemen's Land when the *Hobart Courier* advised that Mr J. Livingston, a choir-master, conducted a group of wind instruments. The first amateur concert in Sydney took place on 7 June 1826, while on 3 July 1829 the following quaint advertisement appeared:

> A dance having been granted to the proprietor of the Royal Hotel to hold and to give concerts, etc., at this house, to be considered as Assembly Room, he therefore solicits such vocal talent, either with or without pay, to those who may please to step forward and lend their aid to this harmless amusement . . . The public may rest assured that the strictest attention to preserve good order and that such entertainment will only be produced as will amuse and instruct.

The *Hobart Times* in late 1831 reported the complaint of Archdeacon (later Bishop) Broughton, after whom South Australia's river was named, when visiting Launceston had complained that the music emanating from St John's Church was most unworthy in 'time and tone'.

The first music festival in Australia was held at St Mary's Chapel on 31 January 1838 in the presence of government dignitaries, the principal contributors being Vincent Wallace and his sister who sang 'I Know My Redeemer Liveth' in a 'very chaste, classic style.'

From 1830 until the dawn of the 1850s visiting musicians from overseas were to be found in the cities and rural centres, including the aforementioned 'nomadic Vincent Wallace', later to enjoy renown as the composer of 'Maritania'; he, in particular, 'set new standards of local performance, whereas his contribution as a composer was insignificant.' The gold rushes of the 1850s were to provide impetus to the presentation of music and other civilised performing arts for, in a matter of about two decades, all houses were to be considered ill-furnished if there was not a piano or some other musical instrument in it. Indeed, the influence of music on the social life of the time could be fairly accepted as a sure index of the general condition of the mental culture of the people. At that period of history, when the gold-digger in his calico tent found solace in a 'Bible and song book', we leave the general Australian scene and turn our attention to the 'free' colony of South Australia.

Music and Theatre in South Australia

A large proportion of South Australia's early colonists came from England

where the Celtic element, with its strong emotional content, was predominant – Cornishmen for the copper mines and Welshmen for the smelters, while, before them, the German settlers formed rural settlements such as Hahndorf and Langmeil, where the love of harmony was deep-seated. Among the colonists was the first of a long line of critics and his venom was evident on 28 December 1836 when it was said of the playing of the National Anthem, on the hot and dusty plain of modern-day Glenelg adjacent to the Old Gum Tree, that 'it had more of grandeur in its simplicity than those who have only heard it in a theatre can conceive.'

There is an old adage which suggests that people, irrespective of their station in life, want to be amused during their leisure hours; indeed, as a corollary, they may even wish to be enlightened! Accordingly, the citizens of Adelaide patronised theatrical and musical ventures which began to blossom in the embryo city, the first of which was a makeshift theatre situated above the Adelaide Tavern in Franklin Street about 100 yards east of West Terrace.

It opened on 28 May 1838 and was advertised as 'small and comfortable' with seating accommodation for 400 people. In those days of crinolines and mutton-chop whiskers it is difficult to comprehend how that number of people could have been accommodated in a space measuring 50 feet by 18 feet; there were nine boxes and a pit, but lacked stalls – Mr Bonnar was the stage and acting manager, Mr Lee, leader of the orchestra and Mr Langcake assumed the role of scenic manager.

The entertainment consisted of the play 'The Mountaineers' or 'Love and Madness' but, unfortunately, no critique appeared in the press and so we are left in the dark as to how the venture fared. The following month Mr Easter acted as stage manager when 'Wordcock Kennilson', 'an admirable domestic drama', was performed. The evening's entertainment concluded with 'Fortune's Frolic', a farce designed to 'dry the tears occasioned by the domestic piece.'

In December 1838 'An English Festivity' was advertised to be performed at the British Tavern, North Adelaide, under the auspices of Mr R.M. Watts; the bill of fare boasted of a 'good band' and it was promised that 'every accommodation' would be provided for those 'who delight in harmony and the dance.' In order to put to rest any misgivings about the decorum of the event, management assured prospective patrons that 'police assistance will be provided'. These early theatrical ventures were often marred by bouts of pugilism in the pits where 'whalers rubbed shoulders with the men from the Tiers (now Mount Lofty)' and a lady would have to be more than venturesome to attend unchaperoned 'in the murky glow of whale oil lamps.'

Adelaide's first theatre was opened late in 1838 by Mr Cameron, an enterprising Scotsman, who erected a building near Morphett Street. The structure was built mainly of stringy bark and in the summer time the ventilation accorded by ill-joining tree trunks was reported to have been 'very agreeable'; planks on uprights were utilised as seating in the pits and there were no stalls. The main players were Mr Cameron and his wife and, strangely, he

was successful in enticing Adelaideans in taking part with a proviso that they paid for the privilege!

Mr Cameron was reported to be a competent singer and delighted in rendering such songs as 'Soon the Sun Will Sink to Rest', 'My Love is Like the Red, Red Rose', 'Though I Leave You in Sorrow' and 'Pardon Now the Outlaw Bold'. His stage manners were somewhat eccentric and he delighted at lunging at imaginary foes with a claymore, and although his antics amused 'a not over particular audience' some of them in close proximity were obliged to be nimble if they were to escape his thrusts.

In 1839 we find a George Bennett advertising himself as a teacher of the organ, violin and piano at his studio in Grenfell Street. The strata of society in Adelaide at the time were, it would seem, well defined because he intimated that he would teach 'the nobility, gentry and inhabitants.' To Charles Platt goes the honour of giving the first musical performance in the colony when, on 8 October 1839, and after delivering a lecture on seventeenth century music, he played the piano accompanied by Mr Bennett on the violin and a singer, Mr Ewens. Of this performance Mary Thomas was to record in her diary: 'The singing was not very excellent, and the music, with the exception of Mr Bennett's performance on the violin, not very good either.'

Mr Platt was Adelaide's first professional musician and a director of the 'Hobart Company' which performed 'Little Stranger' at the Victoria Theatre, North Terrace, in 1839, where Mrs Mansfield sang 'sweetly with taste'. Mr Platt, besides his concert and theatrical activities, became one of the first dealers in musical instruments and in 1841 he advertised 'On sale, 238 violins and bows, from 10 to 15 guineas each.' He was, evidently, an optimist but as the iniquitous system of 'Hire Purchase' had not descended upon the colony, his business faltered and we read of him cutting his losses and entering the stationery business which became later the fashionable rendezvous for visitors to the city, *viz.*, Platt's Emporium.

Mr Platt was also organist at Trinity Church on North Terrace where he 'presided ably' at the 'Seraphine', a small reed organ but, strangely, neither his services nor the organ had been paid for and to these apparent oversights the ever-watchful Editor of the *Register* was to proclaim:

> Surely a congregation which boasts of salaried officers of the Government, to say nothing of others as possessors of large property in the province, will hardly permit a circumstance so little to their credit to take place without some effort to prevent it.

In February 1840 the first 'professional' concert was performed, the most 'ambitious effort' being a rendition of Mercandante's duet, 'Efiaver', by Miss Elliott and Mr Platt, while Mr Ewens 'sustained his part in several glees.' Of the performance the Editor of the *Register* blew 'a great blast of grandiloquence and patronage' which must have delighted the promoters:

> On a spot that, three years ago, was a desert waste – now stands a public Assembly Room. In a place, that, no longer ago, was a howling wilderness is now advertised as the first Professional Concert. Where the owl shrieked and the wild dog yelled in emulation of his savage master, the strains of art and fancy – the notes of Beethoven, Martini, Bishop, etc., are to sing their varied melody . . .

In the same month Thomas Hornsby of the Royal Oak Hotel intimated that it was his intention to conduct a harmonic meeting every Monday evening; later that year, we find 'all the musical talent in the Province' at a performance of 'She Stoops to Conquer'. Even in those days of lack of rehearsal, musical inefficiency was not allowed to pass without comment:

> The glee and the catch gave general pleasure although we thought they might have done greater justice had the singers possessed the advantage of a little more practice, and a better knowledge of each other's voices.

Again in 1840, the *South Australian Magazine* advertised a concert of sacred music and 'the best music in South Australia being supplied at a hall' in the village of Islington which had been laid out by John Bentham Neales (1806-1873) in April 1839. The venue, no doubt, would have been within 'a place of Worship' two of which were erected in 1840 by the Baptist and Wesleyan communities 'on sites presented by the proprietor.'

This would not have been the first sacred music performed in South Australia because the passengers of the *Duke of York* sang hymns on the beach at Nepean Bay in 1836. In respect of the concert at Islington: – 'difficulty' was expressed by a writer 'of musical development in this new country far from the great musical centres' and reference was made to the Irish, Scotch and Welsh members of the community being 'naturally musical'. From this comment it can be assumed that their folk songs and dance music were playing their part in the musical entertainment of the infant colony.

In September 1841 Messrs Edwards and Bennett solicited the patronage of Governor Grey for their concert 'of miscellaneous music'; by so doing they hoped it would be the means of attracting 'most of the respectable families in the community' into the cultural life of infant Adelaide. At the same time E. Solomon built the Queen's Theatre in Gilles Arcade, Currie Street; it was capable of seating up to 1,300 persons but unfortunately became somewhat of a 'white elephant'.

The first attempt at an amateur concert was made in 1842 in the presence of Governor Grey and his wife. All proceeds were to benefit an infant school connected with Trinity Church but, unfortunately, the ladies who had promised to perform failed to appear because of alleged stage-fright. However, Charles Campbell, who was in the audience, came forward and assisted by singing an Irish song in 'rollicking style.'

A second attempt to raise funds for the school took place in 1843 when 'all the beauty and fashion of the colony' assembled in the premises of Lambert & Son in Hindley Street. The concert commenced with the Overture to 'Masaniello', with Mr Bennett on piano, Drs Kent and Magill with Lieutenant Magill on flutes and Mr Poole on bass violin. The beautiful glee, 'The Red Cross Knight', followed and, finally, 'a Lady who has sometimes before delighted us in public, and in private, sang a duet with Dr Kent.'

In his description of the social aspects of this gathering the Editor rose fully to the occasion:

> An air of cheerfulness seemed to pervade everyone. He whom we are bound to deem the most august personage in our community threw aside his dignity. The

> gravest here – by virtue of his office – looked as if he never tried a culprit in his life, all bows and smiles, gracefully handling one lady to a seat, politely yielding his own to another, and making the amiable to all.
>
> Even the most devout looked down with a smile on human weakness: while a detachment of the bravest, too, acknowledged the force of music and of beauty, and throwing aside their swords, had little of the Achilles about them. It was a truly gay scene, and we trust such amusements may be more common in future.

In 1843 Adelaide had its first taste of oratorio when, under the auspices of the Reverend Thomas Q. Stow at the reopening of a chapel in Gawler Place, 'a vast assemblage of 400 or 500' enjoyed a 'formidable display of sacred music' which included a 'superior execution on a violin' by Mr Bennett. At a dinner in the Gilles Arcade, Shakespeare Tavern, in 1844, we find the names of several vocalists; among them were Mr Shayle, singing 'The Old House at Home' and 'Happy Land'; Dr Knott rendering 'The Mountain Maid'; Mr Coleman, 'The Days Gone By'; Mr Arthur Horrocks, 'The Pope'; Mr Ward, 'The Bush of Australia'; Mr J. Philcox, 'I Was Merry and Full'; it was during this year that the first church bells to be manufactured in the colony were cast at Mr Pybus's foundry.

A 1844 report says that in January Mr Bennett gave a concert of vocal and instrumental music 'at the Company's rooms, Rundle Street' and for his trouble was at the receiving end of a critical blast:

> For the higher order of intellectual music, where the effect is dependent upon the niceties of the consummate execution, where a delicately beautiful and pathetic attenuation of sound, sometimes showed, alternate with an awfully bursting volume of harmony, the absence of superior instruments disqualifies Mr Bennett and his coadjutors. Nor do the Adelaide dilettante maintain the conventional stillness of a classical concert room, and we suspect that the majority have little taste for the musical alchemy of Mozart's symphonies, or of a Rossini's chef d'oeuvre. The room was not all that could have been wished for the purpose, but there is perhaps no better in an eligible situation.

At this fateful event a trio for violin, viola and 'cello was played by Messrs Bennett, Lee and Poole. Many rounds, glees and catches were included as well as two overtures – Rossini's 'William Tell' and Auber's 'Fra Diavolo'; Mrs Murray and Mr Ewens were the vocal soloists.

In 1849 two professional musicians, Messrs Frederick Ellard and S.V. Wallace, came from Sydney and proceeded to give a variety of performances which included promenade concerts played by an orchestra of more than thirty-five instrumentalists.

The Foundation of a Choral Society

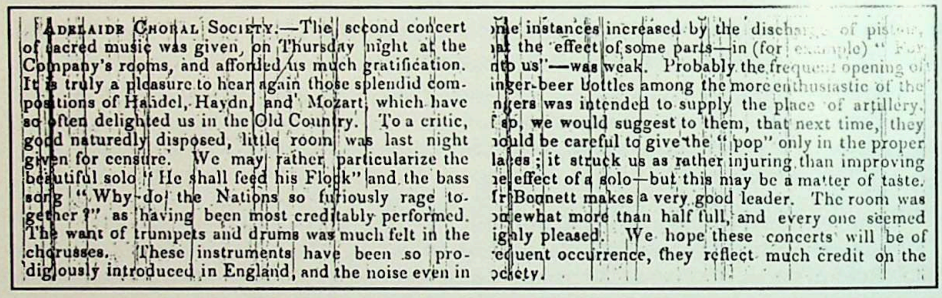
The self-expression of singing in South Australia first took place 'under the stars', in taverns, which dotted the landscape occupied by Adelaide and neighbouring villages, and in the homes of the colonial upper class, where groups assembled to sing folk and sacred songs and in so doing promoted and strengthened a community spirit which, in the parlous days of reform under Governor Grey, was at a low ebb.

In 1842 the Adelaide Choral Society was formed with a membership of 23 colonists and received an initial accolade that 'such rational amusements

when well conducted are calculated to supersede others of a less harmful character.' At this time the colony's population was about 20,000 – hard-working and struggling for existence – and, accordingly, they can be excused for their behaviour in concert rooms which on many occasions was adjudged to be not always 'exemplary', especially on hot summer nights when there were no such luxuries as air-conditioning.

Almost peculiar to South Australia, and because of its 'free settler' status, the repertoire of this society was confined from the outset to oratorios and cantatas with both religious and Biblical content such as Handel's 'Messiah' and Mozart's 'Twelfth Mass'. By the close of the 1840s the club included glees and madrigals such as Gibbons's 'The Silver Swan', Morley's 'Now is the Month of Maying' and Bennet's 'My Mistress is as Fair as Fine' in its concerts.

Its second performance was given before an appreciative audience in March 1844, with George Bennett as the conductor. However, a critic concluded that the opening of ginger beer bottles by the cast in the absence of trumpets and drums, which normally provided the requisite 'artillery effects' for the music of Handel, Haydn and Mozart were, sadly, missed.



ADELAIDE CHORAL SOCIETY.—The second concert of sacred music was given, on Thursday night at the Company's rooms, and afforded us much gratification. It is truly a pleasure to hear again those splendid compositions of Handel, Haydn, and Mozart, which have so often delighted us in the Old Country. To a critic, good naturedly disposed, little room was last night given for censure. We may rather particularize the beautiful solo "He shall feed his Flock" and the bass song "Why do the Nations so furiously rage together?" as having been most creditably performed. The want of trumpets and drums was much felt in the choruses. These instruments have been so prodigiously introduced in England, and the noise even in some instances increased by the discharge of pistols, that the effect of some parts—in (for example) "For us!"—was weak. Probably the frequent opening of ginger-beer bottles among the more enthusiastic of the singers was intended to supply the place of artillery. If so, we would suggest to them, that next time, they should be careful to give the "pop" only in the proper places; it struck us as rather injuring than improving the effect of a solo—but this may be a matter of taste. Mr Bennett makes a very good leader. The room was somewhat more than half full, and every one seemed highly pleased. We hope these concerts will be of frequent occurrence, they reflect much credit on the society.

The South Australian Register, 16 March, 1844

By 1848 the society had purchased a 'fine-toned piano' but a rendition of a song, 'Hear me, love, a moment hear me', by Mrs Murray, brought forth a censure in the *Adelaide Observer* which expressed the hope that never again would she sing such a refrain containing a verse 'objectionable in a moral as well as in a religious sense'; the offending words are italicised:

> Turn not, sweet, in anger from me;
> Think it was a fault of love;
> By thine own bright eyes I *swear* it, –
> Brighter than the stars above.
> Yes! I see I am forgiven
> Such a smile, by *Heaven*!
> Tempts me then almost to *sin again*.

In November 1848 the society informed the public and subscribers of a concert to be held in a room in the Freemason's Tavern where Mrs Bushell's singing of 'Jeptha' was highly commended. The Governor was 'precluded by indisposition from attending, but Lady Young honoured the assembly with her presence, thereby putting to shame many people whose position in our city imposes on them as a duty, the support of institutions like the Choral Society.'

Whether or not these two upbraidings impeded the growth of the society is unknown; however, by early 1853 the choir had gone into recess and a disconsolate member expressed the wish that:

> An art in which so many of the colonists excel may again be cultivated to an extent exceeding anything attained by the late society. Let us hope that social order will find an exponent in an institution combining the true elements of music, *viz.*, harmony and melody.

Happily, the secretary, William Cobbin, called a meeting for 19 August 1853 'preparatory to recommencing the operations of the society' and intimated that 'several first-rate amateurs' had recently arrived from England and were anxious to join the group. At a meeting in the Freemason's Tavern Dr Kent took the chair and, during the course of the evening, George Stevenson 'presented a number of works of interest to the society' and donated a 'valuable collection of music' for its use.

In December 1854 a 'quarterly' concert was given at the Freemason's Tavern which was 'crowded to excess' to hear the singing of Miss Chalker and Mr Stevens who were joined on the harp and pianoforte by Miss Horne and Mr Lingen while in 1856, in the presence of the Governor, Miss MacDonnell and 'one of the most respectable audiences that ever assembled' at Green's Exchange 'the pieces selected, vocal as well as instrumental, were less stale than they sometimes [were], whilst the performers went through the business of the evening with a vigour that was pleasant to behold.' In 1859 Carl Linger conducted a joint concert with the Sacred Harmonic Society; shortly thereafter these two bodies combined to form the Adelaide Harmonic Society.

Amusements in Adelaide in the 1850s and 1860s

The 1851 gold rush to Victoria brought about an economic collapse in South Australia caused mainly by a general exodus of its male population to the new 'El Dorado' but, as the wealth generated by the gold filtered back over the border by means of gold escorts and returning 'diggers', the stage was set for an impetus in the performing arts.

In April 1859, Handel's 'Messiah' was performed for the first time in South Australia on the 100th anniversary of the composer's death; it took place in White's Rooms under the conductorship of Carl Linger. William Chapman, an outstanding violinist of the day, led the orchestra of 20 performers and a choir of 70, trained by J.W. Daniel, assisted in the performance which took place before 'distinguished citizens'. Of a later rendition of this sacred piece in 1876, a critic was to say:

> Few constitutions can digest Christmas pudding and Handel simultaneously. Apart from the probability of the weather being oppressively hot, December 25 is specially devoted by most Englishmen to social festivities and family gatherings. The feast of roast goose and the flow of sacred music are regarded by most connoisseurs as slightly heterogeneous.

A contributor to the *Observer* when introducing a series of articles in 1891 said:

> 'The play's the thing', quoth the immortal Bard; and if after enduring the heat and burden of early days I can assist a few old colonists now remaining, and

their sons and daughters, to look back, and thereby to some extent live over again old-time pleasures my efforts will not be in vain.

Granted that the appetites of youth, or even middle age, are keener than those of after years, and that we may therefore now be apt to look upon such with too kindly an eye, perhaps to the disparagement of what is now meted out to us, nevertheless I trust that these lines may be favourably received by those for whom they are written.

His evocative account of Adelaide in the 1850s and 1860s, and the many facets of both amateur and professional entertainment, are a valuable historical source and are summarised hereunder:

Early in the fifties, when many of our fathers and elder brothers were tempted or led away by enchantment to the Victorian goldfields, some of whom never returned, the pleasures of those remaining, and, in fact, of the whole colony, were few; but, thank Heaven, after all had suffered a severe recovery, we yet live to tell the tale, gathered partly from the old-time paper, the *Register*, and that of old-time friends and personal memories.

With this apology I will say that the old Victoria Theatre, Currie Street, now a horse bazaar, greatly assists me in the matter of 'memories' now under notice . . . One of the first records connected with the old theatre at Gilles Arcade which obtains a place in the pages of the paper is dated June 21, 1853 and at that performance Mr and Mrs Lambert appeared in a piece entitled 'Sarah and the Jewess', and in the afterpiece Mr Radford introduced his beautiful mare Bedouin, and went through the performance of the 'Arab Steed'. The theatre was not then lighted by either camphine gas or the electric light, but only by tallow candles or rushlights, which were not sufficiently illuminous to occasion to men, women, or a mare what is now termed, both in the old country and little Adelaide, 'stage-fright'.

Then we find that the old Pantheon was opened, having been erected in King William Street, near where Mr Nicholas James had an office and a house at the corner where the Bank of New South Wales and D.& J. Fowler's premises now stand . . . During this period the balls given by the bachelors and Masons afforded infinite diversion to the young of both sexes . . .

On November 26, 1855, Lola Montez first appeared in the old theatre, and met with, of course, an enthusiastic reception . . . Her most appreciated performance . . . was what was called the 'Tarantula' dance, wherein the dancer was supposed to have been bitten by a spider of that name, poisoned thereby and fell in agony on the stage. The price charged for seeing this well-renowned performer were 7s. 6d.[75c.] dress circle, stalls 4s. [40c.] pit, and 2s. 6d. [25c.] gallery . . .

After the Indian mutiny, which occurred in 1857, had been quelled, . . . relief funds were started all over the world . . . and little Adelaide added a handsome quantum thereto, the amount being greatly augmented by amateur dramatic and musical performances . . . Just at this time a 'Monster Royal Bengal Tiger' was being exhibited at . . . the Star Hotel at the corner of Rosina Street, and as a boy in my 'teens I was admitted to see it on payment of sixpence . . . This beautiful specimen, with the elephant I saw at Unley, near the Cremorne Hotel, I think constituted all that the old boys of Adelaide had the privilege of seeing in matters zoological in those days, and with the camel which previously was the cause of the death of Mr Horrocks in the then so-called 'Far North', were perhaps the first cattle of 'their kind' ever imported to South Australia.

In these memories there is much that may be termed joyous and mingling in its cup much that is sad. I am recounting the old-time amusements of 1858, and this period covers the date of the return of Richard Baxter White from the old country . . . a son of Mr G. White who built White's Rooms, within whose walls

many happy memories may be recounted . . . Mr R.B. White, in his first performance in Adelaide on the violin, was considered by many to be quite equal to Miska Hauser, the celebrated Hungarian . . . As leader of the old Philharmonic band in the Town Hall he will long be remembered. As choirmaster at St Xavier's Cathedral . . . his memory will likewise be revered. And then his unfortunate death by drowning . . .

The name of Signor Cutolo will also be remembered . . . and he was undoubtedly one of the best pianists and teachers of singing . . . On June 15 [1859] one of the best singing pupils he ever had was announced to make her second appearance at White's Rooms, the speciality apparently being the 'Song of Australia', set to music by the Signor . . . The committee of the Gawler Institute, who offered the prize for music to what is now our national song, entered a protest against that composed by Signor Cutolo becoming public property until they had adjudicated on the merits of what had been sent in by the several competitors for the prize, and the large audience who had assembled were informed from the platform that consequently it would have to be withdrawn from the programme . . . I am informed it spoilt the Signor's chance of taking the prize . . . [later] awarded to Herr Linger.

November 1859 an amateur performance was given in the theatre in aid of the sufferers by the disastrous wreck of the ill-fated *Admella* by the then Philharmonic Class, and the bill of fare was ample, containing as it did 'The Merchant of Venice', 'All That Glitters is Not Gold' and 'The Silent Woman'. Owing probably to the title of the latter the whole performances were a success financially and otherwise. This brings me to another record, and although not properly belonging to the heading of old-time amusements, still as it was connected with the theatre it is worthy of mention.

On Sunday, July 15, 1860, the Rev. T.Q. Stow, the father of Congregationalism in South Australia, was announced to make his first appearance before the footlights, and the notice of the performance, if it may so very respectfully be termed, reads somewhat as follows: 'The experiment, which originated in the mother country, and which has recently been followed up in Melbourne, of holding divine service in the theatres and other places of amusement for the purpose of proclaiming the truths of the Gospel to those who do not usually attend the ordinance of religion, having been adopted in South Australia, the first of a series of Sunday afternoon lectures took place at the Victoria Theatre, gratuitously lent by the owner, Mr. E. Solomon.'

The Rev. Stow preached from the words 'Whatsoever breaketh an hedge a serpent shall bite him', and the services having been then initiated for the benefit of the poor, whom we always have with us, were continued successfully from Sunday to Sunday for some time afterwards.

During 1858 the quarterly soirees, conversaziones, and concerts were being given in White's Rooms by the Governors of the old Mechanics or South Australian Institute, when, as every one knows, the best talent available, whether musical, dramatic or otherwise, was secured, and many pleasing memories are connected therewith . . . The middle portion of the programme always consisted of a lecture or lecturette . . . All [the lecturers] were entertaining and helped us natives unsparingly to intellectual fodder, which was much needed in those days, and perhaps quite as much or more so now. None of the gentlemen played football or taught us to do so, but their colours were as much appreciated, and those who wore them were perhaps more benefited by so doing than those who now carry the ribbons of the Norwoods, Ports, or any other club.

Opera in South Australia

Opera in Australia has been described as 'a story of perseverance in the face

of many obstacles' and was first performed in Sydney in October 1834 when Sir Henry Bishop's 'Clari' was presented. Like the other colonies, South Australia passed through successive periods of musical activity in which the chorals and sacred concerts of the earlier days gave way to Adelaide's first opera in 1856 when George Coppin's English Opera Company performed four pieces; the first season of Italian opera presented by Signore and Signorina Bianchi occurred in 1861 and ran for sixteen weeks; in 1866 the Lyster company staged nineteen in the one season and in 1872-1873 the Royal Opera Company presented a repertoire of twenty-four operas at six guineas ($12-60) for the full season.

These visits by travelling companies continued for many years and enthusiasm ran so high that on one occasion one group travelled to Teetulpa in German wagons, with all its scenery to perform for the local inhabitants. As an indication of the opera-mindedness of the South Australian musical public, in 1872 the Cagli and Pompei's Royal Italian Opera presented 24 different operas.

The name of Seymour Pank was intimately associated with the South Australian Operatic Company which, for seven years, raised large sums of money for charity. Further back in time the Count Filippini Opera Company filled a long-felt want, while H. Winsloe Hall, who died in 1936, produced several operas with the Conservatorium Opera Class; his widow, Mrs Delmar Hall was a singing teacher at the Elder Conservatorium. Other prominent directors were Oscar Taueber, Harry Wotton, Clive Carey, Richard Watson, Barbara Howard, John Black, Peter Fraser, Max Worthley and Arnold Matters.

V. R.

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JOHN MOULE, Hon. Sec.

Extract from The Express and Telegraph. Friday 11 December 1896 showing Heinicke's orchestra and Adelaide Liedertafel as part of the entertainment.

Musical Pioneers

The following are brief pen-pictures, in alphabetical order, of some colonists who provided tuition and entertainment in music during the first century of South Australia's existence; other profiles, and further information on some discussed hereunder, are to be found throughout the text of this chapter.

HERR HEINICKE'S ORCHESTRA.

Judging from the enthusiasm which attended the initiation of the season of orchestral concerts at the Town Hall on Saturday evening, the success so richly deserved by Herr Heinicke's grand orchestra should be assured. For the last three years these capable musicians have been brought prominently before the public, and under the care and direction of their popular and talented conductor have exercised a distinct and beneficial influence upon the musical functions of the city. For many years Adelaide was without any properly-constituted orchestra, and on these occasions when the services of an orchestra were required resort had to be made to what in common parlance is known as a "scratch team," with more or less lamentable results. To obviate this Herr Heinicke at considerable personal sacrifice, undertook the formation of a permanent orchestra, and loyally supported by a few enthusiastic musicians, among whom Mr. Charles Cawthorne, the energetic secretary, is particularly worthy of mention, the nucleus of the present strong combination was formed. With characteristic energy Herr Heinicke devoted much of his valuable time to establishing the orchestra upon a proper basis, and by force of example as well as by his magnetic influence as a conductor brought the musicians under his control to their present standard of proficiency. Having contributed to the success of numerous other organisations during their career, the committee last year decided to give a short series of orchestral concerts on their own behalf, and so liberal was the patronage and so enthusiastic were the commendations of the public that the experiment then made is likely to become an annual institution.

Express and Telegraph, 11 May 1896

Mrs [illegible]. Alderman (violinist) acted as leader of the Adelaide Choral Society under Professor Ives and was the only lady member of the 'Heinicke Grand Orchestra' in 1897, later becoming an accomplished performer on the viola.

Jack (later Sir) Ellerton Becker, born in Adelaide on 4 October 1904, had no formal musical training but, by 1962, had received a knighthood and was made a Fellow of the Australian Academy of Science. A man with an 'unusual capacity for charming people and inspiring confidence' at the age of sixteen he opened a music studio and four years later was on the first rung of the ladder to success, finding culmination in the foundation of the Adelaide College of Music in 1932. Peter Howell, Reader in History at the Flinders University of South Australia, was to say of him:

> . . . Relentless in his quest for status as well as wealth, by the 1950s Becker was not content to boast that he was a pastoral company proprietor. Besides posing as a person who had five years of tertiary education in science, he claimed to be of solid bourgeois parentage . . . He was obsessed with money-making schemes . . .

Sir Ellerton Becker retired to the tax haven of Bermuda in 1971 and died there on 9 May 1979, his only daughter being disinherited because of an attachment to one of his former employees and, as such, deemed to be unacceptable to his aesthetic tastes.

J.S.J. Bermingham played the cornet in Adelaide for 25 years from 1872 and was 'a conductor of the Hibernian and Loco Bands.'

Frederick Bevan, a teacher of singing, and well known in England as a ballad composer, arrived in Adelaide in 1898 when he became a staff member at the Elder Conservatorium; he conducted many choral concerts and trained some excellent singers.

Alfred Bohm, a flautist, was born in Adelaide in 1866 and studied in Germany; after performing in London he returned as a soloist and teacher of the flute and for some years was connected with the Elder Conservatorium; in the 1930s he conducted a flute orchestra.

William Cade (1883-1957) was born in Adelaide and became a student of Hermann Heinicke; encouraged by winning a scholarship for violin he went to Germany to further his studies. Returning to South Australia he conducted at the Adelaide Theatre Royal for many and varied productions and, in 1920, took over as conductor of the South Australian Orchestra for a series of concerts; part of a press report reads:

> Mr Cade was tremendously applauded by the audience a compliment which he generously insisted on sharing with members of the orchestra. Taking Miss Sylvia Whitington (leader) by the hand, he brought her forward and with a wave of the hand included all the rest of the players. Nice of him, wasn't it?

Charles Cawthorne, founder of the firm Cawthorne & Co., music sellers, was also a bassoonist in many orchestras and was a conductor for many years, providing Adelaide with its old-time dance music.

William Chapman was born in Sevenoaks, England in 1820, arriving in South Australia in 1849. He conducted a band in Adelaide which bore his name, played first violin for the Philharmonic Society and died in 1897, being described in his obituary as 'the father of postmen' on account of his connection with the General Post Office as a postman.

Born in 1850, William Bowen Chinner became an important figure in South Australian music; he was taught the principles of music by his father, George William Chinner. He was organist at the Pirie Street Wesleyan Church from 1873 to 1912 and also acted for the Philharmonic Society and the Musical Union in the same capacity. He was a contemporary of Carl Linger and made a choral arrangement of 'The Song of Australia' and also wrote several compositions for piano, organ and choir which were published and became popular in England and Australia.

Norman Chinner (1909-1961) was described as being 'tall, well built, tastefully dressed and alert' and being dedicated to choral works and to their faithful interpretation in performance. 'In rehearsal he was a master; he knew what he wanted and those under his direction respected his judgement.' He was organist and choirmaster at the Pirie Street Methodist Church from 1939 to 1947, conductor of the Adelaide Philharmonic Choir from 1940 and conductor of the ABC Singers from 1945.

Professor John Matthew Ennis (1865-1921) arrived from London in 1900 to take up the position of organist at Christ Church, St Lawrence, NSW. In 1902 he was appointed Professor of Music and Director of the Elder Conservatorium; a talented pianist and organist and erudite musician, in 1911 he was appointed conductor of the Adelaide Choral Society. Because of ill health he retired from active musical life in 1918.

In 1894 Albert Fairbairn came to South Australia as a member of the Adelaide College of Music, later becoming a private teacher. He founded the 'Fairbairn Opera Company'; the name of Charles Leumane (tenor), who settled in Adelaide in the same year, 'will be remembered.'

Minna Fischer, born at Tanunda, sang in concerts in Adelaide in 1878 and went on to become one of the leading singing teachers in London, especially for German lieder.

Thomas Grigg, born in Devon in 1859, arrived in Adelaide in 1879 where he was employed at the Adelaide College of Music. For many years he taught the violin at leading colleges and held the position of musical director at the Theatre Royal, with which he was associated for 28 years.

Edward Smith Hall, who was born in Adelaide in 1855, studied piano and became accompanist to the violinist, Mr John Hill, at Madame Arabella Goddard's concerts. He was later organist at St Paul's, Adelaide, St Peter's, Glenelg, St Augustine's, Unley and St Matthew's, Kensington. He was also a composer and founder of the Parkside College of Music.

Moritz Heuzenroeder, pianist, composer and teacher held a prominent place in Adelaide's musical life for 20 years from the 1870s. He was a conductor of the Adelaide Harmonie *(sic)* Society and his opera 'Im[illegible]na' was produced at the Theatre Royal on the nights of 7, 9, 10 and [illegible] October 1893 with Minnie Schrader singing one of the chief roles.

In 18[illegible] Ludwig Hopf, conductor of the Leipzig Instrumental Concert Co[illegible] delighted the audiences of the 'Adelaide Continentals'; he settled in Adelaide and conducted the 'Liederkranz' and the 'Adelaide Grand Orchestra' which in 1896 was called the 'Adelaide Orchestral Society', including by then 'some half dozen young ladies' in its ranks. In 1913 he had two valuable violins stolen from his home and many years later they were found in a wardrobe in Sydney, following the confession of a dying man who gave instructions that they be returned to Professor Hopf.

Speaking of John Horner, the historian James Glennon said that he had a long and full career as an organist, conductor, lecturer, pianist, columnist and critic. Born in Glasgow, Scotland, in 1899 he came to Adelaide in 1928 to join the teaching staff of the Elder Conservatorium; his wife held a degree of Bachelor of Music.

Mr H. Brewster Jones was born at Bute in 1887 and made his first appearance as a pianist in Adelaide in 1893; later he was awarded a scholarship and studied in Europe, subsequently settling in Adelaide as a teacher, conductor and composer; by the late 1940s he had retired from active musical life but continued as a music critic. His compositions included an orchestral piece, 'Australia Felix', 'Concerto in A-flat for Piano and Orchestra', a 'cello sonata, various piano works and more than 200 songs.

The first Bachelor of Music in South Australia was T.H. Jones who was born at Williamstown, Victoria, in 1856; he held posts in Adelaide as organist and choirmaster from 1875, was a composer of songs, anthems and instrumental numbers and a teacher of harmony at the Elder Conservatorium.

The year of 1919 was the beginning of the all too short career of Hugh R. King, 'whose magnificent courage in the face of the greatest disabilities incurred through his war wounds was a lesson to us all.' At one and the same time he was conductor of the following choral societies: – The Adelaide Lyceum Singers, Holdfast Bay Choral Society, Port Adelaide Orpheus Society, The Eudunda Choral Society and Adelaide Ladies' Choir; he also conducted the Adelaide School of Opera.

T.W. Lyons was a familiar name in Adelaide from the 1870s and with his

singing classes produced scenes from opera at his concerts. He was organist and choirmaster at Glenelg Grammar School for 22 years, Hardwicke College for 25 years, Prince Alfred College for 11 years, St Peter's College for 12 years and Whinham College for 23 years.

Born in South Australia, Roy Mellish was described as 'one of the six finest accompanists before the public today.' He was also a conductor of both mixed and male-voice choral societies, including the Adelaide Philharmonic Society, and always conducted without a score. His wife, who sang under the name Clara Serena, had a wide repertoire and he was her accompanist throughout the whole of her professional career.

E.E. Mitchell was born at Port Adelaide in 1865; he studied piano under Mr Reimann and succeeded Cecil Sharp, 'the great English folk-song collector', as conductor of the Adelaide Philharmonic Society. He was a composer of anthems, part songs and cantatas and organist and choirmaster of Woodville Methodist Church for fifteen years.

A.H. Otto was an organist and teacher for many years until he left for England about 1911.

George Oughton was born in Jamaica in 1842 and came to Adelaide in 1870 when he was appointed organist and choirmaster at St Paul's Adelaide, and later at the Unitarian Church, Wakefield Street. He was the first city organist and for some years bandmaster of a military band.

Wallace Packer was born in England and studied the organ under George F. Huntley; he arrived in Adelaide in 1888 as organist at St Paul's, Port Adelaide, later becoming organist and choirmaster at Christ Church, North Adelaide. He gave recitals at the Adelaide Town Hall and wrote a number of compositions, including anthems, hymns and seven-fold festival amens.

Harold Parsons was born at Nairne in 1885 and studied with Thomas Grigg and Mr Kugelberg. He obtained a scholarship at the Elder Conservatorium and left for Europe in 1905 to become a pupil of Hugo Becker in Frankfurt. Upon his return in 1907 he was appointed teacher of 'cello at the Elder Conservatorium, a position he held for 47 years. To him belongs the credit of giving the first performance in South Australia of the 'Concerto for 'Cello' and 'Orchestra in A-Minor' by Saint-Saens and Elgar's ''Cello Concerto in E-Minor'.

Carl Puttmann, born in Cologne, Germany, came to Adelaide in 1865 with the Lyster Opera Company and remained here teaching the piano, violin and singing for over 20 years.

W.R. Pybus, the son of William Pybus, an iron-founder, was born in Adelaide in 1848 and commenced a musical career as a chorister; he was organist of Kent Town Methodist Church for 14 years and later at Tynte Street Baptist Church and Flinders Street Presbyterian Church and was honorary City Organist from 1891 for many years. He became conductor of the Adelaide Philharmonic Society and for some time held the same post in the Liedertafel. He wrote an ode for the Sunday School Festival in 1890, in which 1,500 voices took part.

The pianist, William Silver, was born at Clare in 1878; in 1894 he toured

New Zealand as accompanist with the eminent contralto, Belle Cole, and two years later went to Germany to further his studies. He returned home in 1900 and taught privately for many years before accepting a post at the Elder Conservatorium.

Chevalier Squarise, a composer-violinist, played for the Adelaide String Quartet Club in 1885 and also conducted the Theatre Royal Orchestra, leaving to take up a position in New Zealand. One of his pupils, A.R. Mumme, played for many years in the Theatre Royal Orchestra.

C.J. Stevens was born in England in 1841 where he became a chorister probationer at Worcester Cathedral, subsequently being chorister at the Chapels Royal, St James Palace and Whitehall. Following his arrival in Adelaide in 1887 he conducted the 'Messiah' that year. He was organist at Christ Church, North Adelaide and a 'teacher of distinction'.

Oscar Queber, bass-baritone singer and teacher of singing, founded an operatic society with fifty members and as a member of the Musical Association Council was actively engaged in Adelaide's first and only Music Week in 1933.

Liedertafel in Adelaide

The Liedertafel is of Germanic origin and was originally a society of men who met together at regular intervals where they participated in vocal music in four parts, drinking forming part of the entertainment. The clubs arose during the political depression caused by Napoleon's dominance of the country and the first was founded by Herr Zelter in Berlin in December 1808. Others soon followed at Frankfurt and Leipzig; Bernhard Klein founded the Jungere Berliner Liedertafel which strived for a higher standard of art and it was through his efforts and others that a great impetus was given to part singing throughout Germany.

A reminiscing lover of music spoke of the Liedertafel in Adelaide: – 'In June 1853 *[sic]* our German friends are noticed . . . and the then as now much-admired musical institution, the Liedertafel, had been established four years previously. On the date under notice they gave a "most agreeable entertainment" at the Hamburg Hotel, Madame Cranz being the soloist and Herr Linger presided at the piano. The latter, be it remembered, obtained the prize for the music he wrote for the "Song of Australia", the words being from the pen of Mrs C.J. Carleton . . .' Mrs Carleton arrived in Adelaide in 1841 and taught at a private school on North Terrace; in 1936 Mr H. Brewster-Jones was to comment: – 'Her refined cultural influence is still apparent in those pupils of hers who are with us.' Two editions of 'The Song of Australia' were published in 1859; one (the original) by Penman and Galbraith, the other by S. Marshall.

Carl Linger was the conductor of the Adelaide Liedertafel until his death in 1862; he was buried in the West Terrace cemetery to the sound of music, his former compatriots singing some of the songs he loved so well. His successors were Messrs C. Kunze (1862-4), Spietzscha (1864-8), Carl Puttmann (1868-86), C.A. Mumme (1886-89), W. Pybus (1889-91) and

Hermann Heinicke (1891-1914) when, because of the general antipathy to all colonists of German birth or descent, it went into recess. Later, Hermann Heinicke was instrumental in amalgamating the Liedertafel with several other German singing clubs and under his direction it became one of the finest male voice choirs in the State. By 1936 the chief Liedertafel was based at Tanunda under the watchful eye of the conductor, Fritz Homburg.

Madrigal and Glee Clubs

In 1856 an Adelaide Glee and Madrigal Society was formed and had several successful concerts before its demise a year or two later; it was reconstituted in 1862. Others followed in close succession, *viz.*, The Adelaide Glee in 1860, Adelaide Glee Society in 1862 and The SA Institute Glee and Madrigal Society, the latter being founded and conducted by H. Francis Price in 1867. Apparently, they all enjoyed a short life and faded away into obscurity.

An Adelaide newspaper in 1884 reported that a Liedertafel concert 'concluded with the singing of the National Anthem in English. Shortly thereafter a correspondent extolled the singing of the Liedertafel and deplored the fact that Glee Clubs, based on English societies, had not been formed – the term 'glee' is derived from *gligge*, an old Anglo-Saxon word for music. The history of Glee Clubs commenced in 1783 when several London gentlemen met to sing motets, madrigals and glees after dinner at private residences. In 1787 the Glee Club Society was formed; it existed for 70 years.

The local criticism was taken heed of when, late in 1884, several men met in the rooms of G. Niesche, a photographer in Rundle Street (where the Regent Theatre stands), and decided to form a society to sing in the English language. Thus, the Adelaide (English) Glee Society was born with H. Evans, a master at Prince Alfred College, as conductor. After a few years he left the colony and A. Walmsley took over the reins of leadership, a position he held for 22 years with the capable assistance of A.H.G. Edwards, the Honorary Secretary, over a period of 36 years.

In its early years it changed its name to the Adelaide Glee Club and limited its membership to 25; this was governed by the form of transport then in vogue – 'drags' drawn by five horses – these were utilised to travel to nearby country centres. The progress of South Australia can be gauged from the programmes of its performances; for example, in 1897 at a concert given in the Exhibition Gardens it was noted that the grounds were to be illuminated by electric light. Evidently this was a very early use of this illuminant because in 1901 the programme stated that the grounds of the Unley Oval were to be lit by acetylene gas.

Prior to 1905 the club existed without patrons, guarantors or outside subscribers, the support of the club coming only from subscriptions and fees obtained from concert engagements. During World War I large sums of money were raised by concerts for the Red Cross and other charities and for World War II the club placed its services at the disposal of any patriotic organisation. It celebrated its centenary with a concert in Elder Hall in 1984.

Orchestras

The word 'Orchestra' had been used in a general sense at the Adelaide Tavern in 1838 and in 1843 a combination of a violin, 'cello and piano at Lambert's Rooms was regarded, at least by management, as a 'grand orchestra'. Carl Linger followed in the late 1850s when he conducted an orchestra of some twenty musicians.

In November 1866 the local press carried an advertisement which informed the public that the bands of Messrs Heydecke, Schrader and Chapman were to be 'united' to form an orchestra 'as yet unsurpassed in numbers and ability' with George Loder as director. Monthly concerts commenced on 30 November 1866 at the Town Hall under the patronage of both the Governor and Mayor of Adelaide.

In 1877 George Oughton assembled no less than forty musicians for a performance of Beethoven's 'Choral Fantasia' *(see below under 'Adelaide Amateur Musical Union')*. In August 1879 he founded and conducted the Adelaide Amateur Orchestral Society (later renamed The Adelaide Orchestral Society) and as to its fate John Horner said in respect of its one and only concert in May 1880:

> The Minute Book, silent about the artistic results, records a stunning financial disaster. Adelaide's first 'permanent' orchestra turned up its toes and died on the spot. To make possible a refund to patrons for the remaining three concerts a call was made for donations or IOU's. Amongst others, Charles Cawthorne sent a guinea, along with a searing letter alleging mismanagement. The committee found his letter so insulting that they sent back his guinea. Thus began Adelaide's grim climb towards the distant orchestral summit.

By 1893 Charles Cawthorne controlled the fifteen-piece 'Adelaide Orchestra' and in collaboration with Hermann Heinicke it was used as a nucleus to form the 'Heinicke Grand Orchestra'. In 1898, Hermann Heinicke was appointed to the staff of the Elder Conservatorium and was debarred from continuing in the position of conductor. Following an anxious year of negotiations, arrangements were made with the board of the conservatorium to give the usual winter concerts which were to include the violin students and with a proviso that they played under the title of the 'Conservatorium Grand Orchestra'. It existed for one year and among the names of players on 25 June 1898 were Misses Norah Kyffin Thomas, Gladys Thomas, Elsie Hamilton and Messrs Eugene Alderman and H. Kugelberg.

It was then decided to alter its title to 'Adelaide Grand Orchestra' and to appoint a new conductor; accordingly, on 1 December 1898 C.J. Stevens was appointed to that position. Among its members were Messrs A.C. Quin (leader), W.J. McBride (afterwards conductor of the Thousand Voices Choir), H.H. Davies (first violin), J.T. Amor, Edward Farrow and Charles Cawthorne; A.H. Otto was the accompanist. Later on Mrs R.G. Alderman and Messrs A. Mumme, Messrs Lehmann and E. Bridgeman joined. The renowned bass-baritone, Peter Dawson, made his debut with the orchestra in July 1899.

In the 1890s the songs selected for public performance seemed to be

mainly of the old ballad type and programmes of the day show 'The Swallows', 'Leave Me Not' (Mattel), 'All in All (Juncker) being sung by Miss Lucy Stevenson. Mr Wanborough Fisher sang 'Island of Dreams' (Adams) and Miss Lilian Davis rendered 'At my Window' (Parker). Other performers mentioned were Leslie Harris and Gus Barnes (violinists), Mr G. McBride, Mr E. Behrndt, Miss Jessie Galbraith, Richard Nitschke, Ethel Lohman, Oscar Taueber and Miss A. Koeppen Porter.

Hermann Heinicke was subjected to a brutal assault in 1914 during a plethora of anti-German activity and resigned from the orchestra and the Elder Conservatorium, thus creating an all but irreparable fissure in the foundations of the music world in South Australia.

For three years from 1915 H. Winsloe-Hall was the conductor of an orchestra led by the violinist Sylvia Whitington and during that time it raised considerable funds for war-time charities; later, in 1918 H. Brewer Jones conducted the Adelaide Orchestra and in 1920 Professor Davies launched a public appeal for funds to establish a permanent orchestra in South Australia. This duly came to pass in July 1920 when the South Australia Orchestra gave its inaugural concert in the Adelaide Town Hall under the baton of William Cade.

It fell upon hard times during the depression years of the 1930s and was reconstituted in 1934 as the Adelaide Symphony Orchestra under the auspices of the Australian Broadcasting Commission which attracted additional players from cinema orchestras, then being thrown upon the labour market because of enforced redundancy due to the introduction of talking pictures; the founding conductor was William R. Cade.

Other Musical Societies

North Adelaide Choral Society

In May 1855 can be found a record of the first concert given by the North Adelaide Choral Society, in which are the names of Miss Chalker and Josiah W. Daniel and G.T. Light as performers, J.B. Neales, President, Rev W.J. Woodcock, Vice-President, with W. Holden of the *Register* office as Honorary Secretary. Later, in November 1872 Mr Daniel was instrumental in forming the Choral Union which gave its first concert in March 1873.

The Adelaide Philharmonic Society

The Adelaide Philharmonic commenced in 1862, when we read of it performing the 'Messiah'; it then lapsed and was reformed in April 1869 and gave its first concert in September of that year under the conductorship of Emanuel Spiller when it had 100 singing members and 20 in the orchestra; again it faded, only to reappear following an amalgamation with the Adelaide Amateur Musical Union in July 1881, its first concert being performed just prior to Christmas of that year. It was reformed in August 1885 and, in 1889, with the assistance of the City Council it became the 'Adelaide Philharmonic Society' following a meeting of 'about a dozen gentlemen at Lloyd's Coffee Rooms.' 'Thirty-three separate pieces of music' were performed at its first concert – Conductor, E. Spiller; violinist, William

Chapman and William Shakespeare 'presided at the grand piano,' while the soloists were Mesdames Proctor and Walkley, the Misses Winter, Vaughan and Nimmo and Messrs F. Searle, G.S. Smith and L. Grayson.

Adelaide Choral Society

Out of the ashes of the Adelaide Philharmonic Society was born the Adelaide Choral Society with which the names of C.J. Stevens and Stephen Parsons were associated; it was founded in 1886 under the name of the 'Adelaide Musical Association' and it continued until August 1931 when 'the extensive and valuable collection of music, which formed the library to the Adelaide Harmony Society . . . [was given] to the Adelaide Orpheus Society, together with the light music, songs and glees . . . Owing to the war and the death of the founder the society went into recess and the library was loaned to the late Samuel Gould for use by the Adelaide Harmony Society which he conducted for 1[illegible] years.' When the society was at full strength there were 250 singers and an orchestra of 45.

The Stock Choral Society was formed at a meeting at the Unley Town Hall in June 1[illegible]7; its conveners were Messrs J.H. Cooke, H.W. Sutherland and S.B.F. Wa[illegible], the first conductor was F. Myers Shearer. The society's primary object was to raise funds for charitable and patriotic causes. By 1918 it had 1,000 members and had adopted the name of the Adelaide Choral Society; in 1926 it won the Wattle Day Festival competition.

Adelaide Amateur Musical Union

In 1874 the Adelaide Amateur Musical Union gave its first concert for the season under the baton of the Honorary Conductor, George Oughton, who 'produced results which were most gratifying to the subscribing members.' In 1885 its executive officers were: Patron, His Excellency the Governor; Chairman, Dr Peel; Committee, B.H. Cross, S. Mocatta and H.G. Nash; Honorary Secretary, H. Blatchford; Librarian, Mr Naylor; Pianist, W.R. Pybus and Orchestra Leader, John Hall.

The Academy of Music

An Academy of Music was opened in June 1879 in premises opposite the Globe Hotel in Rundle Street under the auspices of Messrs Solomon and Castle. This was a private establishment where instruction was given in the various branches of the art; at the time of its foundation it was reported that there was 'a crying need for a first class school of solo singing' because 'vocalism is by far the weakest department of Adelaide music' and while there were some 'rough vocal gems in our midst' they sadly needed 'polishing'.

The Adelaide String Quartet Club

This club came into existence in 1880 with sixty-three subscribers and performed many chamber music concerts until 1885 when it went into recess 'not for lack of support from the public.' Its first honorary secretary was John H. Grainger, father of the famous pianist and composer, Percy Grainger. Its resuscitation in 1891 was due to the efforts of Cecil Sharp, I.G. Reimann and Walter Reid when its players where Hermann Heinicke (violin), Thomas Grigg (violin), A.C. Quin (viola) and Gerard Vollmar ('cello).

In the course of inevitable changes the next group was sponsored by the pianist Bryceson Treharne who, with Messrs Heinicke and Kugelberg ('cello), gave chamber concerts which were strongly supported by Dr Ennis, the director of the Elder Conservatorium at that period; unfortunately, his untimely death ushered in another period of inactivity, the gap being filled by Hermann Heinicke and Harold Parsons at irregular intervals.

The club presented excellent programmes at the Academy of Music, some of the performers being Messrs John Hall, C. Barton and Chapman (violinists); H. Gattling and H. Schroeder (viola); Frank Winterbottom ('cello); Messrs M. Heuzenroeder, L. Britenstein, J. Meilhan and H. Schrader (pianists); in 1881 Frank Hailes (viola) joined the club and in 1883 Messrs H.D. Haggard and R. Barton (violinists), C. Reimers and H.P. Moore ('cellists) were added as players.

The quartet was re-established at the close of World War I in [illegible] under Gerard Walenn, a violinist who came from London during 1917 [illegible] in-vitation of Dr Harold Davies; the other members of the new group [illegible] Thomas, Sylvia Whitington and Harold Parsons. A further change occurred in 1924 when Mr Walenn left to take up an appointment at the Sydney Conservatorium. Later, it became known as the Elder String Quartet and its leaders from time to time were Messrs Peter Bornstein, Charles Schilsky, Arvard Kurtz and Lloyd Davies.

The Adelaide College of Music

The Adelaide College of Music was founded by Immanuel G. Reimann in 1883; later, with the cooperation of Cecil Sharp and Otto Fischer he expanded its activities and by 1896 had 250 students on the roll; from 1900 until his death in 1932 he taught at the Elder Conservatorium. This establishment was of great importance to South Australia for it became the basis of the University Conservatorium in 1898 when a Chair of Music was instituted.

Mr Reimann (1859-1932) was born at Hahndorf and studied in Adelaide under Mr Otto Strange in 1880 before continuing his studies in Germany; he was also the organist of the Lutheran Church, Flinders Street, for many years. Mr Sharp, who arrived in Adelaide in 1882, was said to have been attracted to this city because its name was that of his favourite Beethoven song. While here he published a setting of nursery rhymes and, later, 'achieved great fame' in the field of folk song research.

The Elder Conservatorium

In 1883 Sir Thomas Elder made a beneficent donation to the Royal College of Music, London, for the purpose of inaugurating a three-year scholarship tenable there and eligible for South Australian students only. This generous man also made secure the tentative efforts of His Excellency, Sir William Robinson, the music-loving Governor, to establish a chair of music at the Adelaide University, donating approximately £3,000 for this purpose and also financed the building and foundation of a Conservatorium of Music; it opened in 1898 and still bears his name. The winner of the first scholarship was Otto Fischer, later known as Otto Fischer-Sobell; born in Tanunda, after

some operatic experience at Covent Garden and elsewhere he joined the staff of the University Conservatorium in Melbourne.

The conservatorium has attracted many fine teachers to its staff including, Lance Dossor, Clemens Leske, Enid Williams (piano); Beryl Kimber, Lloyd Davies, Harold Fairhurst (violin and viola); James Whitehead, David Bishop ('cello); Arthur Bone (double bass); Dr J.V. Peters, James Govenlock, David Swale (organ); David Cubbin (flute); Jiri Tancibudek (oboe); Gabor Reeves (clarinet); Thomas Wightman (bassoon); Stanley Fry (French horn); Harold Roberts (trumpet); Richard Smith (percussion); Donald Munro, Barbara Howard, Nancy Thomas, Clement Q. Williams, Arnold Matters, (singing); Edith Dubsky, G. Masero (languages); Mary de Crespigny (movement); Alison Holder (aural training, musical appreciation and accompanist).

Adelaide Choral and Orchestral Society

In June 1865 a meeting was held in the Adelaide Town Hall when the Adelaide Choral and Orchestral Society was formed, Professor Ives being appointed as the conductor; the committee consisted of William Bickford, Arthur Bright, Alfred Colton, Alexander Crooks, J. Felstead, J. Gordon, Walter Howard, C.H. Marryat, F.G.C. McCrae, W.D. Reed, C.A. Reinicke, T.H. Smeaton, H. Spiller and Dr Whittel.

Adelaide Orpheus Society

In May of 1888 the Adelaide Orpheus Society was formed with its objectives being 'the practice and production of part songs.' Its Patron was the Hon. J.C. Bray with Sir Henry Ayers as President and Sir Edwin T. Smith and A. von Treuer as Vice-Presidents; the conductor was C.J. Stevens and the Secretary, T.W. Maudsley. In his will Sir Edwin provided for a monetary bequest to the society the income from which assisted in the purchase of music. Its first concert was held in the Albert Hall on 14 June 1888 and 21 years later a birthday celebration was held in the Exhibition Building where the society was joined by members of the Adelaide Liedertafel, Adelaide Glee Club, Port Adelaide Orpheus Society, Gawler Male Voice Choir and a Broken Hill choir.

MLSA D4838 (Misc)

The Thousand Voices Concerts

Tonic-sol-fa was introduced into the colony by Josiah W. Daniel whose son, A.H. Daniel, became a popular singer; examinations were introduced into State schools in 1890 by Inspector Alexander Clark and became compulsory for teachers in 1891. In 1892 the Department of Education issued a regulation saying that it was 'expected that singing will be taught in all schools, at least by ear'; this innovation was entirely due to Mr Clark who had overcome the antiquated prejudice of his superior. Concerts were then ordered to be carried out for the purpose of raising funds for the decoration of schoolrooms with framed pictures; thus, the unmusical head seemed to have got his 'pound of flesh'.

In 1892 Mr Anderson arranged the first 'Thousand Voices Concert' which he continued to conduct for a further twenty-two years when he was followed by W.J. McBride and Frank L. Grattan. It was at this time that P.A. Howells organised 'Saturday Popular Concerts' and engaged well-known artists from the neighbouring colonies.

Hyde Park School of Music

This school was established by Susan Ann Winwood in 1897 where she taught piano, violin, harp, singing and theory; she was organist at the Primitive Methodist Church at Parkside for twelve years. Other teachers at this time included Arthur Cope (violin), Edward Howard (singing), James Shakespeare (singing), Albert Richardson (singing) and A.C. Quin (violin).

Adelaide Bach Society

E. Harold Davies (1867-1948), Mus. Doc., was born at Oswestry, England, and came to South Australia in 1887 when he was appointed organist and choirmaster at Christ Church, Kapunda, where he conducted the town's Philharmonic Society, Gawler Choral Union and Orpheus Society; in 1888 he was appointed organist and choirmaster of St Peter's Church at Glenelg. In 1897 he removed to a similar position at the Kent Town Methodist Church, an appointment he held for over twenty years.

During his sixty years of musical activity in South Australia 'he raised the academic level in line with overseas developments, advanced the scope and standard of Australian music examinations, and in 1926 joined with members of the Board of Anthropological Research and the South Australian Museum in an expedition into Central Australia to observe and record musical tendencies of the Aboriginal tribes.'

Dr Davies founded the Adelaide Bach Society with the two-fold purpose of 'attempting something ideal in the way of choral singing' as well as for the advancement of musical education. He conducted it for thirty years, performing 'St Matthew Passion', 'Dream of Gerontius', 'Everyman', Brahm's 'Requiem' and 'B Minor Mass'. Later conductors of the Bach Society were John Horner and Canon Finnis (from 1937); following Dr Davies' death in 1948 the society disbanded.

Adelaide Chamber Music Society

Just prior to the outbreak of war in 1914, the Adelaide Chamber Music Society was formed for the purpose of performing chamber music with local

players combined with distinguished visitors. It went into recess during the war and did not re-emerge thereafter. One of its labours was to entertain visiting celebrities.

Adelaide Women's Choir

This group was formed at the end of World War I by the City Organist, John Dempster; it reformed in 1920 and became the Adelaide Royal Choral Society and, later, the Adelaide Philharmonic Society; it disbanded in 1931 caused, primarily, by the ill health of its conductor.

Derbyshire Male Singers

This group was formed in 1924 by Edward F. Derbyshire; it specialised in sacred and secular part-songs and enjoyed success throughout the State until the untimely death of its conductor in 1949.

Music Composition

Evidently musical composition was being engaged in as early as the 1850s for the *Fashion Garden* of 1858 makes mention of W.H. Harris composing music to the words of 'Our English Home'. A novel offer was made to the effect that any reader wanting a copy could procure same on payment of two shillings, the cost of copying, which appears to be not a bad suggestion for contemporary composers who cannot get their works published. Other composers of this period were Frederick Ellard *(Sudaustralischer Galop)*, Herr Hunebein *(Adelaide March* and *Victoria Waltz)*, A. Moore *(An Australian Air* and *Bushman's Cooee)*, Oscar F.V. Reyher *(Kangaroo* and *Emu Polkas)*, Joseph Elliot *(The Adelaide Schottische)*, E.S. Hall, E.E. Mitchell, John Dunn and many others.

A list of South Australian composers from 1900 to 1936 would include Percy Fletcher, Dudley Glass, E. Harold Davies, John Dunn, John Horner, Bryceson Treharne (founder of the Adelaide Repertory Theatre in 1908), Alex Burnard, Spruhan Kennedy, H. Winsloe Hall, Miriam Hyde, Edith Piper, David Cox, Horace Perkins, Hugh King, Angelita Davies, Dr Ruby Davy and H. Brewster Jones, who was to comment in 1936: – 'Most of our manuscripts are in their cupboards, but an occasional performance reminds the musical public that we have not been inactive.'

Brass Bands, etc.

In 1838 there is a report of a good band in existence in Adelaide – evidently used at the various official and private dances given in the city, while at the Adelaide Tavern an orchestra performed, when 'comic and other songs' were presented.

In 1848 the first 'named' band made its debut under the leadership of Henry W(h)itton and following a short gestation period it expired when its creditors pressed for the repayment of monies owing. The German population were well to the fore in the appreciation of band music and there are reports of their activities in the 1850s. One of its members, Heinrich C.L. Schrader (1832-1880), a publican and musician, formed the Brunswick Band (later to be renamed Concordia Band) which for two decades was a popular performer

at many shows, fetes, picnics, *etc.*, within Adelaide and country towns. For a short time in the 1880s T.B. Hunter conducted a brass and reed band.

Competitions, both band and solo, vocal and instrumental, have played a prominent part in our musical development and Adelaide and suburban competitions have flourished during the 20th century. The chief band contests are held at Tanunda where the first one took place in 1920 and in 1936 the championship of Australia was held there.

In 1936 several interesting attempts to develop juvenile talent were in progress such as the Adelaide Girls' Brass Band (conductor, Arthur Hodgkins) and the Adelaide Drum and Fife Band (conductor, J.E. Becker); special compositions were written for the latter by Maurice Sheard. The more elderly folk in the community were catered for by weekly community singing in the Adelaide Town Hall where it had recently celebrated its 16th birthday.

Miscellany

The first piano in South Australia was the property of Mrs Hindmarsh, the Governor's wife. In 1838, the wife of Governor Gawler wrote to her sister in England:

> The 'Pihanner' [evidently a little family joke] came in excellent condition and is a very sweet tone, but I regret exceedingly not having one prepared for the climate, the changes are so great and sudden, and our windows and doors always open, that the piano does not always keep in tune a day.

At this time a Mrs McLeod, who played harp and piano, taught Julia Gawler and as such the honour of being South Australia's first music teacher rests upon her.

In 1845 T. Hearth advertised himself as a pianoforte maker and tuner from Broadwoods, London and as he offered to tune pianos 'in any part of the country' we may assume that these instruments had already found their way outback. A full-size cottage piano was made by S. Marshall, organ builder, of Currie Street, in 1858 and a report at the time reads:

> The interior, including the metallic plate will bear the closest inspection . . . No parts were imported, excepting the strings and ivory facing for the keys.

In 1846 Samuel Marshall announced that he was engaged upon building an eight-stop organ, with pedals – the first built in South Australia. J.E. Dodd established an organ building business in 1881 in Gawler Place and built many of the largest organs in South Australia.

In 1849 Redford Clisby offered for sale flutes, clarinets, bassoons, together with all accessories of wind and string players such as reeds, strings, bridges, mutes, pegs, *etc.*

The English concertina was evidently popular in the 1860s for we read of Grace Egerton who was 'one of the cleverest polyphonic performers' and with her mastery of the instrument she enjoyed a ten year run of popularity.

In 1873 a musician magician arrived upon the scene in Whites' Rooms, in the person of Professor Haslemeyer, who announced himself as 'magician, musician, escamoteur, prestidigateur and educator of birds and mice.' He introduced an instru-ment of his own invention called a stylocarpe, made of

India-rubber and wood, and played some selections upon it in a manner that was 'highly satisfactory', according to a press report.

Alfred Anderson gave pianoforte recitals in 1875 and was joined by the violinist, J. Hall, in a selection of Beethoven sonatas.

J.H. Shrosbee, violinist and maker of violins, settled in Adelaide in 1880 and his instruments were praised by Johann Kruse, the famous Victorian violinist, who ordered one for his own use.

In the 1890s a Ten Star Promenade Concert graced the stage at the Exhibition Building where 3,000 people assembled and paid one shilling each for entry.

In 1897, Hans Bertram, the blind organist, replaced E. Harold Davies at the organ of St Paul's, Adelaide, having the assistance of Mr Albert James as choirmaster.

Elsie H. Hilton won the Elder Scholarship in 1898 and gave recitals in Adelaide; later, she went abroad and turned to composing.

George Dane conducted an orchestral and choral society at Burra during the early 20th century and also gave concerts at Clare.

Lesie Harris, a popular Adelaide violinist, studied in Berlin, afterwards becoming professor of violin at Brandenburg, Germany.

About 1900 Meta Buring studied singing in Frankfurt, Germany and returned to Adelaide where she became a teacher.

In the early 1900s William Sanders, musical critic of the *Register* held the position of organist and choirmaster at Clayton Church; similar positions were held by C.H. Fisher at Norwood Baptist Church, E.P. Grattan at Chalmers Presbyterian Church and A.L. Warren at Archer Street, North Adelaide. At the same time the following were prominent instrumentalists – Eugene Alderman and Gwen Pelly (violinists), Elford Mack (cellist), Maude Puddy and Elsie Hamilton (pianists) and Ethel Hantke and Martha Bruggemann (vocalists).

John M. Dunn, born in Adelaide, was a pupil of Sir Frederick Bridge in London; he was appointed organist and choirmaster at St Peter's Cathedral in 1901 a position he held until his death in 1936.

Music, an interesting monthly journal devoted to the interests of the 'Art and Trade' in South Australia, commenced publication in November 1896. A previous publication, the *Musical Journal*, commenced in 1895 as a quarterly.

In 1910 Allan's Ltd took over the business of the old-established firm of Howells, Young & Co.

In 1911 we find Annette Scammell, the pianist, making her debut in Sydney after a period of study abroad. Miss Violet Paine also went to that city in the same year to sing at a Philharmonic Society concert.

Edith Grandfield was conducting the Port Adelaide Glee Club in 1911 while in the same year Norah Kyffin Thomas (violinist), assisted by H. Homburg (violin), Elsie Cowell and Clarence Gmeiner (violas) and Fritz Homburg ('cello) gave a chamber music concert in the Victoria Hall at which possibly the first performance in Adelaide of the Debussy Quartet was

given. Singers included Katie Checkett, Madame Weger, Walter Wood and W.A. Robyn, who wrote musical crtitiques for *The Mail* for many years.

At this time H.H. Davies (violin teacher), Gordon Short and C.G. Fry were well known identities; Mr Short later established himself as a pianist, teacher and conductor in New Zealand.

In 1913 Adelaide saw the Quinlan Opera Company pass on to Melbourne without appearing here, despite a guarantee of £1,200 which had been raised by *The Mail*.

H. Brewster Jones, assisted by Mrs H. Dutton (pianist) and Miss Bertha Jones (violinist) gave a recital at the Exhibition Hall in 1913.

Musical competitions at Port Pirie were notable for their excellent choral singing by church choirs – 'one of the strongest musical assets throughout the State.'

In 1936 the conductors of choral bodies then performing were H.L. Morris, J.H. Eldridge, Albert Evans, A.H. Behrndt, H. Greenfield, C. Roberts, H. Worden, W.R. Dempster, O.H. Finlayson, Fritz Hoffmann and John Dempster while Mrs W.J. McDonnell conducted the St. Cecilia's Women's Choir.

Conclusion

Speaking in the 1960s John Horner, musician and critic, summed up the history of music in South Australia in the following words which are more than germane today:

> The once-busy SA Division of the Arts Council has been dead or dormant since 1951, no further Government backing having been forthcoming after the close of the Commonwealth Jubilee celebration in that year . . . The federal structure of Australian Government tends to delay progress at times. Yet progress there certainly has been in the history of South Australian music . . .

To this perceived progress a full measure of praise must be placed firmly at the feet of The Adelaide Harmony Choir which, for fifty years, has graced concert platforms at home and abroad.

Through the technological revolution which has altered, by the invention of new sound resources, the prospects of musical performance, we find in the second half of the 20th century that 'the important musical action is no longer in the recital nor in opera or symphony; it is in the "combo", experimental or folk, live electronic or improvisational, or multimedia.' However, the prospects for musical performance remain as rich and unpredictable as ever and, with its wide and varied repertoire, The Adelaide Harmony Choir is well placed to utilise its resources within the electronic media.

The years of 2000 and beyond may well see the Choir's performances being selected on media networks through life-like reproduction facilities and, of a consequence, its actual public performing events may well decrease as private musical performance increases. However, this is no more than conjecture and therefore, of necessity, we invoke the Latin phrase *Tempora mutantur, et nos mutamur in illis* – Times change, and we change with them.

APPENDIX I

Life Members

Name	Year	Name	Year	Name	Year
Alderton, Shirley	1991	Herriott, Jean*	1977	Moody, Philip	1983
Borgelt, Desmond	1977	Holder, Alison (Hon)	1983	Muir, Isabelle	1966
Brauer, Lee	1995	Humphrys, Margaret	1984	Myers, Austin	1985
Burgess, Olive	1990	Jarvis, Maud	1975	O'Shaughnessy, Geoffrey	1992
Ciesielski, Val	1986	Jarvis, Richard	1975	Purdue, Cath	1975
Crammond, Gwenda	1985	Gore, Geoffrey	1978	Rawson, Grace*	1978
Dawe, Dorothy*	1975	Greaves, Margaret	1977	Rieger, Joan	1984
Dickson, Helen	1980	Grieser, Barbara	1984	Rosevear, Edna*	1965
Drew, Joan	1975	Hall, John	1988	Smith, Alma	1983
Drummond, Geraldine	1994	Hern, Brian	1985	Smith, Yvonne	1986
Dunn, Mary	1975	Herriott, Jean*	1977	Southgate, Bessie*	1959
Fairhurst, Harold (Hon)*	1983	Holder, Alison (Hon)	1983	Southgate, Claude*	1959
Fitzsimmons, Barbara	1988	Humphrys, Margaret	1984	Spence, Faye	1987
Forth, Peter	1995	Jarvis, Maud	1975	Storr, Elaine	1986
George, Raymond	1971	Jarvis, Richard	1975	Wallace, William	1983
George, Rosemary	1975	Jervois, Kathy	1993	Watton, Geoffrey	1984
Gore, Geoffrey	1978	Koithan, Dulcie*	1978	Webber, Alan	1993
Greaves, Margaret	1977	Leary-Smith, Doris	1982	Webber, Maureen	1993
Grieser, Barbara	1984	Marks, Jane*	1993	Williams, Keri *	1971
Hall, John	1988	May, Rolland	1968		
Hern, Brian	1985	McMurtrie, Wendy	1980	* Deceased	

APPENDIX II

Rehearsal Venues

YWCA, Hindmarsh Square
YMCA Gawler Place
Leavitt Hall, Wakefield Street
YMCA, Flinders Street
Adelaide Boys' High School, West Terrace
Adelaide Girls' High School, Grote Street
Flinders Street School of Music

APPENDIX III

Principal Officers

Patron
1949-1956 – Mr Frank Cawthorne
1957 – Mr J.S. Philps
1958-1970 – Sir Geoffrey Reed
1971-1985 – Senator Gordon S. Davidson, CBE
1986-1990 – Lt-General, Sir Donald Dunstan, KBE, CB
1991- – Dame Roma Mitchell, AC, DBE

President
1948-1949 – Mr Lionel Lindsay
1950-1954 – Mr Claude Southgate
1955-1956 – Mr Wilfred Taylor
1957-1986 – Mr W. Keri Williams
1986- – Mr Geoffrey J. O'Shaughnessy

Secretary
1948-1950 – Mrs Gladys Mitchell
1951-1977 – Mr Raymond George
1978-1984 – Mr Brian Hern
1985-1992 – Mrs Jane Marks
1993- – Ms Judy Langford

Conductor
1948-1981 – Mr Lewis Dawe, MBE
1982- – Mr John Hall

Accompanist
1948-1950 – Mr Jack Bargwanna
1951-1967 – Mr Rolland May
1968-1981 – Mr John Hall
1982-1984 – Mr Melville Waters
1985- – Mrs Shirley Hicks

APPENDIX IV

The Adelaide Harmony Choir Inc. Current Repertoire

Oratorio and Cantata

BACH	Mass in B Minor
	St Matthew Passion
	St John Passion
	Christmas Oratorio
	Magnificat
	Cantata 214
	Motets
BEETHOVEN	9th Symphony
	Mass in D
	Mass in C
	Requiem
	Te Deum
BERLIOZ	Childhood of Christ
	Damnation of Faust
	Requiem
	Te Deum
BORODIN	Polovtsian Dances
BRAHMS	Requiem
	Song of Destiny
	Alto Rhapsody
BRITTEN	War Requiem
	Rejoice in the Lamb
	Hymn to St Cecelia
BRUCKNER	Mass in E Minor
COLERIDGE-TAYLOR	Hiawatha's Wedding Feast
DVORAK	Requiem
	Te Deum
ELGAR	The Kingdom
FAURE	Requiem
HANDEL	Solomon
	Israel in Egypt
	Messiah
	Dettingden Te Deum
HAYDN	Creation
	Seasons
	Passion
	Harmonie Mass
MAHLER	8th Symphony
MENDELSSOHN	Elijah
	St Paul
	Hymn of Praise
MOZART	Solemn Vespers
PARRY	Blest Pair of Sirens
PUCCINI	Gloria
SCHUBERT	Song of Miriam
	Mass in C
TREGASKIS	Canticle of the Sun
VAUGHAN WILLIAMS	Benedicite
	Festival Te Deum
	Towards the Unknown Region
	Five Mystical Songs
VERDI	Requiem
WALTON	Belshazzar's Feast
WEBBER	Requiem

Part Songs

Ballad of Green Broom
Blows the Wind Today
Down by the Riverside
Echo Song
Frere Jacques
He that has a Pleasant Face
L'il Liza Jane
My Love Dwelt in a Northern Land
My Lovely Celia
Nice Young Maidens
Old MacDonald
Old Mother Hubbard
Out of the Silence
Pussy's in the Well
Sourwood Mountain
Spanish Serenade
The Ballad of Semmerwater
The Sound of Summer Doves
We're the Choir

Madrigals

All Hail! Thou Merry Month of May
As Vesta was from Latmos Hill Descending
Dainty Fine Bird
Dainty Fine Sweet Nymph
Echo Song
Now is the Month of Maying
Sing We and Chant It
Sweet Honeysucking Bees
Take Here My Heart
Sweet Suffolk Owl
Little White Hen

Australian

Aboriginal Lullaby
Australian Christmas Carols (James)
Black Swans (Governlock)
Death of Ned Kelly
Five Blake Songs
Ring Out, Wild Bells (Tregaskis)
I'm Seventeen Come Sunday (Grainger)
I Still Call Australia Home
Land of Mine (Krips)
Magnificat (Vick)
Ode to the North Wind (Hutchens)
Song of Australia
Spring, the Sweet Spring (Peters)
Waltzing Matilda
Wild Colonial Boy
With my Swag all on my Shoulder (arr. Brumby)

Sacred

A Gaelic Blessing
Behold the Tabernacle of God
Beautiful Saviour
Blaenwern
Christmas Carols by various Composes
Be Thou My Vision
Crimond
Coventry Carol
Cowboy Carol
Creation's Hymn
Ding! Dong! Merrily on High
Fantasia of Christmas Carols
Festival Te Deum
God Spake Sometimes in Visions
Hail! Gladdening Light
Hallelujah Chorus (Beethoven)
Here is a Little Dove
Hodie Christus Natus Est
Hosanna to the Son of David
How Excellent Thy Name
In Dulci Jubilo
I Was Glad
Jesus and the Traders
Joy to the World
Let the People Praise Thee
Laudate Dominum
Magnificat
O Leave Your Sheep
O Magnum mysterium
Onward Christian Soldiers
Ring out Ye Crystal Spheres
Silent Night
Sound, Ye Trumpets
Song of Peace
Te Deum Laudamus (Stanford)
The Blue Bird
The Holy City
The Surrender of the Soul
Two Mexican Carols
Zadok the Priest

Spirituals

All God's Chillun
De Virgin Mary
Go Down, Moses
Little David, Play on Your Harp
My Lord, What a Morning
Mary Had a Baby
He's Got the Whole World

Operatic Choruses

Anvil Chorus	– Il Travatore
Barcarolle	– Tales of Hoffman
Choral Fantasia	– Tannhauser
Easter Hymn	– Cavalleria Rusticana
Humming Chorus	– Madam Butterfly
Medley	– Carmen
Old Joe has gone Fishing	– Peter Grimes
Soldiers' Chorus	– Faust
Speed Your Journey	– Nabucco
Triumphal March	– Aida

Musical Comedy and Operetta

Cachuca	– Gondoliers
Climb Ev'ry Mountain	– Sound of Music
June is Bustin' Out all Over	– Carousel
Long Live Elizabeth	– Merrie England
Medley	– Sigmund Romberg
Merry Widow Waltzes	– Merry Widow
Nun's Chorus	– Casanova
Ol' Man River	– Show Boat
O Peaceful England	– Merrie England
We'll Gather Lilacs	– Perchance to Dream
When a Merry Maiden Marries	– Gondoliers
You'll Never Walk Alone	– Carousel

APPENDIX V

The Adelaide Harmony Choir Inc. List of Members

Surname	Initials	Year Comm	Year End
Abbot	Howard	1948	1948
Abbott	Doreen	1949 and	1951
Ackland	David	1971	1979
Ackland	Don	1954	1961
Ackland	Olive	1957	1961
Ackland (nee Killmier)	Beth	1967	1979
Adams	Margaret	1990	1990
Ahern	Mike	1990	1993
Ahrens	Elsie	1948	1954
Ahrens	Mavis	1948	1949
Aitchison	Mr M A	1947	1947
Alcock	Julie	1976	1977
Alderton	Merle	1968	1971,76-80
Alderton	Shirley	1966	
Alexander	Helen	1966	1972
Allen	S	1964	1965
Ambler	Wendy	1987	
Anderson	Dulcie	1970	1970
Andrews	Mr	1947	1948
Anear	Hamish	1975	1975

Surname	Initials	Year Comm	Year End
Angus	Margaret	1970	1976
Annear	Elaine	1975	–
Annear	Mr P	1963	1963
Annear	David	1975	–
Apted	Kerry	1975	1977
Arney	J	1968	1969
Ash	Les	1947	1951
Ashenden	Mrs H J	1948	1949
Ashmore	Mary-Ann	1995	1995
Ashmore (Stock)	Roslyn	1976	1977,95
Asi	Arthur	1991	–
Aston	Miss C	1949	1950
Atherton	Mr P	1956	1957
Auricht	Barbara	1951	1953
Baker	Anne	1964	1966
Baker	Fred	1950	1952
Ball	Helen	1969	1974
Balleme	Mr C	1946	1947
Bamforth	Dorothy	1963	1977
Barber	Mrs	1948	1948
Bargwanna	Jack	1946	1951
Barkla	Stella	1949	1958
Baron	James	1968	1978
Baron	Rosemary	1973	1975
Barratt	Tony	1988	1988
Barrett	Wendy	1983	–
Bartholomew	Miss	1946	1949
Basten	Mr C	1946	1950
Basten	Mrs	1946	1950
Battle	Miss	1946	1947
Bauer (nee Emery)	Jeanette	1958	1967
Bawden	Max	1983	–
Bawden	Ruth	1983	–
Bayly	J	1963	1965
Beadell	Anne	1982	–
Beadell	Gary	1984 and	1988
Beare	Lindon	1954	1959
Beare (nee Allison)	Elizabeth	1951	1959
Beckwith	David	1985	–
Bell	Graham	1989	–
Belton	Bernard	1975	–
Bennett	Christine	1973	1974
Bennett	Paul	1985	1985
Bermingham	Jenny	1963	1964
Berry	Colin	1969	1989
Bice	Brenda	1966	1966
Bielby	Gillian	1987	–
Biele	Miss R	1948	1948
Biggs	Margaret	1969	1971
Blake	Alistair	1981	1991
Blencowe	Mrs M	1950	1950
Blight	Sheila	1964	1967
Blont	Miss C	1954	1954
Bode	Sinclair	1984	1984
Bone	John	1949	1951,75-81
Bone	Miss B	1958	1958
Bone	Miss M	1955	1957
Borgelt	Des	1952	–
Borgelt (nee Dawe)	Jan	1951	1974
Both	Yvonne	1956	1964
Bowden	Douglas	1966	1975
Boyce	John	1992	–
Bradshaw	Mrs P E	1947	1958
Bragg	Susanna	1978	–
Brauer	Leonie	1970	–
Brice	Sally-Jane	1977	1977
Bridge	Mr K	1958	1958

Surname	Initials	Year Comm	Year End
Brinkworth	Pauline	1967	1968
Brock	Heather	1966	1967,71,72
Brodie	P	1965	1966
Brook	Christine	1962	1962
Brook	Don	1982	–
Brook	Helen	1966	1966
Brook	Robert	1993	–
Brook	Sally-Jaye	1975	1976
Brook	Val	1982	–
Brook-Smith	Susan	1993	–
Brown	Heather	1976	1987
Brown	Jacquelyn	1977	1979
Brown	Mavis	1951	1970
Brown	Miss A	1954	1959
Brown	Betty	1956	1962
Brown	Miss O	1949	1950
Brown	Gerald	1957	1962
Brownsea	Mr	1948	1948
Brummer	Lizette	1977	1977
Bull	Patricia	[illegible]	1983
Bullwinkel	John	[illegible]	1970
Bulpin	Richard	[illegible]	1968
Burgess	Stuart	[illegible]	1976
Burgess (nee Roberts)	Olive	[illegible]	–
Burrows	Mr H	1955	1955
Busbridge (nee Ackland)	Heather	1981	1989
Busch	Ann	1991	–
Bush	Robert	1961	1974
Butler	Barbara	1963	1967
Butler	Murray	1952	1952
Butler	Ruth	1973	1974
Caire	Mr R	1968	1968
Caldwell	Lois	1954	1956
Callister	Mr E J F	1952	1952
Callister	Graham	1955	1957
Callister	Stuart	1954	1954
Cameron	Judy	1988	–
Campbell	Margaret	1982	–
Caraco	Mr P	1951	1951
Carmichael	Lynne	1987	–
Carr	Ann	1967	1968
Carroll	David	1966	1976
Carroll	Nita	1974	1974
Carter	Jane	1958	1976
Carter	Miss R	1955	1957
Carthew	Noel	1983	–
Casey	Miss	1949	1949
Casky	Mr R	1957	1957
Catchpole	Tony	1952	1953
Cerone (nee Watts)	Debbie	1990	–
Champion	Edna	1976	1977
Chittleborough (nee Retallick)	Helen	1956	1964
Ciesielski	Val	1961	1991
Clapton	Miss	1949	1949
Clark	Miss M	1948	1949
Clarke	Helen	1991	1991
Clarke	Gwen	1951	1953
Clarke	Penelope	1977	1977
Clarke	Sarah	1991	1993
Clemence	Dorothy	1954	1958
Coats	Barbara	1961	1962
Coats	E	1963	1963
Coats	K	1963	1963
Cockings	Mr A	1952	1952
Coggins	Beverley	1970	1977
Coggins	John	1970	1987

Surname	Initials	Year Comm	Year End
Coldwell (nee Martin/Ramsey)	Naomi	1955	1967,89 –
Cole	Miss J	1955	1957
Collins	Rosemary	1977	1977
Colquhoun	Colleen	1986	–
Colsey	Lois	1961	1963
Colsey (nee Harwood)	Judith	1955	1968
Condous	J	1967	1968
Conlon	William	1951	1955
Conrad	Miss V	1946	1948
Cookes	Meredith	1963	1964
Coombe	Mrs	1947	1947
Corner	Miss B	1955	1956
Cotton	Mrs I	1950	1951
Cowell	Patricia	1982	1986
Cox	Joy	1970	1972
Cox	Mr	1948	1948
Cox	Mr J B	1963	1963
Craig	Miss D	1956	1959
Craig	Robin	1963	1982
Craig (nee Ma	Edith	1961	1982
Crammond	Gwenda	1960	1994
Cribb	Doreen	1960	1967
Crispe	John	1947	1953
Cross	Daphne	1969	1970
Cumming	Miss N	1946	1951
Curtis	Jennifer	1978	1979
Curtis	Miriam	1987	–
Curtis	Mr	1957	1957
Curtis	Mrs J	1957	1959
Dabinet	Mr	1947	1948
Dadds	Mr G	1958	1958
Danford	Mrs	1946	1946
Davey	Barbara	1965	1965
Davies	Yvonne	1990	–
Davis	Heather	1970	1970
Davis	Jan	1964	1964
Dawe	Dorothy	1947	1983
Dawe	Lewis	1946	1981
Dawe	M	1960	1966
Dawe	Peter	1951	1957
Dawe	Robert	1954	1965
Dawe	Rosemary	1962 and	1965
Dawe (nee Bone)	Margaret	1955	1959
Dawe (nee Leader)	Sue	1953	1957
Dawes	Carolyn	1984	1984
Dawson	Mr W	1947	1950
Day	Annette	1993	–
Dean	Mr R	1961	1966
Deane	Barry	1961	1966,80-93
Deane (nee Blackwell)	Gloria	1961	1965
Denison	Mrs	1946	1946
Denson	Ronald	1948	1954
Dent	Mr D	1947	1947
Derks	John	1977	1978
Devaney	John	1974	1980
Dick	Alastair	1987	–
Dickson	Helen	1958	1985
Dickson	Miss N	1955	1957
Diprose	Mr J	1947	1950
Dobbin	Ronald	1980	1981
Dodd	Jillian	1968	1971,87 –
Dodsworth	Miss N	1956	1958
Douglas	David	1993	–
Dowd	Mick	1982	1982
Downs	Elva	1947	1952
Drew (nee Pitman)	Joan	1947	–

Surname	Initials	Year Comm	Year End
Driver	Gwen	1969	1983
Druce	Cynthia	1968	1980
Drummond	Geraldine	1969	–
Duffield	Miss	1947	1948
Duffield (nee Roberts)	Jean	1949	1957
Dunn	Julie	1975	1975
Dunn	Mary	1947	1983
Dwyer	Barry	1991	–
Earnshaw	Christine	1992	1992
Eckersley	Arnold	1946	1947
Eckersley	Mrs	1946	1947
Edwards	Mr	1948	1948
Edwards	Mr W	1957	1958
Edwards	Mrs M D	1955	1965
Elliott	Miss V R	1947	1951
Ellis	Grace	1983	1983
Esselbach	Brian	1985	–
Evans	Christine	1968	1968
Evans	Judith	1968	1977
Ewins (nee Bourne)	Margaret	1958	1966
Farrar	Joan	1985	1990
Farrow	Judith	1968	1971
Fekete	Amanda	1991	1994
Ferguson	Maryanne	1982	–
Ferreday	Helen	1966	1967
Filer	Ceridwen	1990	1990
Finch	Linda	1984	–
Finlayson	Mr H C	1952	1952
Fischer	Aileen	1953	1956
Fishburn	Mrs D O	1947	1950
Fisher	Kevin	1967	1970
Fisher	Connie	1953	1959
Fishers	Niccole	1994	–
Fitzgerald	Mr	1949	1949
Fitzpatrick	Mr	1965	1965
Fitzsimmons	Barbara	1963	–
Flemming	Mr D	1953	
Flentje	Noel	1952	1953
Fooks	Carole-Anne	1971	1977
Former	M	1960	1961
Forster	Miss J	1949	1949
Forth	Peter	1969	–
Foster	Harry	1946	1949
Fournie	Helen	1970	1972
Frankham	Jane	1985	–
Freiberg	Mr R	1964	1964
French	Hamish	1970	1974
Frost	James	1965	1972
Fuss	Sue	1982	1987
Gabb	Erica	1982	1986
Gale	Carolyn	1993	1994
Garwood	Pam	1985	1985
Gaskin	Graham	1978	1983
Gaskin	Joan	1978	1983
Gaze	Alan	1948	1953
Genger	Tracy	1991	1991
Gent	Mr D	1946	1948
George	Raymond	1949	1990
George	Rhonda	1951	1956
George	Vern	1950	1956
George (nee Stubbs)	Rosamond	1947	1990
Gerner	Cynthia	1981	1983
Gibson	Marea	1976	1981
Gilding	Ruth	1956	1957
Gilding	Wesley	1956	1957
Giles	Ian	1949	1951
Giles	Sue	1970	1973

Surname	Initials	Year Comm	Year End
Gillard	Marie	1971	–
Gilmore	Mr M B	1952	1954
Glover	Angela	1985	1986
Gohl	Graham	1965	1974
Goldney	Don	1963	1973
Goodwin	Howard	1970	1973
Goonan	Tim	1986	1988
Gore	Geoffrey	1954	1983
Gore	Mary	1949	1949
Gore (nee Mutton)	Vivienne	1956	1959
Graham	Judith	1954	1955
Grant	Helen	1967	1968
Greatwitch	Mr G	1951	1951
Greaves (nee Claasen)	Sue	1971	1975
Greaves (nee Gurner)	Margaret	1952	–
Green	Elizabeth	1970	1979
Green	Jan	1982	1982
Green	John	1970	1973
Greiser	Barbara	1959	–
Grey	Miss M	1956	1957
Greytenbeek	Mr B	1952	1953
Griffiths	Mrs	1947	1948
Grindle (nee McMurtrie)	Wendy	1958	–
Groves	Miss	1948	1948
Grund	Leoni	1963	1965
Gunson	Ann	1993	–
Gurner	Judith	1950	1951
Gurner	Ralph	1949	1950
Hall	Elspeth	1971	1971
Hall	Joanne	1992	–
Hall	John	1963	–
Hall	Miriam	1969	1976
Hall	Mr R	1948	1948
Hallo	Brian	1947	1951,54-74
Hallo	Leonie	1968	1973
Hallo (nee McLean)	Margaret	1947	1951,54-62
Halsey	Christine	1985	1985
Halstead (nee Castine)	Pauline	1957	1972
Hampton	Judy	1954	1954
Hannaford	Cynthia	1966	1966
Harcourt	Judith	1963	1963
Harris	Meredith	1971	1977
Harris-Burland	Toni	1971	1971
Harrison	Sue	1994	–
Hart	Miss M	1956	1963
Hartshorne	Diana	1987	1990
Harvey	Betty	1950	1963
Harvey	Mr D	1946	1948
Harvey	Pauline	1947	1951
Hawkes	Miss V	1947	1949
Haynes	Jos	1968	1968
Hearne	Janice	1954	1960
Hearne	Marilyn	1958	1959
Hearne	Joan	1953	1959
Hebart	Friedemann	1961	1962
Hebart	Sonia	1983	1985
Heidenreich	Theo	1952	1963
Heidenreich (nee Sutton)	Judith	1952	1959,74-85
Heinrich	Glenys	1990	1993
Hennessy	Mark	1987	1987
Henriott	Jean	1952	1980
Henson	Violet	1952	1954
Hern	Brian	1971	1990
Hetzel	Reginald	1952	1957,65-74
Hewett (nee Pearsons)	Derelie	1954	1957,84 –
Hewson	Val	1947	1951
Hicks	Gunta	1994	–

Surname	Initials	Year Comm	Year End
Hicks	Mr W	1958	1958
Hicks (Lock)	Shirley	1985	–
Hill	Mr	1948	1949
Hocking	Marguerite	1954	1959
Hocking	Mrs	1946	1946
Hockney	M	1954	1954
Hodgson	Judith	1980	–
Hogarth	Jane	1993	–
Hooper	Maurie	1995	–
Hopkins	Miss L E	1951	1953
Horne	Dianne	1971	1974
Hosking	Margaret	1973	–
Howard	Lesley	1985	1987
Howard	Mr R	1946	1947
Hughes	Chris	[illegible]	1990,94 –
Hull	Christine	[illegible]	1972
Humphreys	Colleen	[illegible]	1969
Humphries	Virginia	[illegible]	–
Humphrys	Margaret	[illegible]	1988
Hunt	Mary	[illegible]	1961
Hurrell	Ian	[illegible]	–
Hutchison	Rodney	[illegible]	1963
Hutchison	Sally	[illegible]	1983
Inglis	H	[illegible]	1960
Ingram	Douglas	[illegible]	1963
Jackson	John	[illegible]	–
Jackson	Miss M	[illegible]	1948
James	Elizabeth	1966	1972
James	Mr	1947	1948
James	Sandra	1978	1989
James	Yvonne	1952	1955
James (nee Carlier)	Carolyn	1963	1968
Jamieson	J	1964	1968
Jarman	Tony	1981	1982
Jarrett	Mr A	1963	1963
Jarvis	Maud	1950	1986
Jarvis	Richard	1950	1986
Jefferies	Brian	1952	1960
Jeffries	Betty	1959	1959
Jervois	Kathy	1971	–
John	C	1960	1963
Johns	Mr J	1969	1970
Johnson	Mrs E	1948	1948
Johnston	June	1984	1990
Jolly	Donald	1959	1965
Jones	Arthur	1966	1975
Jones	Miss M	1951	1951
Jones	Miss R	1953	1954
Jones	Rae	1947	1962
Jones (nee Fisher)	Connie	1960	1965
Jones (nee Peterson)	Mary	1971	1983
Kain	Margaret	1981	1990
Keen (nee James)	Val	1949	1966,70-73
Kelly	Rosemary	1954	1957
Kidd	Ann	1960	1968,71-76
King	Mrs S	1947	1948
Kirkegaard	Lyle	1992	–
Kitchen	Penny	1989	1991
Kittel	Mr R	1957	1962
Kitto	Vivienne	1965	1983
Klau	Lloyd	1952	1959
Knappstein	Heather	1971	1975
Knight	Margaret	1977	1979
Knight	Pauline	1977	1980
Knott	Gill	1982	–
Knowling	Miss G	1953	1953
Koch	C	1965	1966

Surname	Initials	Year Comm	Year End
Koch	Mr R	1964	1966
Kohler	Rebecca	1989	1993
Koithan	Coral	1953	1967
Koithan	Dulcie	1953	1985
Koster	Miss P	1947	1948
Kraasts	Ilona	1988	1988
Kranz	David	1989	–
Krieg	Gwyn	1985	1991
Krieg	Marc	1985	1991
Kuhl	Douglas	1967	1968
Kuipers	Albert	1980	1981
Lamb	Mr J	1957	1957
Lamming	Kerry	1991	1991
Lamshed	Max	1957	1968
Lane	Miss B	1951	1952
Lange	John	1961	1961
Lange (nee Jeffries)	Margaret	1957-61,67,73-82	
Langford	Judy	1983	–
Langley	Vivienne	1947	1947
Lauer	Helena	1994	–
Laughton	Phillippa	1971	1974
Law	Rosemary	1988	1992
Leal	Cynthia	1963	1965
Leary-Smith	Doris	1957	–
Leckonby	Christine	1974	1977
Lee	Miss D	1950	1952
Levett	Miss	1947	1949
Lewis	Audrey	1971	1977
Lewis	Miss L	1950	1950
Lewisohn	Harry	1971	1972
Lindquist	Alfred	1949	1962
Lindsay	Lionel	1946	1949
Lines	Lila	1951	1966
Linn	Sarah	1993	–
Linsenmeier	Adolf	1978	1986
Linsenmeier	Jenny	1978	1986
Lock	Alton	1987	–
Lock	Ila	1951	1966
Lock	Irma	1951	1954
Long	Yvonne	1954	1956
Lord	Peter	1985	–
Loveder	R	1959	1962
Loveder (nee Philpott)	Margaret	1966	1969
Lown	Miss H	1947	1947
Lucas	Bruce	1948	1974
Lucas	Margaret	1992	–
Lunn	Mavis	1969	1970
Lunnay	Gillian	1967	1972
Mackenzie	Gwen	1972	–
Maloney	Jenny	1992	–
Manouge	Kath	1974	1983
March	Lesley	1994	–
Marden	Vic	1978	1981,85-87
Marks	Jane	1975	1992
Marshall	Florence	1947	1965
Marshman	Judith	1964	1966
Martin	Janet	1977	–
Martin	Margaret	1963	1983
Martin	Mary	1964	1967
Martin	Mr	1947	1948
Martin	Mr G	1964	1965
Martin	Mrs	1959	1963
Martin	Robert	1952	1959
Martin	Stan	1959	1965
Marwood	Warren	1984	1986
Maslen	Gwen	1948	1949
Mason	Arlette	1976	1979

Surname	Initials	Year Comm	Year End
Matthews	Miss M	1954	1955
Maunder	Brian	1994	–
Maunder	Sarah	1994	–
Mauviel	Deloraine	1993	1993
Maxwell	Alfred	1963	1980
May	Rolland	1950	1966
Mayfield	Leith	1961	1965,74 –
Mayfield	John	1961	1965
Mayfield	Neville		
Mayfield (nee Devilin)	Andrea	1960	1964
McCauley	S	1960	
McCormack	Marie	1972	1987
McCubbin	Mrs I O	1946	1953
McGee	Roseanna	1981	1981
McGorman	Mary	1970	1970
McGuiness	Jean	1978	1988
McIlvena	Maurice	1950	1952
McInerny(Harris)	Miss	1954	1955
McInnes	Miss B	1946	1947
McIntyre	Mr A	1961	1966
McIntyre	R	1964	1966
McIvor	Molly	1956	1970
McKell	Lois	1963	1970
McKenzie	Heather	1972	1981
McKenzie	Karilyn	1969	1969
McKenzie	Miss	1949	1949
McKenzie	Mr	1948	1948
McKie	Alan	1963	1966,71-77
McKie	David	1972	1977
McKie (nee Carter)	Mary Ann	1958	1977
McLennan	Lyn	1983	1984
McPherson	Jason	1989	1989
McWaters	Nancy	1994	–
Meadows	Gwen	1975	–
Merrit	Mr	1949	1949
Mesecke	Carolyn	1984	–
Messenger	Dudley	1971	1974
Messenger	Helen	1964	1981
Messenger	Judith	1971	1972
Michael	Norma	1963	1966
Miller	Miss	1949	1949
Miller	Mr C	1963	1963
Millican	Berry	1947	1948
Mills	Trevor	1975	1976
Minney	Caroline	1993	–
Minns	John	1952	1959
Minns (nee Goldsworthy)	Ruth	1955	1958
Mitchell	Anne	1963	1967
Mitchell	Audrey	1970	1986
Mitchell	Frank	1947	1952
Mitchell	Gladys	1946	1952
Mitchell	Mr E R	1963	1966
Mitchell	Mr K	1951	1951
Mobbs	Miss	1949	1949
Modra	Mr R	1963	1965
Modra	Rosemarie	1963	1964
Modystack	S	1968	1968
Monaghan	Catherine	1994	–
Moody	John	1949	1951,78-83
Moody	Phillip	1961	1983
Moore	Brian	1970	1974
Moore	J	1961	1967
Moore	Kathryn	1985	1985
Morcom	Athelie	1950	1951
Morris	Margaret	1971	1974
Moss	Gwenda	1975	1985,91 –
Moss	Peter	1951	1953,75 –

Surname	Initials	Year Comm	Year End
Mudie	Robert	1976	1977
Muir (Wall)	Isabelle	1950	1965,75-83
Mundy	J	1959	1961
Murphy	Miss M	1953	1953
Murrell	Glenys	1963	1966
Mutton	Robert	1993	–
Myers	Austin	1960	–
Myers	Diana	1978	1985
Myers	Mostyn	1978	–
Nash	Phillippa	1975	1977
Nason	Miss B	1948	1949
Nelson-Smith	Ron	1981	1982
Nelson-Smith	Ruth	1979	1982
Newbury	Helen	1963	1964
Newbury	Margaret	1963	1964
Newbury	Joan	1955	1958
Newcombe	Brian	1956	1961
Newell	Mrs	1947	1948
Newman	Mr J	1959	1959
Newton	Stan	1967	1967
Nicholls (nee Sanders)	Irene	1958	1968
Ninnes	Malcolm	1953	1957
Noack	B	1963	1965
Noble	Miss L	1951	1953
Nolan	Patricia	1971	1971
Nors-Thomson	Lali	1976	1976
Noske	Mr	1947	1948
Noske	Mrs W R	1947	1948
Notley	Keith	1989	1989
O'Shaughnessy	Geoffrey	1967	–
O'Shaughnessy	Jo	1988	–
Oates	Albert	1983	1990
Oates	Avril	1983	1990
Olding	Walter	1980	–
Olds	Miss V	1955	1957
Oliver	Ian	1985	1985
Ormond	Peter	1989	1989
Orr	Lorna	1975	1975
Orr	Rex	1975	1975
Osborne	Coralie	1954	1956
Oshima	Yumi	1985	1988
Oster	Claude	1982	1983
Overbeek	Hannie	1969	1971
Packer	Roy	1958	1962
Page	Mildred	1947	1954
Page	Patricia	1975	1977
Parbes	Mr R	1963	1965
Paterson	Miss L	1947	1952
Paterson	Miss M	1947	1951
Patterson	Belinda	1991	1991
Payne	Audrey	1947	1948
Payne	Kingsley	1947	1952
Pearsons	Jean	1955	1957
Pelham	Lucy	1980	1982
Pengilly	Christine	1977	1977
Penman	Dr	1951	1952
Penna-Mead	Christine	1974,83,85,90	–
Pepper	Miss V	1947	1947
Perkins	Sue	1971	1971
Perrin	Yvonne	1956	1956
Perry	Miss Y	1957	1957
Perry (nee Fairweather)	Ethel	1956	1960
Peterson	Les	1947	1951
Pfitzner	J	1964	1964
Phillips	Margaret	1951	1951
Phillips	Vera	1950	1950
Phillips	Mr J	1947	1954

Surname	Initials	Year Comm	Year End
Phillips	Mrs	1947	1948
Philpott	Margaret	1970	1971
Pickering	Josephine	1951	1951
Piercy	Ralph	1958	1972
Pierson	Pam	1978	1992
Pito	Laszlo	1976	1976
Poole	Monica	1977	1977
Pope	Jenny	1979	1987
Pope	Roger	1979	1987
Porter	Edna	1950	1965
Potter	Audrey	1979	1986
Potter	B	1963	1965
Potter	Mr	1948	1948
Potter	Ruth	1979	1982
Powell	Mr M	[illegible]	1963
Pratt	K	[illegible]	1965
Price	Mr T	[illegible]	1967
Price	Sally	[illegible]	1989
Pride	Maureen	[illegible]	1974
Priem	Julie	[illegible]	
Purcell	Anne	[illegible]	1958
Purdue (nee Robertson)	Cath	[illegible]	1983
Quinn	Mr P	[illegible]	1953
Race	Narelle	[illegible]	1988
Radford	Miss R	[illegible]	1951
Radford	Geoffrey	[illegible]	1951
Raethel	Jean	1954	1957
Rasch	John	1985	1985
Rasch	Phillip	1969	1972,77
Rawson	Grace	1953	1979
Reed	Margaret	1987	1988
Reid	Mr	1947	1948
Reid	Mrs	1947	1948
Richards	Sylvia	1969	1972
Richardson	Miss D	1954	1954
Riches	Mrs C	1949	1952
Rieger (nee Weller)	Joan	1960	1977,82 –
Riggs	Wayne	1976	1976
Rilett	Margaret	1977	1982
Ritchie	Pam	1969	1970
Ritchie	Roma	1969	1970
Roads	H	1963	1963
Robbins (Cundy)	Judith	1976	–
Roberts	Bruce	1947	1956
Roberts	Mr G	1949	1951,61
Roberts-Thomson	Mary	1969	1970
Robertson	Joyce	1963	1973
Robertson	Kay	1971	1974
Robinson	Murray	1952	1955
Robinson (nee Summerfield)	Jean	1952	1955
Rodda	Robert	1949	1963
Rodda (nee Mutton)	Shirley	1947	1956
Rohrsheim	David	1973	–
Rojc	Davina	1985	1985
Rosevear	Edna	1946	1967
Ross	Ian	1963	1965
Rowe	Miss L	1958	1965
Rowett	Joy	1992	–
Royans (nee Rasch)	Kathryn	1974	1983
Rundle	Mr	1947	1948
Rundle	Mrs	1948	1948
Rusk	Vivienne	1982	–
Salter	Emma	1993	–
Salter	Barbara	1954	1954
Saltis	Johanna	1980	1981
Sanderson	Gary	1985	1985

Surname	Initials	Year Comm	Year End
Sawyer	Trevor	1959	1972
Scanlan	Elizabeth	1978	1983
Scarratt	Lena	1947	1954
Schlank	Melvyn	1982	1987
Schrader	Judith	1958	1960
Schults	Mr	1949	1951
Schwarz	Cheryl	1984	1989
Schwerdt	Yvonne	1967	1969
Scott	Margaret	1986	1990
Scott	Miss J	1956	1958
Sellen	Peter	1974	1974
Sexton	Ruth	1961	1963
Sharp	Mrs	1947	1947
Shearing	[illegible]	1967	1967
Sheppard	[illegible]	1968	1968
Sherdington	[illegible]	1947	1948
Shillabeer	[illegible]	1958	1971
Short	[illegible]	1947	1949
Short	[illegible] S	1947	1950
Short	[illegible]sa	1966	1968
Shriver	[illegible]	1974	1977
Shuttleworth	[illegible]bert	1994	–
Siegele	[illegible]ger	1958	1966,80-90
Silver	[illegible]illip	1977	–
Simon	[illegible]ida	1947	1956
Sinclair	[illegible]dith	1985	1986
Sinclair	[illegible]vonne	1986	–
Sinkinson	[illegible]elen	1963	1983
Slater	Fred	1949	1952
Small	Trina	1977	1977
Smith	Alma	1958	–
Smith	Deane	1951	1959
Smith	Heather	1972	1981
Smith	Julie	1963	1965
Smith	Miss J	1954	1957
Smith	Mr H D	1953	1954
Smith	Mr R A	1954	1957
Smith	Yvonne	1959	1965,70 –
Smith (Gohl)	Anne	1967	1975,90-93
Southcott	Bruce	1975	1975
Southcott	Inge	1975	1975
Southgate	Bessie	1946	1967
Southgate	Claude	1946	1958,62-66
Soward	Lucille	1969	1970
Sowter	Glenda	1979	–
Spence	Faye	1962	–
Stacey	Mr	1949	1949
Stacey	Mrs	1949	1949
Stanley	Mr J	1956	1957
Stanniford	Cynthia	1954	1957
Stapleton	Julie	1983	1989
Statton	John	1976	1979
Statton	Marion	1976	1979
Stentiford	Ellen	1985	–
Stephenson	Dianne	1963	1971
Stevens	Mrs	1947	1948
Stewart	Doug	1988	1988
Stiller	Mr N	1964	1967
Stoddart	Douglas	1955	1957,63-65
Stoll	Heather	1983	1984
Storey	B	1964	1965
Storr	Elaine	1961	1989
Story	Cynthia	1964	1976
Stott	Faye	1952	1955
Stribley	Barbara	1985	–
Stubbs	Ruth	1947	1965
Sumner	James	1973	1974

Surname	Initials	Year Comm	Year End
Sutton	June	1966	1981
Sutton	Mr K	1956	1957
Symonds	Mr M	1957	1957
Taaffe	Mr R	1966	1966
Tavener	Miss M	1948	1948
Taylor	Margaret	1986	–
Taylor	Sadie	1948	1966
Taylor	Wilfred	1948	1966
Taylor	Mr D	1954	1956
Thamm	Joyce	1957	1979
Thiele	Cynthia	1966	1966
Thiele	Allan	1951	1952
Thiele	Val	1952	1952
Thomas	Collin	1995	–
Thomas	Miss B	1951	1952
Thomas	Miss H	1957	1959
Thompson	Lois	1977	1993
Thompson	Hilda	1951	1958
Thorpe	Kevin	1987	1987
Threadgold	Mr N	1967	1967
Tiddy	Ron	1974	1974
Tilbrook	Ivy	1950	1957
Tilley	Christine	1978	1990
Toogood	Leoni	1951	1953
Topperwein	Miss M	1958	1958
Traeger	Iris	1951	1952
Trebilcock	Mr C P	1961	1962
Trevor	Marion	1985	1985
Trevor	Norm	1948	1950
Trevor	Mrs N C	1947	1951
Trewen	Kathy	1968	1970
Trudinger	Paul	1947	1948
Tumath	Rosemary	1973	–
Tunley	Nigel	1970	1974
Turk	Ronald	1975 and	1979
Turnbull	Ferguson	1947	1949
Turner	Barbara	1980	–
Turner	Cathy	1982	1982
Tyler	Miss J	1954	1954
Tylor	Helen	1968	1969
Ure	Sacha	1982	1988
Valerio	Jean	1987	1990
Valerio	Vicky	1987	1990
van Buuren	Caroline	1974	1976
Venus	Marilyn	1971	1972
Vial	Miss D	1947	1948
Vnuk	Anna	1982	1989
Vnuk	Julia	1982	1986
Vottari	John	1995	–
Voysey	Lee	1981	1985
Waddy	Miss	1946	1948
Wakeley	Mr E	1952	1954
Walkley	Mr E	1951	1954
Wallace	William	1957	–
Walsh	Sarah	1993	–
Walstra	Miss E	1959	1960
Ward	Alan	1989	1995
Ware	Nancy	1947	1963
Warner	C	1965	1967
Waters	Melville	1969	1972,82-84
Waters	Miss J	1956	1956
Watton	Geoffrey	1959	–
Watts	Bronwen	1978	1979
Watts	Clyde	1976	1981
Wauchope	Verity	1981	1981
Webber	Alan	1968	–
Webber	Maureen	1968	–

Surname	Initials	Year Comm	Year End
Webber	David	1955	1956
Webber	Marian	1955	1956
Webster	Thomas	1970	1977
Wellington	Barbara	1954	1966
Westley	Jill	1963	1965
Whibley	Brian	1967	1967
White	Ann	1994	–
White	Gwenda	1952	1983
White	John	1994	–
White	Miss C	1952	1959
White	Miss L	1953	1954
White	Vi	1951	1967
White	David	1950	1951
White	Ron	1968	1975
Whitefield	Daphne	1982	–
Wilbey	Iris	1952	1955
Wilkinson	B	1964	1965
Williams	Anne	1968	1969
Williams	Anne	1985	1989
Williams	Brian	1982	–
Williams	Doreen	1973	1976
Williams	Fay	1976	1984
Williams	Keri	1947	1987
Williams	Miss K	1949	1951
Williams	Miss P	1949	1949
Williams	Mr B	1954	1954
Williams	Mr E	1946	1948
Williams	Mr G	1954	1957
Williams	Mr J	1965	1967
Wilsdon	John	1950	1950
Wilson	Heather	1963	1966
Wilson	Mary	1963 and	1967,69
Wilson	Sue	1991	–
Wilton	Murray	1951	1961
Wingrove	Tony	1994	–
Winnall	P	1963	1963
Wolf	Shirley	1983	1984
Wood	Elizabeth	1974	1974
Wood	Mr B	1954	1954
Wood	Mrs I	1955	1956
Woods	Vivien	1975	1975
Woodward	Cliff	1995	–
Worley	Don	1985	–
Worrel	Christine	1972	1972
Worsley	Mary	1994	–
Worthley	John	1951	1951
Wotton	Beverley	1971	1970
Wotton	David	1973	1975
Wotton	Jennifer	1973	1975
Wreford	Brian	1958	1965
Wreford (nee Smith)	Rosemary	1962	1963
Wright	J	1968	1970
Wright	Joanna	1986	1989
Wright	Mary	1966	1979
Wright	Pamela	1977	1981
Wyman	Melissa	1991	–
Young	Mr H	1951	1951
Young	Mr M C	1951	1952
Zweck	Ivy	1947	1948

This list of members has been compiled from old attendance rolls, programmes, and other sources.
Every endeavour has been made to ensure its correctness, and the Committee apologises for any omissions or errors.

Sources and Notes

Chapters 1 – 9

Observer, 4 [illegible]; *The Encyclopedia Britannica*, 1974 editio[illegible]

The ma[illegible]rity [illegible] the text was compiled from material su[illegible]plie[illegible] by The Adelaide Harmony Choir Inc. and included minutes, annual reports, correspondence and newspaper cuttings and some of the phraseology used therein has been reproduced herein. To this has been interpolated information conveyed to me in the form of written reminiscences by past and present members of the Choir who included, Beth Ackland, John Adey, Des Borgelt, Olive Burgess, Lynne Carmichael, Noel Carthew, Gwenda Crammond, Miriam Curtis, Joan Drew, Barbara Fitzsimmons, Ray George, Geoff Gore, Margaret Greaves, Brian Hern, John Hall, Derelie Hewett, Shirley Hicks, Margaret Hosking, Rolland May, Janet Martin, Peter Moss, Geoff O'Shaughnessy, Ruth Potter, Margaret Scott, Bob Shuttleworth, Alma Smith, Yvonne Smith, Faye Spence, Elaine Storr, Melville Waters, Maureen Webber and Brian Wreford.

Chapter 10

The Frank Muir Book, an irreverent companion to social history, Heinemann; W.V. Moody & R.M. Lovett, *A History of English Literature*, Charles Scribner & Sons, New York (1956).

Register, 22 February 1840, 16 March 1844, 9 July 1885, 4 May 1888, 15 June 1888, 14 July 1909, 16 July 1923; *Adelaide Examiner*, 30 November 1842; *Observer*, 27 May 1848, page 2c, 1 August 1891, 4 June 1853, page 3f; *Adelaide Times*, 17 and 22 August 1853, 29 March 1855, 19 and 23 May 1856; *Express and Telegraph*, 22 November 1866, 1 December 1866, 8 November 1872, 26 March 1873, 27 August 1883; *Chronicle*, 4 April 1874, page 6g, 16 September 1876, page 7b, 7 June 1879; *The News*, 21 July 1925,, 16 February 1928, 29 March 1928; *Advertiser*, 1 July 1927, 30 September 1933, 1 September 1936 (special edition); *Australasian Sketcher*, 19 April 1873.

James Glennon, *Australian Music and Musicians*; W.A Orchard, *Music in Australia*; Roger Covell, *Australian Music: Thesis of a New Society*; *Australian Musical News*, Vol. XXVII/3 (1936); Andrew McCredie (ed.), *From Colonel Light Into the Footlights*; H. Brewster-Jones, *South Australia's Musical History* in *Australian Musical News*, 1 October 1936; E. Harold Davies, *Music in the Early Days of South Australia*, in *The Musical Times*, December 1936; John Horner, *A Short History of Music in South Australia* in *Australian Letters II*.

Newspaper reports alternate between 'Ewens' and 'Evans' in respect of a singer who performed at concerts in 1839 and the 1840s; it is believed that he was William Ewens who arrived in the *Prince Regent* in 1839 which, coincidentally or otherwise, brought his accompanist, George Bennett, to our shores.

An obituary of Charles Platt is in the *Express and Telegraph*, 14 November 1871.

Further information on the manufacture of organs in South Australia is in the *Express and Telegraph*, 23 May 1874, 20 November 1877, *Observer*, 28 March 1885, *Register*, 7 November 1885.

A presentation to Mr W.B. Chinner by members of the Wesleyan congregation of the Pirie Street church is reported in the *Express and Telegraph*, 4 November 1872. Information on compositions by W.B. Chinner is in the *Express and Telegraph*, 18 March 1884.

A report on the formation of a Choral Union is in the *Express and Telegraph*, 5 November 1872; also see 26 March 1873.

Information on another 'Adelaide Choral Society' is in the *Express and Telegraph*, 11 and 16 July 1884, 8 October 1884.

A letter of appreciation to Mr J.W. Daniel from the North Adelaide Choir is in the *Express and Telegraph*, 21 January 1874.

An obituary of the 19th century musician, John Hall, is in the *Express and Telegraph*,

3 December 1883; of an organist, A. Wyatt, in the *Chronicle*, 10 October 1896.

Information on the Adelaide Amateur Musical Union is in the *Express and Telegraph*, 18 September 1873, 9 May 1874, 21 July 1874, *The Irish Harp*, 3 April 1874, *Chronicle*, 4 April 1874, *Express and Telegraph*, 17 March 1875, 10 April 1875, 1 July 1875, 10 and 18 December 1875, 13 April 1876, 3, 16, 25 and 26 August 1876, *Chronicle*, 16 September 1876, *Express and Telegraph*, 20 September 1878, 20 December 1878, 12 April 1879, 5 June 1879, 16 August 1879, 2 and 9 September 1879, 23 December 1879.

Information on the (Adelaide) Philharmonic Society is in the *Express and Telegraph*, 9 April 1869, 17 September 1869, 26 November 1869, 15 July 1870, 9 September 1870,, 3 January 1871, 31 March 1871, 28 July 1871, 2 May 1872, 25 and 26 July 1872, 22 and 28 November 1872, 10 January 1873, 21 March 1873, 27 June 1873, 15 August 1873, 7 November 1873, 23 and 24 April 1874, 31 July 1874, 28 August 1874, 21 November 1874, 17 and 22 December 1874, 23 July 1875, 17 August 1875, 28 July 1876, 29 March 1877, 11 May 1877, 15 June 1877, 24 December 1877, 20 July 1878, 7 August 1878, 9 September 1878, 14 December 1878, 29 March 1879, 15 July 1881, 24 December 1881, 24 January 1882, page 3b, 31 March 1882, page 3d, 14 July 1882, 27 December 1882, 30 January 1883, 15 August 1885, 13 and 14 May 1886, 23 July 1886, 25 and 29 September 1886, 4 August 1887, 22 December 1887, 31 October 1888, 21 December 1888, 17 April 1889, 21 August 1889, page 7e, 5 April 1890, 19 November 1890, 17 July 1891.

Information on a String Quartet Club is in the *Express and Telegraph*, 14 July 1881, 27 April 1881, 12 May 1881, 23 October 1884, 31 July 1885, *Register*, 3 July 1885, *Express and Telegraph*, 5 November 1881.

The inauguration of a choral and orchestral society is reported in the *Express and Telegraph*, 9 July 1885.

Information on the Orpheus Society is in the *Express and Telegraph*, 15 June 1888, 1 May 1889, 1 May 1890, 11 April 1891, 23 September 1892, 28 October 1892, 24 March 1893.

A concert by Otto Fischer in the Adelaide Town Hall is reported in the *Express and Telegraph*, 22 June 1888; also see 10 and 24 December 1888, pages 4e and 4b.

The statement in respect of the Liedertafel in Adelaide, *viz.*, 'in June 1853 our German friends are noticed' is contradicted in the *Express and Telegraph* of 7 October 1879, page 3e, which reports upon its 21st anniversary. The reference is, no doubt, to the foundation of the German Club in 1853; see *Express and Telegraph*, 21 Aug st 1888. A history of the choir is in the *Critic*, 16 September 1908.

A Liedertafel concert is reported in the *Express and Telegraph*, 11 October 1864, 'The Liedertafel Opera' is in the *Observer*, 8 August 1868; also see *Express and Telegraph*, 7 and 8 November 1876, 28 and 30 November 1877, 7 and 8 October 1879, 13 October 1880, 20 April 1881, 1 June 1881, 29 January 1885, 14 September 1885, 21 October 1885, 13 October 1886, 22 December 1886, 8 November 1887, 28 February 1893. The German Liedertafel and Glee Clubs are reported upon in the *Register*, 6, 12 and 14 June 1884.

The first annual general meeting of the Adelaide Musical Association is reported in the *Express and Telegraph* on 10 January 1888; also see 27 June 1888, 15 September 1888, 9 April 1889, 28 January 1890, 15 March 1890, [illegible] October 1890, 26 December 1891.

A report on the Adelaide [illegible] *(sic)* Society is in the *Express and Telegraph*, [illegible] July 1890, 2 December 1890.

A presentation to Cecil J. Sharp is reported in the *Express and Telegraph*, 13 January 1892.

Information on a chamber music concert is in the *Express and Telegraph*, 14 October 1892.

A performance by the Heinicke orchestra is reported in the *Express and Telegraph* on 18 September 1893, 25 September 1893, 18 May 1894.

Information on the Adelaide College of Music is in the *Express and Telegraph*, 29 November 1893.

A photograph of members of the Bach Society is in the *Observer*, 22 October 1904, of the Adelaide Liedertafel on 19 September 1908 18 November 1911, of the Adelaide Glee Club in the *Chronicle*, 11 December 1909, of the Philharmonic Society in the *Observer*, 3 June 1911, of a 1,000 Voice Choir on 9 October 1915. A photograph of William Chapman in his postal worker's uniform is in the *Observer*, 7 February 1925.

A complimentary concert to George Oughton is reported in the *Express and Telegraph* on 30 August 1884.

Society Record Group 194 in the Mortlock Library of South Australiana contains archival records of the Adelaide Glee Club.

The story of Jack Ellerton Becker and the Adelaide College of Music, as told by Peter Howell, is in the *Journal of the Historical Society of South Australia*, Number 20, 1992.

A sketch of the Academy of Music in Rundle Street is in *Frearson's Weekly*, 18 October 1879, page 288 and an account of its opening night on 8 November 1879.

The property known as White's Rooms is now occupied by the Commonwealth Bank of Australia in King William Street. A sketch of its interior is in the *Observer*, 18 August 1928.

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The first performance of Bach's B minor Mass in England was given in St. James's Hall, Regent Street, on April 26, 1876, under the direction of the late Otto Goldschmidt. For this performance a special choir, Madame Jenny Lind Goldschmidt being one of the sopranos, was constituted, which soon after became a permanent organization entitled The Bach Choir.

Portions of the Mass had, however, been previously performed in this country. The Choral Harmonists sang the *Credo* from 'the first grand Mass' (most probably the B minor), May 1, 1838. On the 23rd of the same month three movements were sung at the Ancient Concerts—*Gloria in excelsis, Qui sedes*, and *Quoniam tu solus*. At St. Martin's Hall, March 19, 1851, John Hullah performed the *Credo*. The Bach Society (founded in 1850) gave the first eleven movements of the work at King's College, July 24, 1860. Twice during the year 1868 Henry Leslie included the *Sa*[illegible] at his concerts of February 20 and March 26. In 1840 the Sacred Harmonic Societ[illegible] under Surman's conducto[illegible]ship) rehearsed the Mass, but no performance of it was eve[illegible] by the Society. In conclu[illegible]on, a memorable rendering of the work was given at the Le[illegible]al Festival of 1886, co[illegible]ed by Sir Arthur Sullivan, who prepared this edition of [illegible] for that occasion.

Further details of these [illegible]ces are contained in [illegible]es of articles on 'Bach's Music in England,' by the [illegible]ter, which appeare[illegible] THE MUSICAL TIMES from September to December, 1896.

F. G. EDWARDS.

October, 1907.

(*) this work is [illegible] both Catholic + Prot. Cant + as enigmatic [illegible] as the religious consciousness of its creator — Ed. Davis

EDITORIAL NOTE.

The few marks of expression used in this edition were inserted by me for the performance of the Mass at the Leeds Festival of 1886. I have employed them very sparingly, so that the breadth and grandeur of the work might not be impaired. They are indications of degrees of force, rather than of expression. In every case I have been guided either by the character of the music or by the meaning of the words.

ARTHUR SULLIVAN.

October, 1886.

Some additional marks of expression, largely based on those in the chorus-parts prepared by Mr. Otto Goldschmidt for the Bach Choir, have been added to the present edition.

February, 1908.

Sublimity is the key word. The [illegible] + brilliant chief choruses reflect the objective splendour of the Catholic church. The profound + expressive movements suggest the more subjective character of the Protestant faith as well as Bach's own intimate realise (*)