

THE HISTORY OF

SOUTH AUSTRALIAN

ORCHESTRAS

AND THE

NORWOOD SYMPHONY

ORCHESTRAL SOCIETY

INCORPORATED

**(Unley Orchestral Society and
Unley City Orchestra Inc., 1946 to 1956;
Kensington & Norwood City Orchestral Society Inc.,
1957 to 1997;
Norwood Symphony Orchestral Society Inc., 1998 -)**

**Compiled and written
by Robert Brown**

The History of
South Australian Orchestras
and the
Norwood Symphony Orchestral Society Incorporated

This version, 23 October 2000. © Robert Darwin Bruce Brown 2000.

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Orchestra

Violins.

Mr. J. E. Topham (Leader)

Mr. G. Barney

Miss J. Cockburn

Miss G. S. Pimlott

Mr. C. Wallace

Mr. L. Choate

Mr. S. Lamb

Mr. C. Tompkins

Miss M. Lynch

Mr. J. Blackmore

Mr. L. Dahlenburg

Miss T. Alford

Mr. G. Mitchell

Mr. A. Duncliffe

Mr. C. W. Young

Mr. G. A. Tyler

Viola.

Mr. H. C. Hankel

'Celli.

Mr. R. Hill

Mr. G. King

Mr. I. Butcher

Mr. E. Darwin

Basses.

Mr. A. Hackendorf

Mr. E. C. Yates

Clarinettes.

Mr. W. Jose

Mr. W. Stokes

Flutes.

Mr. J. B. Birchmore

Mr. L. Miller

Mr. H. Greer

Oboe.

Mr. A. Hutton

Cornets.

Mr. Chris. Hackendorf

Mr. H. Pearse

Trombone.

Mr. A. Pearse

Horn.

Mr. N. Pearse

Euphonium.

Mr. E. Graham

Drums and Percussion.

Master G. LeCornu

Piano.

Mr. H. R. Hankel

Librarian.

Mr. J. W. Hankel

Mr. O. LOVELL, Conductor.

Kensington and Norwood

Municipal Symphony Orchestra

— AND —

Popular Adelaide Artists

—

GRAND CONCERT



Proceeds in aid of Christmas Cheer for the Poor.

Norwood Town Hall

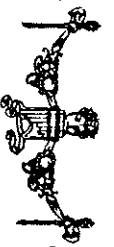
TUESDAY, DEC. 4th, 1923,

at 8 p.m.

—

Admission to all parts, 1/- (no Tax).

Preferential Seats can be booked at Fred Dyers, Parade,
6d. extra.



Programme

OFFICIAL OPENING OF THE FIRST CONCERT By His Worship the Mayor, Mr. W. J. J. J. J. J.

1. OVERTURE—"Lo-Le Diadem" Herman
The title fully explains this work, which, though not of modern tendency is nevertheless interesting and melodious, the themes leading themselves to fine orchestral coloring.

2. CONTRALTO SOLO—"Softly Awakes My Heart" Saint Saens
Miss Rita Sexton.

3. FLUTE SOLO—"Polka Brillante" Popp, Op. 219 No. 1
Mr. H. Budder

4. BARITONE—"The King's Minstrel" Pisanini
Mr. Gordon Hale

5. CHORUS—"Love is Meant to make us Glad" . Edward German
The Adelaide Metropolitan Choral Society.

6. SOPRANO SOLO—"Waltz Song" Gounod
(From "Roméo and Juliet")
Miss Ada Worthie, A.M.U.A.

7. Aids from "The Mikado" Gilbert and Sullivan
Sullivan's gift of melody was never used to better purpose than in this well-known work which owes its popularity to its freshness and brightness

INTERVAL

Programme

8. MARCH from the Ballet "Casse Noisette" Tschairowski
The Suite is a collection of the pieces written for fairy scenes, and consequently abounds in light and delicate melodies in keeping with fairy settings. The scene reveals the Jean, moonlight shined in the kingdom of sweets and ti-bits. The Sugar Plum Fairy, who is green here, awaits with her court the arrival of Marie with the little white mice. When these arrive, all acclaim the heroism of the little white mice. The dance of the sweets. The Marche is based on a theme from the ballet. The concert to trumpets and clarinets, the strings answering with a light concerted passage.

9. SOPRANO SOLO—"Vale of Laughter" Sanderson
Master Donald Murray
ADDRESS by Councillor J. J. Woods.

10. SOPRANO—"Songs My Mother Taught Me" Dvorak
"Blackbird" Huck. Cordel
Miss Ada Worthie, A.M.U.A.

11. VIOLIN SOLO—"Heide Kat" Jeno Hubay
Miss I. O. Pauls

12. TENOR—"A Spirit Flower" Campbell
"Tis the Day" Ruggiero Leoncavallo
Mr. David Lytle

13. VAISE TRISTE Jean Sibelius
This is a Gem of Orchestral Coloring, scored for strings and wood-wind, and is one of Sibelius' most popular numbers.

14. "The Heavens are Telling" Hadyn
The Adelaide Metropolitan Choral Society.
Soloists—Miss M. Jones, A.T.C.L., I.A.B., Soprano; Mr. H. Bancroft, A.T.C.L., Tenor; Mr. Cyril Penny, Bass; with Orchestral accompaniment.
Miss Isabel Penny, A.T.C.L., at the Piano.

GOD SAVE THE KING.

Under the Distinguished Patronage of Lady Bridges and His Worship
the Mayor of Kensington and Norwood (Mr. W. Essery, J.P.) and
the Lady Mayoress.

Brand Orchestral Concert

By the Kensington and Norwood
Municipal Symphony Orchestra
and Leading Artists



CAPT. HUGH KING,
The Newly Appointed Conductor of the
Orchestra.

NORWOOD TOWN HALL
TUESDAY
MAY 20, 1924

Souvenir Programme, Price 3d.

G. H. BARNEY, Secretary.

Programme

OFFICIAL OPENING OF THE FIRST CONCERT

By His Worship the Mayor, Mr. W. Essery, J.P.,

1. OVERTURE—"Lo-Le Diadem" Herman
The title fully explains this work, which, though not of modern tendency is nevertheless interesting and melodious, the themes leading themselves to fine orchestral coloring.
2. CONTRALTO SOLO—"Softly Awakes My Heart" Saint Saens
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Mr. H. Buder
4. BARITONE—"The King's Minstrel" Pinsuti
Mr. Gordon Hele
5. CHORUS—"Love is Meant to make us Glad" . Edward German
The Adelaide Metropolitan Choral Society.
6. SOPRANO SOLO—"Waltze Song" Gounod
(From "Romeo and Juliet")
Miss Ada Wordie, A.M.U.A.
7. AIRS from "The Mikado" Gilbert and Sullivan
Sullivan's gift of melody was never used to better purpose than in this well-known work which owes its popularity to its freshness and brightness.

INTERVAL.

Programme

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The Suite is a collection of the pieces written for fairy scenes, and consequently abounds in light and delicate melodies in keeping with fairy setting. The scene reveals the jam mountain situated in the kingdom of sweets and tit-bits. The Sugar Plum Fairy, who is queen here, awaits with her court the arrival of Marie with the nut-cracker. When these arrive, all acclaim the heroism of the little girl, and then begin the dances of the sweets. The Marche is based on a theme given at the outset to trumpets and clarionets, the strings answering with a light contrasted passage.

9. SOPRANO SOLO—"Valle of Laughter" Sanderson
Master Donald Murray

ADDRESS by Councillor J. J. Woods.

10. SOPRANO—"Songs My Mother Taught Me" Dvorak
"Blackbird" Huck. Cordes
Miss Ada Wordie, A.M.U.A.
11. VIOLIN SOLO—"Hejre Kati" Jeno Hubay
Miss I. O. Faulds
12. TENOR—"A Spirit Flower" Campbell
"Tis the Day" Ruggiero Leoncavallo
Mr. David Lyle
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Miss Isobel Penny, A.T.C.L., at the Piano.

GOD SAVE THE KING.

ORCHESTRA

LEADER OF THE ORCHESTRA, MISS I. FAULDS.

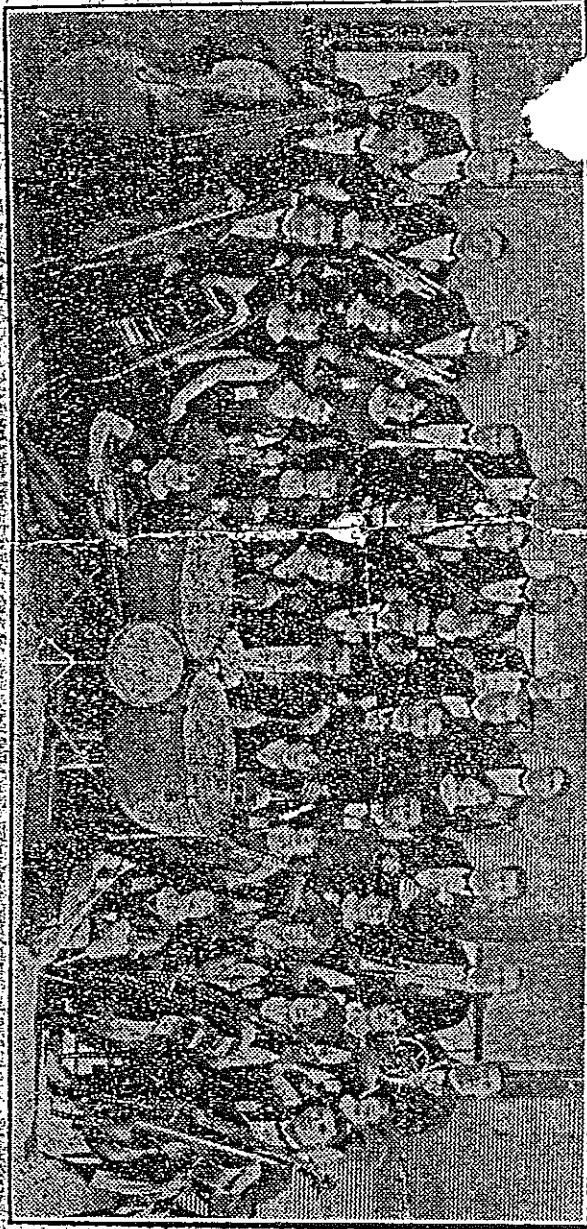
1st VIOLINS.	VIOLAS.	CORNETS.
Miss I. Faulds (Leader)	Mr. H. C. Hankel	Mr. H. Pearce
" L. Burns	Miss J. F. Flint	" Ingerson
Mr. J. E. Topman	" 'CELLI.	" Boyce
" G. H. Barney	Mr. R. Hill	" J. H. Brown
Miss J. Cockburn	" J. Butcher	HORN.
" G. S. Pimtott	" H. C. Frost	Mr. N. Pearce
" G. Johns	" G. King	TROMBONES.
" Draeger	BASSES.	Mr. A. Pearce
" A. Ragless	Mr. P. F. Ingerson	EUPHONIUM.
Mrs. Meyers	" H. Hewish	Mr. J. P. Sandercock
Miss M. Helps	FLUTES.	TYMPANI.
Mr. Carl Engle	Mr. H. Buder	Master G. LeCornu
Mr. L. Choate	" J. B. Birchmore	PERCUSSION.
Miss E. Von Einem	" L. Miller	Mr. F. P. Pascoe
2nd VIOLINS.	" S. Brockenshire	PIANO.
Mr. C. Tompkins	PICCOLO.	Miss M. Cadzow
(Leader)	Mr. H. Buder	ACCOMPANISTS.
" J. Blackmore	OBOE.	Capt. Hugh King
" L. Dahlenburg	Mr. A. Hutton	Mr. R. Hankel
Miss M. Lynch	CLARINETS.	LIBRARIAN.
Miss T. Alford	Mr. W. Jose	Mr. J. W. Hankel
Mr. G. Mitchell	" W. Stokes	
" F. R. C. Frost		
" H. King		
Miss G. Luke		
" V. Heinicke		
" Borthwick		
Mr. R. Pride		
" J. Green		
" B. Coombs		

ADELAIDE METROPOLITAN CHORAL SOCIETY

SOPRANO.	BASS.	TENOR.
Miss M. Jones, L.A.B.,	Mr. H. Penny	Mr. F. Stumpe
L.T.C.L.	" W. Leigh	" H. Bauerochse,
" I. Penny, A.T.C.L.	" H. Smith	A.T.C.L.
" Rendall	" A. Smith	" Hatwell
" Eames	" J. Holt	" Soulsby
Mrs. King	" Lyric	" J. S. Lovell
Miss D. Scott	" Kimber	" Menz
" Gabriel	" Cromer, Secretary	" Price
Mrs. Hatwell	" C. Dishart	" G. H. Barney
" Heron	" G. Hill	" Pope
Miss Jenkins	CONTRALTO.	" G. Healey
" Newton	Miss Sexton	" K. Clark
" Symes	" Elford	" Dale
" Drummond	" E. Foreman	ACCOMPANISTE.
" Burton	" A. Sellar	Miss Isabel Penny,
" Nelson	" Datson	A.T.C.L.
Mrs. Talford	Mrs. Hocking	
Miss Manners	Miss Parriksen	
	Mrs. R. Miller, L.A.B.	
	Miss Manning	
	" A. Worthley	
	" B. Johnson	

COMMITTEE OF MANAGEMENT.

Chairman—His Worship the Mayor (Mr. W. Essery, J.P.)	
Councillor J. J. Woods	Mr. H. C. Hankel
" Robertson	" J. E. Topman
" P. Gannoni, J.P.	" F. R. C. Frost
Capt. Hugh King	Mr. G. H. BARNEY, Secretary.

[illegible]



UNLEY CITY ORCHESTRA, BALLARAT, 1928.

Winners of Australian Orchestral Championship

Top Row	A. Fisher V.R. Smith W. Glenn M. Gilham P. Gray H. Gray
2nd Row	W. Honan F. Darley A. Blaylock W. Welford H. Murray W. Phillips H. Hart E. Sellick
3rd Row	R.O. Chenoweth O. Standen E. Hunkin N. Allen W. Johnstone H.R. Hickcox A. McIntyre
4th Row	C. Engel N. Price Miss M. Offe J. Smith R. Freeman H. Cockburn E. McLaughlin
	Miss M. Nicolson Mrs B. Hull J. Gibbs
Sitting	Miss L. Brown Miss J. Gill Miss M. Richards P. Wood (Leader) N. Sellick (Conductor)
	(Lorna Jolly) Miss V. Gotts Miss A. Scott C. Roennfeldt



UNLEY CITY ORCHESTRA, SEPTEMBER 1947

UNLEY TOWN HALL

Conductor - W. Nelson Burton
Leader - Marie Sleigh



NORWOOD SYMPHONY ORCHESTRA, LATE 1960'S

NORWOOD TOWN HALL

Conductor - Harold Fairhurst
Leader - Ida Young Leader of 'Cellos - Lorna Jolly
Inside second desk of 'Cellos - Francie Gould



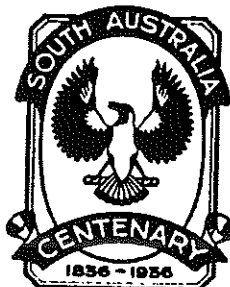
KENSINGTON AND NORWOOD SYMPHONY ORCHESTRA

NORWOOD CONCERT HALL, SUNDAY, NOVEMBER 15th, 1992

Conductor - David Reid
Leader - Erica Lewis
Associate Artists - Chandos Chorale and Monteverdi Singers
Photographer: Barry Lenny

Vice-Regal Party.

1836



*M. Oldfield
161. East Ave.*

1936

Muirwood Estate

S.A.

SOUTH AUSTRALIAN CENTENARY CELEBRATIONS.

Grand Choral & Orchestral Festival

Centenary Festival Choir 1100 Voices

(Under the Direction of the Choral Association of S.A.)

Assisted by

The Unley City Orchestra of 50 Performers

(Conductor and Leader of Orchestra Norman Sellick)

assisted by

Mary Edson (Soprano)

Donald Belle (Tenor)

Joseph Higgins (Tenor)

Olive Lyons (Accompanist)

W. G. Sanderson (Baritone)

Valda Harvey (Soprano)

Ida Higgins (Soprano)

William Day (Bass)

SATURDAY, NOV. 14th, 1936.

Centennial Hall, WAYVILLE.

GUS CAWTHORNE, Manager.

ROSS FURNESS, Hon. Sec.

c/o Furness Ltd.,
Charles Street.

VICTOR H. RYAN, Centenary State Organising Director.

City of



Unley

His Worship the Mayor (Mr. J. McLeay), the Aldermen and Councillors
of the City of Unley extend to you a cordial invitation
to be present at an

Invitation Concert

by the

Unley Orchestral Society

Conductor—Mr. Norman Sellick, L.R.S.M. (Lond.)

Assisted by Mr. Fred. Williamson (Tenor)

UNLEY CITY HALL

THURSDAY, 24th SEPTEMBER, 1936, at 8 p.m.



Note—This Invitation admits
TWO ONLY

Miss Lilian Keen, L.R.S.M., A.M.U.A.
ACCOMPANIST

City of



Unley

His Worship the Mayor (Mr. J. McLeay), the Aldermen and Councillors
of the City of Unley extend to you a cordial invitation
to be present at an

Invitation Concert

by the

Unley Orchestral Society

(Conductor—Mr. Norman Sellick, L.R.S.M.)

Principal Violin, Miss Minnie Offee

Assisted by UNLEY CITY CHORAL SOCIETY

(Conductor—Mr. Horace Perkins, Mus. Bac.)

Pianiste, Miss Billie Rohde

PARKSIDE & EASTWOOD INSTITUTE
Wednesday, 16th December, 1936, at 8 p.m.



PROGRAMME

1. Overture—"Magic Flute" (*Mozart*)
 2. Concerto in A Minor. First Movement (*Greig*)
Solo Piano: Lillian Keen
 3. Song Selected
Fred. Williamson
 4. Symphony in E Flat. First Movement (*Mozart*)
 5. "Funeral March of a Marionette" (*Gounod*)
 6. Introduction to the Third Act of Lohengrin (*Wagner*)
 - :: INTERVAL ::
 7. Grand March from "Tannhauser" (*Wagner*)
 8. Song Selected
Fred. Williamson
 9. Tone Poem—"Berceuse" (*Jarnefeldt*)
 10. Selection—"A Hunting Scene" (*Bucalossi*)
- GOD SAVE THE KING

PROGRAMME

1. Overture—"Rosamunde" (*Schubert*)
 2. An Idyll—"Preludium" (*Jarnfeldt*)
 3. Excerpts from "The Messiah" (*Handel*)
 - (a) "Worthy is the Lamb"
 - (b) "Since by Man came Death"
 - (c) "Hallelujah Chorus"
 4. Ballet Music—"Hiawatha" (*Coleridge Taylor*)
 - (a) "Conjuror's Dance"
 - (b) "The Departure"
 - (c) "The Re-union"
 5. Selection—"White Horse Inn"
 - :: INTERVAL ::
 6. Selection—"Mikada" (*Sullivan*)
 7. Part Songs—
 - (a) "Trees" (*Rasbach*)
 - (b) "In Praise of Pan" (*Kitson*)
 8. Introduction to the Third Act of "Lohengrin" (*Wagner*)
 9. Selection—"Hunting Scene" (*Buccalossi*)
- GOD SAVE THE KING.

CITIZENS' CONCERTS.

The Unley Orchestral Society gave three Concerts in September last, viz:- City Hall, Parkside & Eastwood Institute, and Goodwood Institute.

MAYORS REPORT 1936
J. McLeay

YOUNGEST IN ORCHESTRA

Youngest player in the 45-strong Norwood Symphony Orchestra is talented 12-year-old violinist Patricia Roberts, believed to be the youngest-ever to play in the string section of a suburban symphony orchestra in Australia.



● Patricia Roberts — talented 12-year-old violinist to play with the Norwood Symphony Orchestra.

A grade seven student at Presbyterian Girls' College, Patricia also plays with a string group recently formed by her music-teacher mother, Mrs. Marie Roberts, who, like her daughter, made many appearances in Adelaide as a child violinist. She was the former Marie Sleigh.

Carmel Hakendorf made local history when she joined the South Australian Symphony Orchestra as a professional player at the age of 15. Another Adelaide violinist, Brenton Langbein, now leader of a famous chamber music group in Europe, was only a teenager when he joined the Sydney Symphony Orchestra.

Patricia appears to be following in the footsteps of these brilliant Adelaide artists. She has joined the Norwood Symphony orchestra to play in its next free concert at the Norwood Town Hall, Wednesday, August 20.

At orchestral rehearsals, as one of the first violinists, Patricia reads difficult scores of Wagner, Rameau and Cesar Franck fluently.

The diminutive violinist, whose head can barely be seen over the top of the music stand, is a picture of concentration as she plays.

Patricia had her first piano and violin lessons at the age of seven. A year later she was acclaimed the "musical find" of the Adelaide Elsteddfod.

This success was followed by examination honours in both piano and violin and a conservatorium scholarship at nine years of age. She is a pupil of Miss Kimber.

Last week at the Adelaide competitions Patricia was judged best violinist in contests for players under 13 and 18 years.

ANNUAL MEETING

Members of the Kensington and Norwood Women's Service Association will hold their 30th annual meeting in the Community Hall, George Street, Norwood, on Thursday, August 10, at 1.45 p.m.

Donations will be given to the Guide Dog Association, St. John Ambulance Brigade, Nursing Sister, Norwood Division and the Kensington and Norwood Orchestral Society.

Afternoon tea will be served at the meeting, and there

UNLEY ORCHESTRAL SOCIETY

At the invitation of the mayor and members of the Unley Council residents of Parkside and Fullarton last night attended the first of a series of three municipal invitation concerts to be given by the Unley Orchestral Society, under the conductorship of Mr. Norman Sellick. The programme submitted was well selected, and gave the audience every opportunity of gauging the high standard of efficiency reached by this band of amateur musicians.

The opening number, Nicolai's "Merry Wives of Windsor," was well handled, as was "Chanson Hindoue," from "Sadko," by Rimsky-Korsakov. The most successful effort was the selection from Gounod's "Faust," where the instrumentalists rose to the spirit of the stirring Soldiers' Chorus. The orchestra had to repeat this number. Another fine performance was Ellenberg's march, "Emperor's Review." "Mill in the Forest" (Ellenberg), selections from "Mikado," and "Old-time Melodies" were other popular numbers. Miss Sylvia Thomas gave an artistic rendering of Bishop's "The Mocking Bird," and as an encore submitted "Cuckoo Clock." Miss Thomas also pleased with "My Secret" (Bevan) and "Robins' Song" (White).

Messenger,
9/8/1967

The Unley Orchestral Society
and
Unley City Orchestra Incorporated

takes pleasure in presenting the

City of Unley Symphony Orchestra

in the

THIRD CONCERT

of the 1948 SERIES of
SYMPHONY CONCERTS

★ ★ ★

Adelaide Town Hall :: Thursday, December 2nd.

★ ★ ★

Conductor:

W. NELSON BURTON

Personnel

Patron and President:

His Worship the Mayor, of Unley, S. GILD, Esq.

Committee:

A. NETTELBECK (Chairman)

F. JOLLY (Vice-Chairman)

A. B. ANDERSON

D. MORTON (Hon. Treasurer)

Mrs. L. GILHAM (Librarian)

Mrs. E. SOUTH

Hon. Concert Manager:

FRANK CAWTHORNE

Hon. Secretary:

M. W. KENNARE

Piano used in the piano concerto kindly loaned by Allan's Ltd.

Orchestral Personnel

LEADER OF ORCHESTRA - - - - MARIE SLEIGH

1st VIOLINS

Sleigh, M. (Miss)
 South, E. (Mrs.)
 Matiukas, P.
 Taylor, M. (Miss)
 Commene, T. (Miss)
 Young, I. (Miss)
 Anderson, A. B.
 Morton, D.
 Leech, M. (Mrs.)
 Moore, S. (Mrs.)

2nd VIOLINS

Cowden, M. (Mrs.)
 Copping, M. (Miss)
 Murphy, J.
 Murphy, M. (Mrs.)
 Maddigan, K. (Miss)
 Psaltis, M. (Miss)
 Taggart, R.
 Mattiske, R.

VIOLAS

Greybrook, A.
 Daniels, J.
 Gooden, H. B.

CELLOS

Gilham, L. (Mrs.)
 Gould, F. (Mrs.)
 Savage, J. (Mrs.)
 Schahinger, R.

BASSES

Amor, A.
 Amor, K.
 Everton, A.
 Browne, G.

FLUTES

Gilbert, J.
 von Bertouch, L.

OBOES

Post, N.
 Tweddell, S. (Miss)

CLARINETS

Martin, C.
 Calabornes, J.

BASSOONS

Good, J.
 Foote, D.

HORNS

Baldock, H.
 Turner, A.

TRUMPETS

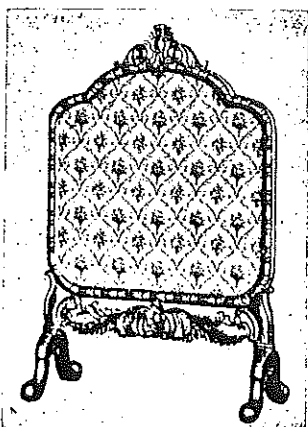
Baldock, K.
 Naismith, R.
 Williams, P.

TROMBONES

Nettelbeck, A.
 Jolly F.
 Smith, R.

TYMPANI

Tickle, R.

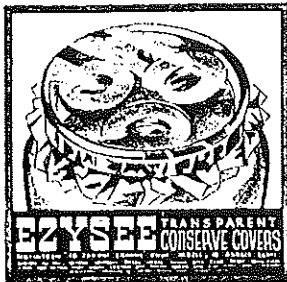


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HYGIENIC
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AT ALL GROCERS AND STORES

Symphony Concert By Unley Orchestra

THE second symphony concert of the 1948 series by the City of Unley Orchestra was given at the Unley Town Hall as a tribute to the late Mayoress, Mrs. Samuel Gild, last month. Very beautiful words: "Dedication to Dora Gild . . . the fragrance of her life with its sweet courtesy . . . this programme is given with the respect and gratitude of the members of the Unley City Orchestra," preceded the printing of the programme itself. It was given in the presence of His Worship the Mayor of Unley, Mr. Samuel Gild, Patron and President of the Orchestra and Orchestral Society.

The most ambitious orchestral work was the lovely "New World" Symphony (Dvorak); this held the audience entranced, particularly in the "Largo," the theme of which we associate with a negro melody written later—"Goin' Home"; this was played with the haunting poignancy with which we think of it, and was a very special tribute to the late Mayoress. In this whole symphony there are a number of themes which suggest the negro idiom, and are actually based on themes from the New World, i.e., the American Negroes.

Mr. Nelson Burton, conductor, had trained his forces well, and was able to obtain from them the desired effects. The "Haydn Trumpet Concerto" for Solo Trumpet and Orchestra was also most effective; the soloist, Mr. Kenneth Baldock, essayed his difficult task in no uncertain manner—he will doubtless explore "fresh fields and pastures new" with similar success. Miss Jessica Dix, solo pianist, looked charming in a billowy white tulle frock, which made a picture against the black of the orchestra and the red and blue velvet curtains. Her playing of the "Piano Concerto in D Minor" (Mozart) was effortless—having both strength and the true Mozartian charm.

Among the very large audience were the Mayor of Unley (Mr. Samuel Gild), the new Mayoress (Mrs. Bertha Opit), Cr. and Mrs. Frank Lloyd, Mr. and Mrs. Maurice Kennare, Cr. and Mrs. Joseph Wollacott, Cr. and Mrs. McGregor Souter, Mr. and Mrs. Alfred Netter, Mr. Leighton Perry (Town Clerk) and Mrs. Perry, Mrs. Nelson Burton, Miss Lorraine Gild, Miss Jeannette Opit, Cr. Claude Coogan, Mr. Frank Cawthorne, and Mr. Frederick Giles. All concerned are to be much congratulated on the concert's success—the Mayor, Musical Director, Mr. Nelson Burton, Hon. Secretary, Maurice Kennare, all the artists, and the Hon. Concert Manager, Frank Cawthorne.

Bridge Party at "Eringa"

ON NOVEMBER 10 a bridge party, which will comprise thirty tables, will be held at "Eringa," the home of Mrs. Sidney Ayers, Northgate Street, Millswood, in aid of funds for the City of Unley Orchestral Society. The function is being organised by the ladies' committee of the Orchestral Society. A trading table will also be provided.

Turn a job into
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Lawnmowing is a positive joy with an Atco lawnmower . . . not hard labour, but pure leisure! All the pushing you do is to give the starter a kick with your toe. Then you just GUIDE! A British Atco will serve you for life. The finest Sheffield steel goes into its make-up, all ballances are dust and moisture proof and metal parts are rust-proofed. Atcos are used at Buckingham Palace and Government House. Models ranging from 12 to 34 inches wide are available immediately. See them or write for a catalogue.

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"The Lawnmower People"
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OBTAINABLE FROM ALL RETAILERS

THE UNLEY ORCHESTRAL SOCIETY

and

UNLEY CITY ORCHESTRA INCORPORATED

takes pleasure in presenting

The Unley Symphony Orchestra

in a

CELEBRITY CONCERT

UNLEY TOWN HALL

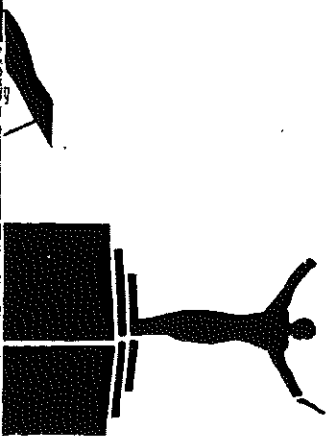
WEDNESDAY, 10th DECEMBER, 1952

Conductor

W. NELSON BURTON

Leader of Orchestra

Marie Sleigh



UNLEY SYMPHONY ORCHESTRA

MUSICAL DIRECTOR

W. NELSON BURTON



CITY OF
KENSINGTON & NORWOOD

His Worship the Mayor (Mr. J. H. Cashmore)
and Members of the Council

request the pleasure of the company of

at a

CIVIC CONCERT

Presented by the

Kensington & Norwood City Orchestra

Conductor: GABOR REEVES, Esq.

Guest Soloist: JUDY FERGUSON

in the Norwood Town Hall

on Tuesday, 21st June, 1966, at 8.00 p.m.

S. R. APPELBEE, Town Clerk

CITY OF KENSINGTON & NORWOOD



His Worship the Mayor (Mr. J. H. Cashmore)
and Members of the Council

request the pleasure of the company of

at a

Civic Concert

Presented by the Kensington & Norwood City Orchestra

Conductor: Gabor Reeves, Esq.

Soloist: Mairita Larsen

in the Norwood Town Hall

on Wednesday, 7th December, 1966, at 8.00 p.m.

S. R. APPELBEE, Town Clerk

THE KENSINGTON AND NORWOOD CITY ORCHESTRA

Conductor: Gabor Reeves

Leader: Ida Young

1st Violins

Ida Young
Mary Lewis
John Pimm
Bryant Castle
Molly Taylor
Norman Price
John Pocius
George Linnett

2nd Violins

Merle Leed
Elma Johns
Maurice Larter
John Oostdam
John Waldron
Etie Holder
Ernst Kleim

Viola

Helen Fisher
Sue Teare

Cello

Lorna Jolly
Roger Laughlin
Francis Gould
Noelene Burke
Harold Baghurst

Bass

Hampton Smith

Flute

Cynthia Greson
Leo v. Bertough

Oboe

Ruth Blatt
Ann Foster

Clarinet

Max Ellis
Enid Williamson

Barsoon

Catherine Ellis

Horn

Fred Hansford
Helen Pimm
Norman Hansford

Trumpet

Andrew McEwen
Robert Beeton

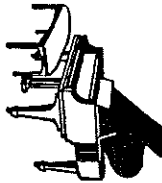
Trombone

W. Bird
P. Lillywhite

Percussion

Ian McDonald

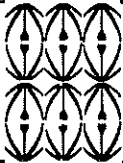
KENSINGTON AND NORWOOD
CITY ORCHESTRA



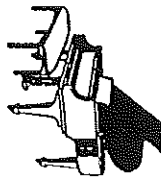
KENSINGTON AND NORWOOD
CIVIC THEATRE



TUESDAY, 21st JUNE, 1966
at 8 p.m.



PROGRAMME



MAYOR'S PARLOR
TOWN HALL
NORWOOD, SOUTH AUSTRALIA

*There are many phases of living in our modern world
and only too often the cultural side is overlooked.*

*The People of Kensington and Norwood can take
pride in the fact that the Kensington and Norwood City
Orchestra provides a wonderful opportunity for all to
enjoy fine music, and if talented in ability to play, can
join the Orchestra.*

*Under the leadership of Mr. Gabor Reeves, a very
high standard has been achieved.*

*On behalf of the Council, I congratulate the members,
and thank them for their valuable contribution to our
citizens' enjoyment.*

ACKNOWLEDGEMENTS

Kenwood Motors Portrush Road
Syd Gauld Menswear Store
Trevor Ford Ford Dry Cleaners
Adelaide French Polishers Pty. Ltd.

PROGRAMME
God Save The Queen.

Overture "Rosamunde" *Franz Schubert*
French Suite *Julien-Francois Zbinden*
Concerto No. 1 for Piano & Orchestra
in C Major Op. 15 L. van Beethoven

Soloist:—JUDITH FERGUSON

INTERVAL

Symphony No. 104 (London) in D Major *Josef Haydn*

ANNOTATIONS.

Overture "Rosamunde" *Franz Schubert (1797-1828)*
Rosamunde was the title of a romantic drama, for which Schubert wrote
some incidental music but no overture. This overture, which later became
known as the "Rosamunde Overture", was originally written for another
play, "The Magic Harp".

French Suite *Julien-Francois Zbinden (1917—)*

Symphonic Gavotte Air Menuet Gigue

Zbinden is a contemporary Swiss composer. Originally he set out to be
a concert pianist and switched to composition relatively late in life. His
compositions are strongly influenced by Ravel, Stravinsky and Honegger. At
present he is Director of Music for Radio Lausanne.

The French Suite consists of 5 short movements in the style of old
dances. It was composed in 1954.

Concerto No. 1 for Piano and Orchestra
in C Major Op. 15 *L. van Beethoven (1770-1827)*

Soloist JUDITH FERGUSON

The concerto was written in 1798 and it is the first work in which
Beethoven employs such a large orchestra (2 clarinets, 2 trumpets and
timpani).

Judith Ferguson, aged 19, comes from Maitland, Yorke Peninsula. She
began her piano studies at the age of 8 and has been studying with Clemens
Leske for the last 3 years.

In 1964 she obtained her A. Mus. A. certificate and was awarded a
Commonwealth Scholarship for the B.Mus. course, on her first year results.
This year she is doing the final year for her Music Degree. Last year she
was finalist in the Philips Concerto Competition and played several times at
Elder Hall Concerts.

Symphony No. 104 (London) in D Major *Josef Haydn (1732-1809)*
Adagio-Allegro Andante Menuetto Allegro Spirituoso

Originally the last 12 symphonies of Haydn were all known as London
or Salomon Symphonies (having been written during Haydn's second visit
to London for the impresario Salomon) but later some of these acquired
other nicknames and this, the last one, became known as the London
Symphony.

Feeling the power of the baton

WHEN conductor Kenneth Clarke builds his orchestra up to a crescendo he feels like a formula one racing car driver.

The Frewville man says conducting the 65-year-old Kensington and Norwood Orchestra is "extremely exhilarating".

When he is not conducting one of the state's oldest orchestra's he plays violin with the Adelaide Symphony Orchestra.

"I was interested in conducting as a form of expression — it enables you to get into music in a bigger way than just playing a part," Mr Clarke said.

He learnt conducting at Trinity College in London.

"What I try and engender is the enjoyment of the music and the integrity comes first and foremost," he said.

Mr Clarke said he encouraged the musicians to "really feel the music" in the spirit the composer intended and

not just to play the manuscripts as a "bunch of notes".

"I try to get them to respect the music," he said.

"After all, the composers poured their hearts and souls into it."

Mr Clarke said local orchestras were culturally important.

"Cultural institutions are vital for any area which wants to retain anything more than the bare essentials."

He said one of the most important things about the voluntary orchestra was that the players "come because they love it".

He said the orchestra, led by Erica Lewis formerly of the Adelaide Symphony Orchestra, practises Monday nights at the Kensington and Norwood Town Hall and was in need of string-section players.

The orchestra performs about three programs a year and its next free concert will be at the Norwood Town Hall ballroom on The Parade on Sunday, August 7, at 3 p.m.

The program features clarinetist Allan Meyer.

For more information phone Kath Coombe on 43 5636.



Frewville conductor Kenneth Clarke: at the helm of the orchestra.



Verdon Williams

SOUVENIR PROGRAMME

THE CITY OF KENSINGTON AND NORWOOD

PRESENTS THE

**KENSINGTON AND NORWOOD
SYMPHONY ORCHESTRA**

at the

**NORWOOD CONCERT HALL
175 The Parade, Norwood**

**70th BIRTHDAY CONCERT
"Romantic Classics"**

SUNDAY, MAY 2nd, 1993, at 2-30 pm.

**CONDUCTOR - DAVID REID
LEADER - ERICA LEWIS**

**SOLOISTS:
GISELE BLANCHARD AND GUIDO COPPOLA**

**SPECIAL FEATURE:
THE HISTORY OF THE KENSINGTON
AND NORWOOD SYMPHONY ORCHESTRA
(originally the Unley City Orchestra)**

PRICE: \$1.00

THE KENSINGTON AND NORWOOD
SYMPHONY ORCHESTRA

PLAYERS IN THE ORCHESTRA

Presents

70th BIRTHDAY CONCERT
"Romantic Classics"

Sunday, May 2nd, 1993, at 2-30 pm
Norwood Concert Hall, 175 The Parade, Norwood.

PROGRAMME

Overture to Russian and Ludmilla Glinka, 1804-1857
Symphony in B Minor (Unfinished) Schubert, 1797-1828
Allegro moderato, Andante con moto

INTERVAL

The Moldau Smetana, 1824-1884
"O mio babbino caro" from Puccini, 1858-1924
"Gianni Schicchi"
SOLOIST: Gisele Blanchard - soprano
Duet from "Cavalleria Rusticana" Mascagni, 1863-1945
SOLOISTS:
Gisele Blanchard - soprano Guido Coppola - tenor

We thank the Kensington and Norwood City Band Inc. for lending their tympani
for today's concert.

FIRST VIOLINS

Erica Lewis (Leader)
Greg Brown
Natalie Sims
Hannah Bleby
Renata Faasi
Kerrie Murphy
Verity Cruickshanks
Paul Leggett

HARP

Danielle Carman

FLUTES

Robert Broyn
Melvyn Schlaack

OBOES

Ann Newbury
Neil Williams

CLARINETS

Brian Steveson
Alison Stuart

BASSOONS

Ian Carrig
Kathryn Lucas

TRUMPETS

Sally Zeitz
Emily Hewitt

TROMBONES

John Gilroyas
Andrew Macdonald
Keith Stephens

FRENCH HORN

Michael Keany
Norm Hansford
Lisa O'Brien
Gracine Quinn

TYMPANI

Michael Holland

BASSES

Dave Tagg
Quintou Duane
John Callisto

FLAUTIST ON THE ROOF



Advertiser, April 14th, 1976



J. Roose

Flautist Joannes Roose, 27, of Manningham, got special permission from the Festival Centre to practise his flute on the roof of the Festival Theatre yesterday.

And he invited a photographer from 'The Advertiser' to join him and take this view of the city.

Tomorrow, Mr. Roose will play his flute inside the theatre at 8.30 p.m. in the Space.

He will appear with eight other artists in a programme of music 'Modern flute and percussion'.

Mr. Roose, an SA winner in the National Flute Competition, will perform for the first time a work for flute and two percussion.

It was composed by Mr. P. Briscoe.

Jack Gilbert

From Photographs of
Well-Known Flute Players,
Rudall, Carte & Co.,
London, 1938

ACKNOWLEDGMENTS

The Norwood Symphony Orchestra wishes to thank the following for their assistance with *An Afternoon in Vienna*: The City of Norwood, Payneham and St Peters; Damien Carey, Norwood Concert Hall Manager; Norwood Concert Hall Staff; those organisations and individuals who assisted with publicity; those people who helped to move equipment and set up the stage before, during and after the concert; our Front of House Staff.

PLAYERS IN THE ORCHESTRA

1st VIOLINS: Erica Lewis (Leader) Therese Janus Iarla Keane Melanie Kent Karen Bendall Naomi Roosa Jackie Masters	CELLOS: Emily Hackett-Jones Sarah Gibson David Fairs Margaret Kings Samantha Sagginelli	CLARINETS: Brian Steveson Alison Stuart	BASSOONS: Ian Carrig Kathryn Lucas
2nd VIOLINS: Tannym McInness Sally Armstrong Mandy Tilley Roger Stammers Alex Mitchell	BASSES: Philip Cook John Smerdon	FRENCH HORNS: Michael Kenny Jenny Young	
VIOLAS: Paul Leggett James Armitage Todd Cooper Neil Thompson Lindsay Lavets Jean Ward	FLUTES: Robert Brown Rebecca Johnson	TRUMPETS: Mark Smith Ryan Anderson	
	PICCOLOS: Robert Brown Rebecca Johnson	TROMBONES: Patrick Beamon Alastair Magarey Alan Howden	
	OBOES: Lachlan Smith Neil Williams	TYMPANI: Michael Holland	
	COR ANGLAIS: Neil Williams	PERCUSSION: Belinda Webb	
		LIBRARIAN: Mona Reid	

The City of Norwood, Payneham & St Peters presents the

NORWOOD SYMPHONY ORCHESTRA

An Afternoon in Vienna

at the

NORWOOD CONCERT HALL,
SUNDAY APRIL 2ND, 2000, at 2-30 pm

Conductor: David Reid

PROGRAMME NOTES

1. Symphony No 9 in C Major (*The Great*)
Franz Schubert (1797-1828)

Andante - Allegro ma non troppo; Andante; Scherzo: Allegro vivace
Finale: Allegro vivace

Schubert's largest and most important instrumental work was composed in the last year of his short life. Sadly, he never heard it performed. There is a sense of breathless magic throughout the piece, from the solemn horn introduction to the intense momentum of the Finale. His skill as a lyric song-writer is however less evident than his rhythmic layering, and his superb mastery of harmonic transition, which carries us on a colourful adventure through the normally bland key of C major.

INTERVAL

2. Overture: Banditenstreich
Franz von Suppé (1819-1895)

Best translated as 'Bandits playing tricks', this overture has all the li and wit that we associate with this successful operetta composer.

PROGRAMME NOTES

3. Hungarian Dances Nos 1, 3 and 5

Johannes Brahms (1833-1897)

Three of Brahms' best loved Hungarian Dances, originally written for piano duet, capture the energy and passion of the gipsy melodies.

4. Waltz: Artist's Life, Opus 316

Johann Strauss jnr. (1825-1899)

Deservedly one of the more popular waltzes by the most famous composer from a family of musicians.

5. Radetsky March, Opus 228

Johann Strauss snr. (1804-1849), arr. Carl Volti

This march is the best known piece by the father of the same family.

Annotations written by David Reid, 2000.

Programme edited by Robert Brown.

BIOGRAPHICAL NOTES

David Reid completed his Bachelor of Music at the University of Melbourne and later studied choral and orchestral conducting in Salzburg and Budapest. He has played bassoon, clarinet and saxophone in amateur and professional orchestras in Melbourne, Ballarat and Adelaide. He has conducted many choral and orchestral groups and theatre productions. He was Head of the Music Department, Salisbury C.A.E., and later Senior Lecturer in Music, University of South Australia, Magill. He retired in 1994 and now teaches privately. This is his eighth year as conductor of the Norwood Symphony Orchestra.

BIOGRAPHICAL NOTES

The Norwood Symphony Orchestra was founded in 1923 by Norman Sellick. The orchestra has been conducted over the years by a number of distinguished musicians, including W. Nelson Burton, Gabor Reeves, Harold Fairfurst, Joannes Roose, Richard Hornung, Thomas Lambert, M.V.O., Verdon Williams, A.M., Kenneth Clarke and Sam Bor. Erica Lewis, a former member of the Adelaide Symphony Orchestra, is the orchestra's leader. Orchestra members include professional and amateur musicians who enjoy coming together for music making. The orchestra presents several concerts for the local community in the Norwood Concert Hall each year. Additional concerts are given at other venues in Norwood and also in other localities.

GENERAL NOTES

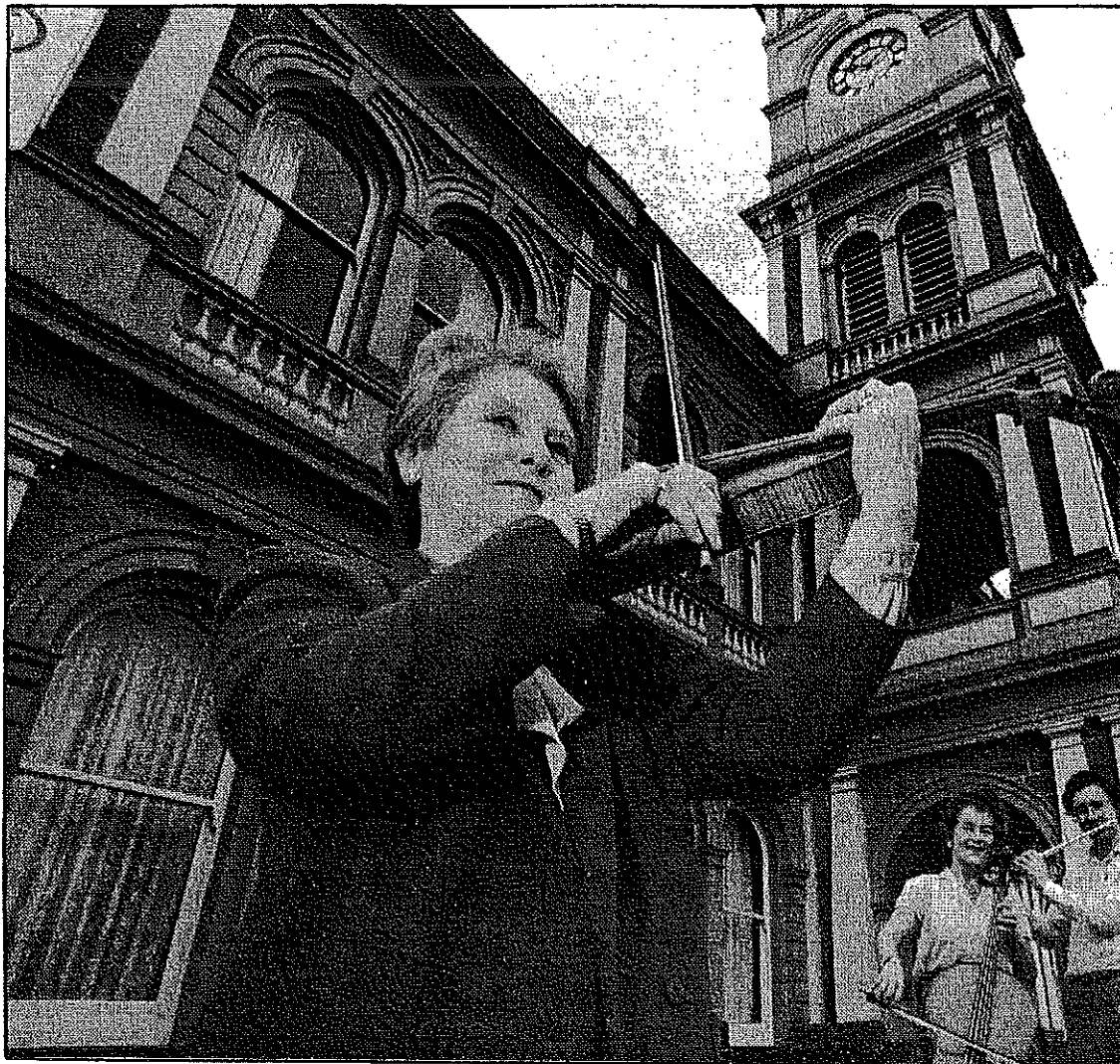
If you would like to join the Norwood Symphony Orchestra, please call the Secretary, Robert Brown, Ph/fax (08) 8379-1445, or the orchestra's Leader, Erica Lewis, Ph (08) 8336-3568, for more information. New members (particularly players of string instruments) are very welcome. The orchestra rehearses on Tuesday evenings from 7-45 pm to 10 pm in the Don Pyatt Community Hall in the Norwood Town Hall complex, 175 The Parade, Norwood.

CORRESPONDENCE

Please send all correspondence to: Mr Robert Brown, Secretary, Norwood Symphony Orchestra, PO Box 3228, Norwood, SA 5067, Ph/fax 8379-1445, E-mail robbrown@adam.com.au

NORWOOD SYMPHONY ORCHESTRA DATES FOR 2000

Sunday, July 23rd; Sunday, September 10th; Sunday, November 26th; all in the Norwood Concert Hall, at 2-30 pm. If you would like to be advised about future concerts by the Norwood Symphony Orchestra, please leave your name with our front of house staff. Dates and venues are subject to possible changes.



Celebrating Kensington and Norwood Symphony Orchestra's 70th birthday are musicians Erica Lewis (left), Vaike Aldridge and Robert Brown.

Celebration of music

KENSINGTON and Norwood Symphony Orchestra is celebrating its 70th birthday with a concert this weekend.

The concert is on Sunday, May 2, at 2.30pm in the Norwood Concert Hall.

The program will include music by Glinka, Schubert, Smetana, Mascagni and Johann Strauss II. Soloists will be Guido Coppolo and Gigelle Blauchard in a duet from Mascagni's *Cavalleria Rusticana*.

The orchestra was formed in Unley in 1923 by the late Norman Sellick, moving to Kensington and Norwood in 1957. It has been conducted by a number of leading musicians, including the late Harold Fairhurst, Gabor Reeves, Richard Hornung, Tom Lambert, Verdon Williams, Kenneth Clarke and Sam Bor. Tickets for the concert are \$5, or \$12 for families. They are available at the Norwood Town Hall's front counter, and at the concert hall door.

INTRODUCTION

I have been interested in history and genealogy for as long as I can remember. I joined the Flute Society of South Australia Inc. when it was established in 1972. An Historical Afternoon held in 1975 aroused my curiosity about flute players from the past and an interest in the flute's history. I became editor of *South Australian Flute News* in 1979, and found that this was a useful medium for collecting and disseminating information about flute players, flutes of many sorts and types, musicians, orchestras and music making activities. Over the years many musicians have given me their recollections and reminiscences which provided many articles for publication in *South Australian Flute News* and the national magazine *Flute Australasia*. In 1995 I compiled the *Register of Historic Flutes* for the Australian Flute Society. My interest in history and genealogy has resulted in the publication of six family histories since 1993.

In 1993 I gathered data for an historical section in the programme prepared for the 70th Birthday Concert of the Kensington and Norwood Symphony Orchestra, as it was then called. Since then, I have collected further information about the Norwood Symphony Orchestra and the development of orchestras in South Australia. There was an inevitable connection between the story of other South Australian orchestras and that of the Norwood Symphony Orchestra. For me, it made sense to tell the story of all these orchestras in the same publication. The rise (and fall) of orchestras is part of South Australia's development and social fabric over the last 164 years. The Norwood Symphony Orchestra's place as the second oldest continually operating orchestra in South Australia is clearly highlighted. I had also accumulated information about the Tramways Band, and again there was a connection between the musicians who played in this ensemble and some of the orchestras, so I have told the story of the Tramways Band as well.

I thank those individuals who readily and enthusiastically provided me with information for use in this publication. Their names are listed in the 'acknowledgments' section. I have enjoyed compiling, writing and preparing this book for the printer.

Robert Brown,
October 2000.

ACKNOWLEDGMENTS

The following people kindly supplied me with information and data, which is much appreciated:

Beth Brittle, Archivist of City of Kensington and Norwood Archives, who located old programmes and supplied other information.

The City of Unley Museum Of Local History, for lending the negative of the Unley City Orchestra in 1928 and supplying local information and copies of old programmes.

Jo Peoples, Curator, The Performing Arts Collection at the Adelaide Festival Centre.

Royal South Street Society, Ballarat, for information about the orchestral competitions.

Isabel Ragless (Kensington and Norwood Municipal Symphony Orchestra), Syd and Francie Gould (for lending photographs and supplying many facts about the Unley and Norwood Orchestras), Norma Sadler (for information about the Sellick Family and the Unley City Orchestra), Merle Leech, Etty Holker, Marie Roberts, O.A.M., Lyndall Hendrickson (Unley City and Kensington and Norwood Orchestras), The Wood Family (Phillip Wood), John Doyle, M.B.E. (Unley Chamber Orchestra), Sid Lellmann (early orchestras, Southern Light Orchestra), Clem Jackson (Southern Light Orchestra), Sylvia Beare (Bicentennial Seniors/Adelaide Metropolitan/Mitcham Orchestras), Stan Closs (Music Branch), Evan Patton (Junior Schools Orchestra), Clem Emery (early orchestras), Betty Marcus (State Music Camp Association), Christie Anderson (Elder Conservatorium Orchestras), Richard Hornung (Flinders Street School of Music Orchestras), Verdon Williams, A.M. (Metropolitan/South Western Orchestras), Robert Hecker (Burnside Symphony Orchestra), Brian Cooper and Patrick Meegan (Australian Broadcasting Corporation, for information and access to old programmes), Yvonne Parsons (Kensington and Norwood City Band), Sam Bor (biographical details) and Barry Lenny (for photographing the orchestra).

PLEASE NOTE

Some of the information in this publication was collected orally, which means that the accuracy of this data cannot always be guaranteed. The music world is dynamic and ever changing. It is inevitable that the names of some individuals and organisations will have changed since the data was collected, and that some organisations no longer operate or exist.

THE HISTORY OF SOUTH AUSTRALIAN ORCHESTRAS AND THE NORWOOD SYMPHONY ORCHESTRAL SOCIETY INC.

Musical and Orchestral Activities in Colonial South Australia

South Australia has the distinction of being the only Australian State that was settled by free men and women who had chosen to emigrate and establish themselves in a new land. All of the other Australian States began as penal colonies. The scheme to settle South Australia was based on the ideas of the colonial reformer and pioneer of planned settlement, Edward Gibbon Wakefield (1796-1862). The British Government passed the South Australian Foundation Act on August 15th, 1834, and appointed the Board of Colonisation Commissioners on May 5th, 1835, with Colonel Robert Torrens as Chairman and Rowland Hill as Secretary, to implement Wakefield's ideas in South Australia.

The Commissioners were required to sell £35,000 of South Australian land to raise operating capital. The purchasers were entitled to a Town Acre in the City of Adelaide and a 134-acre section in the country. From these land sales, £20,000 had to be deposited with the British Treasury for a guarantee fund. Once this was achieved, the Commissioners were able to proceed with plans to colonise South Australia. The South Australian Company, which was set up on January 22nd, 1836, by George Fife Angas (1789-1879), a London banker and ship owner, in partnership with Thomas Smith and Henry Kingscote, was the largest buyer of this land. The first of the South Australian Company's ships arrived in July 1836, establishing a settlement at Kingscote on Kangaroo Island.

The official party arrived at Holdfast Bay in the *Buffalo* on December 28th, 1836. Later on that day, Governor Hindmarsh read the Proclamation at Glenelg's Old Gum Tree, which formally established British rule in South Australia. A volley of muskets was fired from the *Buffalo* in honour of the occasion, heralding the beginnings of the 'Festival State'. Adelaide's location was selected by Colonel William Light (1786-1839), the first Surveyor-General, who was described as a 'soldier, seaman, musician and artist' by one of his contemporaries.

A piano was unloaded from the *Buffalo*; this had been brought from England for Governor Hindmarsh's wife. The piano had gone out of tune during its journey to South Australia, and Governor Hindmarsh's Private Secretary, George Stevenson, was asked to tune the instrument.

The colonists brought their love of freedom and culture with them, and also a variety of musical instruments, including pianos. Artistic endeavours thrived in the new colony. In November 1838, J. Walker of 75 Hindley Street was advertising musical instruments for sale in *The Register*, including accordions, cabinet pianofortes, guitars and flutes. The first public performance in Adelaide was given at the Adelaide Mechanics' Institute on October 18th, 1839, when Charles Platts gave a lecture on 'Music in the Seventeenth Century'. Platts established a music shop at 1 Hindley Street in the same year¹.

¹ This was situated on the north west corner of Hindley and King William Streets. Originally, the odd numbers in Hindley Street were on the northern side. Eventually, the authorities changed the numbering, allocating the odd numbers to the southern side of Hindley Street.

Musical soirées, which featured singing and instrumental ensembles, became very popular among the early colonists. A performance of Haydn's *Surprise Symphony* took place at an Adelaide Choral Society Concert in August 1850. In the same year, S.V. Wallace conducted three promenade concerts at the Exchange Rooms, King William Street, with an orchestra of over 35 players.

The first large scale choral/orchestral concert was the Handel Centenary Commemoration Festival held in White's Assembly Rooms², King William Street, on April 13th and 14th, 1859, when the first South Australian performances of Handel's *Messiah* and *Alexander's Feast* were given. The orchestra had 30 players and there were 60 choristers. A diorama, nine feet in height, featuring a painting of Handel, was hung behind the performers. The conductor was Carl Linger (1810-1862), who is noted as the composer of *Song of Australia*.

Linger composed the *Song of Australia* in 1859, to words by Caroline Carleton, who is reputed to have written them while sitting on a bench at West Terrace Cemetery, where her husband was Superintendent. Linger and Carleton entered the music and words in a National Song Competition sponsored by the Gawler Institute to celebrate its second anniversary. *Song of Australia* won the First Prize, and composer and poet received ten guineas each. Linger died three years later in 1862, and is remembered by a ceremony that is conducted every Australia Day at his grave in West Terrace Cemetery.

The First Permanent Orchestra

An attempt was made in August 1879 to establish a permanent orchestra with the formation of the Adelaide Orchestral Society. The orchestra consisted of amateurs and paid professionals, and gave a concert on May 27th, 1880. The finances could not support any further concerts and the society ceased to exist.

Adelaide's first successful permanent orchestra was established in 1893 by Hermann Heinicke (1863-1949), a German violinist who had arrived in South Australia in 1890 to join the staff of the Adelaide College of Music in Wakefield Street³. The Adelaide College of Music was founded in 1883 by Immanuel Reimann (1859-1932)⁴. The nucleus for the Grand Orchestra came from Charles Cawthorne's 15 member Adelaide Orchestra. Charles Cawthorne (1854-1925) became the orchestra's very able manager⁵. Heinicke's Grand Orchestra gave its debut performance on May 31st, 1893, at an Adelaide Liedertafel Concert in the Adelaide Town Hall. The orchestra's Leader was A.C. Quinn, and ranged from 35 to 45 male musicians.

² White's Assembly Rooms eventually became Garner's Theatre and finally the Bijou Theatre, before being destroyed in a fire. It was a popular meeting, theatrical and concert venue.

³ Heinicke was born in Dresden in 1863. He conducted the Adelaide Liedertafel from 1891-1914. His students included Daisy Kennedy, William Cade, Hilda Reimann (daughter of Immanuel), Eugene Alderman and Sylvia Whittington.

⁴ Immanuel Reimann was born in Hahndorf and studied at the Berlin Conservatorium from 1880-83. With Cecil J. Sharp (1859-1924) he founded the Adelaide College of Music in 1883. After his return to England in 1891 Sharp became noted as a collector of folk songs. Reimann was a leading piano teacher, held in such high esteem that former students of the Adelaide College of Music and the Musical Association of South Australia, of which he had been co-founder in 1930 with Prof. Davies, and its first President, erected a headstone on his grave in West Terrace Cemetery as a tribute after his death in 1932. The Musical Association of South Australia later became the Music Teachers' Association of South Australia. He was also an influential member of the Australian Music Examinations Board.

⁵ Charles Cawthorne, a noted musician, established Cawthorne and Co. in 1870. This business became one of Adelaide's most important music retailers. Cawthornes merged with Saverys, a retailer of electrical appliances, in 1962. In recent years Saverys has moved away from retailing sheet music and musical instruments.

The School of Music was established at the University of Adelaide in 1885, the first to be established at an Australian university. Sir Thomas Elder (1818-1897) bequeathed £65,000 to the University of Adelaide in 1897, bringing the total of his gifts to that institution to nearly £100,000. £20,000 from this bequest was to endow the School of Music, and the Elder Conservatorium was established in 1898. Earlier, he had given a contribution of £500 per year for five years to support the foundation of the Chair of Music. As a result, Joshua Ives was appointed the first Professor of Music. In 1898, Heinicke, along with other staff members of the Adelaide College of Music, became the first teachers of the Elder Conservatorium.

Heinecke's Grand Orchestra was transferred to the Elder Conservatorium, and renamed the Conservatorium Grand Orchestra. The orchestra ran into financial problems because the professional members were being paid 5/- a rehearsal and 10/- a performance. The University Council had approved payment for 30 members, but the orchestra increased in size to 55 members, and 40 of them were being paid! Eventually, the involvement of paid members was discontinued.

At a concert given by the Conservatorium Grand Orchestra on July 30th, 1898, an Adelaide audience heard Schubert's *Unfinished Symphony* for the first time. Elder Hall's foundation stone was laid by the Governor, Sir Thomas Fowell Buxton, on September 26th, 1898, and the building was opened on September 26th, 1900, constructed at a cost of £18,751. The Elder Conservatorium Orchestra, as it became, was mostly a string orchestra in the early 1900s. The orchestra performed Joshua Ives' Symphony, *L'Australienne*, on July 20th, 1901. Heinicke continued as the conductor until he resigned from the Conservatorium in 1916 after being bound and gagged by nine students in a wave of anti-German sentiment⁶. The Elder Conservatorium continues to operate the Elder Conservatorium Symphony Orchestra for the purpose of training students in orchestral playing. This is the oldest continually operating orchestra in the State; 1993 marked the centenary of its foundation as Heinecke's Grand Orchestra.

The Cinema Orchestras

Motion picture technology developed rapidly after the appearance of Thomas Edison's Kinetoscope in the U.S.A. in 1894. Adelaide was introduced to the cinema by actor and entrepreneur Wybert Reeve⁷ (1831-1906) at Hindley Street's Theatre Royal on October 19th, 1896. This was less than a year after the Lumière brothers had presented the first public screening of their Cinematographe. Reeve's projection equipment was moved to a shop in the Beehive Building at the corner of King William and Rundle Streets where Adelaide's first silent picture house was established. The Edison Vitascope arrived at the Bijou Theatre in King William Street in May 1897. After a period of dormancy, the cinema regained its momentum in December 1905. *The Story of the Ned Kelly Gang*, the world's first feature film, was screened in 1906. At this time, the Adelaide Town Hall was the main

⁶ Between 1911 and 1914 Heinicke presented a series of popular orchestral concerts at the Exhibition Building, attracting audiences of 4,000 people. The Exhibition Building stood on the eastern side of Bonython Hall, it was demolished in 1962 to make way for the Adelaide University Car Park. In 1931, Heinicke established the Adelaide Philharmonic Orchestra, but this failed after three concerts because Heinicke could not compete with the officially supported South Australian Orchestra.

⁷ A memorial tablet to Wybert Reeve is located at the Unitarian Meeting House in Osmond Terrace, Norwood.

venue for the cinema. There were complaints when famous visiting artists such as Dame Nellie Melba (1861-1931) had to perform in other venues because the Adelaide Town Hall was booked out for the picture shows.

The public's enthusiasm increased and a number of outdoor picture theatres were opened in early 1908. In about 1900, a building was erected on the southern side of Hindley Street to show scenes on a moving cyclorama. This wasn't successful and the building was converted into the Olympia Skating Rink. In 1908, the building was leased by West's Pictures, who refitted it for use as a picture theatre. West's Olympia opened as Adelaide's first permanent cinema on December 5th, 1908.

Seasons tended to be very short. On June 18th, 1913, the Italian silent movie *Quo Vadis?* opened at West's Olympia and ran for five weeks, an Adelaide box office record at the time. Before this Meynell and Clark's production of *The Arcadians* had a three week Adelaide season in 1910⁸. *Quo Vadis?* was based on Polish novelist Henryk Sienkiewicz's romance about Roman society under the Emperor Nero. West's Chief Musical Director, Lewis De Groen, was sent from the eastern states to direct the orchestra for *Quo Vadis?* West's Olympia had one of Adelaide's largest cinema orchestras, known as De Groen's Vice Regal Orchestra, with about 12 players.

In the entertainment pages of *The Register* for Saturday, April 16th, 1927, the Wondergraph Theatre⁹ advertised its Wondergraph Operatic Orchestra, West's promoted the Johnie Clark and Co. Acrobatic Entertainers who appeared on stage accompanied by De Groen's Vice Regal Orchestra, the Princess Theatre at Marryatville¹⁰ boasted 'our Famous Orchestra' and the floating Palais Royale on the Torrens Lake beside Elder Park offered a romantic evening with its 'dancing orchestra'¹¹. The Grand Theatre in Rundle Street was also noted for its orchestra¹².

As more and more cinemas were built in Adelaide and its suburbs, the demand for orchestral musicians increased, and theatre managers vied for the best players. Sometimes, the orchestras had a higher rating than the films being screened. Those cinemas with inferior orchestras were known as 'bug houses' and required the erection of cages to protect the musicians from missiles, including rotten vegetables, thrown by members of the audience. Musicians needed to have good sightreading skills because the music was changing constantly and was never rehearsed. The Overture was often the musical highlight. Many musicians had daytime jobs and played in the cinema orchestras at night.

The evolution of the movie sound track was inevitable, and the first 'talkie', *The Jazz Singer*, starring Al Jolson (1886-1950), appeared in 1927. The arrival of the 'talkies' heralded the demise of the cinema orchestras. These orchestras had all been phased out by the mid 1930s. West's demolished the Olympia building in 1938 and replaced it with a new theatre, which now houses an amusement arcade.

⁸ Theatrical entrepreneurs taken over by J.C. Williamson in 1911.

⁹ The Wondergraph Theatre, located in Hindley Street, was built in 1912-3. In 1940 it was renamed the Civic, and in 1957, the building was given a new façade, refitted and renamed the State. It is no longer used as a theatre.

¹⁰ Now the Chelsea Cinema.

¹¹ This seems to have had a relatively short existence, being constructed in 1926 and dismantled in 1929. Apparently a similar floating Palais was erected in London on the River Thames as a copy of the Adelaide original.

¹² In 1919, this was known as The Grand Picture Palace. By the early 1930s the name had changed to the Mayfair Theatre.

Theatre Orchestras

Orchestras were also required by some of Adelaide's theatres for operas, ballet, vaudeville, music hall and musical productions. The best known of these was the Theatre Royal Orchestra. The Theatre Royal was built in Hindley Street in 1878, replacing a theatre built in 1868. Extensive alterations were made to the theatre in 1884, and again in 1913-14. It was Adelaide's best known and loved theatre until its demolition in 1962 by Miller Anderson and Co., an Adelaide department store, who erected a car park on the site. Many of the productions at the Theatre Royal were under the direction of J.C. Williamson Ltd., one of Australia's leading theatrical companies¹³. William Cade (1883-1957) was appointed Music Director at the Theatre Royal in 1912¹⁴. According to *The Register* for Saturday, April 16th, 1927, J.C. Williamson was offering a season of Gilbert and Sullivan at the Theatre Royal, featuring the Gilbert and Sullivan Opera Company, who were presenting *The Mikado*, *The Pirates of Penzance*, *H.M.S. Pinafore*, *The Gondoliers*, *The Yeomen of the Guard* and *Patience*. Later, William Cade was Music Director for the Wondergraph Theatre.

The Development of Orchestras in the Early 1900s

Charles Cawthorne formed the Adelaide Grand Orchestra in 1899. This was conducted by Charles J. Stevens, and Peter Dawson (1882-1961), the great Australian baritone, made his Adelaide debut with the orchestra on July 19th, 1899. A very popular amateur orchestra of the time was Hopf's Orchestra Society, formed by Ludwig Hopf¹⁵ in 1896, which performed light orchestral music and played at the Adelaide Oval 'continentals'¹⁶. The Gawler Orchestral Society gave its first concert on August 13th, 1894. The conductor was Carl Anderson.

During World War I, Hubert Winsloe Hall¹⁷ conducted an orchestra led by Sylvia Whittington¹⁸, which raised money for war charities between 1915 and 1918. From 1918 to

¹³ James Cassius Williamson (1845-1913), actor, stage director and theatre manager, was born at Mercer, Pennsylvania, U.S.A. in 1845. He came to Australia in 1874 with his wife Maggie Moore to present the play *Struck Oil*. He returned to Australia in 1879 to present *H.M.S. Pinafore*, in which he played Sir Joseph Porter. In 1882 he entered into a partnership with Arthur Garner and George Musgrove which lasted for nine years. They became Australia's leading theatrical firm. For the next 30 years, with various changes to his partners, Williamson continued to introduce Australia to the leading performers and entertainers of the time, becoming the most powerful theatrical entrepreneur in the British Empire. In 1911 the organisation became J.C. Williamson Ltd. Williamson died in Paris in 1913.

¹⁴ William Cade trained at the Elder Conservatorium, where he was a student of Heinicke. He was awarded the George Brookman Prize in 1904 for best performance on a stringed instrument. In 1910 he went to Europe to study with Rudolph Jaengerick in Berlin. He then joined the newly formed Beecham Opera Company as a viola player. In 1911 he toured with the Quinlan Opera Company. After some further engagements he returned to Adelaide, where he remained until 1929, when he became Musical Director for Regent and Plaza Theatres in Melbourne, and later for these same theatres in Sydney. William Cade's baton and other memorabilia are on display at the Performing Arts Collection at the Adelaide Festival Centre.

¹⁵ Hopf, born in 1863, had arrived in Adelaide in the early 1890s from his native Germany. He was a teacher of the violin, and also conducted the Locomotive Band and the Liederkrantz.

¹⁶ This was known as the 'Bijou' Orchestra before taking Hopf's name. It may have been based at the Bijou Theatre in King William Street (there was also a Bijou Hotel in Rundle Street, built in 1858 and demolished in 1923).

¹⁷ Teacher of singing at the Elder Conservatorium from 1910 to 1935.

¹⁸ Violin teacher at the Elder Conservatorium from 1919 to 1943 and a member of the Elder Conservatorium String Quartet. She was a student of Heinicke.

1920, Hooper Brewster Jones (1887-1949)¹⁹ conducted the Adelaide Orchestra, which gave a number of concerts in Elder Hall. During World War I, Thomas Grigg's Orchestra gave professional performances²⁰. Some of Adelaide's hotels, including the *South Australian Hotel*, had small orchestras at this time. The *Grosvenor Hotel*'s orchestra was well-known, having about six members. The hotel orchestras supplied background music.

South Australian Orchestra

E. Harold Davies²¹ (1867-1947) was installed as Elder Professor of Music in 1919, and on March 20th, 1920, he launched an appeal for funds to establish a South Australian Orchestra, stating that the chance to hear great orchestral works was 'essential to all students of music' and 'influential in the general culture of the community'. Prof. Davies was the orchestra's founding Conductor and Chairman of the Executive Committee. He directed the first concert in the Adelaide Town Hall on July 24th, 1920. Many of the players for this orchestra were staff and students of the Elder Conservatorium. The orchestra's Leader was Sylvia Whittington until Charles Schilsky arrived in 1924 to join the staff at the Elder Conservatorium²².

In 1921, the English bassoonist and conductor, William H. Foote, A.R.C.M., was brought to Adelaide to teach woodwind instruments and orchestral playing at the Elder Conservatorium, and to conduct the South Australian Orchestra²³. The University Council approved the purchase of a set of woodwind instruments for the orchestra.

At a concert presented in the Adelaide Town Hall on April 14th, 1923, the South Australian Orchestra's programme included *Carnival Overture* by Dvorak, *Hiawatha Ballet Music* by Coleridge-Taylor, *Violin Concerto* by Bruch with Sylvia Whittington as soloist, *Selections from Tosca* by Puccini, *Entrance of the Gods into Valhalla* from *Das Rheingold* by Wagner and *Mikado Selections* by Sullivan. This was a typical South Australian Orchestra programme with music in a variety of styles to please differing tastes.

Australian composer and pianist Percy Grainger (1882-1961) donated a sum of £750 to the orchestral fund in memory of his mother in 1926, and by 1928, the fund had grown to £1,185. William Foote left at the end of 1931, and Harold Parsons²⁴ became the orchestra's

¹⁹ An Elder Conservatorium graduate who was a well-known music critic, pianist and composer.

²⁰ Grigg was a prominent performer and teacher of violin and 'cello.

²¹ His brother, Sir Walford Davies (1869-1941) was Professor of Music at the University of Wales and organist at St George's Chapel, Windsor. Walford Davies was knighted in 1922 and appointed Master of the King's Musick in 1934.

²² Schilsky had studied in Berlin and under Sauret in Paris. He had undertaken tours in Europe and had been the Leader of orchestras in Paris and Glasgow. He was Deputy Leader of the Queen's Hall Orchestra under Sir Henry Wood and Leader of the Kruse Quartet. He was a teacher at the Belfast Conservatorium for two years and Professor at the Buffalo Conservatorium, USA, for a year before coming to Adelaide, which he had previously visited as an examiner for Trinity College. He taught at the Elder Conservatorium until 1929.

²³ William H. Foote joined the Scots Guard Band in 1897. He was an open scholarship winner (bassoon) to the Royal College of Music in 1902. He was a member of the Queen's Hall Orchestra under Sir Henry Wood (1904) and Royal Opera House Orchestra, Covent Garden (1907), before going to Canada where he was Divisional Bandmaster to the Second Canadian Division and Bandmaster to the 28th North-Western Canadian Infantry Battalion. For services rendered with 'Armies' in the field he was awarded the Meritorious Service Medal by King George V. He was also awarded the Mons Star. While with the Army of Occupation in Germany he conducted the massed bands of the Second Canadian Division, numbering nearly 300 bandsmen. He also conducted the Adelaide Glee Club.

²⁴ Harold Parsons was the first winner of the Elder Overseas Scholarship for 'cello in 1901 and the first former student to be appointed to the staff of the Elder Conservatorium. He was principal 'cello teacher from 1906 to 1956. He played

Conductor. The 1935 season included concerts which were conducted by Percy Grainger, and included the first Adelaide performances for some of Grainger's compositions. The South Australian Orchestra was wound up after the conclusion of the 1935 season to make way for the developing A.B.C. Studio Orchestra. The woodwind instruments were sold to St Peter's College.

The Tramways Band

The construction of Adelaide's electric tramway network commenced in May 1908. The Adelaide Tramways Band Club (originally a brass band) was started by 25 tramways men in July 1909. The next year, the Municipal Tramways Trust, at the instigation of its Chief Engineer and General Manager, William Goodman, took over the band for the purpose of giving concerts on the large rotundas which the Trust erected at the tram termini at Henley Beach, Semaphore and Kensington Gardens (a fourth rotunda was planned for the Glen Osmond terminus, opposite St Saviours Anglican Church, but was never built). This was intended 'to stimulate traffic' – members of the public were encouraged to use the tram network to hear the band perform.

The band travelled from the Hackney Tram Depot, playing on the way, in a specially constructed open tram car, known as the 'toastrack'. Concerts at the Henley Beach rotunda attracted several thousand listeners and up to 90 trips were needed to carry all of these people. Seats were placed around the rotunda for the benefit of the general public. The Semaphore rotunda was little used after it was discovered that most of the listeners were travelling there by train! Kensington Gardens was established as a pleasure park, and also offered the public ornamental gardens, tennis courts and a cricket pitch. In its earlier years, the band was a 'was a very profitable source of revenue' for the Municipal Tramways Trust.

Early Bandmasters included Reg Stoneham and Leonard Fleming, who was killed in a tram accident at Payneham in January 1910. Fleming was replaced in August 1910 by a Mr Burnett and then in March 1911 Christopher Smith, late Bandmaster of the Besses o' th' Barn Band, took over the reigns.

Two years later, in March 1913, woodwind instruments were added to the band, and the number of bandsmen were increased to forty. Christopher Smith used the British military bands as a model for developing what became known as the 'Tramways Military Band'. Christopher Smith retired in 1922 and moved to New Zealand, where he came to a grizzly end in 1930 when he was run over by a tram in Auckland.

The Tramways Band was 'purely an amateur organisation'. The Municipal Tramways Trust paid the Bandmaster for his services, and the Deputy Bandmaster, Richard S. Kitson, the band's solo clarinettist and saxophonist from 1913, was 'on the clerical staff of the Tramways Trust'. He was also solo clarinettist and saxophonist with the South Australian Orchestra.

Most of the band's music was ordered from English publishers such as Hawkes, Boosey and Chappell. This was supplemented with compositions and arrangements by the Bandmaster. The Drum Major, 'Big Bill' Symons, was the Municipal Tramways Trust's Senior Marshal. After he died in July 1938, a monument was 'erected' on his grave in the

a leading role in the foundation and development of the Adelaide Symphony Orchestra and was organist and choir master at a number of city churches.

Mitcham General Cemetery 'by the employees of the Municipal Tramways Trust to perpetuate the memory of the late Senior Marshal Symons "Big Bill" '.

During World War I, the band played for many patriotic and fundraising events. The band also performed in other cities and established a reputation through Australia. On August 2nd, 1916, a Vocal and Instrumental Concert was presented at the Adelaide Town Hall, to aid the S.A. Soldier's Fund. Soloists included Ivy Philips, a mezzosoprano from interstate, Elford Mack, 'cellist, and the Tramways Band. Tickets were 3 shillings, 2 shillings and 1 shilling. Each year, the Tramways Band held a Church Parade at the Adelaide Town Hall for the Tramways employees. They marched from the Hackney Depot, following their Drum Major 'Big Bill' Symons.

William H. Foote took over as Bandmaster in February 1922 and developed the band into a symphonic ensemble of 56 players, which reached a very high standard of musical attainment as the 'Tramways Symphonic Band'. William Foote recruited students from the Elder Conservatorium and musicians from the South Australian Orchestra to join the band. Apparently William Foote was able to recruit the professional musicians without having to pay for their services!

The Tramways Symphonic Band joined the Bach Society and the South Australian Orchestra for a performance of Handel's *Messiah* in the Exhibition Building on November 18th, 1922. There were over 3,000 people in the audience, and hundreds had to be turned away. *The Advertiser* said that this was a 'wonderful, meritorious performance'.

In 1924, the band met on 159 occasions for rehearsals and concerts, had over 492 works in its library and had placed an order for a contrabass sarrusophone, a brass instrument with a double reed, used as an alternative to the double bassoon.

On March 5th, 1925, William Goodman sent a circular to the members of the Tramways Symphonic Band headed 'DISBANDMENT OF TRAMWAYS SYMPHONIC BAND'. 'I regret to have to inform you that owing to the alteration in the features in respect of amusement loading brought about by the great increase in the last few years of the growth of Suburban Picture Entertainments and Open Air Amusements, together with the enormous growth in the numbers of privately owned motor cars, the Band which was formed to stimulate traffic principally to Henley, has ceased to be a payable proposition to the Trust. As the Trust is a transport undertaking and it is not one of its functions to provide free music to the citizens, it is no longer justified in continuing when there is not sufficient compensative advantages, especially in view of the present unsatisfactory financial position; consequently, the Trust at its meeting held on the 3rd instant, on my recommendation, decided on the Band's disbandment. The last performance therefore will be on Saturday the 28th instant. All the Band instruments, Uniforms and other property of the Trust, now in possession of the Bandsmen, are to be handed in to the Director of Music (Mr. W. H. Foote) not later than Monday the 30th instant. I thank all of the Bandsmen for the great interest and untiring efforts they have put forth in making the Band what it is – the finest musical organisation in the Commonwealth. As the creator of the scheme, and a lover of music, I am particularly sorry that the altered conditions and economic pressure has made this step inevitable. I have closely watched and aided its progress and feel proud of its achievements. The disbandment is in no way caused by any lack of enthusiasm or artistic ability of any of its members. The discipline of the Band at all times has been exemplary and no regrets that will be felt by the Bandsmen can equal the regret that I feel on account of the step that I

have felt myself obliged to take. To the Director (Mr. Foote) I offer my hearty congratulations on the high standard to which he has brought the organisation. I thank him for his able Directorship and for his unceasing interest in everything pertaining to the Band's welfare. I am sorry to have to part with him and I wish him continued success in the profession of which he is so distinguished a Member'.

The programme for the Band's last concert included the Overture to *Masaniello* by Auber, *Valse Triste* by Sibelius, *Ballet Music* from *Faust* by Gounod, *The Mocking Bird* by Stobbe with the xylophone solo played by Mr H. Sparbier (he was also tympanist in the South Australian Orchestra), *Reminiscences of Sullivan*, *Hiawatha Ballet Music* by Coleridge-Taylor, a potpourri called *Melodious Memories* by Finck, and finally, *God Save The King*.

The Glenelg tramway is the only tram service that continues to operate in Adelaide. The other tram services were shut down progressively from the mid 1950s. The Cheltenham line was the last to close, with the final tram running on November 22nd, 1958. The Australian Electric Transport Museum at St Kilda has a Tramways Band exhibit, which includes the Drum Major's mace, in their Display Room.

The Adelaide Symphony Orchestra/South Australian Symphony Orchestra

The Federal Government established the Australian Broadcasting Commission in 1932. The A.B.C. set up small studio orchestras in each state for live radio broadcasts. The Adelaide Studio Orchestra was formed in 1934, with William Cade as Conductor. Some of the players came from the defunct cinema orchestras and others came from the South Australian Orchestra. This small orchestra performed light music for radio audiences. In 1936, the A.B.C.'s music adviser, Bernard Heinze (1894-1982), suggested enlarging these orchestras, with 45 players in Sydney, 35 in Melbourne, 11 in Hobart and 17 in Brisbane, Perth and Adelaide. The Adelaide Studio Orchestra was called the Adelaide Symphony Orchestra. Its size was augmented with extra players for A.B.C. sponsored concerts.

At the Great State Centenary Concert in Centennial Hall on October 22nd, 1936, Dr Malcolm Sargent, 'conducting a Gorgeous Orchestral Concert by the augmented Adelaide Symphony Orchestra of 65 players' gave the first performance of local composer Miriam Hyde's overture, *Adelaide*, in the presence of the Governor, Sir Winston and Lady Dugan. The soloists were Vina Barden (soprano) and Frederick Williamson (tenor). Other items in the programme were Respighi-Rossini *La Boutique Fantasque*, Liszt's *Hungarian Fantaisie* and 'On away, Awake Beloved' from *Hiawatha*. Tickets were 2 shillings and 3 shillings (unreserved) and 5 shillings and 7/6 (reserved). The first Celebrity Concert in 1936, conducted by William Cade, featured Australian pianist Eileen Joyce.

Visiting artists who appeared with the Adelaide Symphony Orchestra in its early years included Arthur Rubinstein, David Oistrakh, Claudio Arrau, Marcel Dupré, Jeanne Gautier, Elizabeth Schwarzkopf and Noel Coward. William Cade formed the Adelaide Wireless Chorus (later renamed the Adelaide Singers), which Sir Granville Bantock described as 'the finest of its type that he'd ever seen'. Conductors visiting from overseas included Sir Hamilton Harty (1936), Malcolm Sargent (1938-39), Georg Szell, Sir Thomas Beecham and Otto Klemperer. William Cade retired as a conductor of A.B.C. orchestras in 1948, after 14 years.

The Music Teachers' Association of South Australia expressed their concern at the lack of a permanent orchestra in South Australia in 1946, and offered their support towards the formation of one. Marjorie Douglas Cornell became the Honorary Organiser of the South Australian Orchestral Association, an organisation of music-lovers that was formed for the purpose of raising funds and assisting the Australian Broadcasting Commission to set up a permanent orchestra. Marjorie Douglas Cornell²⁵ co-opted a considerable body of influential citizens to help the cause. As a result, the A.B.C. orchestra was expanded to 45 full-time members and renamed the South Australian Symphony Orchestra in 1949. It was augmented to 55 players for the main concerts. Henry Krips (1912-1987) was appointed Resident Conductor in the same year²⁶. This was made possible by funding provided by the South Australian Orchestral Association, the South Australian Government and the Adelaide City Council. In the same year Musica Viva was established, John Bishop (1903-1964) having been appointed Elder Professor of Music in the previous year.

Prof. Bishop also helped to found the Adelaide Festival of Arts, which was first held in 1960. H.A. Lindsay had written to *The Advertiser* in 1958 urging Adelaide to mount an arts festival. John Bishop called on Sir Lloyd Dumas, Managing Director of *The Advertiser*, to discuss the possibility of staging a festival, and to his amazement, Sir Lloyd produced his own file on the subject! The two men worked together to bring about the inaugural Adelaide Festival of Arts in 1960. The orchestra has been a major participant in the Adelaide Festival of Arts since the inaugural festival in 1960.

The Subscription Concerts in the Adelaide Town Hall became an important part of Adelaide concert life in the 1950s and 1960s. In addition, the orchestra presented Youth Concerts and free Sunday Concerts in the open air, and toured country centres each year. The orchestra was associated with the Adelaide Philharmonic Choir and the Adelaide Singers; both ensembles were trained by the Conductor Norman Chinner²⁷. Under Krips, the orchestra performed the standard repertoire and introduced a number of major works to Adelaide audiences, including symphonies by Mahler and Shostakovich, concertos by Poulenc and Bartok, symphonic works by Richard Strauss and Rubbra, and compositions by Australian composers including Alfred Hill, Robert Hughes, Dorien Le Gallienne, Horace Perkins, Hooper Brewster Jones and Krips. Henry Krips' compositions include opera,

²⁵ Mrs Cornell continued to support the orchestra's interests on the Executive of the Subscribers Committee, being made a life Vice-President upon her retirement in 1960. She was awarded an Order of Australia in 1979 in recognition of her services to the orchestra.

²⁶ Henry Krips was born in Vienna. He studied at the Vienna Conservatory and University, and made his debut at Vienna's Burg Theatre in 1932. He conducted open-air performances of Johann Strauss' music in the Burg Gardens of the former Hapsburg Castle. In 1933 he moved to Innsbruck and then Salzburg (1934-5), where at the age of 21 he was engaged as Chief Conductor at Salzburg Town Theatre, being at the time the youngest Chief Conductor to the Volks Opera. He then returned to Vienna. He emigrated to Australia in 1938, taking Australian citizenship in 1944. He formed the Krips-de-Vries Opera Company, consisting solely of Australian artists, and in 1941 served as Musical Director for the Kirsova Ballet in Sydney. During World War II he served in the Australian armed forces. He was invited to conduct at the Vienna Opera House for the 1947 season (the other guest conductors were Bruno Walter and Eric Kleiber) and conducted the first performance outside England of Benjamin Britten's opera *The Rape of Lucretia*. In 1948 he was Principal Conductor for the West Australian Symphony Orchestra before his appointment in Adelaide in 1949. His elder brother, Josef Krips (1902-1974), was former Chief Conductor of the Vienna State Opera and associated with the London Symphony Orchestra from 1951-4.

²⁷ Norman Chinner (1909-1961) was appointed conductor in 1941, and worked with the Adelaide Philharmonic Choir and Adelaide Singers until his untimely death in 1961. The A.B.C. established the Adelaide Philharmonic Choir in 1937.

ballets, film scores, including the Australian film *Smithy*, numerous songs and instrumental pieces.

Conductors from interstate who visited to work with the South Australian Symphony Orchestra included Sir Bernard Heinze, Joseph Post and Tibor Paul. Patrick Thomas was appointed Assistant Conductor in 1965 and Conductor of the Adelaide Philharmonic Choir and the Adelaide Singers.

Henry Krips retired in early 1972 to live in London, having held the post of Resident Conductor of the South Australian Symphony Orchestra for 23 years, 'a record term for a conductor in this country'. As a result, Krips had an extensive influence on Adelaide musical life. During his term he expanded the orchestra's repertoire 'beyond what is required of many of the world's leading orchestras'. He made regular return visits to Australia to conduct all of the A.B.C. orchestras. Patrick Thomas left in 1973 to take up an appointment as Chief Conductor of the Queensland Symphony Orchestra. Since the retirement of Henry Krips, Resident Conductors have included Carlo Bagnoli, Elyakum Shapirra, Nicholas Braithwaite and David Porcelijn.

James Christiansen was appointed Conductor of the Adelaide Singers in 1975, after sharing the role for two years with William Hawkey. In February 1976 the Adelaide Singers were disbanded by the A.B.C. as a cost cutting measure, much to the shock of the general community. Despite interventions by Don Dunstan and the Acting Chairman of the A.B.C., Dr Earle Hackett, it was not possible to save the Adelaide Singers.

The South Australian Symphony Orchestra reverted to its original name, the Adelaide Symphony Orchestra, in 1975. After the Adelaide Festival Centre was opened in 1973, the Subscription Concerts moved to the Adelaide Festival Theatre. February was Proms month at the Adelaide Town Hall during the 1970s. The seats were cleared from the stalls area and the promenaders sat on whatever they brought with them, including mattresses!

In November 1976, when 'Mike Kenny made his debut as conductor of the Adelaide Symphony Orchestra... he was the first South Australian to direct it for almost a generation'. Before this 'he had given numerous performances with the 31-piece Mike Kenny Orchestra, the Kevin Kitto Singers and the A.B.C. Adelaide Big Band'.

Elyakum Shapirra led the orchestra on its debut interstate tour to Sydney, Canberra and Melbourne. In 1996 the Adelaide Symphony Orchestra made a tour of China, Hong Kong, Korea and Singapore. The orchestra won the ARIA award for the best classical compact disc in 1997 for a recording of Peter Sculthorpe's *Sun Music*. The orchestra is regularly broadcast on A.B.C. radio and television.

Since the demise of the State Opera Orchestra the Adelaide Symphony Orchestra has played for all State Opera productions and also for the Australian Opera and Australian Ballet seasons in Adelaide. The Adelaide Symphony Orchestra was involved with the first fully mounted production in Australia of Wagner's monumental *Ring Cycle* at the Adelaide Festival Theatre in November 1998.

The orchestra has twice been involved with 'Opera in the Outback' at Beltana in the Flinders Ranges, featuring the soprano Dame Kiri Te Kanawa. The arrival of the portable Advertiser Soundshell in 1990 has allowed the orchestra to once again give outdoor concerts²⁸. The annual 'Symphony Under The Stars' in February or March has become a

²⁸ The original Advertiser Soundshell was demolished in the early 1970s during construction of the Adelaide Festival Centre complex.

popular event. The Adelaide Symphony Orchestra continues to visit the country, provides schools programs, and presents the Masters Series, the Great Classics, Meet the Music, Family Concerts and Summer Pops.

In the mid 1990s the six A.B.C. orchestras in Perth, Adelaide, Brisbane, Sydney, Melbourne and Hobart were set up as companies under the banner Symphony Australia. The Adelaide Symphony Orchestra Pty. Ltd.'s principal sponsor is Santos. It receives financial assistance from the Federal Government's Department of Communications, Information, Technology and the Arts through Symphony Australia, the State Government of South Australia through Arts SA, the Adelaide City Council, the corporate community and private donors. The Adelaide Symphony Orchestra Foundation is actively seeking additional funds from the private and corporate sectors. The State Government of South Australia provided a significant boost to the orchestra's funding in 1997 to enable expansion of the orchestra for *The Ring*.

Some Other Professional Orchestras

The Adelaide Chamber Orchestra was founded by John Russell in 1976, and has become the resident orchestra of the Adelaide Town Hall. The State Opera Orchestra played for most productions of the State Opera of South Australia after the company's formation in 1973 until the mid 1980s, when the orchestra was disbanded for financial reasons, despite strong objections from the Musicians' Union. The job of playing for the operas was given to the Adelaide Symphony Orchestra. Don Dunstan had recognised the importance of a second professional orchestra for South Australia in a speech made in the mid 1970s when he was Premier, so it was a sad day when this orchestra was axed.

Orchestras in Schools

Programs for young players to gain orchestral training and experience have been developing steadily in the period since World War II. Many schools now have orchestras as part of their curriculum.

The Junior Schools Orchestra was sponsored by the Junior Schools Heads Association of Australia (S.A. Chapter). The orchestra was formed in 1987. The orchestra members consisted of outstanding music students who came from some 20 independent schools in the Adelaide area. This orchestra ceased operating in the mid 1990s.

In 1979, the Education Department Music Branch established the Primary Schools String Orchestra. The Music Branch established the Education Department Schools Orchestra in 1973 for secondary school students, but this has ceased to exist since the four Special Interest Music Centres at Marryatville, Brighton, Woodville and Fremont High Schools were established in the late 1970s and developed their own orchestras.

Music Camps

The Elder Conservatorium's Professor John Bishop founded the Music Camp movement in Australia. Discussions about organising a music camp had begun in 1943. These resulted in the first Music Camp being held in 1948 at Point Lonsdale in Victoria from January 24th to February 7th. The National Music Camp Association was established in 1954. This

became Youth Music Australia in 1992. The Australian Youth Orchestra made its debut in March 1957 at the Sydney Town Hall, conducted by John Bishop. To honour John Bishop's memory the first orchestra at any Music Camp is now always known as the Bishop Orchestra. More recently, Camerata Australia, a youth chamber orchestra, has been established.

The South Australian Music Camp Association Inc. was established in 1962. State Music Camps were originally held at Pulteney Grammar School, but in the early 1970s they moved to St Peter's College. When there were three school terms the annual State Music Camps was held in the May holidays and known as May Music Camps. With the change to four school terms the Music Camp moved to the July holidays. After five days of rehearsals and tutorials a public concert concludes the Music Camp program. The South Australian Youth Orchestra made its Adelaide Town Hall debut in September 1978 under Georg Tintner.

Orchestras in Tertiary Institutions

The Flinders Street School of Music was established by the Department of Further Education in 1970. They have operated a number of orchestras since then, including the Training, Intermediate and Chamber Orchestras. Harold Fairhurst was the Conductor of the Further Education Symphony Orchestra from 1970 to 1973, when Richard Hornung succeeded him. The F.E.S.O was later called the Adelaide Youth Orchestra. Eventually most of the orchestras at the Flinders Street School of Music ceased to exist, and students from the Flinders Street School of Music and the Elder Conservatorium auditioned to play in the Elder Conservatorium Symphony Orchestra. In addition to the Elder Conservatorium Symphony Orchestra, the Elder Conservatorium operates the Adelaide Youth Chamber Orchestra, established in 1964 as the University of Adelaide Chamber Orchestra by Jiri Tanicibudek. Plans are under way (2000) to merge the Flinders Street School of Music with the Elder Conservatorium.

A third tertiary institution that had orchestras was the Adelaide College of Arts and Education. This was established at Holbrooks Road, Underdale, in the late 1970s. This Music Department moved to Kintore Avenue, Adelaide, in the early 1980s and became part of the South Australian College of Advanced Education. Eventually, the Adelaide Campus of this College became part of the University of Adelaide, and their Music Department merged with the Elder Conservatorium.

In the 1970s, the University of Adelaide's Departments of Adult Education and Music presented Summer Music Schools every January, which provided opportunities for playing chamber, orchestral and concert band music, early music and solo and choral singing.

Amateur Orchestras, Present and Past

The information that follows about community orchestras in the metropolitan area of Adelaide is not a complete list. These orchestras provide the opportunity for musicians from local communities to play together under the direction of an experienced conductor and to entertain the members of the public in their respective areas. Community orchestras and bands are important because they offer the only opportunity to continue regular ensemble playing for many musicians, both amateur and professional, after they have left secondary and tertiary institutions, and also for those who have taken up playing a musical instrument as an adult. Some of these musicians would eventually stop playing their instruments if

there was nowhere for them to continue making music, which would be a great social loss. Many musicians would lose the high level of proficiency that their training has provided if there was nowhere for them to continue using their musical skills. The extra training and experience provided by amateur orchestras has helped some musicians to gain employment with professional orchestras.

Music is a social art and musicians are happiest when working together. Amateur orchestras can be of great benefit to the local community. They can assist with raising funds for charitable organisations and give performances at homes and hospitals to entertain the residents. These orchestras also give concerts during the year to which the general public is invited.

In 1988, the A.B.C. formed the Bicentenary Seniors Symphony Orchestra, which was conducted by Graham Abbott. The Leader was Sam Bor. They gave concerts in the Adelaide Town Hall and at Victor Harbor (conducted by Sam Bor) with soprano soloist, Rae Cocking. In 1989, after approaching the A.B.C. with a view to continuing the orchestra's activities, and also the Adelaide City Council, the players found that no support was available from either of these organisations.

The players started to use the Flinders Street Music School as a base, and the orchestra was renamed the Adelaide Metropolitan Orchestra. Mike Kenny is the Conductor. In May 1996, the Adelaide Metropolitan Orchestra moved to the All Saints Anglican Church at Colonel Light Gardens. In early 2000, the orchestra became the Mitcham Orchestra upon receiving financial support from the Mitcham Council, which provides a hall in Richmond Road, Westbourne Park for rehearsals. The Mitcham Orchestra gave its Inaugural Concert at the Mitcham Village Institute on Sunday, May 14th, 2000.

The A.R.P.A.²⁹ Light Orchestra rehearses at the Anglican Church at Wayville. The Conductor is Ken Berris. The orchestra performs for senior citizens clubs, retirement homes, churches and other organisations. The Barossa Chamber Orchestra was established in 1999.

For the South Australian Jubilee 150 in 1986, a Grand Community Orchestra of some 200 players was formed during 1985, and rehearsals were held in the Thebarton Town Hall. The orchestra, conducted by David Bishop³⁰, performed at the Jubilee Opening Ceremony at Victoria Park Race Course on New Year's Eve.

Amateur orchestras were operating at Hindmarsh, conducted by Ray Warner, and Thebarton, in the 1930s. The Southern Light Orchestra was formed by Vern Rogers in 1950, who was also the first Conductor. This orchestra rehearsed on Thursday evenings in the Community Hall at the Thebarton Town Hall and later at Hindmarsh in a hall provided by the Hindmarsh Council. This orchestra was wound up in June 1996 because of dwindling numbers of players.

The Tea Tree Gully Orchestra rehearsed on Tuesday nights from 7 to 9 pm at Holden Hill. It ceased operations in the late 1990s after the number of players dwindled.

The Metropolitan Orchestra operated from 1978 to 1980 at the Flinders Street School of Music under the auspices of the Department of Further Education. The Conductor was Verdon Williams. The first public concert was given at the Scott Theatre on October 9th, 1978. The orchestra gave public concerts and provided accompaniment for opera and

²⁹ Australian Retired Persons Association.

³⁰ Son of Prof. John Bishop.

oratorios. This included a production of Bellini's opera *La Sonnambula* in October 1978 at the Festival Theatre for the Italian Festival and Handel's *Messiah* under the baton of Boyd Dawkins, M.B.E. in the Tanunda Show Hall with the South Australian Country Choral Association in November 1980. With the Metropolitan Orchestra, Verdon Williams made a film on conducting techniques for the South Australian Film Corporation.

The Young Peoples' Orchestra, for players aged 7 to 21 years, rehearsed in the Elizabeth City Band's Band Rooms, and was conducted by John Hughes.

In South Australia, as in many other parts of the world, orchestras have been and will continue to be required for both amateur and professional productions of operas, musicals, plays, ballets, film, television, background and advertising music. Many of the orchestras for these are organised at the time, and as such, are only temporary. The players are gathered together from a pool of freelance musicians who are known to the musical director or management of each production.

The Kensington and Norwood Municipal Symphony Orchestra

In *The Register* of August 19th, 1922, a report is made about the 'Kensington and Norwood Municipal Symphony Orchestra'. *The Register* quotes Councillor William Robertson as saying 'It is pleasing to know that one municipal council in South Australia which wisely studies the interests of its ratepayers and the residents within its boundaries in matters other than roadmaking, street and footpath repairs, and the upkeep of its oval for the delectation of followers of the great outdoor game of football. The members of the Kensington and Norwood Municipal Council have boldly stepped out of the parochial rut along which too many of their confreres are content to jog in the same old happy-go-lucky style, so long as they can do so without disturbing the confidence reposed in them by those who placed them in the municipal chairs. The Mayor, Aldermen, and Councillors, while paying close attention to doing as much work on the roads and footpaths every year as their funds will permit, have recently seized the opportunity of giving pleasure to those who foot the municipal payroll without adding one farthing to the expense of running the affairs of the township. They have brought into existence a combination of talent which will be known as the Kensington and Norwood Symphony Orchestra. More than two years ago a number of young men, many of them residents in the municipality, and all of whom had been learning to play on some musical instrument or other, talked over the matter of concerted playing among themselves, and decided to endeavour to secure engagements as a band of musicians. Their first combined effort was at the Adelaide Oval, where they played in the grandstand at a function organised by the Commercial Travellers' Association. They received great praise. Thus encouraged, they banded themselves together, induced other musicians to join them, and after a time, became known as the Adelaide Amateur Orchestra. For 18 months, this fine bunch of aspiring musical enthusiasts delighted many audiences, and then blossomed into the Adelaide Symphony Orchestra. As such their services were in great requisition, and their rendition of many difficult and delightful orchestral numbers was much appreciated by all who were fortunate enough to hear them. Then the idea of forming a municipal orchestra turned their ideas in another direction. The Municipal Council of Kensington and Norwood were approached. A committee of these musicians waited on the council at a meeting held about two months ago. They unfolded their scheme, which was

favourably regarded by the city fathers and a committee of the council, consisting of the Mayor and the two representatives of the East Ward, appointed to meet a committee of the fiddlers and fix things up. Several meetings of the committee were held, and a constitution was drawn up, and subsequently approved of by the full council. The same committee was appointed to take charge of matters. It was decided to adopt the name of Kensington and Norwood Municipal Symphony Orchestra. Thus are the people resident in Norwood, Kensington, Kent Town, and other parts of the eastern municipality being catered for in a manner which should give them pleasure at no cost to them as ratepayers. Residents will be able to enjoy high-class music, and its rendition should have an educational effect on the whole community. The orchestra has one large room placed at its disposal for practice one night a week, and another small room for the storage of their belongings. Messrs. Cowell Brothers, timber merchants, have kindly supplied the orchestra with a quantity of timber, all planed and cut into the necessary lengths, and the players of violoncellos, violins, trombones, flutes, piccalos (sic), cornets and drums held a working bee, and constructed music stands for each member. These will be stored in the town hall premises. The orchestra has arranged to give its services to the council free of charge for four grand orchestral concerts per annum. The council arranged that the first concert should be free, admittance to be by invitation. The date was fixed for Tuesday evening next, when the first Municipal Symphony Orchestra in South Australia, if not in the Commonwealth, will make its bow to a crowded house, for 1,500 tickets had been issued. For future concerts a small charge will be made, the net proceeds to be expended in Norwood residents needing help. This money will probably be distributed through the medium of the Mayor's Benevolent Fund'.

The story outlined by Councillor Robertson seems to reflect in many ways the spirit of the Norwood Symphony Orchestra that exists today, enjoying a similar relationship with the Council and community of the City of Norwood, Payneham and St Peters. However, this orchestra has a different history. Programmes from Kensington and Norwood Municipal Symphony Orchestra Concerts held on December 4th, 1923, and May 20th, 1924, are to be found on pages i to iv. The orchestra's Conductor in 1923 was Mr O. Lovell. By 1924, Captain Hugh King had been appointed Conductor. Captain King had served in World War I, and had been crippled as a result. The orchestra continued to operate until about 1927, when it was wound up because of financial problems caused by the depression.

The Unley Orchestral Society

Today's Norwood Symphony Orchestra was founded in 1923 (some accounts give the foundation year as 1924) as the Unley Orchestral Society by its first Conductor, the 28 year old Norman Sellick, L.A.B. (1895-1970), a prominent violin teacher in the Unley area. The original members of the orchestra were mainly his own students. His objective was to provide his students and other members of the community with the chance to develop their orchestral playing skills, which is still one of the orchestra's aims today. Other members of the Sellick family were involved with the orchestra. Ted Sellick, Norman's brother, played percussion instruments, and his sister-in-law, Gwen Collett, a singer, appeared as a soloist with the orchestra. Norman Sellick's daughters, Norma (oboe) and Natalie ('cello), also played in the orchestra.

Norman Sellick

Norman Sellick played in the Adelaide Symphony Orchestra/South Australian Symphony Orchestra from 1936, and continued playing with this orchestra until the early 1950s. Natalie Sellick played the 'cello in the Adelaide Symphony Orchestra/South Australian Symphony Orchestra for many years.

Norman Sellick was also connected with other organisations. In 1928, he was elected Chairman of the L.A.B. Club of Australasia (Adelaide Branch), a society for graduates of the Royal College of Music and Royal Academy of Music. The L.A.B. Club had ceased to exist by 1934. This was caused in part by the foundation of the Musical Association of South Australia in 1930 by Immanuel Reimann and Prof. E. Harold Davies. This later became the Music Teachers' Association of South Australia Inc., which had less exclusive membership requirements and broader aims. Norman Sellick was elected President of the Music Teachers' Association in July 1941. After relinquishing the position for a few years in the mid 1940s, was re-elected to the office in 1949, continuing as President until the beginning of 1969, when he announced that he would be retiring after holding office for a span of over 26 years. He was elected an Honorary Life Member of the Music Teachers' Association in recognition of his services to the association and music teaching.

He died on January 13th, 1970, aged 74, and was buried at Centennial Park Cemetery. To commemorate his significant contributions, the Music Teachers' Association established the annual Norman Sellick Memorial Prize in 1972, which remains as that association's principal award. Norman Sellick was also involved with local Government, and was Councillor for Parkside Ward. He was elected on November 13th, 1937, and held office until 1945. His father, Benjamin Sellick, was Mayor of Unley in 1929 and 1930.

The Unley City Orchestra

Rehearsals for the Unley City Orchestra took place initially at Norman Sellick's home in Cremorne Street, Fullarton, on Thursday evenings. The rehearsals were then transferred to the Banqueting Room of the Unley City Hall. The Council provided this venue, a storage area for the orchestra's equipment, and also a small grant. In its early days, the orchestra travelled on a bus to give concerts in country venues. This happened once or twice each year. Country towns visited included Kersbrook and Victor Harbor, and in the mid 1930s, a weekend was spent in the southeast, with performances given at Mt Gambier and Naracoorte. Social evenings were held in the Banqueting Room to raise money for these country trips.

The Unley City Orchestra's first Leader was Phillip Wood, one of Norman Sellick's violin students. He continued to lead the orchestra until he became a student at the Elder Conservatorium in 1935. While a student at the Conservatorium he was the Leader of the Elder Conservatorium Orchestra, which was then conducted by Harold Parsons. He graduated in 1938, and joined the Adelaide Symphony Orchestra, taught the Saturday morning Violin Class at the Elder Conservatorium and was also the Music Teacher at Scotch College. During the war, he established himself as an accountant, and continued with this profession until his untimely death in the early 1950s. In the late 1980s, his granddaughter, Phillipa Wood, travelled from Port Pirie each week to play in the orchestra.

Minnie Offee (later Mrs Hill) took Phillip Wood's place as the Unley City Orchestra's Leader in 1935.

Maurie Kennare was the orchestra's Secretary for many years, from its early days until the late 1950s, when Norman Price became Secretary. Norman Price joined the violin section in the mid 1920s. Lorna Gilham (later Jolly) joined the orchestra in late 1924, and was the Leader of the 'cello section for many years. She retired in the early 1970s, and was a regular member of the audience at concerts until her death in the early 1990s. In the mid 1930s, Merle Leech, who later became Leader of the Second Violins, joined the Unley City Orchestra, and Ida Young joined the orchestra at about the same time. In 1929, Francie Gould joined the orchestra. Francie was the orchestra's longest playing member, and took part in the orchestra's 70th Birthday Concert in May 1993. Before joining the Unley City Orchestra, she was a member of the News Symphony Orchestra, which rehearsed in the News Building on North Terrace, Adelaide. This was funded by *The News*, and operated from 1923 until 1928. Their Conductor was Lionel Baird. A photograph of the News Symphony Orchestra appears on page v.

Ballarat

The Unley City Orchestra attracted notice by winning the Australian Orchestral Championship in the Royal South Street Society Competitions at Ballarat. The Royal South Street Society Competitions were established in 1891. They are internationally famous and considered to be one of the most prestigious of the various annual competitions and eisteddfodau held in Australia. The *Herald-Sun Aria* is the most coveted prize offered by the Society; in 1992, the prize for this totalled \$45,000. Some of Australia's most famous musicians have been among the winners of Royal South Street events, including Peter Dawson, Florence Austral, Amy Castles, John Brownlee, Marjorie Lawrence and Bernard Heinze.

The Unley City Orchestra was awarded the First Prize in the Orchestral Championship on three occasions; in 1925, 1926 and 1928. They were the runners-up in 1927, when the News Symphony Orchestra was the winner. The Unley City Orchestra had two bassoonists who alternated, and at the 1927 Competitions, both bassoonists went onto the stage. The rules of the Competition only allowed 25 performers, and the extra bassoonist brought the number to 26. The judges pointed out this violation of the rules, and the orchestra had to play the overture again!

The Orchestral Competitions were established in 1925 to fill the void left when the Band Competitions were cancelled after the Royal South Street Society had a dispute with the Victorian Band Association over the conditions under which the Band Competitions were held. The Australian Orchestral Championship had ceased by 1930 because of the limited number of entries being received from orchestras. In 1925, six orchestras had entered, but by 1928, the number of entrants had dwindled to only two! South Street and the V.B.A. continued to have disputes in the ensuing years. The Band Competitions were cancelled on a number of occasions. A photograph of the Unley Orchestral Society taken at Ballarat in 1928 appears on page vi.

South Australia's Centenary

In 1936, the State's Centenary Year, the Unley City Orchestra participated in *Heritage*, which was the collaboration of *Historical Pageant* by Ellinor Walker and *Phantasy of South Australia* by Heather Gell, a teacher of Dalcroze Eurhythmics. Heather Gell was responsible for producing and co-ordinating *Heritage*. The Women's Centenary Council sponsored the production of *Heritage*. Adelaide musician Miriam Hyde was asked to compose about half of the music used in the production, and there were also contributions by Hooper Brewster Jones, John Horner³¹, Prof. E. Harold Davies and Percy Grainger. John Horner conducted the orchestra. A report in *The Advertiser* said that 'the music of *Heritage* will probably stand out as the major presentation of local musical composition for the Centenary Year'. The whole show was produced by volunteers who were responsible for everything including costumes, props, lighting, part copying, dancing, acting, narrating, music; 'it was an incredible achievement in co-operation, especially as the whole community was in the grip of the depression'.

Heritage was presented at the Tivoli Theatre (now Her Majesty's Theatre) in Grote Street and commenced on Wednesday, September 23rd, and concluded on Saturday, October 3rd. The Governor, Sir Winston Dugan, attended the first Saturday night performance. *Heritage* used the combined forces of many amateur theatrical and dance groups and outlined the history of South Australia from the time of the proposed new Colony to the Centenary in 1936. The orchestra was reduced in size, and Miriam Hyde played the piano in the pit to help fill out the harmony.

The programme was divided into three sections, preceded by a Prologue in Three Scenes which showed the waiting land offering new opportunities for the colonists. Sheila Martin was 'The Spirit of South Australia', and helped to link some of the scenes together. Part I was divided into 8 scenes, and dealt with the discovery of South Australia, the arrival of Colonel Light and the reading of the Proclamation by Governor Hindmarsh. Part II, in 10 scenes, started with 'The Dispossessed', showing Native Life and a Corroboree, and then traced the development of South Australia, including the development of communications. A tap dance solo by Dorothy Slane 'tapped out' the first message sent over the Overland Telegraph in 1872 after Sir Charles Todd directed its construction. Part III, in 12 scenes, traced the development of Education, Legislature and Religion, and the growth of different types of Industry, both Manufacturing and Primary. The section dealing with wool depicted the swagman at the billabong, using Miriam Hyde's *Fantasia on Waltzing Matilda*. *Heritage* concluded with a Finale entitled 'A Century Ends - A Century Begins' and *God Save The King*.

Continuing the Centenary theme, the Unley City Orchestra participated in a Grand Choral and Orchestral Festival in Centennial Hall on November 14th, 1936, see the programme on page viii. They were assisted by the Centenary Festival Choir of 1,100 voices. Soloists were Mary Edson, soprano, Donald Belle, tenor, Joseph Higgins, tenor, Olive Lyons, accompanist, W.G. Sanderson, baritone, Valda Harvey, soprano, Ida Higgins, soprano and William Day, bass. Gus Cawthorne³² of Cawthorne's Music was the concert's Manager.

³¹ Teacher of piano and organ at the Elder Conservatorium from 1928 to 1965.

³² Son of Charles Cawthorne.

An Invitation Concert at the Unley City Hall on September 24th, 1936, featured Lilian Keen, Norman Sellick's wife, as the soloist in the first movement of Grieg's *Piano Concerto*. She was a regular member of the orchestra and played concertos at a number of the orchestra's concerts.

At another Invitation Concert at Parkside and Eastwood Institute on December 16th, 1936, the orchestra was assisted by the Unley City Choral Society; their Conductor was Horace Perkins (1901-), a composer who became State Music Supervisor for the A.B.C. in 1949. The programme included excerpts from light operas and Handel's *Messiah*. See the invitations, programmes and review on pages ix to xi.

The 1930s

Orchestra members were expected to attend rehearsals every week and to practice their parts at home. The orchestra's concert dress at this time was white frocks for the women, and dark suits for the men. The orchestra gave 3 or 4 concerts each year at the Unley Town Hall, which were generally well attended, and also gave civic concerts in the Goodwood and Parkside and Eastwood Institutes. The orchestra often invited up and coming young artists to play as guest soloists. The Mayor was the orchestra's Patron. Mayors who greatly assisted the orchestra were Alfred Morris, Mayor from 1923 to 1924, and Sam Gild, Mayor from 1948 to 1949, who was the orchestra's President from the mid 1940s until the early 1960s.

In the late 1930s, the orchestra played for a number of musical productions, including *Maid of the Mountains* and *The Arcadians*. These were presented in a number of theatres, including the Empire Theatre in Grote Street³³, Majestic Theatre in King William Street³⁴, Tivoli Theatre³⁵ and the Unley Town Hall. By the late 1930s, Jack Gilbert was playing Principal Flute with the orchestra. His daughter, Kathleen, married Fred Jolly in about 1938. He was a trombonist in the orchestra and a Pilot Officer in the R.A.A.F. during World War II. Kathleen died in 1943, aged 32 years. Fred Jolly later married Lorna Gilham.

W. Nelson Burton

Norman Sellick retired from the orchestra's podium in 1944. Several volunteers conducted the orchestra until W. Nelson Burton³⁶ became the orchestra's new Conductor. Nelson Burton had very high standards, and some of the orchestra members found that the music he chose to perform was difficult for them to play well. He told the players that they would remember the good music later on in their lives, but not the 'light' music that some members wished to play.

During World War II, the orchestra helped to raise money for such causes as the Red Cross and service comforts. This included several mobile tours on the back of a truck, playing in

³³ This was converted into Peoplestores in 1952, and later demolished to accomodate extensions to the Central Market.

³⁴ Demolished in 1981.

³⁵ Now Her Majesty's Theatre.

³⁶ Nelson Burton had been the first resident conductor of the A.B.C.'s Studio Orchestra in Perth when it was established in 1933.

places such as Hindley Street. Patriotic songs were played and collections for the war effort were taken.

After the war ceased in August 1945, life started to return to normal. On January 29th, 1946, the orchestra was registered as the 'Unley Orchestral Society and Unley City Orchestra Incorporated'. The orchestra was now billed as the 'Unley Symphony Orchestra' and programmes show that Frank Cawthorne³⁷ was the orchestra's Honorary Concert Manager. Alf Nettelbeck was the orchestra's Chairman in the 1940s.

The orchestra's Second Annual Dinner was held in the Unley City Hall Banqueting Room on December 18th, 1947. Elsie South was the orchestra's Leader from the early 1940s and in the late 1940s, Marie Sleight, later Marie Roberts, became the orchestra's Leader. In addition to professional work as a violinist, she became a prominent violin teacher, and received an A.M. in the early 1990s for her services to music education. Her daughter, Patricia Roberts, was later a member of the orchestra, joining the Norwood Symphony Orchestra in 1967 when only 12 years old. An article about Patricia being the youngest member of the orchestra appeared in *The News-Review* on August 9th, 1967, see page xi. A photograph of the Unley City Orchestra performing at the Unley City Hall in September 1947 appears on page vi. The grand piano in front of the orchestra was for the concert's soloist, Audrey White. The orchestra's second concert for 1948 was given on October 7th in memory of the late Dora Gild, wife of the Mayor, Sam Gild, see the article on page xv from the *South Australian Homes and Gardens* magazine. She had been a well-known singer.

The orchestra gave a performance in the Adelaide Town Hall on December 2nd, 1948, which was the Third Concert of its 1948 series, the other two concerts having been given in the Unley City Hall, see programme on pages xii to xiv. The Ladies Committee held a fundraising bridge afternoon and trading table at *Eringa*, Northgate Street, Millswood, on November 10th, 1948, see the article on page xv from the *South Australian Homes and Gardens* magazine.

The early 1950s heralded an era of change for the Unley Orchestral Society. The orchestra's Chairman at this time was Leopold von Bertouch, who was a leading Solicitor and one of the orchestra's flute players. The orchestra's earliest surviving Minute Book commences with a Committee Meeting held on September 23rd, 1952. This Minute Book has lost its binding and some pages are missing. The Minutes for September 23rd report that the Ladies Committee were planning to have a Trading Table on Unley Road on November 10th and to sell sweets and cool drinks at the orchestra's next concert on December 10th, see programme cover on page xvi.

In 1953, the Ladies Committee was expanded, and Mrs C.S. Coogan, their President, reported to the Committee that they were drafting a new Constitution to enable their Committee to have an Executive. Mrs J.S. Counsell was their Secretary. In January 1953, the orchestra received a grant of £100 from the Unley Council to pay the conductor's honorarium. Member's subscriptions were set at 10 shillings, having been 7/6 for the previous three years. A discussion had been held with the National Opera of South Australia about the possibility of the orchestra playing for opera and ballet productions, but there were no further developments.

³⁷ Son of Charles Cawthorne.

The Orchestra's Equipment

In 1951, Fred Jolly, the orchestra's Vice-Chairman, loaned the orchestra £95 to buy musical instruments. The orchestra owned a collection of instruments which were available for members to borrow. This collection included an oboe, a bassoon, 3 tenor horns, a trumpet, a double bass, 2 tympani, a side drum, a bass drum, and sundry percussion instruments. Many of these instruments were never returned by the players who borrowed them, and eventually, most of them either disappeared or were sold. The oboe was taken to Perth, from where the instrument was eventually recovered, and then sold. The double bass sat in the corner of the orchestra's storage shed gathering dust for a number of years before being loaned in the 1970s to a bass student at Stirling, who eventually discontinued playing and left the bass sitting in the corner of a room. The Committee located and recovered the bass, and then sold the instrument in 1983.

The tympani were replaced in 1967 with two copper shell Premier tympani, at a cost of \$770. A Premier 32 inch bass drum, a pair of Zildjian hand cymbals, and a triangle and tambourine were purchased in May and July 1993. The orchestra's President, Harry Burghardt, made the stands for the bass drum and cymbals, and the storage box for the cymbals. In 1995, the orchestra purchased a Premier fibreglass shell 24 inch tympani and a tam tam in 1999. The orchestra also owns 2 music cupboards, orchestral music, a rostrum, podium and music stands. The inventory also listed a spotlight, which was accidentally left on the Norwood Town Hall stage in 1961. The Town Hall staff said that they had not seen the missing spotlight and it was never recovered.

The Orchestra Leaves Unley

During 1954, the orchestra's Committee started to experience difficulties in their dealings with the Unley Council, and the relationship with the Council got worse as 1954 progressed. One of these difficulties related to the orchestra's request to have the Unley City Hall on three consecutive evenings for a rehearsal and then two concerts. The heavy schedule of bookings at the Unley City Hall meant that this was not possible. In the latter part of 1954, the Council asked the orchestra to pay a weekly hire fee of £2/10/- for rehearsals in the Banqueting Room, which the orchestra couldn't afford to pay. The orchestra's Committee had tried to obtain funding from the State Government and the Carnegie Foundation, but were not successful.

At a Committee Meeting held on February 17th, 1955, the orchestra's Committee decided to write to the Unley Council expressing their regrets for a letter written on December 9th, 1954, in which they had refused to pay the introduced weekly hire fee, pointing out that the Council had provided these facilities for many years at no expense to the orchestra. The exact contents of this letter are not recorded in the Minute Book. The Unley Council had interpreted the letter as a 'demand', and Mr H.R. Pomeroy, the Committee's Council representative, advised the Committee that the Council would do nothing until the letter was withdrawn. The Committee decided that the orchestra would go into temporary recess until a response from the Unley Council was received, clarifying the orchestra's relationship with the Council, and ascertaining if the Council had reconsidered its decision about the privileges and benefits that had been offered previously by the Council to the orchestra. The Secretary was instructed to cancel further bookings for the orchestra at the Unley City Hall.

The Council was asked if they would accept new bookings from the orchestra for the City Hall and Banqueting Room once the problems had been sorted out, but as both sides 'dug in their heels', the dispute was never resolved, and the Committee started to search for a new rehearsal venue.

Another of the orchestra's long serving members, Etty Holker, joined the orchestra in April 1955. In the same month, Nelson Burton told the Committee that he had approached *The News* about the possibility of sponsorship for the orchestra. The Committee wrote to the General Manager of *The News*, requesting an interview about the possible formation of a 'News Symphony Orchestra'. After a meeting with the acting General Manager of *The News* the Committee were told that the Board of Management had decided not to sponsor a symphony orchestra at that time. The Assistant General Manager of *The News* promised to find out if the News and Mail Social Club was available for rehearsals, which it wasn't, and as the orchestra had come out of recess by June 1955, rehearsals were held in the Rechabite Hall, Victoria Square. An approach was made to radio station 5AD, but there was no sponsorship available from them either. In September 1955, the orchestra removed its property from the storage room at the Unley City Hall, and the Committee considered changing the orchestra's name to the Adelaide Symphony Orchestra. By this time, the orchestra was rehearsing in the Theosophical Hall in King William Street.

A Special Meeting was held on September 22nd, 1955, to discuss the proposed name change. This created problems when some of the orchestra members were not in favour of changing the name, and also asked the Committee to withdraw the letter of December 9th, 1954, which they felt had been the cause of the recent problems. On a show of hands, 4 voted in favour of the motion to retain the name of Unley City Orchestra, and 7 voted against; while 13 members abstained from voting. After further discussion, the meeting decided that the letter of December 9th, 1954 should be withdrawn and the Unley Council approached about the orchestra returning to Unley.

At a Committee Meeting held on September 29th, 1955, the Chairman, Secretary and six other committee members tendered their resignations, and the meeting lapsed for want of a quorum. An Emergency Special Meeting followed, and the recently resigned Chairman and Secretary agreed to act in a temporary capacity. A Special Meeting was called for October 6th, 1955, at the Rechabite Hall. A ballot was held on the withdrawal of the letter, and the members indicated that they were still in favour of this motion. Ron Clarke was elected Chairman, and Brian Castle was elected Secretary. The next section of the Minute Book is missing, and the next recorded Minutes are for a Committee Meeting held on August 3rd, 1959. Some members of the orchestra have related what happened next. Nelson Burton³⁸ retired in late 1955 because of ill-health, and was replaced as Conductor by an Englishman, Dr John Black, an agronomist from the Waite Institute.

Burnside Symphony Orchestra

John Black wanted to replace some of the orchestra's personnel and make other changes, but the Committee told him that this was not acceptable because it was an amateur orchestra. John Black left in mid 1956, along with some of the orchestra members, and they

³⁸ William Nelson Burton died on February 10th, 1974, aged 81 years. He served in the Second Division Signal Company, 1st AIF, during World War I.

used premises in Gawler Place for rehearsals³⁹. From there, they went to the Clayton Church Hall at Beulah Park and then to the Glen Osmond Institute. John Black was looking for a permanent home for his orchestra, and by 1957, the Burnside Council had offered a rehearsal room in the Burnside Town Hall and an annual grant. John Black's orchestra became the Burnside Symphony Orchestra and he continued as that orchestra's first Conductor. Later, Dr Black returned to England. He was a professor in Edinburgh before becoming Principal of Bedford College at London University. Conductors who followed him included John Winstanley, David Cubbin, Robert Cooper and Alphonse Anthony. The present conductor (2000) is Martin Butler.

The Unley Orchestra goes to Norwood

The remaining members of the Unley City Orchestra continued to rehearse under their new Conductor, Jack Gilbert⁴⁰, a picture of him can be found on page xxiii. Moving on again from the Theosophical Hall, the Unley City Orchestra used the Goodwood Institute for rehearsals. The newly elected Committee had no success in smoothing out the soured relationship with the Unley Council, so the orchestra severed its connections with Unley forever, and the Committee started to search for a new home.

The Corporation of the City of Kensington and Norwood was approached; the Council was very keen to have an orchestra based in their area and in early 1957, offered to accommodate the orchestra and provide an annual grant. The members of the orchestra commenced their rehearsals under the Grandstand at the Norwood Oval, and the rehearsals were changed from Thursday to Tuesday evenings. The Certificate of Incorporation records that at a meeting held on May 16th, 1957, the members of the orchestra agreed to change the orchestra's name to 'Kensington and Norwood City Orchestral Society Incorporated'. The orchestra adopted a new Constitution, and the Mayor of Kensington and Norwood was designated as the orchestra's Patron. Sam Gild was elected President, and Leopold von Bertouch was persuaded to return as the orchestra's Chairman. Norman Price was elected Secretary, a position that he held for many years.

The orchestra was billed on publicity and in programmes as the 'Kensington and Norwood City Orchestra'. In 1967, this was shortened to 'Norwood Symphony Orchestra' and in 1982, the title of 'Kensington and Norwood Symphony Orchestra' was adopted to bring the orchestra's name into line with other organisations in the Kensington and Norwood area.

In 1958, Ida Young became the orchestra's Leader after Marie Sleigh left because of professional commitments. Andrew McEwen, one of the orchestra's trumpet players,

³⁹ At this time, Dr Black was also involved as a music director with the South Australian National Grand Opera Company. Founded in 1956, this was one of two attempts to establish a permanent professional opera company in South Australia. The South Australian National Grand Opera Company failed, while the Intimate Opera Group (1957) was successful. This became New Opera in 1973, and then State Opera of South Australia in 1976.

⁴⁰ John Gilbert was born circa 1875 in England, probably in Lancashire. He was known as 'Jack' Gilbert to his friends and associates. Jack Gilbert studied the flute with Swiss flautist Jean Firmin Brossa and Vincent Needham, both members of the Hallé Orchestra. Gilbert was Principal Flute of the North Pier Orchestra at Blackpool, the popular seaside resort in western Lancashire, which is noted for its famous iron tower (158.1 metres high), its piers, fairground and numerous arcades. In about 1912, Jack Gilbert and his family emigrated to South Australia. Jack Gilbert bought a house at 29 Prescott Terrace, Rose Park, which he called *Lancastria*. He played in cinema orchestras, Theatre Royal Orchestra, Tramways Band and South Australian Orchestra. In 1926, Jack Gilbert became Principal Flute in De Groen's Vice Regal Orchestra at West's Olympia.

succeeded Jack Gilbert as Conductor in late 1959. He had acted as a Deputy Conductor when the regular conductor was not available.

At the Committee Meeting held on November 24th, 1959, the Committee talked about the arrangements for meeting with the Norwood Rotary Club to discuss the possibility of holding rehearsals in the new Community Hall, which had been built to the north of the Town Hall. The orchestra transferred its rehearsals to the Rotary Hall during 1961, where they were held until the late 1980s. The orchestra's equipment was stored in a small shed made from wood and galvanised iron on the west side of the Rotary Hall.

Jack Gilbert died on September 11th, 1961, after fracturing his femur in a fall; he was 86 years old. He was buried in the Mitcham General Cemetery next to his daughter, Kathleen. The Committee sent flowers to his widow, Alinda.

At the 1962 A.G.M., Frank White was elected President; he was a former Mayor of Kensington and Norwood. In that year, the orchestra combined forces with the Metropolitan Light Opera Company for a production of *Free As Air*. The orchestra also played for productions of *No No, Nanette* in 1963 and *Anything Goes* in 1964. In May 1963, Andrew McEwen resigned as Conductor, and Edward Beeby was appointed to fill the position. The Council assisted the orchestra by giving a grant of £100. At this time, members paid a weekly subscription of 1 shilling.

Gabor Reeves

In late 1964, Leopold von Bertouch received a telephone call from Gabor Reeves⁴¹ about the possibility of conducting the orchestra. He was invited to conduct a rehearsal on December 8th, 1964, and was asked to become the orchestra's Conductor from the beginning of 1965. Leopold von Bertouch and Fred Hansford were both nominated for the office of Chairman at the A.G.M. Leopold von Bertouch withdrew because he was about to go overseas, and Fred Hansford was elected Chairman. Leopold von Bertouch agreed to accept the nomination for Vice-Chairman. The Council gave the members of the Kensington and Norwood City Band and the Orchestra a complimentary dinner on April 27th, 1966. Invitations and a Programme for concerts conducted by Gabor Reeves in 1966 appear on pages xvii, xviii and xix.

In 1967, Lyndall Hendrickson was invited to join the orchestra by Gabor Reeves, and sat in 4th the front desk of the First Violins, next to the Leader, Ida Young. She continued playing as an orchestra member until 1968. Lyndall Hendrickson says that she has great respect for Ida Young's ability to hold the orchestra together. A concert was given for the Latvian Society on December 26th, 1967 in the Adelaide Town Hall.

The Minutes conclude with a Committee Meeting held on June 26th, 1967; the rest of this Minute Book is missing. The next recorded Minutes commence on March 30th, 1971.

⁴¹ Clarinet teacher at the Elder Conservatorium from 1964-1973 and member of the University of Adelaide Wind Quintet. Came to Australia in 1948. He studied at the Franz Liszt Academy in Budapest and at the New South Wales Conservatorium in Sydney where he gained teacher and performer diplomas in 1950. Played Principal Clarinet with symphony orchestras in Brisbane, Sydney and Melbourne and in London. Many concerto appearances and recitals and chamber music performances in Australia, England and Holland. Gabor Reeves later moved to Sydney where he was a clarinet teacher at the New South Wales Conservatorium and clarinettist of the Sydney Wind Quintet. He returned to South Australia after retiring from the New South Wales Conservatorium.

What happened in between these dates has been recorded from programmes and member's accounts of events at this time.

Syd Gould

In 1968, Syd Gould was elected the orchestra's President. He was born in Manchester, England, on August 11th, 1904, and arrived in Australia with his parents in March 1916. He lived in Broken Hill until 1928 when his family moved to Adelaide and purchased a drapery shop in Victoria Square Market Arcade. Syd Gould married Francie Solomon in February 1932. Syd Gould was well-known in Norwood for his former business at 143 The Parade, Norwood, Syd Gould's Menswear (now Johnathan George Menswear), which he bought in 1959. He was a strong supporter of sporting activities and was active with Francie in social work in the Norwood area. He was a life member and Vice-President of the Norwood Football Club and President of the Norwood North Football Association for several years. Syd Gould was President of the Norwood Marching Girls Club and a Charter Member of the Kensington and Norwood Lions Club, and many other organisations.

Harold Fairhurst and the Norwood Junior Orchestra

Harold Fairhurst became the Conductor in 1968⁴². He is remembered for his amiable personality and endless supply of jokes. Here is a typical Fairhurst joke, 'A ballerina was having trouble dancing a waltz being conducted in one, so she asked the conductor if it could be conducted in three. Still having problems, she then asked the conductor if it could be conducted in two!' He told an orchestra during a rehearsal in the early 1980s that he had VD – verbal diarrhoea! Harold Fairhurst and his charming wife Ria were much loved by everyone involved with music making.

An innovation introduced by Harold Fairhurst was the Norwood Junior Orchestra, which rehearsed early on Tuesday evenings in the Rotary Hall before the Norwood Symphony Orchestra's rehearsal commenced. The co-Leaders of this orchestra were Angela Tolstoshev and Michele Galazowski. The Junior Orchestra either shared a portion of the Norwood Symphony Orchestra's concert programmes, or gave separate concerts. The orchestra played for the Italian Festival in 1968. At a combined orchestral concert on December 14th, 1969, the Junior Orchestra gave a performance of Prokofiev's *Peter and The Wolf*, with Brenda Coulter as the Narrator. The Assistant Conductor at this time was Janis Laurs⁴³. A photograph of Harold Fairhurst conducting the Norwood Symphony Orchestra in the late 1960s appears on page vii.

At the A.G.M. for 1970, Les Pearce was elected Chairman, and Norman Price retired as Secretary after holding the position for 13 years; John Duffield took his place.

⁴² Harold Fairhurst was Leader of the Bournemouth Orchestra from 1937-1940. He formed a trio with John Moore and Reginald Paul in 1946; they gave over 1,000 concerts. He was a teacher and examiner for the Royal Academy of Music. He was a teacher of violin and viola at the Elder Conservatorium from 1953-1968 and violist of the Elder String Quartet. The other members were Ladislav Jacek and Lloyd Davies, violins, and James Whitehead, 'cello. He was a conductor at the 1974 May Music Camp. Harold Fairhurst died on June 28th, 1990, aged 87 years.

⁴³ He is currently (2000) a Principal Player in the 'cello section of the Adelaide Symphony Orchestra. He was previously 'cellist in the Australian String Quartet. He conducted at the 1971 May Music Camp and the Elder Conservatorium Orchestra in Elder Hall for a 1971 concert in aid of the National Music Camp Association Scholarship Fund.

Brenda Coulter was a guest artist again on August 16th, 1970, appearing in Mozart's *Exultate Jubilate*, *Una voce poco fa* from Rossini's *Barber of Seville* and *Solveig's Song* from Greig's *Peer Gynt Suite No 1*. The Norwood Junior Orchestra ceased to exist after Harold Fairhurst left the Norwood Symphony Orchestra at the end of 1970. Many of the younger players followed him to the Flinders Street School of Music where he conducted the Further Education Symphony Orchestra for four years.

Joannes Roose

At the beginning of 1971 Joannes Roose⁴⁴ became Conductor of the Norwood Symphony Orchestra; a photograph and article about him can be found on page xxiii.

Subscriptions in 1972 were \$5 per year or 20¢ per week. The orchestra received a grant of \$250 from the Council. The proceeds from a concert given in 1972 by the Norwood Symphony Orchestra for the North Adelaide Music Club were donated to the National Music Camp Association Scholarship Fund. The Norwood Symphony Orchestra combined with the Adelaide University Choral Society for a concert in Bonython Hall on December 13th, 1972. The programme included Stamitz's *Flute Concerto in G Major* with soloist Alison Myles, Mozart's *Violin Concerto in A Major* with soloist Michele Walsh, Schubert's *Unfinished Symphony* and choral works by Bach (*Jesu Meine Freude*) and Brahms (*Song of Destiny*).

The orchestra performed at a concert organised by the Polish Cultural Society on April 29th, 1973 at the Norwood Town Hall to celebrate the 500th anniversary of the Polish astronomer and scholar, Nicholas Copernicus. The soloists included Joannes Roose, flute, and Danuta and Irena Lewicka-Newcombe, piano.

Richard Hornung

In the middle of 1973, Joannes Roose retired as Conductor, and recommended Richard Hornung to take his place. Richard Hornung is known to many as the Head of the Flinders Street School of Music⁴⁵. Dr Hugh Dinnick was elected Chairman at the 1973 A.G.M. Lorna Jolly retired from the Committee after many years of service, and was sent a letter of appreciation for her work on behalf of the orchestra.

During Richard Hornung's term as Conductor, the Committee regularly invited leading students and professional musicians to appear as soloists with the orchestra. Young violinist

⁴⁴ Joannes Roose studied the flute with David Cubbin at the Elder Conservatorium, and was an Honours Graduate in Arts at Flinders University. Under Professor Andrew McCredie at the University of Adelaide he undertook postgraduate studies in Musicology. In 1968 he was a national finalist in the A.B.C. Instrumental and Vocal Competition. He became Conductor of the Adelaide University Choral Society in November 1971. Joannes Roose was a conductor at the May Music Camps in 1972 and 1973. In 1972 he was the recipient of a Churchill Fellowship, and went overseas in mid 1973 to study the flute and conducting at the Hochschule für Musik und darstellende Kunst in Vienna. He took additional studies at the Accademia Chigiana in Vienna with Franco Ferrara and Severino Gazzelloni (flute). On his return to Australia he founded the Sinfonia of Adelaide and became Musical Adviser to the South Australian Theatre Company. For the Adelaide Festival Centre Trust he conducted a number of very successful Gilbert and Sullivan productions. He left Adelaide in the mid 1980s to take up an appointment as Dean of the Tasmanian Conservatorium in Hobart, where he was a frequent Guest Conductor for the Tasmanian Symphony Orchestra. He now (2000) lives in Melbourne, where he teaches at the Victorian College of the Arts.

⁴⁵ Richard Hornung holds a Bachelor of Arts degree and a Diploma of Music from the University of Melbourne. He has been a teacher of the viola at the Elder Conservatorium since 1975.

Roger Pyne played Wieniawski's *Second Violin Concerto* in August 1974. Two soloists from the South Australian Symphony Orchestra were invited to play with the Norwood Symphony Orchestra. Standish Roberts played Haydn's *Trumpet Concerto* in October 1973 and Stanley Fry played Mozart's *Second Horn Concerto* in November 1974. The orchestra played Viennese Waltzes for a Medical Student's Ball in mid 1974 at the Joe Oberdan Convention Centre, Woodville, with Richard Hornung leading in the Strauss tradition with his violin.

Tom Lambert

At the end of 1974, Richard Hornung retired as Conductor, and Thomas Lambert, M.V.O. was invited to become the new Conductor. Tom Lambert was Senior Director of Music for the Royal Marines and Director of Music for the Royal Yacht *Brittania* before coming to Australia. Ken Berris became co-Leader of the orchestra with Ida Young in 1975, and by 1976, Ken Berris was the orchestra's Leader. Lionel Lambourn was elected Chairman, and Ken Berris was appointed Deputy Conductor. In October 1975 Shirin Lim, violin, and Harold Fairhurst, viola, were the soloists in Mozart's *Symphonie Concertante* for violin and viola. In late 1975, Tom Lambert had to vacate the position of Conductor after being transferred to Canberra, and the Committee started to search for a replacement conductor⁴⁶.

Verdon Williams

Verdon Williams was approached, and accepted the invitation to become the orchestra's Conductor⁴⁷, see the photograph on page xx. This became a family affair. His wife, soprano

⁴⁶ Later Tom Lambert returned to Adelaide. He played the 'cello in the Unley Chamber Orchestra and directed an orchestra that he brought together on a periodic basis. He helped to establish the Naval Reserve Band and has adjudicated for the Adelaide Eisteddfod Society.

⁴⁷ Verdon Williams, noted as a percussionist, solo pianist, composer, arranger and lecturer, was born at Brunswick, Victoria on March 17th, 1916. He received his earliest piano training as a three-year-old from his mother. He began training as an analytical chemist but the call of music proved to be too strong. He entered the University of Melbourne Conservatorium on scholarships to study the piano and 'cello, graduating with first class honours. He studied piano with Waldemar Sidel and the famous Australian composer and pianist Percy Grainger gave him some free lessons. He made many tours as a lecturer, conductor and solo pianist, and with his wife, soprano Doris Dodd. He was an early promoter of opera and ballet in Australia when associated with companies set up by the National Theatre in Melbourne (where he met his wife; they were married in 1956) and toured all states in the 1950s. He arranged and orchestrated much of the repertoire for the National Theatre Ballet for choreographers such as Joyce Graeme, Rex Reid, Walter Gore and Valrene Tweedie. He was Musical Director for Garnett Carroll at Melbourne's Princess Theatre and toured all states with musicals such as *Kismet*, *Bells Are Ringing*, *Once Upon a Mattress* and *The Music Man*. He formed and directed the Melbourne Sinfonietta, a highly acclaimed string orchestra. Verdon Williams conducted for the A.B.C. in all states. He was Resident Conductor of the Tasmanian Symphony Orchestra for two years before being appointed Resident Conductor of the West Australian Symphony Orchestra in 1960. He was the first Music Director of the Western Australian Opera Company and formed the Perth Sinfonietta of 18 players and the Lyric Singers with 40 vocalists. He composed five ballet scores, including *Conflict*, *The Outlaw* (for the Borovansky Co.), and *Peter Pan* and *Kal* (for Garth Welch and the Western Australian Ballet; the latter was the first Australian three act ballet, commissioned for the sesquicentenary of Western Australia in 1979). He was a Lecturer at the Universities of Melbourne and Western Australia. Verdon Williams was the first Musical Supervisor to the A.B.C. in Victoria before coming to Adelaide in 1974 to take the position of Music Development Officer for the Department of T.A.F.E. He conducted the Bishop Orchestra at the 1976 May Music Camp. Verdon Williams retired from the Department of T.A.F.E. in 1982. He toured with the Australian Ballet in 1985 as Associate Conductor and in 1986 toured New Zealand as Guest Conductor for the Royal New Zealand Ballet. He was awarded an A.M. for his services to music in 1992. In Adelaide Verdon Williams also conducted the Adelaide Glee Club, The Mt Lofty Singers, the Police Choir, and directed many productions for the

Doris Dodd, appeared as a guest soloist on many occasions. Verdon's eldest son, Rhys, became a member of the flute section in 1979 and later his daughter Fiona joined the clarinet section. His younger sons Jon and Craig often helped with setting up before concerts and with tape recording. Verdon Williams made much use of his own extensive orchestral library. He liked to alternate standard orchestral repertoire with 'lighter items' including selections from musicals and operettas, ballet music, waltzes, arrangements of popular and well-known melodies and music by composers such as LeRoy Anderson.

At the A.G.M. for 1976, John Duffield was elected Secretary, but resigned from the position in October. Les Pearce agreed to fill the position until the next A.G.M. In 1976, subscriptions were increased to \$8 and student members, \$4; these were increased to \$10 and \$5 in 1977. Ken Berris was elected Chairman and Caryl Lambourn was elected Secretary at the 1977 A.G.M. Rosemary Stimson was the soloist in the *Concerto for Oboe and Strings* by Cimarosa (arranged Benjamin) in May 1977. This concert also included the *Irish Reel* from Verdon Williams' Ballet *The Outlaw*.

The orchestra participated in a concert at the Norwood Town Hall on Tuesday, December 5th, 1978 that celebrated the 125th anniversary of the founding of Kensington and Norwood. Also participating in this concert were the Pembroke School Girls Choir, solo violinist, Lisa Green, and solo pianist, Verdon Williams.

Office Bearers changed again in 1979 when Betty Bull was elected Chairman and John Doyle was elected Secretary. Julie Claxton was elected Secretary in 1980. The orchestra made a donation to the Anti-Cancer Foundation in memory of Les Pearce, who died in January 1979. For the Polish Community the orchestra participated in the 75th Anniversary Concert of the visit to Adelaide by Paderewski on October 21st at the Dom Polski Centre. In August 1980, the orchestra transferred its performances from the Norwood Town Hall to the Norwood Ballroom, a venue which was used throughout the 1980s after an electrical fire caused the Town Hall's closure.

New Directions

At a Committee Meeting held on September 2nd, 1980, the Committee decided to send Verdon Williams a letter advising that as from the beginning of 1981, they would be inviting a new conductor to direct the orchestra. The Committee sent the letter without first informing the President of their decision⁴⁸. The President responded with a letter expressing dissatisfaction that the Committee had not advised him of their intentions before any action was taken and indicated that an important matter such as this should have been presented to a General Meeting for the orchestra's members to discuss. The President said that unless a General Meeting was called, he would tender his resignation.

At a Committee Meeting held on September 21st, 1980, the President presided and was told by the Committee that they had considered their motion very carefully. The Committee members said that they were elected by the members of the orchestra, and had voted unanimously in favour of appointing a new conductor from the beginning of 1981. The

Mayfair Light Opera Society, of which he was President. In 1996 he shipped 57 crates of orchestral music to the Callaway International Resource Centre for Music Education at the University of Western Australia.

⁴⁸ At this time, the orchestra members elected a President and a Chairman. The Committee tended to meet without inviting the President (who was a non-playing member) to attend.

Committee indicated to the President that they would all tender their resignations if asked to rescind their decision, as they would take this as a motion of no confidence.

A Special General Meeting was called for September 30th, 1980 to discuss the Committee's decision. At this meeting, chaired by the President, discussion centred on the Committee's recent action and the reasons that led them to make their decision to appoint a new conductor. Some of the orchestra's members felt that the whole orchestra should have discussed the matter before the Committee had made their decision. A motion was put to the Committee asking them to reconsider and rescind their decision. The President asked the members to vote; 19 people supported the motion, and 11 were against. The Committee explained through their spokesman that they had voted twice on the matter, after careful deliberation each time, and that they took this motion as a vote of no confidence and would all be tendering their resignations.

Having resigned, the 'Committee Members' left the Rotary Hall. After this, an Interim Committee was elected. Kath Coombe was elected Secretary and George Browne was elected Treasurer. Verdon Williams continued as the orchestra's Conductor.

Unley Chamber Orchestra

The 'Committee Members' went to a nearby home at Maylands to consider what future action they would be taking. Soon after, some other orchestra members followed them, and a group of about 14 players assembled and started to rehearse once a week at the Maylands home. From there, they moved to St Saviour's Church Hall at Glen Osmond, and then to Glen Osmond Primary School. They called themselves the Glen Osmond Chamber Orchestra.

The Glen Osmond Chamber Orchestra began negotiations with local Councils. The St Peters Council expressed an interest in the orchestra. One of the Glen Osmond Chamber Orchestra's Committee members contacted the Unley Council's Community Development Officer, Brenton Miels, who was very helpful. The orchestra accepted the offer made by the Unley Council through Brenton Miels and Denis Sheridan (Mayor of Unley from 1982 to 1985). The orchestra established themselves in the Civic Centre at the Unley City Hall, and changed their name to the Unley Chamber Orchestra. Peter Webb is Conductor of the Unley Chamber Orchestra.

South Western Symphony Orchestra/Holdfast Bay Symphony Orchestra

In an issue of the *Unley Courier* printed in 1972 or 1973, the then Mayor of Unley, Eric Parish, had said that he 'would like to see the Unley Orchestra revived'. The article included a photograph of the Unley City Orchestra taken in 1928 at Ballarat after winning the Orchestral Competition (see page vi). The South Western Symphony Orchestra Inc. was established on February 9th, 1976 to serve the southern and western suburbs ranging from Unley to Port Adelaide. The orchestra was under the Patronage of the Mayor and Mayoress of Unley, Mr and Mrs W. Southern. The first concert was given in the Adelaide Town Hall on July 8th, 1976. Brian Penberthy was the orchestra's Concert Manager, and Verdon Williams was the orchestra's first Conductor. Josef Aronoff became the Conductor in 1977, when the orchestra had 85 members. Since then, Conductors have included Grant Sheridan and Allan Giles. In 1996, the orchestra was renamed the Holdfast Bay Symphony

Orchestra. This orchestra rehearsed on Monday evenings at Glenelg, but is currently (2000) in limbo.

Kensington and Norwood Symphony Orchestra, early 1980s

After the departure of the 'Committee Members' the elected Interim Committee made the necessary arrangements to change the signatories for the orchestra's bank accounts and attended to other house keeping matters. Ida Young was asked to lead the orchestra again, which she agreed to do. The members of the Interim Committee were re-elected at the A.G.M. for 1981. They decided to combine the offices of President and Chairman, which eliminated the problem of the Committee being able to meet without inviting the President to attend. Membership subscriptions were set at \$12 and \$6 for students.

In 1981, Erica Lewis became the orchestra's Leader, replacing Ida Young. Erica is a former member of the Adelaide Symphony Orchestra. Greg Carger was appointed the orchestra's Deputy Conductor; he was studying conducting with Verdon Williams⁴⁹. The Committee continued to invite leading students and professional musicians to appear as soloists. Adelaide's Jane Peters appeared as soloist in Mendelssohn's *Violin Concerto* at concerts on November 17th and 21st⁵⁰. The Mount Lofty Singers and soloist Doris Dodd joined the orchestra for some traditional songs arranged by Hal Evans and the *Nun's Chorus* (R. Strauss). The Mount Lofty Singers had also participated in the August concert, when a selection of traditional songs arranged by Hal Evans were presented, and Rhys Williams and Robert Brown were the soloists in Cimarosa's *Concerto for Two Flutes*.

In July 1982, soloists and male chorus from the Mayfair Light Opera Society joined the orchestra for some excerpts from *South Pacific*. For the Polish Community the orchestra participated in the Szymanowski Centenary Concert at the Dom Polski Centre on October 17th.

Jubilee Celebrations, 1983

For 1983, the orchestra received a \$600 grant from the Council, which included \$100 to assist with the orchestra's Jubilee celebrations. To celebrate its 25th year at Kensington and Norwood, the orchestra presented a Jubilee Concert in the Norwood Ballroom on May 1st. The Kensington and Norwood City Band, conducted by Phil Couchman, were the associate artists. This concert was an outstanding success and a great occasion. The band presented the first half of the programme and the orchestra the second half.

The orchestra was invited to participate in the City of Unley's Summer Arts Programme by their Community Arts Officer, Rob Bath, and gave a performance on March 27th. The orchestra gave a performance for the residents of Clayton Church Homes on Tuesday, April 12th. During the year, some fundraising took place; a raffle was held with prizes kindly donated by some Parade traders, and the orchestra had a white elephant stall called

⁴⁹ He moved to Victoria in 1984 to teach brass instruments at Caulfield Grammar School.

⁵⁰ Jane Peters was born in Adelaide and began her violin studies at the age of seven with Lyndall Hendrickson. At the age of ten she made her debut after winning the national television contest 'Showcase'. She made her first European tour in 1975. She graduated with a Bachelor of Arts degree in 1982. In 1986 she won the Bronze Medal and the overall prize for artistry in the Tchaikovsky Violin Competition in Moscow, 'the highest achievement to date for an Australian violinist'. An international performing and recording artist, she is now based in Paris. She performs on a J.B. Guadagnini violin on loan from the people of South Australia.

'Crotchets and Quavers' in the annual Kensington and Norwood Mardis Gras on The Parade. The orchestra presented a concert at Wesley Uniting Church, Kent Town on October 2nd, and provided music for Universal Children's Day, organised by the Kindergarten Union of South Australia, in Elder Park on October 26th, under the theme, *Serenade By The River*. Young violinist Imogen Lidgett appeared with the orchestra in Mozart's *Fifth Violin Concerto* at a concert on November 13th.

On the evenings of November 1st to 3rd, 1983, the orchestra took part in an advertising promotion for CoDesign and Artes Office Furniture at the South Australian Film Corporation's Studios at Hendon. This involved posing with the office furniture for photographs that were used to illustrate a trade catalogue. The fee received by the orchestra from this promotion was used to purchase some new music for the orchestra's library. Kath Coombe did some good work with organising activities that increased the orchestra's monetary reserves and sorting and cataloguing the orchestra's library and repairing the music.

Mid 1980s

Early in 1984, Bruce Bowen was invited to be the orchestra's Deputy Conductor after Greg Carger left for Victoria. A trombonist, he was also studying conducting with Verdon Williams. Another Combined Concert with the Kensington and Norwood City Band was presented in the Ballroom at the Norwood Town Hall on April 29th, with the band under the directorship of Bruce Raymond. A concert in aid of the African Drought Appeal on August 26th was presented at St Ignatius' Church, Norwood, with Bruce Bowen as soloist in Florentin's *Piece in F Minor for trombone*, orchestrated by Verdon Williams. The programme included the *Suite* from Verdon Williams' Ballet *Kal*. The orchestra participated in the Adelaide Glee Club's Centenary Concert in Elder Hall on October 28th.

At the end of the year, Verdon Williams advised the Committee that his commitments with the Australian Ballet in 1985 meant that he would have to tender his resignation as the orchestra's Conductor. Verdon Williams' farewell was a Christmas Concert in the Norwood Ballroom on November 25th, which included several local choirs participating in his arrangement of *A Celebration of Christmas*.

Kenneth Clarke

Tony Cox was invited to conduct the orchestra from the beginning of 1985, but after a few weeks with the orchestra, he tendered his resignation in March, and Alphonse Anthony was asked to conduct the orchestra. He directed several rehearsals and then, because of other commitments, he asked Kenneth Clarke, a colleague from the Adelaide Symphony Orchestra, to act as a relieving conductor. Alphonse Anthony very ably directed several more rehearsals, but with further commitments preventing him from being available for rehearsals, he suggested that Kenneth Clarke should be invited to become the orchestra's Conductor. Kenneth Clarke accepted this invitation, and the orchestra enjoyed his friendly but firm style of leadership, see the article and photograph on page xx⁵¹. The position of

⁵¹ Kenneth Clarke was born in Worcestershire, England, and studied conducting with Charles Proctor and Bernard Keefe at the Trinity College of Music in London. He regularly conducted choral concerts in the English Midlands. He migrated to Australia in 1981 to join the West Australian Symphony Orchestra. While in Perth was a joint founder of

Deputy Conductor was considered. Greg Carger and Bruce Bowen had been given little opportunity to do any conducting, and it was resolved that a deputy conductor would be arranged as required.

Allan Meyer, a clarinettist from the Adelaide Symphony Orchestra, appeared as soloist in Weber's *Clarinet Concerto, Opus 73* on August 18th. The orchestra combined again with the Adelaide Glee Club for a Grand Concert in Elder Hall on November 17th when horn student Peter Luff was soloist in Mozart's *Third Horn Concerto*. He appeared again in the orchestra's concert in the Norwood Ballroom on December 1st.

South Australia's Sesquicentenary

The membership fee was increased to \$15 in 1986. The orchestra received a grant of \$800 from the Council. This was the year of South Australia's Sesquicentenary, which was billed as 'Jubilee 150'. Many different events were organised by various sections of the community, from family reunions to the Formula One Grand Prix. The orchestra was to have participated in a Garden Party at Eden Park Conference Centre, Marryatville in March, but this was cancelled. David Dornbusch, a 'cellist from the Adelaide Symphony Orchestra, appeared as soloist in Saint-Saëns' *Cello Concerto No 1* on May 4th.

Jill Folauihola assisted by conducting some of the rehearsals when Kenneth Clarke was unavailable. Other conductors who deputised included Peter Cobb, Bruce Stewart, Verdon Williams and Robertson Collins.

The Kensington and Norwood Symphony Orchestra's Jubilee 150 Concert was given in St Ignatius' Church, Norwood, on Sunday August 4th. Mendelssohn's *Symphony No. 2, Hymn of Praise*, was presented with the Murray Park Singers, Way Chorale and Clayton Uniting Church and St Ignatius' Church Choirs. This was one of the few occasions on which this work has been performed in Adelaide⁵². The other work in the programme was Schubert's *Fourth Symphony, The Tragic*. Proceeds from the concert assisted the restoration fund for the Norwood Town Hall Clock.

Young violinist Adele Anthony appeared as soloist in Saint-Saëns' *Violin Concerto No 3* at the concert on December 14th. Ida Young retired from the orchestra at the end of 1986 and was presented with a gift in recognition of her many years as the orchestra's Leader. Kath Coombe was presented with a Citizen's Award by the Mayor of Kensington and Norwood on Australia Day 1987 in recognition of her work for the orchestra and as Secretary/Treasurer for the Kensington and Norwood Jubilee 150 and Bicentennial Committees.

1987

The orchestra performed in the Norwood Ballroom on May 31st and repeated this programme at St Paul's Anglican Church, Port Adelaide, on June 14th. Section Leaders

the West Australian Chamber Orchestra. Kenneth Clarke came to Adelaide to play in the First Violin section of the Adelaide Symphony Orchestra and the Adelaide Chamber Orchestra.

⁵² The Adelaide Symphony Orchestra and Adelaide Philharmonic Choir performed Mendelssohn's *Hymn of Praise* and Brahms' *Song of Destiny* in Elder Hall on October 21st, 1937. This was the Adelaide Philharmonic Choir's first concert, under the direction of their first Conductor, John Dempster. The Adelaide Philharmonic Choir and Adelaide Choral Society merged in 1979 to form the Adelaide Chorus.

from the orchestra, Erica Lewis and Joanne Bones, violins, and Rebecca Meegan, 'cello, played Corelli's *Concerto No VII, Opus 6*.

The Murray Park Singers and Pembroke School Trebles joined the orchestra to present a performance of Haydn's *Mass No. 14 in B Flat Major* in St Francis Xavier's Cathedral on Sunday August 14th. Soloists were Cathy Weber, soprano, Guila Tiver, contralto, Brian Gilbertson, tenor and Alan McKie, bass. The orchestra also played Haydn's *Symphony No. 104 (London)*. This concert raised \$1,015 for the Southern Cross Homes, Plympton.

On December 13th the orchestra returned to the Norwood Ballroom for a programme that included Mozart's *Impresario Overture*, *Pirates of Penzance Selections* and Tchaikovsky's *Fourth Symphony*.

1988, Australia's Bicentenary Year

Rehearsals in 1988 were held on Monday evenings because Kenneth Clark was unavailable on Tuesday nights. Membership fees were increased to \$20. 1988 was the year of Australia's Bicentenary.

The concert on May 1st in the Norwood Ballroom featured Mozart's *Symphonie Concertante for violin and viola* with soloists Imogen Lidgett and Colin Warrender. Allan Meyer made a return visit on August 7th to appear as soloist in Mozart's *Clarinet Concerto*. The orchestra played at a concert for the celebration of the Ukrainian Christian Millenium in the Adelaide Town Hall on September 17th.

A Bicentennial Concert was given in the Ballroom on November 27th, with the proceeds going towards the restoration of the Norwood Institute. Colin Warrender was soloist in Telemann's *Viola Concerto in G Major*. This was Kenneth Clarke's last concert as the orchestra's Conductor; he was returning to England just before Christmas. John Redwood, the Mayor of Kensington and Norwood, presented Kenneth Clarke with a watch at the orchestra's Christmas Party held after the concert.

1989

Verdon Williams accepted an invitation to return as the orchestra's Conductor and rehearsals moved back to Tuesday evenings. The orchestra performed at the Scout Jamboree at Woodhouse on January 3rd, presenting 'Proms at the Jamboree', and played for the Australia Day Council's Ball at the Adelaide Convention Centre. Under Verdon Williams' direction the orchestra recorded a jingle at a studio in Kent Town for Pivot Fertilisers through Andrew Knox Promotions, receiving a fee of \$300. Concerts were presented in the Norwood Ballroom on April 30th with harpist Carolyn Burgess as soloist in Debussy's *Danses Sacred and Profane* and August 20th when Craig Kemp played *Bassoon Concerto No 6* by Capel Bond.

After these two concerts, Verdon Williams tendered his resignation, and Sam Bor accepted an invitation to conduct the orchestra⁵³. Sam Bor rehearsed a programme including Beethoven's *Seventh Symphony* for the end of year concert on November 26th. The Committee decided to buy some new music for the orchestra's library, placing an order for

⁵³ He was Concert Master of the South Australian Symphony Orchestra from 1949 to 1959 before going overseas where he was Leader of the Scottish National Orchestra until 1973, and then that orchestra's Conductor for two years. He was a teacher at the Royal Scottish Academy of Music and Drama until 1987, and after retiring, returned to Adelaide.

Brahms *Symphonies 1 & 2*, Beethoven *Egmont Overture*, Mozart *Symphonies 39 & 40*, Schumann *Symphony No 4*, Mendelssohn *Hebrides Overture* and Brahms *St Anthony Chorale Variations*.

1990

The Council's redevelopment of the Norwood Town Hall complex during 1990 meant that the orchestra had to find an alternative rehearsal venue while building works were in progress. The Rotary Hall was demolished, and a shopping arcade built on the western and northern sides of the Town Hall. The northern half of the Ballroom was converted into the Don Pyatt Community Hall and the Council's office area was extended into the southern end. The good news for the community was the refurbishment of the Norwood Town Hall, which had been unused for a decade. The orchestra's equipment was moved to the Kensington and Norwood City Band's Rehearsal Hall in Beulah Road, and transferred from there to a storage room in the Church Hall at Spicer Memorial Church, St Peters, where the rehearsals also took place.

Spicer Memorial Church was the main venue for concerts during 1990. Proceeds from the concert given on April 8th went to the Church Mission Outreach. Alex Permezel and Catherine Hannaford were the soloists in Mozart's *Symphonie Concertante for violin and viola* at Spicer Memorial Church on July 29th and at St Paul's Anglican Church, Port Adelaide on August 5th. Mary Waterhouse was the soloist in Weber's *Concertino for Clarinet* on November 18th. Sam Bor announced his retirement at the end of 1990. The Council provided a grant of \$900 for 1990, and increased this to \$1,000 in 1991, when subscriptions were increased to \$25.

1991

The year began with Bruce Stewart as the new Conductor⁵⁴. The orchestra was now back at the Norwood Town Hall complex, rehearsing in the Don Pyatt Community Hall. In the adjacent storeroom a cage with a gate, chain and padlock had been provided for the orchestra's music and equipment. The orchestra's first performance in the restored Norwood Town Hall, now called the Norwood Concert Hall, was for an Open Day on February 9th. A concert was given at St Paul's Anglican Church, Port Adelaide for Fiesta 1991 on March 15th, and in the Norwood Concert Hall on June 2nd, with bassoonist Grant Scobie as soloist in Vivaldi's *Bassoon Concerto in A Minor*.

Bruce Stewart retired after this concert because of other work commitments, and Russell Larkin, who was studying conducting with Professor Heribert Esser at the Elder Conservatorium, took his place⁵⁵. A performance that included Beethoven's *Eroica Symphony* was given at St Francis of Assisi Church at Newton on August 25th. Bruce Stewart stepped in at the last minute to conduct the follow up concert on September 8th at Spicer Memorial Church. Dennis Johnson, a percussion teacher with the Education

⁵⁴ He had been an oboist with the South Australian Police Band, and as a freelance musician had played with the Adelaide Symphony Orchestra, Sadlers Wells Ballet and other professional groups.

⁵⁵ He was born in Sydney, where he had worked professionally before coming to Adelaide in 1990 to pursue a career in conducting and composition. He had conducted the Sydney University Graduate Choir and the Australian Girls Choir.

Department Music Branch, was then invited to conduct the orchestra⁵⁶. The orchestra's final concert for the year, which included Haydn's *Military Symphony*, was given in the Norwood Concert Hall on November 24th.

1992

Syd Gould indicated that he would be retiring as the orchestra's President at the beginning of 1992, and Kath Coombe indicated that she would be retiring as Secretary after eleven and a half years in office, and seeking the President's position. At the A.G.M. for 1992, Alderman Peter Witham presented Syd Gould with a domed clock in appreciation of his twenty-four years as President. Kath Coombe was elected President and Alex Stone was elected Secretary.

David Reid, who had written to Kath Coombe expressing his interest in conducting the orchestra, was invited to do so from the beginning of 1992⁵⁷. The orchestra gave a *Programme of Viennese Composers* in the Norwood Concert Hall on April 12th and at Trinity Uniting Church, Glenelg on May 3rd, with young trumpet soloist Darryl Carthew performing Hummel's *Trumpet Concerto*. Concerts at St Ignatius' Church, Norwood on August 23rd and Spicer Memorial Church, St Peters on August 30th featured viola soloist, Paul Leggett, in Alfred Hill's *Viola Concerto*. The proceeds from the August 30th concert went to the Hackney Mission.

Alex Stone tendered his resignation as Secretary in August, and Robert Brown was asked to take this position. Kath Coombe resigned as President and from the orchestra in September. She was sent an engraved plaque with the wording 'Presented to Kath Coombe in Appreciation of Many Years of Service to the Kensington and Norwood Orchestra, December 1992'.

A Special General Meeting was held on October 13th to elect new Interim Members to the Committee – the orchestra required a President, Treasurer and Auditor. Harry Burghardt⁵⁸, husband of the orchestra's Leader, Erica Lewis, was elected President. Neil Williams was elected Treasurer and Bert Flood was elected Auditor. The Committee attended to various jobs such as changing the bank account signatories and recruiting new players for the orchestra.

The year concluded with a Concert in the Norwood Concert Hall on November 15th. This was part of the Italian Festival, and featured Katrina Picozzi, soprano, David Viscentin, tenor, with the Chandos Chorale and Monteverdi Singers. The programme included operatic duos from Verdi's *La Traviata* and Donizetti's *Don Pasquale* and choruses from Verdi's *Macbeth*. A photograph of David Reid conducting the Kensington and Norwood

⁵⁶ He studied percussion with Richard Smith, and has performed with the Adelaide Symphony and Elizabethan Theatre Trust Orchestras. He is Director of the Schools Percussion Ensemble, which has undertaken three successful tours to the United Kingdom.

⁵⁷ David Reid completed his Bachelor of Music at the University of Melbourne and later studied choral and orchestral conducting in Salzburg and Budapest. He has played bassoon, clarinet and saxophone in amateur and professional orchestras in Melbourne, Ballarat and Adelaide. He has conducted many choral and orchestral groups and theatre productions. He was Head of the Music Department, Salisbury C.A.E., and later Senior Lecturer in Music, University of South Australia, Magill. He retired in 1994 and now teaches privately. He has adjudicated for the Adelaide Eisteddfod Society.

⁵⁸ Harry Burghardt was a Lecturer with the School of Plumbing and Sheet Metal at Regency Park College of T.A.F.E. for 36 years, and has been a voluntary member of the St John Ambulance Brigade for many years.

Symphony Orchestra in the Norwood Concert Hall during the Italian Festival concert appears on page vii.

On Australia Day 1993, Kath Coombe, Syd and Francie Gould, and the Kensington and Norwood City Band were presented with Mayoral Commendations by Vini Ciccarello, the Mayor of Kensington and Norwood. Katrina Picozzi was named Young Citizen of the Year for her accomplishments in music and received a plaque and badge from the Australia Day Council.

A cutting from a newspaper published in Christchurch, New Zealand in 1992, was sent to the City of Unley Museum. The article is about Ted Frances, a former member of the Unley City Orchestra who had lived in Christchurch for the previous 18 years. He plays his violin each day in Cathedral Square, and the money thrown into Ted's open violin case by passing music lovers is used to feed the fourteen cats waiting patiently for him at home!

1993, 70th Anniversary Year

This year marked two important events in the orchestra's history. It was the 70th Anniversary of the orchestra's founding by Norman Sellick and the 35th year of its association with the City of Kensington and Norwood. The Kensington and Norwood Symphony Orchestra is the oldest continuously running community orchestra in South Australia and the second oldest orchestra in the state. Only the Elder Conservatorium Orchestra is older. The oldest Australian orchestra that the writer has been able to discover is Tasmania's Launceston Orchestral Society, founded circa 1860.

At the A.G.M. for 1993, the Interim Committee Members were re-elected along with the other standing Committee Members. Subscriptions were reviewed, and Student Membership, \$12, was reinstated, and Family Membership (\$40) and Associate Membership (\$10) were introduced. Subscriptions were increased in late 1993 to Family Membership, \$45, Full Membership, \$30, Student Membership along with new categories for Pensioners and Unemployed, \$15; Associate Membership remained at \$10.

The orchestra prepared for the *70th Birthday Concert* in the Norwood Concert Hall on May 2nd. The programme, called *Romantic Classics*, included Glinka's *Overture to Russlan and Ludmilla*, Schubert's *Unfinished Symphony* and Smetana's *The Moldau*. Soprano Gisele Blanchard sang *o mio babbino caro* from Puccini's *Gianni Schicchi*, and was joined by tenor Guido Coppola for a duet from Mascagni's *Cavalleria Rusticana*. Robert Brown prepared a special Souvenir Programme. The *70th Birthday Concert* was a very successful and special event. Two pages from the Souvenir Programme appear on pages xxi and xxii, and an article from the *Eastern Courier* on page xxvi. Robert Brown was invited to speak about the orchestra's history at the meeting of the Kensington and Norwood Historical Society on May 5th.

In March 1993 the Committee decided to provide an opportunity for an Instrumental Concerto finalist in the City of Adelaide Eisteddfod to appear as a soloist with the orchestra. This was to be called the 'Kensington and Norwood Symphony Orchestra Award'. This was awarded to 'cellist Rebecca Harris, who was invited to perform with the orchestra at a concert in 1994.

On August 29th, the orchestra presented a *French Collection* in the Norwood Concert Hall. This included Debussy's *Prelude to the Afternoon of a Faun*, featuring two dancers

from the Leigh Warren Dancers. On Thursday, September 23rd, the orchestra participated in a concert at Walford Anglican Girls School as part of their Centennial celebrations. This included piano soloist, Mary Leonard, an old Scholar, in Grieg's *Piano Concerto*, and contralto Vanessa Benger and the Walford Senior Choir in excerpts from Vivaldi's *Gloria* and Vaughan Williams' *Magnificat*.

The orchestra participated in the launch of Grand Prix Week on Monday, November 1st in the Norwood Concert Hall. The Premier, Lynn Arnold, officially launched Grand Prix Week. Another concert for the Italian Festival was given on November 14th, with soprano Norma Knight as soloist in an aria from Puccini's *Manon Lescaut* and *The Laughing Song* from J. Strauss' *Die Fledermaus*. Paul Leggett was the viola soloist in Wolf's *Italian Serenade*.

In December 1993, Francie Gould announced her retirement from the orchestra, having been a member for 64 years, a record that is unlikely to be equalled.

1994

In April 1994 Syd and Francie Gould were made Honorary Life Members for their distinguished service to the Kensington and Norwood City Orchestral Society Inc. over many years. Harry Burghardt and Erica Lewis visited the Goulds at their Unley Park home to present the certificates.

The orchestra participated in the 1994 Festival Fringe with a concert at the Norwood Concert Hall on March 13th that included a performance of Vaughan Williams' *Serenade to Music*, with soloists Dianne Budgen, soprano, Jeanette Peard, contralto, David Visentin, tenor, Don Taylor, bass, and the Chandos Chorale. On May 22nd a *Pleasant Sunday Afternoon Concert* was presented at Gartrell Uniting Church, Rose Park, with young trumpet player Brendan Tasker performing Haydn's *Trumpet Concerto*.

A Quiz Night, with Quizmaster Lawrie Golding, was held on Friday, July 29th in the Don Pyatt Community Hall to help raise funds for buying a third tympani.

A *Twilight Concert* was held at the Norwood Concert Hall on Saturday, August 13th. Rebecca Harris was invited to perform at this concert, but after accepting the invitation she had to withdraw. Young violinist Yullinah Wylie was invited to take Rebecca's place. She played Wieniawski's *Second Violin Concerto*.

Violinist Sophie Rowell was the recipient of the Kensington and Norwood Symphony Orchestra Award for 1995. She performed the first movement of Tchaikovsky's *Violin Concerto* in a concert on November 27th that was called *Chiefly Tchaikovsky*. Sophie Rowell was the A.B.C. Young Performer of the Year in 2000.

1995

The *Romantic Sunday Afternoon Concert* on March 19th featured the first performance of Paul Leggett's *Viola Concerto* with the composer as soloist and the Pierrot Children's Ballet Theatre in Tchaikovsky's *Fantasy Overture*, *Romeo and Juliet* with choreography by their teacher, Elaine Cherry, A.R.A.D.

Haydn's *Passion, The Seven Last Words on the Cross*, was performed with the Chandos Chorale at St Saviour's Anglican Church, Glen Osmond on April 9th and Gartrell Uniting Church on April 11th.

Syd Gould died on April 21st, aged 90 years, after a period of illness. He was buried at Centennial Park Cemetery. A donation in memory of Syd Gould was sent to the Lions Eye Care and Research Foundation at Flinders Medical Centre.

The orchestra presented a concert at Gartrell Uniting Church on June 6th, with Keith Stephens as soloist in a Handel *Organ Concerto*. Another Quiz Night, with Lawrie Golding as Quizmaster again, was held on Friday, July 28th in the Gartrell Uniting Church Hall.

Twelve year old violinist Sally Cooper appeared as soloist in the Bruch *Violin Concerto No 1* at St Ignatius' Church on August 20th. She had been a prize winner in the final round of the Yehudi Menuhin International Violin Competition and winner of the Elder Conservatorium String Concerto Competition and the String Section of the A.B.C. Young Performers Award.

The first *Concerto Workshop* was held on Tuesday September 12th. Deputy Conductor, Michael Fraser, conducted *Ballet Music II* from Schubert's *Rosamunde*. Violinist Greg Brown played the first movement of Lalo's *Symphonie espagnole*, David Clark played Richard Strauss' *Horn Concerto No 1*, Michael Robertson played Max Bruch's *Violin Concerto No 1* and Melvyn Schlank and Robert Brown played Cimarosa's *Concerto for Two Flutes*.

On September 30th, the orchestra participated in a Musical Evening at the Adelaide Town Hall for the Greek Orthodox Archdiocese. This included some compositions by Dinos Grous, *Greek Dance*, *Demokritus (The Atom)*, *Opus 112*, *Heroic Song 98*, *Opus 41* (with Tasso Bouyennis, tenor, and Deanne-Despina Taliangis, soprano), *Prometheus*, *Opus 98* (with Tasso Bouyennis, tenor) and *Byzantine Rhapsody*.

For 1995, the Kensington and Norwood Symphony Orchestra Award had become a Medallion⁵⁹. The recipient of this was Louise Nowland⁶⁰, who appeared as a soloist at the *Christmas Concert* on November 26th in Weber's *1st Clarinet Concerto*. The Chandos Chorale and Way Consort, with Greg John, baritone, joined the orchestra for Vaughan Williams' *Fantasia on Christmas Carols* and some Christmas Carols arranged by David Reid.

1996

Music for Chamber Orchestra at St Bartholomew's Anglican Church, Norwood, on March 24th featured soloist Paul Leggett in Stamitz's *Viola Concerto in D Major*. Haydn's *Passion, The Seven Last Words on the Cross* was performed with the Chandos Chorale at Malvern Uniting Church on March 31st and Gartrell Uniting Church on April 2nd.

The Hellenic Symphonia presented a concert that featured the music of Dinos Grous on May 1st in Elder Hall. Dinos Grous specially composed *The Parade at Norwood* for the Kensington and Norwood Symphony Orchestra. Other works, with the Adelaide Greek Choir, included *I brought my life as far as this ...*, *Byzantine Rhapsody*, *Melachrino*, *A Boat from Chios*, *A Little Church On The Mountain*, *In The Fields*, *Yellow Flowers*, *The Ring*, *Golden Rays of Sun*, *Your Little Eyes* and *To The Newborn Boy!*

⁵⁹ The Burnside Symphony and Unley Chamber Orchestras offer similar awards in the Adelaide Eisteddfod.

⁶⁰ Was born in Tasmania in 1974. Came to Adelaide in 1993 to study with David Shephard at the Elder Conservatorium where she gained a Bachelor of Music. Since graduating she has played with the Adelaide Symphony Orchestra.

Russian Spectacular at the Norwood Concert Hall on June 23rd featured pianist John Bradbury performing Rachmaninov's *First Piano Concerto*. The orchestra played for a *Pleasant Sunday Afternoon Concert* at Trinity Uniting Church, Glenelg on August 4th, with Paul Leggett featured as violin soloist in Saint-Saëns' *Danse Macabre*, conducted by Deputy Conductor, Michael Fraser.

On August 25th, the Kensington and Norwood City Band and the Kensington and Norwood Symphony Orchestra presented a *Gala Concert* in the Norwood Concert Hall. The orchestra presented the first half of the programme and the band presented the second half. For the finale, the band and orchestra combined forces for *Procession of the Nobles* from *Mlada* by Rimsky-Korsakov and *The Stars and Stripes Forever* by John Philip Sousa, with conductors David Reid and Bruce Raymond at the helm.

On September 7th and 8th, the Ottoway Theatrical Ensemble and the Kensington and Norwood Symphony Orchestra presented *Misterium Christi* by F. Harazim and A. Chlondowski at the Scott Theatre. Another *Concerto Workshop* was presented in the Don Pyatt Community Hall on September 24th. The programme included Haydn's *Trumpet Concerto* played by Mark Smith and two movements from Brahms' *Violin Concerto* played by Greg Brown. The orchestra played for the *Floral Festival* at St Augustine's Anglican Church, Unley on October 24th, with Paul Leggett giving a repeat performance of Saint-Saëns' *Danse Macabre*.

The orchestra's former Treasurer and bass player George Browne died on October 30th. He was buried at the Mitcham General Cemetery.

The *Christmas Concert* took place at St Ignatius' Church on December 10th in conjunction with the Chandos Chorale, and included *The Shepherd's Farewell* from Berlioz's *Childhood of Christ* and Christmas Carols arranged by David Reid. Melvyn Schlank and Robert Brown played Cimarosa's *Concerto for Two Flutes*.

Flautist Sylvia Cooper, elder sister of Sally, was awarded the Kensington and Norwood Symphony Orchestra Medallion for 1996.

1997

Verdon Williams, A.M. died on February 19th, aged 81 years. His funeral service was held at St Columba's Anglican Church, Hawthorn. The church was packed with people from the music and theatre communities. Verdon Williams made his final exit to a recording of the Tasmanian Symphony Orchestra, under his direction, performing Delius' *A Walk to the Paradise Garden*. A donation in memory of Verdon Williams was sent to the Flinders Medical Centre Foundation to aid research into prostate cancer.

The orchestra participated in the Glendi Festival on March 22nd under the musical direction of Letho Kostoglou. *All Time Favourites* was presented at St Bartholomew's Anglican Church on May 27th.

Concertos Plus at the Norwood Salvation Army Citadel on July 6th featured visiting American flautist Jeffrey Cohan playing Theobald Böhm's *Flute Concerto*, believed to be the first performance of this work in the southern hemisphere. The other soloists were Paul Leggett, violin, who played Ysaÿe's *Caprice in the Form of a Waltz after Saint-Saëns* and Mark Smith, who played Haydn's *Trumpet Concerto*. Another *Pleasant Sunday Afternoon Concert* was given at Trinity Uniting Church, Glenelg on August 3rd.

The Committee decided to expand the Kensington and Norwood Symphony Orchestra Medallion to include a vocal contestant finalist or instrumental concerto finalist. Kristian Chong was awarded the Kensington and Norwood Symphony Orchestra Medallion for 1997.

Russian Spectacular No 2 was presented at the Russian Community Centre on September 14th. Irina Lioubimova performed Tchaikovsky's *Piano Concerto No 2 in G Major* and Amina Garcevic was viola soloist in Rachmaninov's *Vocalise*. This concert celebrated the 850th anniversary of the founding of Moscow.

The *Christmas Concert* at the Norwood Concert Hall on November 30th featured young violinist Miriam Edwards performing Wieniawski's *Second Violin Concerto* and included Christmas Carols arranged by David Reid.

1998, Norwood Symphony Orchestra Again

As a result of council mergers, Kensington and Norwood joined Payneham and St Peters to become 'Norwood, Payneham and St Peters'. Accordingly, the Committee changed the orchestra's name to the Norwood Symphony Orchestra at the beginning of 1998. At the A.G.M. held on March 10th, the members agreed to change the Society's name to 'Norwood Symphony Orchestral Society Inc.'

The year began with *The Playford Proms* at the Elizabeth City Centre on February 14th. Apart from *Advance Australia Fair*, the orchestra played selections from *My Fair Lady* and *The King and I*, *Pomp and Circumstance March No 1* and Dudley Messenger's stirring *Australand*.

The *May Concert* on May 5th featured guitarist Tim Kersten in the South Australian premiere of Greg Knight's *Guitar Concerto*. On June 30th, *Concertofest* at the Norwood Concert Hall featured Kaj Ingerslev performing Beethoven's *Violin Concerto* and Jill Lowe playing Saint-Saëns' *Cello Concerto No 1*.

In conjunction with the Kensington and Norwood City Band, another *Gala Concert* was presented at the Norwood Concert Hall on August 30th. After presenting separate programmes, the band and orchestra combined forces again for *Procession of the Nobles* from *Mlada* by Rimsky-Korsakov and *The Stars and Stripes Forever* by John Philip Sousa, with conductors David Reid and Bruce Raymond directing the proceedings. The Kensington and Norwood City Band celebrated their Centenary in 1998.

Russian Spectacular No 3 was given at the Russian Community Centre on September 13th with soprano Margaret Zimmerman as soloist in three Russian songs orchestrated by David Reid. This concert celebrated the 50th anniversary of Russian settlement in South Australia and the 75th anniversary of the Norwood Symphony Orchestra.

Baritone Matthew Henrick was awarded the Norwood Orchestra Medallion for 1998⁶¹. The *Christmas Concert* on November 29th featured Matthew Henrick in Vaughan Williams' *Five Mystical Songs*. To reflect the Christmas season, he sang *Have Yourself A Merry Little Christmas* and *Santa Claus Is Coming To Town*; both of these were arranged by Mike Kenny. The Pierrot School of Ballet and Dance joined the orchestra for Eric

⁶¹ Matthew Henrick commenced his vocal studies at the Elder Conservatorium in Adelaide with Robert Dawe and continued with James Christiansen at the Queensland Conservatorium where he completed a Graduate Diploma of Music, specialising in Opera Performance. He has been the recipient of a number of Scholarships and Prizes. Matthew Henrick was invited to sing at the Edinburgh Festival Fringe in August 1999.

Coates' *Cinderella, a Phantasy*, with choreography by Elaine Cherry, A.R.A.D. Matthew Henrick then led the singing of Christmas Carols arranged by David Reid.

1999

The *Autumn Concert* on April 18th included *Hamelin, A Tone Poem for Kids* by Adelaide composer and orchestra member Mark Smith, who conducted the performance.

On Saturday, May 1st the orchestra participated again in the *Playford Proms* at the Elizabeth City Centre. Items played by the orchestra included Nicolai's *Merry Wives of Windsor Overture*, Selections from *West Side Story*, *Pomp and Circumstance March No 1* and Dudley Messenger's *Australand*.

The *American Kaleidoscope* on July 4th included Don Gillis' *Symphony No 5½, A Symphony for Fun*. The *Pleasant Sunday Afternoon Concert* at Trinity Uniting Church, Glenelg was given on August 1st. *Russian Favourites* at the Norwood Concert Hall on September 5th included Irina Lioubimova as soloist in Rachmaninov's *Second Piano Concerto* and Norma Knight in the *Letter Scene* from Tchaikovsky's Opera *Eugen Onegin*. This concert was included in the Norwood Arts and Music Festival.

The Corinthian Singers participated in the *Christmas Concert* on November 28th. The highlights were Vaughan Williams' *In Windsor Forest*, *The Shepherd's Farewell* from Berlioz's *Childhood of Christ*, and Christmas Carols arranged by David Reid.

Flautist Claire Gitsham was awarded the Norwood Symphony Orchestra Medallion for 1999⁶². For 1999, the Council provided a \$1,200 grant.

2000

The first concert for 2000, *An Afternoon in Vienna*, was presented on April 2nd, see the programme on pages xxiv and xxi. The *Proms at Playford* took place on May 6th at the Elizabeth City Centre. The programme included Franz von Suppé's *Banditenstreiche Overture*, Brahms' *Hungarian Dance No 1*, Johann Strauss II's *Waltz: Artists Life*, Johann Strauss I's *Radetsky March*, *Pomp and Circumstance March No 1* and Dudley Messenger's *Australand*. Some of these items were repeated in a *Pleasant Sunday Afternoon Concert* at Trinity Uniting Church, Glenelg, on June 4th. Claire Gitsham appeared as soloist in Reinecke's *Flute Concerto* on July 23rd in the *Concert in D* that also included Wagner's *Faust Overture*, Brahms' *Second Symphony* and Weber's *Invitation to the Dance*.

Albanian Tenor Agim Hushi⁶³ and thirteen year old 'cellist Susan Cooper⁶⁴ (younger sister of Sylvia and Sally) appeared as soloists in *Double Bill* on September 10th. The audience

⁶² Claire Gitsham began studying the flute at the age of 11 years, and has since had an active life as a performer, chamber musician and teacher. She has completed a Bachelor of Music specialising in Orchestral Studies with Elizabeth Koch, and also holds a Bachelor in Music Education. She has been a guest soloist with the Chamber Players of South Australia and the Adelaide Youth Orchestra. Claire Gitsham has been a member of the Adelaide Youth Orchestra, Adelaide Philharmonia Orchestra and freelanced for shows such as *The Merry Widow* and *The Nutcracker*. She has also played casually with the Adelaide Symphony Orchestra.

⁶³ Albanian tenor Agim Hushi received his initial vocal training at the Academy of Music in Tirana. In 1991 he was appointed principal tenor at the Albanian National Opera, followed by an appointment in 1995 as principal tenor at the Hungarian State Opera. In 1997 he was invited to sing the role of De Grieux for the South Australian State Opera production of *Manon Lescau*. He was then invited by Opera Australia to perform the same role in the Sydney Opera House in 1998. In 1999 Agim Hushi performed with the South Pacific Symphony Orchestra in Auckland. He was

thrilled to the artistry of these two rising stars. Susan Cooper was awarded the Norwood Symphony Orchestra Medallion for 2000. She played Lalo's '*Cello Concerto in D minor*. Agim Hushi sang *Pourquoi me réveiller?* from *Werther* by Massenet, *Quando le sere al placido* from *Luisa Miller* by Verdi, *E lucevan le stelle* from *Tosca* by Puccini, *Vesti la giubba* from *Pagliacci* by Leoncavallo and *Turna a Surriento* by E. De Curtis.

The Hills Choral Society will join the Norwood Symphony Orchestra for John Rutter's *Gloria* and Christmas Carols arranged by David Reid in the *Christmas Concert* on November 26th. The programme will also include Johann Strauss' *Die Fledermaus Overture* and Ponchielli's *Dance of the Hours* from *La Gioconda*.

2001

Looking to 2001, collaboration with the Adelaide Eisteddfod Society to present the Final of the Adelaide Eisteddfod Piano Concerto at the Norwood Concert Hall in September is envisaged. The *Proms at Playford* will take place in the Octagon Theatre on March 17th. The concerts at the Norwood Concert Hall will take place on April 22nd, July 1st, September 16th and December 2nd.

Other Norwood Symphony Orchestra Activities

Over the years, the Norwood Symphony Orchestra has entertained the residents at homes such as Resthaven, Julia Farr Centre, Helping Hand Centre, Aldersgate and Clayton Homes. The orchestra has also played for Naturalisation ceremonies, Carol Evenings, weddings and assisted with fundraising.

The members of the orchestra come from all parts of the metropolitan area. Over the years, members have travelled to rehearsals from places as far away as Port Pirie, Kersbrook, One Tree Hill, Salisbury, Mt Barker and Kangarilla, and members have included professional, semi-professional and amateur players. Distance holds no barriers for those who enjoy playing music.

At the end of each year, the orchestra has held a Christmas Party for its members. These have ranged from formal dinners at member's homes to social gatherings in the Community Hall.

The City of Norwood, Payneham and St Peters

The Norwood Symphony Orchestra gratefully acknowledges the support that it receives from the Corporation of the City of Norwood, Payneham and St Peters and the community. The Council supplies the Don Pyatt Community Hall for the orchestra's rehearsals, the adjacent storage room for the orchestra's music and equipment, an annual grant to assist with the conductor's honorarium, and the Norwood Concert Hall for the orchestra's

recognised as an Emerging Artist of 2000, receiving this award from the Premier of South Australia, John Olsen. After the *Double Bill* concert Agim Hushi went to Milan to study with the world famous tenor Franco Corelli.

⁶⁴ Susan Cooper began playing the 'cello at the age of six. She holds (2000) a full music scholarship at Annesley College and is in the first year of a three year scholarship at the Elder Conservatorium where she studies the 'cello with Janis Laurs. Susan has been a member of the Elder Conservatorium Symphony Orchestra since the age of seven and has participated in National Music Academy programs in 1995, 1997 and 1998. Susan studies the piano with David Lockett, and currently holds the Daisy Burmeister three year scholarship.

concerts. The Mayor of Norwood, Payneham and St Peters is the orchestra's Patron. The current Mayor (2000) is Mr Laurie Fioravanti.

The Kensington and Norwood City Band Inc.

The Kensington and Norwood City Band is an A grade Brass Band. It was founded in 1898 as the Magill Model Band. It became the Magill Brass Band in 1919, the Vice-Regal Band in 1926 in recognition of its input at functions at Government House, and the Kensington and Norwood Municipal Band in 1937 at the invitation of the Kensington and Norwood Council. It adopted its current title in 1953 when Kensington and Norwood became a city. They were the Champion Band of Australia in 1967 and 1992 and as South Australia's premier band, defend their title every year at the Tanunda band competitions. Their centenary year in 1998 culminated in a tour of Malaysia from November 19th to 29th.

Conclusion

The Norwood Symphony Orchestra has been making music for 77 years, providing rehearsal and performance opportunities for its members and concerts for the enjoyment of the general public. The orchestra has become an important institution in the community of Norwood, Payneham and St Peters and beyond. Its history has included some moments of turbulence, with the move from Unley to Norwood being the most notable of these occasional ripples. Norman Sellick would undoubtedly be pleased, surprised and amazed to know that the orchestra he founded in 1923 will be celebrating 80 years of continued existence in 2003. A suitable celebration will be organised for this important milestone.

The former City of Kensington and Norwood's motto, *United We Stand*, indicates the spirit in which the orchestra will continue to grow and achieve great things.

Conductors of the Unley City Orchestra

1923-1944	Norman Sellick
1944-1955	W. Nelson Burton
1956	John Black, Jack Gilbert

Conductors of the Norwood Symphony Orchestra

1957-1959	Jack Gilbert
1960-1963	Andrew McEwen
1963	Edward Beeby
1964-1967	Gabor Reeves
1968-1970	Harold Fairhurst
1971-1973	Joannes Roose
1973-1974	Richard Hornung
1975	Thomas Lambert, M.V.O.
1976-1984	Verdon Williams, A.M.
1985-1988	Kenneth Clarke
1989	Verdon Williams, A.M.
1989-1990	Sam Bor
1991	Bruce Stewart, Russell Larkin, Dennis Johnson
1992-	David Reid

Recipients of Kensington and Norwood Symphony Orchestra Award

- 1993 – Rebecca Harris, ‘cello
 1994 – Sophie Rowell, violin

Recipients of Kensington and Norwood Symphony Orchestra Medallion

- 1995 – Louise Nowland, clarinet
 1996 – Sylvia Cooper, flute
 1997 – Kristian Chong, piano

Recipients of Norwood Symphony Orchestra Medallion

- 1998 – Matthew Henrick, baritone
 1999 – Claire Gitsham, flute
 2000 – Susan Cooper, ‘cello

Concert Repertoire List, 1936-2000

The earliest surviving programmes that the compiler has located date from 1936. Active collecting and archiving of programmes began in the early 1990s. Not many extant copies of programmes from the period 1936-1973 have been located; those that do exist are mostly in private hands. Most of the programmes from the period 1974-1990 have been located and photocopies made when not already preserved in the archive. The collection of programmes from 1990 on is almost complete. Francie Gould, Marie Roberts and Joy Flood have kindly loaned old programmes for photocopying.

Conductors Code:

Norman Sellick (NS), W. Nelson Burton (NB), Gabor Reeves (GR), Harold Fairhurst (HF), Janis Laurs (JL), Joannes Roose (JR), Richard Hornung (RH), Thomas Lambert, M.V.O. (TL), Verdon Williams, A.M. (VW), Kenneth Clarke (KC), Sam Bor (SB), Bruce Stewart (BS), Russell Larkin (RL), Dennis Johnson (DJ), David Reid (DR), Andrew Timko (AT), Michael Fraser (MF), Mark Smith (MS).

A.

Advance Australia Fair (February 1998, DR; May 1999, DR; May 2000, DR).
 Arbeau, Thoinot. Pavane (October 1975, TL).
 Achron, Joseph. Traditional Hebrew Melody for Violin and Orchestra (Soloist: Stephanie Dolejs, August 1970, HF).
 Anderson, LeRoy. Sleigh Ride (December 1996, DR; November 1997, DR).
 Anderson, LeRoy. Trumpeter's Lullabye (Soloist: Jason McDermid, July 1982, VW).
 Ansell, John. Dance Suite from the Ballet *The Shoe* (November 1981, VW).
 Auber, Daniel. Overture to *Masaniello* (November 1976, VW).
 Away in a Manger. Kirkpatrick, W. J, orch. by David Reid, 1996 (November 1997, DR; November 1998, DR; November 1999, DR).

B.

Bach, J.S. Cantata, Wachet Auf, Ruftuns uns die Stimme (with Mt Lofty Singers, Rosalind Martin, soprano, Lazlo Pito, tenor, Peter Rackouskas, baritone, May 1982, VW).
 Bach, J.S. Concerto in E Major for Violin and Orchestra (Soloist: Harold Fairhurst, September 1968, HF; Soloist: Stephanie Dolejs, September 1969, HF).
 Bach, J.S. Concerto in D Minor for two Violins (Soloists: Emma Saunders & Lisa Ahrens, September 1996, MF).
 Bach, J.S. Jesu, Joy of Man's Desiring, from Cantata No 147 (July 1983, VW).
 Bach, J.S. Jesu, Meine Freude (Adelaide University Choral Society, December 1972, JR).
 Bach, J.S. Sinfonia for Double Orchestra, Opus 18, No 3 (October 1973, RH).
 Bartok, Bela. Rumanian Folk Dances (June 1967, GR; August 1995, DR).
 Beethoven, Ludwig van. Overture to *Egmont* (August 1970, HF; November 1994, AT).
 Beethoven, Ludwig van. Overture to *The Men of Prometheus*, Opus 43 (August 1970, HF; August 1992, DR).
 Beethoven, Ludwig van. Overture to *King Stephen* (August 1975, TL).

- Beethoven, Ludwig van. Piano Concerto No 1 in C Major, Opus 15 (Soloist: Judith Ferguson, June 1966, GR).
- Beethoven, Ludwig van. Piano Concerto No 4 in G Major, Opus 58 (Soloist: Cecylia Kazimierczak, June 1967, GR).
- Beethoven, Ludwig van. Symphony No 1 in C Major, Opus 21 (December 1969, HF; April 1978, VW; June 1980, VW; August 1985, KC; March 1996, DR).
- Beethoven, Ludwig van. Symphony No 2 in D Major, Opus 36 (October 1973, RH; April 1990, SB; March 1991, BS).
- Beethoven, Ludwig van. Symphony No 3 in E Flat Major (*Eroica*), Opus 55 (August 1974, RH; May 1988, KC; August 1991, RL; September 1991, BS; April 1997, DR).
- Beethoven, Ludwig van. Symphony No 4 in B Flat Major, Opus 60 (April 1992, DR; May 1992, DR).
- Beethoven, Ludwig van. Symphony No 5 in C Minor, Opus 67 (July 1983, VW; November 1988, KC).
- Beethoven, Ludwig van. Symphony No 7 in A Major, Opus 92 (November 1989, SB).
- Beethoven, Ludwig van. Symphony No 8 in F Major, Opus 93 (April 1981, VW; May 1987, KC; June 1987, KC; May 1994, DR).
- Beethoven, Ludwig van. Violin Concerto in D Major, Opus 61 (Soloist: Kaj Ingerslev, June 1998, DR).
- Benatzky & Stolz. *White Horse Inn* Selections (December 1936, NS; June 1979, VW).
- Berlioz, Hector. *The Shepherds' Farewell* from *The Childhood of Christ* (with Chandos Chorale, December 1996, DR; with Corinthian Singers, November 1999, DR).
- Berlioz, Hector. *The Rakoczy March* (December 1969, HF).
- Bernstein, Leonard. Selections from *West Side Story*, arr. Jack Mason (May 1999, DR; July 1999, DR).
- Bizet, Georges. Excerpts from *L'Arlesienne* (June 1979, VW; April 1989, VW).
- Bizet, Georges. *L'Arlesienne* Suite No 1 (August 1970, HF).
- Bizet, Georges. Petite Suite, Jeux d'enfants (Children's Games) (March 1996, DR).
- Bizet, Georges. Symphony in C Major (May 1977, VW; April 1989, VW; August 1993, DR; 1st movt., September 1993, DR).
- Bizet, Georges. Toreador's Song from *Carmen* (Soloist: Greg John, baritone, November 1995, DR).
- Böhm, Theobald. Flute Concerto, Opus 1 (Soloist: Jeffrey Cohan, July 1997, DR).
- Boieldieu, F.A. Overture to *The Caliph of Bagdad*, arr. Aubrey Winter (June 1980, VW).
- Bond, Capel. Bassoon Concerto No 6 in B Flat Major, arr G. Finzi (Soloist: Craig Kemp, August 1989, VW).
- Borodin, Alexander. In the Steppes of Central Asia (August 1988, KC; November 1990, SB; September 1997, DR).
- Borodin, Alexander. *Polovtsien Dances* from *Prince Igor* (November 1974, RH).
- Borodin, Alexander. Overture to *Prince Igor* (June 1996, DR).
- Borodin, Alexander. Symphony No 2 in B Minor (September 1998, DR).
- Brahms, Johannes. Alto Rhapsody (Soloist: Teresa Rose Dutton, contralto, Adelaide Glee Club, October 1984, VW).
- Brahms, Johannes. Hungarian Dance No 1 (April 2000, DR; May 2000; DR; June 2000, DR).

- Brahms, Johannes. Hungarian Dance No 3 (April 2000, DR).
 Brahms, Johannes. Hungarian Dance No 5 (April 2000, DR).
 Brahms, Johannes. Hungarian Dance No 6 (July 1997, DR).
 Brahms, Johannes. Schicksalslied (Song of Destiny) (Adelaide University Choral Society, December 1972, JR).
 Brahms, Johannes. Symphony No 2 in D Major, Opus 73 (June 1991, BS; July 2000, DR).
 Brahms, Johannes. Tragic Overture, Opus 81 (May 1994, DR).
 Brahms, Johannes. Variations on a Theme of Joseph Haydn (St Anthony Chorale), Opus 56a (August 1996, DR; October 1996, DR).
 Brahms, Johannes. Violin Concerto in D Major, Opus 77 (Soloist: Greg Brown, 1st & 2nd movts., September 1996, DR).
 Britten, Benjamin. From a *Ceremony of Carols* (This Little Babe, Balulalow (Soloist: Barbara Kidd), Adam lay bouden) (December 1989).
 Bruch, Max. Violin Concerto No 1 in G Minor (Soloist: Sally Cooper, August 1995, DR; Soloist: Michael Robertson, September 1995, DR).
 Bruckner, Anton. Locus Iste (Adelaide University Choral Society, December 1972, JR)
 Buccaloosi. Hunting Scene Selection (December 1936, NS).

C.

- Campbell, Colin Macleod. A Fantasy Suite (1935) (November 1999, DR).
 Chabrier, Emmanuel. España Rhapsody (August 1993, DR).
 Chabrier, Emmanuel. Suite Pastorale (March 1995, DR).
 Chaminade, Cecile. Pas des Echarpes (July 1983, VW).
 Chopin, Frederick. Andante Spiniato and Grand Polonaise Brillante (Soloist: Irena Lewicka-Newcombe, October, 1982, VW).
 Chopin, Frederick. Ballet, *Les Sylphides*, arr. Verdon Williams (October 1979, VW).
 Chopin, Frederick. Polonaise in A Major, Opus 1, arr. Aubrey Winter (October 1979, VW; October, 1982, VW).
 Cimarosa, Domenico, arr. Benjamin. Concerto for Oboe and Strings (Soloist: Rosemary Stimson, May 1977, VW).
 Cimarosa, Domenico. Concerto for Two Flutes and Orchestra (Soloists: Helen Greacen & Rhys Williams, June 1980, VW; Soloists: Robert Brown & Rhys Williams, August 1981, VW; Soloists: Melvyn Schlank and Robert Brown, September 1995, DR; Soloists: Melvyn Schlank and Robert Brown, December 1996, DR).
 Cimarosa, Domenico. Overture to *The Secret Marriage* (August 1985; KC).
 Coates, Eric. Cinderella, A Phantasy (with Pierrot Children's Ballet Theatre, November 1998, DR).
 Coates, Eric. Summer Days Suite (April 1978, VW).
 Coleridge-Taylor, Samuel. *Hiawatha* Ballet Music (December 1936, NS; August 1996, DR; October 1996, DR).
 Coots, Fred. Have Yourself a Merry Little Christmas, arr. Mike Kenny (Soloist: Matthew Henrick, baritone, November 1998, DR).
 Copland, Aaron. Three Dance Episodes from *Rodeo* (June 1991, BS); Four Dance Episodes from *Rodeo* (July 1999, DR).

Corelli, Arcangelo. Concerto, Opus 6, No VII (Soloists: Erica Lewis, violin, Joanne Bones, violin, Rebecca Meegan, 'cello, May 1987, KC; June 1987, KC; Soloists: Craig Giles & friends, September 1996, DR).

D.

De Curtis, E. 'Turna a Surriento', arr. D. J. Reid (Soloist: Agim Hushi, tenor, September 2000, DR).

Debussy, Claude. Danses Sacred and Profane (Soloist: Carolyn Burgess, harp, April 1989, VW).

Debussy, Claude. Petite Suite, orch. H. Büsler (June 1995, DR).

Debussy, Claude. Prélude à l'après-midi d'un Faune (with Leigh Warren Dancers, August 1993, DR).

Delibes, Leo. *Coppelia* Ballet Music (October 1975, TL; December 1996, DR).

Delibes, Leo. Fantasia on Melodies from *La Source*, arr. Minkous (June 1980, VW).

Desormes, L.C. Spanish Ballet Music (Devertissement Espagnole) (April 1981, VW; April 1984, VW).

Donizetti, Gaetano. Excerpts from *Don Pasquale* (Soloists: Katrina Picozzi, soprano, David Visentin, tenor, November 1992, DR).

Drink to me only with thine eyes, arr Roger Quilter, orch. Charles Woodhouse (November 1983, VW).

Dvorák, Antonín. Carnival Overture (March 1995, DR).

Dvorák, Antonín. Suite, Opus 39 (August 1992, DR).

Dvorák, Antonín. Symphony No 5 in F Major, Opus 76 (May 1998, DR).

Dvorák, Antonín. Symphony No 7 in D Minor, Opus 61 (April 1999, DR).

Dvorák, Antonín. Symphony No 9 in E Minor (*From the New World*), Opus 95 (September 1948, NB; December 1952, NB).

E.

Elgar, Sir Edward. Three Bavarian Dances, Opus 27 (with Chandos Chorale, March 1994, DR).

Elgar, Sir Edward. Pomp and Circumstance March No 1 (April 1984, VW; August 1989, VW; November 1991, DJ; February 1998, DR; August 1998, DR; May 1999, DR; May 2000, DR).

Elgar, Sir Edward. Pomp and Circumstance March No 4 (August 1989, VW).

Ellenberg. March: Emperor's Review (September 1936, NS).

F.

Faith, Percy. Pizzicato Polka (May 1977, VW).

Farkas, Ferenc. Piccola Concerto di Orchestra (April 1974, RH).

Finck, Herman (?). Christmas Memories (November 1980, VW).

Finck, Herman. Splendour and Victory March (November, 1982, VW).

Florentin. Piece in F Minor for Trombone, orch. Verdon Williams (Soloist: Bruce Bowen, August 1984, VW).

Flotow, F. von. Overture to *Martha*, arr. Aubrey Winter (August 1981, VW).

Foulds, John. Keltic Lament (from Keltic Suite?) (October 1975, TL).

G.

German, Edward. Three Dances from *Henry VII* (November 1966, GR; September 1968, HF; March 1994, DR).

German, Edward. Three Dances from *Nel Gwyn* (August 1984, VW).

Gershwin, George. *Porgy and Bess*, Selection for orchestra, arr. Robert Russell Bennett (July 1999, DR).

Gillis, Don. Symphony No 5½ (July 1999, DR).

Glazunov, Alexander. Excerpts from *The Seasons* (November 1990, SB).

Glinka, Mikhail. Overture to *Russlan and Ludmilla* (May 1993, DR; September 1997, DR).

Good King Wenceslas. Spring carol melody from *Plae Cantiones*, 1582, orch. by David Reid, 1999 (November 1999, DR; November 2000, DR).

Gounod, Charles. Ballet Music from *Faust* (August 1995, DR).

Gounod, Charles. Soldiers Chorus from *Faust* (September 1936, NS).

Gounod, Charles. Funeral March of a Marionette (September 1936, NS; May 1977, VW).

Gounod, Charles. Little Symphony for Winds (September 1969, HF).

Gounod, Charles. Overture to *Mireille* (May 1982, VW).

Grey, Allan. Proposal, arr. Edward White (May 1983, VW).

Grieg, Edvard. *Peer Gynt* Suite No 1, Opus 46 (Brenda Coulter, soprano, August 1970, HF; April 1997, DR).

Grieg, Edvard. Excerpts from *Peer Gynt* Suites Nos 1 & 2, Opus 46 and Opus 55 (August 1975, TL; August 1991, RL; September 1991, BS).

Grieg, Edvard. Piano Concerto in A Minor (1st movt., Soloist: Lilian Keen, September 1936, NS; Soloist: Mary Leonard, September 1993, DR).

Grieg, Edvard. Suite, Vorspiel and Homage from *Sigurd Jorsalfar* (October 1975, TL).

Grous, Dinos. Greek Dance, Demokritus (*The Atom*), Opus 112, Heroic Song 98 (with Tasso Bouyennis, tenor, Deanne-Despina Taliangis, soprano), Opus 41, Prometheus, Opus 98 (with Tasso Bouyennis, tenor), Byzantine Rhapsody (September 1995, Dinos Grous); 'The Parade' at Norwood, I brought my life as far as this..., Byzantine Rhapsody, Melachrino, A Boat from Chios, A little church on the mountain, In the fields, Yellow Flowers, The Ring, Golden Rays of Sun, Your little eyes, To the Newborn Boy! (with Adelaide Greek Choir, May 1996, Dinos Grous).

Grüber, Franz. Silent Night, orch. by David Reid, 1995 (December 1996, DR; November 1997, DR; November 1998, DR; November 1999, DR).

Gung'l, Joseph. Last Love (May 1977, VW).

Gung'l, Joseph. Waltz: Die Hydropaten, Opus 149 (September 2000, DR).

H.

Handel, G.F. Excerpts from *The Messiah* (Worthy is the Lamb, Since by Man came Death, Hallelujah Chorus) (December 1936, NS); I know that my Redeemer liveth (Soloist: Doris Dodd, soprano, October 1978, VW); Hallelujah Chorus (with Chandos Chorale and Way Consort, November 1995, DR).

Handel, G.F. *The Faithful Shepherd* Suite, arr. Beecham (June 1967, GR; September 1969, JL; November 1976, VW; May 1983, VW).

Handel, G.F. Occasional Overture (April 1975, TL).

Handel, G.F. Organ Concerto No 2 in B flat Major (Soloist: Paul Shillabeer, October 1978, VW).

Handel, G.F. Organ Concerto in F Major, Opus 4 (Soloist: Keith Stephens, June 1995, DR).

Handel, G.F. Suite from *The Water Music*, arr. Anthony Baines (November 1983, VW; three movements, April 1990, SB).

Harazim, F., and Chlondowski, A. *Misterium Christi* (with Ottoway Theatrical Ensemble, September 1996).

Hark! The Herald Angels Sing. Mendelssohn, Felix, arr. David Reid, 1995 (November 1995, DR; December 1996, DR; November 1997, DR; November 1998, DR).

Haydn, Joseph. Harmoniemesse (Mass No 14) (with Murray Park Singers, Cathy Weber, soprano, Guila Tiver, contralto, Brian Gilbertson, tenor, Alan McKie, August 1987, KC).

Haydn, Joseph. Passion, The Seven Last Words on the Cross (with the Chandos Chorale, April 1995, DR, with the Chandos Chorale, March and April 1996, DR).

Haydn, Joseph. Toy Symphony, see Mozart, Leopold, Toy Symphony.

Haydn, Joseph. Symphony No 85 in B Flat Major (*La Reine*) (August 1975, TL; May 1982, VW).

Haydn, Joseph. Symphony No 92 in G Major (*Oxford*) (April 1975, TL; October 1978, VW; November 1978, VW).

Haydn, Joseph. Symphony No 94 in G Major (*Surprise*) (September 1968, HF).

Haydn, Joseph. Symphony No 99 in E Flat Major (June 1995, DR).

Haydn, Joseph. Symphony No 100 in G Major (*The Military*) (November 1991, DJ).

Haydn, Joseph. Symphony No 101 in D Major (*The Clock*) (September 1969, HF; May 1986, KC).

Haydn, Joseph. Symphony No 102 in B Flat Major (August 1974, RH).

Haydn, Joseph. Symphony No 104 in D Major (*London*) (June 1966, GR; August 1984, VW; August 1987, KC).

Haydn, Joseph. Trumpet Concerto in E Flat Major, P. 22, No 1 (Soloist: Kenneth Baldock, September 1948, NB; Soloist: Standish Roberts, October 1973, RH; Soloist: John Gould, November 1977, VW; Soloist: Brenden Tasker, 1st movt., May 1994, DR; Soloist: Mark Smith, September 1996, DR; Soloist: Mark Smith, July 1997, DR).

Haydn, Michael. Tenenbrae (Adelaide University Choral Society, December 1972, JR).

Hill, Alfred. The Moon's Golden Horn (April, 1984, VW).

Hill, Alfred. Viola Concerto (Soloist: Paul Leggett, August 1992, DR).

Holst, Gustav. A Somerset Rhapsody (March 1994, DR).

Holst, Gustav. St Paul's Suite (August 1989, VW).

Hummel, Johnn Nepomuk. Trumpet Concerto in E Flat Major (Soloist: Darryl Carthew, April 1992, DR; Soloist: Darryl Carthew, May 1992, DR).

Humperdinck, Engelbert. Overture to *Hansel and Gretel* (September 1968, HF; November 1995, DR).

J.

Jacob, Gordon. Two Folksongs for Wind Orchestra (November 1976, VW).

Jacob, Gordon. Old Wine in New Bottles (August 1989, VW; September 1996, DR).

Järnefeldt, Armas. Berceuse (September 1936, NS).

Järnefeldt, Armas. Präludium (December 1936, NS; August 1981, VW).

K.

- Kéler, Béla. Romantic Overture (April 1981, VW).
 Khachaturian, Aram. Adagio and Dance of the Pirates from *Spartacus* (August 1994, DR; August 1998, DR; September 1998, DR).
 Khachaturian, Aram. Waltz from *Masquerade* (September 1997, DR).
 Kirkpatrick, W. J. Away in a Manger, orch. by David Reid, 1996 (December 1996, DR, DR; November 1997, DR; November 1998, DR; November 1999).
 Knight, Greg. Concerto for Guitar and Orchestra (Soloist: Tim Kersten, May 1998, Greg Knight).
 Kalomiris, Manolis. Variations on a Dance Song (May 1996, Dinos Grous).
 Kodaly, Zoltan. *Harry Janos* Suite (Intermezzo, December 1969, HF).

L.

- Lalo, Édouard. Concerto for 'Cello and Orchestra in D minor (Soloist: Susan Cooper, 'cello, September 2000, DR).
 Lalo, Édouard. Symphonie espagnole (Soloist: Greg Brown, violin, September 1995, DR).
 Lamont-Doyle. Tone Poem *Liu-Li* (Premiere performance) (November 1978, VW).
 Leggett, Paul. Viola Concerto (Soloist: Paul Leggett, first performance, March 1995, DR).
 Leonard. I Heard a Robin singing (Soloist: Doris Dodd, soprano, November 1976, VW).
 Leoncavallo, Ruggiero. 'Vesti la giubba' from *Pagliacci*, arr. D. J. Reid (Soloist: Agim Hushi, tenor, September 2000, DR).
 Lerner and Loewe. Selections from *Gigi*, arr. Robert Russell Bennett (August 1998, DR).
 Lerner and Loewe. Selections from *My Fair Lady*, arr. Robert Russell Bennett (November 1997, DR; February 1998, DR).
 Liadov, Anatol. Eight Russian Folk Songs, Opus 58 (September 1997, DR).
 Liadov, Anatol. The Enchanted Lake (November 1990, SB).
 Liszt, Franz. Hungarian Rhapsody No 2 in C Minor, orch. Karl Muller (July 1990, SB; August 1990, SB).
 Lubbock. The Whispering Poplar (Soloist: Doris Dodd, soprano, November 1976, VW).
 Luigini, Alexandre. Suite from *Ballet Egyptien* (March 1991, BS).

M.

- Macdonald, Malcolm. Cuban Overture for Clarinet and Small Orchestra (Soloist: Lionel Lambourn, November 1977, VW).
 Martin, H. & Blane, R. Santa Claus is Coming to Town, arr. Mike Kenny (Soloist: Matthew Henrick, baritone, November 1998, DR).
 Mascagni, Pietro. Duet from *Cavalliero Rusticana* (Soloists: Gisele Blanchard, soprano, Guido Coppola, tenor, May 1993, DR).
 Massenet, Jules. Meditation from *Thais* (October 1975, TL).
 Massenet, Jules. Scènes Pittoresque (Orchestral Suite No 4) (August 1993, DR; 4th movt., September 1993, DR).
 Massenet, Jules. 'Pourquoi me réveiller?' from *Werther* (Soloist: Agim Hushi, tenor, September 2000, DR).
 Mendelssohn, Felix. Hark! The Herald Angels Sing, arr. David Reid, 1995 (November 1995, DR; December 1996, DR; November 1997, DR; November 1998, DR).

- Mendelssohn, Felix. Hebrides Overture (*Fingal's Cave*), Opus 26 (December 1969, HF; May 1987, KC; June 1987, KC; March 1991, BS; March 1996, DR).
- Mendelssohn, Felix. Overture to *A Midsummer Night's Dream*, Opus 21 (November 1974, RH; November 1991, DJ).
- Mendelssohn, Felix. Overture to *Ruy Blas*, Opus 95 (December 1985, KC; July 1990, SB; August 1990, SB; June 1998, DR).
- Mendelssohn, Felix. Symphony No 1 in C Minor, Opus 11 (August 1992, DR).
- Mendelssohn, Felix. Symphony No 2 in B Flat Major (*Hymn of Praise*), Opus 52 (with Murray Park Singers, Way Consort, Choirs from Clayton Uniting Church and St Ignatius' Church, August 1986, KC).
- Mendelssohn, Felix. Symphony No 3 in A Minor (*Scottish*), Opus 56 (August 1994, DR).
- Mendelssohn, Felix. Symphony No 4 in A Major (*Italian*), Opus 90 (Pilgrim's March, October 1975, TL; Pilgrim's March, July 1982, VW).
- Mendelssohn, Felix. Symphony No 5 in D Major (*Reformation*), Opus 107 (August 1988, KC).
- Mendelssohn, Felix. Violin Concerto in E Minor, Opus 64 (Soloist: Mairita Larsens, November 1966, GR; Soloist: Erica Horvat, April 1978, VW; Soloist: Jane Peters, November 1981, VW).
- Messenger, Dudley. Australand, orch. David Reid (February 1998, DR; May 1999, DR; May 2000, DR).
- Meyerbeer, Giacomo. Selections from *Les Huguenots* (August 1996, DR; October 1996, DR).
- Meyerbeer, Giacomo. Grand March from *The Prophet* (May 1998, DR).
- Michalo, Jose. Tipicala (November 1976, VW; July 1982, VW).
- Mozart, Leopold. Toy Symphony (November 1984, VW).
- Mozart, W.A. Allegro in C Major from Church Sonata No 12 (May 1994, DR).
- Mozart, W.A. Anthem, Ave Verum Corpus (October 1975, TL).
- Mozart, W.A. Clarinet Concerto, KV 622 (Soloist: Alan Meyer, August 1988, KC).
- Mozart, W.A. Dealing with Womankind, from *Così fan Tutti*, KV 588 (Soloist: Doris Dodd, soprano, November 1976, VW).
- Mozart, W.A. Exultante Jubilate, KV 165 (Soloist: Brenda Coulter, soprano, August 1970, HF).
- Mozart, W.A. Horn Concerto No 2 in E Flat Major, KV 417 (Soloist: Stanley Fry, November 1974, RH; Soloist: Tony Hansford, November 1980, VW).
- Mozart, W.A. Horn Concerto No 3 in E Flat Major, KV 447 (Soloist: Peter Luff, November 1985, KC; Soloist: Peter Luff, December 1985, KC).
- Mozart, W.A. Symphonie Concertante for violin and viola, KV 364 (Soloists: Shirin Lim, violin, Harold Fairhurst, viola, October 1975, TL; Soloists: Imogen Lidgett, violin, Colin Warrender, viola, May 1988, KC; Soloists: Alex Permazel, violin, Catherine Hannaford, viola, July 1990, SB; Soloists: Alex Permazel, violin, Catherine Hannaford, viola, August 1990, SB).
- Mozart, W.A. Overture to *Don Giovanni*, KV 527 (June 2000, DR; September 2000, DR).
- Mozart, W.A. Overture to *Idomeneo*, KV 366 (October 1975, TL).
- Mozart, W.A. Overture to *The Impresario* (*Der Schauspieldirektor*), KV 486 (December 1987, KC; June 1995, DR).

- Mozart, W.A. Overture to *The Magic Flute*, KV 620 (September 1936, NS; April, 1984, VW; October 1984, VW; December 1996, DR).
- Mozart, W.A. Overture to *The Shepherd King*, KV 208 (October 1979, VW; November 1981, VW; November 1984, VW).
- Mozart, W.A. Overture to *Titus*, KV 621 (May 1988, KC; April 1992, DR; May 1992, DR).
- Mozart, W.A. Piano Concerto in D Minor (KV 466?) (Soloist: Jessica Dix, September 1948, NB).
- Mozart, W.A. Serenade in G, *Ein Kleine Nachtmusik*, KV 525 (November 1966, GR; November 1978, VW).
- Mozart, W.A. Six German Dances, KV 600 (August 1970, HF).
- Mozart, W.A. Symphony No 25 in G Minor, KV 183 (August 1989, VW).
- Mozart W.A. Symphony in D Major (?) (November 1982, VW).
- Mozart, W.A. Symphony No 31 in D Major (*Paris*), KV 297 (November 1997, DR).
- Mozart, W.A. Symphony No 35 in D Major (*Haffner*), KV 385 (November 1994, DR).
- Mozart W.A. Symphony in E Flat (No 39 in E Flat Major, KV 543?) (1st movt., September 1936, NS).
- Mozart, W.A. Symphony No 39 in E Flat Major, KV 543 (June 1979, VW).
- Mozart, W.A. Symphony No 40 in G Minor, KV 550 (June 1967, GR; November 1977, VW).
- Mozart, W.A. Violin Concerto No 4 in G Major, KV 216 (Soloist: Stephanie Dolejs, August 1970, HF).
- Mozart, W.A. Violin Concerto No 5 in A Major, KV 219 (Soloist: Michele Walsh, December 1972, JR; Soloist: Imogen Lidgett, November 1983, VW).
- Musicals, Selections from, including *My Fair Lady*, *The Maid of the Mountains*, *Genevieve de Brabant*, *The Land of Smiles*, *Kismet*, *Oklahoma* and *Cox and Box*. (Soloists: Jeff Carter, baritone, Doris Dodd, soprano, John Herbig, tenor, August 1980, VW).

N.

- Nicolai, Otto. Overture: *The Merry Wives of Windsor* (September 1936, NS; October 1982, VW; November, 1982, VW; August 1985, KC; April 1999, DR; May 1999, DR).
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O.

- O Come All Ye Faithful. Wade, J.F. (December 1978, VW).
- O Come All Ye Faithful. Wade, J.F., arr. David Reid (November 1995, DR; December 1996, DR; November 1997, DR; November 1998, DR).
- Offenbach, Jacques. *Parisian Life* Overture (August 1984, VW).
- Offenbach, Jacques. Intermezzo and Barcarolle from *The Tales of Hoffman* (April 1989, VW).
- Offenbach, Jacques. Selections from *The Drum Major's Daughter*, arr. F.A. Geverding (June 1998, DR; August 1998, DR).
- Offenbach, Jacques. Selections from *The Grand Duchess* (April 1999, DR).

P.

- Ponce, Manuel. Estrellita (Star of Love), arr. Cecil Milner (April 1984, VW).
 Ponchielli, Amilcare. *La Gioconda*: Dance of the Hours (November 2000, DR).
 Prokofiev, Sergei. Peter and the Wolf (Narrator, Brenda Coulter, December 1969, HF).
 Puccini, Giacomo. O mio babbino caro from *Gianni Schicchi* (Soloist: Gisele Blanchard, soprano, May 1993, DR).
 Puccini, Giacomo. Aria: In quelle trine morbide from *Manon Lescaut* (Soloist: Norma Knight, soprano, November 1993, DR).
 Puccini, Giacomo. 'E lucevan le stelle' from *Tosca* (Soloist: Agim Hushi, tenor, September 2000, DR).
 Purcell, Henry. Suite for Strings, arr. Barbirolli, from the *Dramatick Musick* (November 1977, VW).

Q.

- Quilter, Roger. A Childrens Overture (November 1980, VW).

R.

- Rachmaninov, Sergei. Vocalise (November 1983, VW; Soloist: Amina Garcevic, viola, September 1997, DR).
 Rachmaninov, Sergei. Piano Concerto No 1 in F Sharp Minor, Opus 1 (Soloist: John Bradbury, June 1996, DR).
 Rachmaninov, Sergei. Piano Concerto No 2 in C Minor, Opus 17 (Soloist: Irina Lioubimova, September 1999, DR).
 Raquelle, Georges. Le Petit Capitaine (August 1981, VW).
 Ravel, Maurice. Pavane for a Dead Princess (November 1997, DR).
 Reinecke, Carl. Flute Concerto in D Major, Opus 283 (Soloist: Claire Gitsham, July 2000, DR).
 Rimsky-Korsakov, Nikolai. Chanson Hindu from *Sadko* (September 1936, NS).
 Rimsky-Korsakov, Nikolai. Capriccio Espagnol (December 1952, NB).
 Rimsky-Korsakov, Nikolai. Dance of the Tumblers from *The Snow Maiden* (April 1984, VW; October 1984, VW).
 Rimsky-Korsakov, Nikolai. Procession of the Nobles from *Mlada*, arr. Merle J. Isaac (August 1996, DR; October 1996, DR; August 1998, DR; September 1998, DR).
 Rimsky-Korsakov, Nikolai. Sinfonietta on Russian Themes, Opus 1 (September 1999, DR).
 Rodgers, Richard. Selections from *Carousel*, arr. Walter Paul (June 2000, DR).
 Rodgers, Richard. Selections from *Oklahoma* (November 1976, VW).
 Rodgers, Richard. Selections from *Oklahoma*, orch. George L. Zalva (July 1999, DR).
 Rodgers, Richard. Excerpts from *South Pacific* (Mayfair Light Opera Society Male Chorus, with Hazel Green, Colin Tomlinson, Sharon Cocks, Brian Gilbertson, July 1982, VW).
 Rodgers, Richard. Selections from *The King and I* (April 1978, VW; April 1981, VW; August 1981, VW; May 1983, VW; February 1998, DR).
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 Rosse, Frederick. Incidental Music to *The Merchant of Venice* (May 1982, VW).

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- Rossini, Gioacchino. Overture to *The Thieving Magpie* (October 1973, RH; April 1990, SB; May 1998, DR).
- Rossini, Gioacchino. Overture to *The William Tell* (August 1989, VW).
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- Rossini/Respighi. Selections from *La Boutique Fantasque*, arr. and orch. Howard Carr (November 1995, DR).
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- Rust, Frederick. Overture: Life's Laughter (July 1982, VW).
- Rutter, John. Gloria (Hills Choral Society, November 2000, DR).

S.

- Saint-Saëns, Camille. *Danse Macabre*, Opus 40 (Soloist: Paul Leggett, violin, August 1996, MF; Soloist: Paul Leggett, violin, October 1996, MF).
- Saint-Saëns, Camille. *Romance for Horn and Orchestra*, Opus 36 (Soloist: Hugh Dinnick, April 1974, RH).
- Saint-Saëns, Camille. *Violin Concerto No 3 in E Flat Major*, Opus 29 (Soloist: Adele Anthony, December 1986, KC).
- Saint-Saëns, Camille. *Violoncello Concerto No 1 in A Minor*, Opus 33 (Soloist: David Dornbusch, May 1986, KC; Soloist: Jill Lowe, June 1998, DR).
- Schubert, Franz. *A Selection of Famous Waltzes*, arr. Herman Finck (April 1981, VW).
- Schubert, Franz. *Kyrie Eleison* (Adelaide University Choral Society, December 1972, JR).
- Schubert, Franz. *Overture in B flat Major* (October 1978, VW; November 1978, VW; December 1978, VW).
- Schubert, Franz. *Overture to Rosamunde*, Opus 26 (December 1936, NS; June 1966, GR; April 1997, MF).
- Schubert, Franz. *Rosamunde Ballet Music* (May 1977, VW; May 1986, KC; July 1990, SB; August 1990, SB; September 1995, MF).
- Schubert, Franz. *Symphony No 3 in D Major* (October 1979, VW).
- Schubert, Franz. *Symphony No 4 in C Minor (The Tragic)* (August 1970, HF; August 1986, KC).
- Schubert, Franz. *Symphony No 5 in B Flat Major* (November 1980, VW).
- Schubert, Franz. *Symphony No 8 in B Minor (Unfinished)* (November 1966, GR; August 1970, HF; December 1972, JR; April 1975, TL; November 1981, VW; (1st Movt.) November 1985, KC; December 1985, KC; May 1993, DR).
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Schumann, Robert. Piano Concerto in A Minor, Opus 54 (Soloist: Raymond O'Connell, December 1952, NB).

Schumann, Robert. Symphony No 3 in E Flat Major, Opus 97 (*Rhenish*) (December 1986, KC).

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Sibelius, Jean. Finlandia (September 1968, HF; November 1988, KC).

Sibelius, Jean. Karelia Suite (December 1985, KC; November 1990, SB; November 1991, DJ; No 3, Alla marcia, June 2000, DR; September 2000, DR).

Sibelius, Jean. Valse Triste (November 1966, GR).

Silent Night. Franz Grüber, orch. by David Reid, 1995 (November 1995, DR; November 1997, DR; November 1998, DR; November 1999, DR).

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Smith, Mark C. *Hamelin*, a tone poem for kids (April 1999, MS).

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Stamitz, Carl. Viola Concerto in D Major (Soloist: Paul Leggett, March 1996, DR).

Stamitz, Johann. Flute Concerto in G Major (Soloist: Alison Myles, December 1972, JR).

Stanford, Charles Villiers. Songs of the Sea for Baritone Solo (Soloist: David Brennan, baritone, Adelaide Glee Club, October 1984, VW).

Strauss, Johann I. Radetsky March, Opus 228 (April 2000, DR; May 2000, DR).

Strauss, Johann II. Waltz, Artists Life, Opus 316 (April 2000, DR; May 2000, DR; June 2000, DR).

Strauss, Johann II. Acceleration Waltz, Opus 234, arr. Aubrey Winter (June 1980, VW).

Strauss, Johann II. *Die Fledermaus* Overture (May 1983, VW; November 2000, DR).

Strauss, Johann II. Laughing Song from *Die Fledermaus* (Soloist: Norma Knight, soprano, November 1993, DR).

Strauss, Johann II. Nun's Chorus from *Casanova* (Soloist: Doris Dodd, August 1981, VW; November 1981, VW).

Strauss, Johann II. Roses from the South (August 1984, VW).

Strauss, Johann II. The Great Waltz Selection, arr. George Zalva (November 1983, VW).

Strauss, Richard. *Der Rosenkavalier*, arr. H.M. Lucas (April 1984, VW).

Strauss, Richard. Horn Concerto No 1 in E Flat Major, Opus 11 (Soloist: David Clark, September 1995, DR).

Styne, Jules. *Bells are Ringing* Selection (May 1982, VW).

Sullivan, Sir Arthur. The Hour it creeps on apace, from *HMS Pinafore* (Soloist: Doris Dodd, soprano, November 1976, VW; Soloist: Doris Dodd, soprano, October 1978, VW).

Sullivan, Sir Arthur. *Iolanthe* Selections (November 1977, VW).

Sullivan, Sir Arthur. *Iolanthe* Overture (November 1981, VW).

Sullivan, Sir Arthur. *Mikado* Selections (September 1936, NS; December 1936, NS; December 1986, KC).

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- Sullivan, Sir Arthur. *Pirates of Penzance* Selections (December 1987, KC).
 Sullivan, Sir Arthur. Overture 'di ballo (November 1998, DR).
 Sullivan, Sir Arthur. The Long Day Closes (Adelaide University Choral Society, December 1972, JR).
 Sullivan, Sir Arthur, arr. Sir Charles Mackerras. *Pineapple Poll* (October 1982, VW; November, 1982, VW).
 Suppé, Franz von. Banditenstreiche Overture (April 2000, DR).
 Suppé, Franz von. Light Cavalry Overture (August 1996, DR; October 1996, DR).
 Suppé, Franz von. Overture to *Poet and Peasant* (August 1995, DR).
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T.

- Tchaikovsky, Peter. Capriccio Italien (November 1992, DR).
 Tchaikovsky, Peter. Chanson Triste (August 1975, TL).
 Tchaikovsky, Peter. Excerpts from the Ballet *The Nutcracker* (November 1994, DR).
 Tchaikovsky, Peter. Excerpts from the Ballet *The Sleeping Beauty*, Opus 66 (November 1997, DR).
 Tchaikovsky, Peter. Excerpts from the Ballet *Swan Lake* (November 1990, SB).
 Tchaikovsky, Peter. Fantasy Overture – Romeo and Juliet (with Pierrot Children's Ballet Theatre, March 1995, DR).
 Tchaikovsky, Peter. Humoresque (August 1975, TL).
 Tchaikovsky, Peter. March Slav (September 1998, DR).
 Tchaikovsky, Peter. Piano Concerto No 2 in G Major, Opus 44 (Soloist: Irina Lioubimova, September 1997, DR).
 Tchaikovsky, Peter. Suite No 2 from *The Nutcracker* (April 1990, SB).
 Tchaikovsky, Peter. Symphony No 2 in C Minor (*Little Russian*), Opus 17 (June 1996, DR).
 Tchaikovsky, Peter. Symphony No 5 in E Minor, Opus 64 (December 1987, KC).
 Tchaikovsky, Peter. Waltz from *Sleeping Beauty* (December 1996, DR).
 Tchaikovsky, Peter. Violin Concerto (Soloist: Sophie Rowell, 1st movt., November 1994, DR).
 Tchaikovsky, Peter. Letter Scene from *Eugene Onegin* (Soloist: Norma Knight, soprano, September 1999, DR).
 Tchaikovsky, Peter. Polonaise from *Eugene Onegin* (September 1999, DR).
 Tchaikovsky, Peter. Waltz from *Eugene Onegin* (August 1975, TL; November 1994, DR; September 1999, DR).
 Telemann, George Philipp. Viola Concerto in G Major (Soloist: Colin Warrender, November 1988, KC).
 Texidor, J. Amparito Roca (July 1982, VW).
 Thomas, Ambroise. Overture to *Raymond* (June 1979, VW).
 Tomlinson, Ernest. Two Pastoral Dances (November 1977, VW).
 Traditional Songs, arr. Hal Evans. Sweet and Low, John Peel, Come to the Dance (Maori Song), I Got a Robe (Negro Spiritual) (with Mt Lofty Singers, November 1981, VW).
 Traditional Songs, arr. Hal Evans. Sweet and Low, John Peel, Come to the Dance (Maori Song), London Bridge is Falling Down (with Mt Lofty Singers, August 1981, VW).

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V.

Vaughan Williams, Ralph. Fantasia on Christmas Carols (with Chandos Chorale and Way Consort, Greg John, baritone, November 1995, DR).

Vaughan Williams, Ralph. Five Mystical Songs (Soloist: Matthew Henrick, baritone, November 1998, DR).

Vaughan Williams, Ralph. Folk Song Suite (December 1969, HF; November 1976, VW; October 1978, VW; November 1978, VW; December 1978, VW; November 1984, VW).

Vaughan Williams, Ralph. *In Windsor Forest* – A Cantata for Mixed Voices (with Corinthian Singers) (November 1999, DR).

Vaughan Williams, Ralph. Magnificat (Soloist: Vanessa Benger, contralto, Walford Senior Choir, September 1993, DR).

Vaughan Williams, Ralph. Serenade to Music (Dianne Budgen, soprano, Jeanette Peard, alto, David Visentin, tenor, Don Taylor, bass, Chandos Chorale, March 1994, DR).

Verdi, Giuseppe. *Aida*, Finale, Act II (November 1993, DR).

Verdi, Giuseppe. Choruses from *Macbeth* (with Chandos Chorale and Monteverdi Singers, November 1992, DR).

Verdi, Giuseppe. Duet, Parigi o cara, from *La Traviata* (Soloists: Katrina Picozzi, soprano, David Visentin, tenor, November 1992, DR).

Verdi, Giuseppe. 'Quando le sere al placido' from *Luisa Miller* (Soloist: Agim Hushi, tenor, September 2000, DR).

Vivaldi, Antonio. Concerto for Four Violins in B Minor (Soloists: Stephanie Love, Zoe Love, Trudy O'Connor, Stephanie Rowland, September 1993, DR).

Vivaldi, Antonio. Bassoon Concerto in A Minor (Soloist: Grant Scobie, June 1991, BS).

Vivaldi, Antonio. Excerpts from *Gloria*, RV 589 (Soloist: Vanessa Benger, contralto, Walford Senior Choir, September 1993, DR).

W.

Wade, J.F. O Come All Ye Faithful (December 1978, VW).

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Wagner, Richard. Grand March from *Tannhauser* (September 1936, NS).

Wagner, Richard. Introduction to the Third Act of *Lohengrin* (September 1936, NS; December 1936, NS).

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Wagner, Richard. Prelude to *Die Meistersinger von Nürnberg* (August 1994, DR).

Wagner, Richard. Selection from *Tannhauser* (May 1994, DR).

Waldteufel, Emile. Skater's Waltz (Les Patineurs) (May 1998, DR).

Walton, William. Crown Imperial, arr. David Stone (March 1994, DR; November 1998, DR; May 1999, DR).

Warlock, Peter. Capriol Suite (March 1994, DR).

Washington and Lee. Tammy, arr. Verdon Williams (November 1976, VW).

- Weber, Carl Maria von. Concertino for Clarinet and Orchestra, Opus 26 (Soloist: Mary Waterhouse, November 1990, SB).
- Weber, Carl Maria von. Concerto for Clarinet and Orchestra No 1 in F Minor, Opus 73 (Soloist: Allan Meyer, August 1985, KC; Soloist: Louise Nowland, November 1995, DR).
- Weber, Carl Maria von. Invitation to the Waltz, Opus 65, arr. H. Berlioz (July 2000, DR).
- Weber, Carl Maria von. Overture to *Oberon* (April 1974, RH; November 1999, MS).
- Weinberger, Jaromir. Polka from *Schwanda the Bagpiper* (November 1995, DR).
- Wieniawski, Henri. Violin Concerto No 2 in D Minor, Opus 22 (Soloist: Roger Pyne, August 1974, RH; Soloist: Yullinah Wylie, 2nd & 3rd movts., August 1994, DR; Soloist: Miriam Edwards, 2nd & 3rd movts., November 1997, DR).
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- Wolf, Hugo. Italian Serenade (Soloist: Paul Leggett, November 1993, DR).
- Wood, Haydn. Mannin Veen (Dear Isle of Man, A Manx Tone Poem) (July 1983, VW).

Y.

- Ysaÿe, Eugene. Caprice in the Form of a Waltz after Saint-Saëns, Opus 52 (Soloist: Paul Leggett, violin, July 1997, DR).

Z.

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About the Author

Robert Brown started playing the flute at the age of 11 while a student at St Peter's College, where he played in the school orchestra. His flute teachers have included Margaret Mullins, Helen Fairhall and Helen Greacen. He undertook further study with Alison Rosser at the Flinders Street School of Music, where he graduated with a Diploma in Music.

He is a freelance flautist and music teacher and performs with several ensembles, including Claire Leahy's Music Hall Show, Emmanuel Singers, Gully Winds (wind quintet), Wind Song (a flute and keyboard duo), Norwood Symphony Orchestra and the Mitcham Orchestra. He also plays periodically in orchestras for musical productions. Robert has attended State Music Camps and has been a member of the Further Education Symphony Orchestra, Adelaide Symphonic Wind Ensemble, South Australian Youth Orchestra and the Metropolitan Orchestra. He has also played in the Southern and A.R.P.A. Light Orchestras.

He is currently (2000) President of the Australian Flute Society Inc., Vice-President of and Newsletter Editor for the Flute Society of SA Inc., Vice-President of and Flute Division Convenor for the Adelaide Eisteddfod Society Inc. and Secretary of the Norwood Symphony Orchestra.

Since the early 1990s, Robert has been involved in historical and genealogical research and has published the following books:

The Lawes Family, From Tilshead to Sandy Creek, compiled and written by Robert Brown. Privately printed, July 1993.

The English and Brown Families, From Maryport to Parkside, compiled and written by Robert Brown. Privately printed, December 1993.

The Wylde Family, From Middleton Cheney to Adelaide, with information about their cousins, The Chinner Family, compiled and written by Robert Brown. Privately printed, January 1994.

The McCallum and Anderson Families, From Paisley to Sandy Creek, compiled and written by Robert Brown. Privately printed, October 1994; Second Edition, June 1997.

The Register of Historic Flutes. Compiled and written by Robert Brown for the Australian Flute Society Inc. Published by the Australian Flute Society Inc., January 1995.

The Hitchcox Family, From Wheaton Aston to Adelaide and A Pugnacious Apothecary, The Life of William Hitchcox, by Josephine Prescott, with additional material collected and inserted by Robert Brown. Privately printed, 1996.

The Hatbox Letters. The story of two migrant families settling in South Australia circa 1850 as recorded in their own words by members and friends of the Martin and Clark Families. Robert Brown is a co-author and Secretary of the Publishing Committee. Privately published, September 1999. A Runner up in South Australian Genealogy and Heraldry Society Inc.'s Family History Awards for 1999, T.T. Reed Award for a published book.