

University of Adelaide
Elder Conservatorium of Music
Faculty of Arts

Orchestral Education Programmes:

A Study of Australian and British Models

by

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Submitted in fulfilment of the requirements for the degree of
Doctor of Philosophy

October 2015

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Abstract

This doctoral thesis, submitted to the University of Adelaide, examines the education programmes of symphony orchestras in Australia and the United Kingdom, both past and present. Through this detailed exploration the thesis considers directions for future development.

In Australia, orchestras increasingly look to their education departments to both foster the next generation of musicians and to maintain social relevance. However, there is a mismatch between the evident importance of such work and the relative lack of research in the field. The research presented here aims to fill this gap by presenting the first comprehensive overview of current practice and historical development in the field.

At the time of writing orchestral education programmes are in a period of growth in Australia. Several Australian orchestras have made connections with British specialists, in acknowledgment that the United Kingdom is a world leader in participatory, creative orchestral education programming. The thesis analyses the reasons behind the United Kingdom's strength in this area, giving particular attention to the development of the creative music workshop format.

Other key topics in the thesis include: the implications of the growth of orchestral education work for classical music training at the tertiary level; the importance of partnership between arts and education organisations and the international impact of the Venezuelan *El Sistema* upon music education.

New primary source materials have been generated in the form of interviews with leading figures in the field, including Managing Directors and Education Directors of orchestras in both Britain and Australia. The detailed insight gained from these interviews highlights current best practice in the field and reveals possibilities for further growth. The conclusion of this thesis offers a blueprint for future orchestral education programming.

Declaration

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in any university or tertiary institution and, to the best of my knowledge and belief, contains no written material previously published or written by another person, except where due reference has been made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission in my name, for any other degree or diploma in any university or other tertiary institution without the prior approval of the University of Adelaide.

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Emily Dollman

Date: 12 October, 2015

Acknowledgments

Firstly I would like to thank the twenty-eight interviewees, leaders in the orchestral education field in Australia and the United Kingdom, who have shared with me their invaluable personal insights into their profession. This project was made possible through their generosity of time and spirit.

Many thanks also to my Principal Supervisor, Professor Charles Bodman Rae, who provided unwavering support and advice through the preparation of this thesis; and my co-supervisors, Professor Graeme Koehne and Dr. Jennifer Rosevear for their valuable assistance.

My research was made possible by the support provided to me by my family. In particular I must thank my husband, Luke Dollman, for his advice and support in every aspect of my life. As a conductor who has directed many of the orchestras discussed in the thesis, he was able to give a unique perspective on my field of research. I also owe a debt of gratitude to my parents for their life-long guidance and support and to my parents-in-law for their encouragement and assistance.

My children, and the music students with whom I have worked over the past eighteen years, are in many ways the inspiration for this research. They have provided me with a personal insight into the value of orchestral music for the next generation, and the importance of ensuring that this wonderful art form is accessible by all.

This thesis is dedicated in loving memory to my grandmother, Dr. Winifred Lily Ward.