

University of Adelaide
Elder Conservatorium of Music

Thesis

Submitted in fulfilment of the requirements for the degree of

Master of Philosophy – Music Education

The South Australian May Music Camp:
1962-1986

Submitted by

Jennifer Watkins

Adelaide, July 30, 2018

1 Abstract

The aim of this research is to compile a chronological history of the South Australian May Music Camp (SAMMC), identifying it as a significant extra-curricular activity in the calendar of music education opportunities, open to children from nine to 23 years of age, between 1962 and 1986. This annual non-residential music camp took place over a five-day period, in the May school holidays. In 1987, a change of name to the South Australian State Music Camp (SASMC) occurred when the South Australian Government altered the annual school calendar from three terms to four, and the camp moved from the May to July school holidays. Students auditioned for SAMMC, to engage in an intensive, graded music ensemble experience, receiving expert tuition from professional music educators, while being exposed to extensive orchestral and wind ensemble repertoire. The SASMC continues to run successfully in 2018.

This research follows the establishment of music camps in Australia in 1948, examining the contribution of the National Music Camp Association (NMCA) in the spread of state-based camps across Australia, specifically the SAMMC in Adelaide, and the subsequent formation of the South Australian Music Camp Association (SAMCA). The investigation outlines the aims and objectives of SAMCA acknowledging the important position SAMMC holds in South Australian music education history. Prior to this research, no record of the activities of SAMCA or SAMMC existed, so it makes a significant contribution to SA historical records.

A literature review summarises the potential benefits of music ensemble participation for student development, particularly within a non-residential music camp context. The music education environment in SA from which SAMMC emerged is observed, noting other ensemble opportunities available to primary and high school children at that time. This research records the establishment of the SA Department of Education Music Branch, which resulted in an increase in the number of primary school

students learning to play a musical instrument, and discusses how this growth contributed to the need for further ensemble performance opportunities in SA, highlighting how this was reflected in the expansion of SAMMC. The organisational structure, management and finances of the SAMCA are detailed, along with methods of communication. The administrative and learning environments are presented, specifically staffing, daily routines, repertoire and instrumentation, ensembles, standards and audition processes. Key personnel, such as Founders, Directors, Administrators, and people after whom SAMMC ensembles were named, are documented.

This research records known historical details of the SAMMC, through the examination of primary and secondary sources, providing a comprehensive timeline of activities, outlining significant milestones. The oral testimonies of 51 past SAMMC participants who are still involved in community music activities was collected, which provides their opinions on the benefits of ensemble participation at music camps and confirms the significant contribution made by the SAMMC to music education in SA. The research observes the actions of the SAMCA to recognise the changing music education environment surrounding SAMMC, and how it sought ways to adjust, change and expand activities to accommodate those developments. The evidence presented provides significant evidence supporting the argument that the SAMMC has made an important contribution to South Australian music education history.

2 Declaration

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

I give consent to this copy of my thesis, when deposited in the university Library, being made available for loan and photocopying, subject to the provisions of the copyright Act 1968.

I also give permission for the digital version of my thesis to be made available on the web, via the University's digital research repository, the Library Search and also through web search engines, unless permission has been granted by the University to restrict access for a period of time.

I acknowledge the support I have received for my research through the provision of an Australian Government Research Training Program Scholarship.

Signature:

Jennifer Watkins

Date: July 30, 2018

3 Acknowledgements

“It was agreed that Mrs Ruth D. Alexander and Mr R. Maslyn-Williams be authorised to examine the historical material of the association and mark those items which, at some future date, might be considered suitable material for deposition in the National Library, Canberra.”¹ Firstly, I wish to acknowledge the National Music Camp Association, founders of the South Australian May Music Camp, in particular, the 1978 NMCA committee who realised the value of the historical material that the organisation held, and their decision to deposit these items in the National Library of Australia. I am grateful to the NMCA for their forward thinking in deciding to archive their records, thus providing a major source of information for this research.

Next, the South Australian Music Camp Association has provided valuable assistance for this research. The support and acceptance of the association to share information and provide encouragement has been invaluable. In turn, it has helped those on the current committee to acknowledge the value of the South Australian Music Camp Association, the South Australian May Music Camp and the South Australian State Music Camp records. As such it is pleasing to know that they will be following the example set by the Federal office 40 years ago, by depositing the South Australian records in an archival facility. This history reveals an organisation which, for 25 years, worked determinedly for the benefit of young South Australian musicians. The contribution of past participants, through their shared memories and opinions is truly appreciated.

I would like to thank Dr Jenny Rosevear AM and Dr Jula Szuster for their supervision throughout this research. The committee members of the South Australian Music Camp Association between 2014 and 2018, Samantha Taylor, Lisi McGowran, Rosemary Stimson, Mary Waterhouse, Dennis Johnson, Peter Webb, Wendy Heiligenberg (nee Thompson), Bogdan Kazimierzak, Elizabeth Collins, Martin Cheney, David Gill, and Charles Klein have all contributed. Thank you to the Australian Youth Orchestra for providing approval to access the archived records of the National Music Camp Association (NMCA), at the National Library of Australia. Thank you to Jenny Porter and Karen Alexander for allowing access to correspondence between their respective parents, founders of the NMCA, John Bishop and Ruth

¹ National Music Camp Association, Minutes, August 20, 1978, 2.

Alexander, which is held in the Barr Smith Library, University of Adelaide. The staff at both libraries have assisted the researcher to access documents and contact people relevant to this research.

Andrea McKinnon-Matthews, the Archivist at St Peter's College, Hackney, Adelaide, and Samantha Cooper, Archivist at Pulteney Grammar School, South Terrace, Adelaide, have been most helpful. They have assisted me to locate photographs and school magazines, providing accurate supportive data. My employer, Concordia College Adelaide, has allowed periods of leave for interstate travel for study purposes. The school, and specifically the Music Department, have acknowledged the importance of the music camp, by hosting the SASMC between 2016 to 2018. As such, thanks are expressed to retiring Principal Lester Saegenschnitter, Music Director Mat Noble and music teachers Bronwyn Elsegood, Martin Cheney and Jill Scott, who have all provided regular encouragement.

Thank you to everyone who participated in this research, providing their opinions and recollections of their experiences. These people are all listed below, and their individual contributions have been invaluable in the process of compiling the details of this chronological history of the South Australian May Music Camp. In particular, I would like to acknowledge Rosemary Stimson and Bogdan Kazimierczak, who both sadly passed away in the final months of this research. They will not be able to read the story to which they enthusiastically contributed, and this is a cause of sorrow for me. Rosemary and I met every few months during the research period to talk about music and life. She would frequently say, "I can't wait to see what you have written – it must be a book!" Luckily, her friends, many of whom also contributed, will enjoy spotting her name with happy memories. Rosemary was so passionate about music camp as well as Music Education in our schools.

Thank you to Karen Alexander, Len Amadio, Kylie Guthrig (nee Bartsch), Alison Bell, Terry Bickley, Anthony Bishop, Jillian Scott (nee Bowley), Geoff Bradley, Sheryl Beck (nee Bridgewater), Patrick Brislan, Michel Brunsdon, Robert Chenoweth, Elizabeth Collins, Simon Collins, Don Crook, Alison Day, Rosalie Day, Graham Dudley, Amanda Fairs, James Ferguson, Allan Giles, Josie Hawkes, Leanda Herring, Wendy Heiligenberg, Bogdan Kazimierczak, Elizabeth Koch, Janis Laurs, Anna Lester and Shirin Lim. Also, to Kate Marcus, Brian McGowran, Lisi McGowran, Stephen Millar, Andrew Newhouse, Andre Oosterbaan, Darryl Pope, Ryszard Pusz, Joannes Roose, Alison Rosser, Ian Russell, Ruth Saffir, David Shephard, Sari Noble (nee Soetratma), Dr Jane Southcott, Rosemary Stimson, Kim Thorpe, Mary Waterhouse, Peter Webb, Julie Webb and Trish Willmer. The contribution of these people has been invaluable to the success of this research.

Finally, thank you to my family. My husband Wayne, and daughters Jasmin and Amber, who have all given me time and space to study, listened to me talk about music camp and lived surrounded by the records of the SAMCA. Thank you for your love, understanding and patience. I appreciate that you value what I have been doing, and that you understand how important it has been to the music education history of SA, to record the known historical details of this event which provided an opportunity for children to learn and share music.

4 Contents

1	Abstract	i
2	Declaration	iii
3	Acknowledgements	iv
4	Contents	vii
5	List of Appendices	x
6	List of Tables	xi
7	List of Abbreviations	xii
<u>Chapter 1 Introduction</u>		1
The South Australian May Music Camp in context		1
<u>Chapter 2 Literature Review</u>		4
1.	The benefits of ensemble participation at music camps	4
2.	The beginning of Music Camps in Australia	12
3.	Music Education in South Australia	13
1.	1836 to 1961 – prior to the establishment of the SAMMC	13
2.	1962 to 1986 – SAMCA working alongside other organisations	16
<u>Chapter 3 Research Methodology</u>		20
1.	Gathering data to deduce a chronological history	21
2.	Collation of primary and secondary sources	22
3.	Oral testimony	27
1.	Participants	29
2.	Interview Questions	31
4.	Evaluation of data and significance of research	32

Chapter 4	<u>Results: The Organisation of The South Australian May Music Camp</u>	33
4.1	The administrative role of South Australian Music Camp Association (SAMCA)	33
1.	Management of the SAMCA	33
2.	SAMCA Communication	35
1.	Within the Association	35
2.	With the public	36
3.	With SAMMC participants	38
3.	Financial Structure of SAMCA	40
1.	Financial statements	40
2.	SAMMC participant levy	42
3.	SAMMC participant fee	43
4.	SAMMC staff honoraria	43
5.	Property	44
4.	Mutual support between the NMCA and the SAMCA	45
5.	Activities of the NMC Students' Association, SA Branch	46
4.2	The South Australian May Music Camp (SAMMC)	48
1.	Auditions and standards	48
2.	Repertoire and instrumentation	50
3.	Staffing roles at SAMMC	52
4.	Daily routine at SAMMC	59
4.3	Key Personnel of the SAMCA and SAMMC	64
1.	Founder – Professor John Bishop OBE (1903 – 1964)	64
2.	Founder – Ruth Alexander (nee Kurtz) (1914 – 1999)	65
3.	Director – Lloyd Evan Davies OBE (1909 – 1990)	67
4.	Director – David Bishop OAM (1929 – 2011)	68
5.	Honorary Secretary / Treasurer – Eva Bessie (Betty) Marcus AM (1927 – 1998)	69

4.4 SAMMC Ensembles	71
1. First Orchestra	71
2. Second Orchestra	72
3. Third Orchestra	73
4. Fourth Orchestra – Concert Band	75
<u>Chapter 5 Results: Historical Overview</u>	77
5.1 Historical overview: Leading to the foundation of SAMMC in 1962	77
1. The role of the NMCA in the emergence of state-based music camps in Australia	77
2. The Aims and Objectives of NMCA	81
3. The establishment of state-based music camps through a national appeal	83
4. 1962 – The first SAMMC is held at Adelaide Boys High School	95
5.2 Historical overview: SAMMC 1963 to 1973	99
1. 1963 – SAMMC moves to Pulteney Grammar School	99
2. 1966 – The SAMCA is formed	107
3. SAMMC becomes established, outgrowing Pulteney Grammar School	124
5.3 Historical overview: SAMMC 1974 to 1986	130
1. 1974 – St Peter’s College: a new home	130
2. 1986 – 3 school terms, fire and the end of an era	158
<u>Chapter 6 Results: Oral Testimony from interview participants</u>	161
1. The benefits of participating in SAMMC?	161
2. What was the contribution of SAMMC to the music education history of SA?	166
3. What may be the future of the music camp of the SAMCA?	172
<u>Chapter 7 Conclusion</u>	175
<u>Bibliography</u>	178
<u>Appendices</u>	190

5 List of Appendices

A.	HREC Participation Information Sheet	190
B.	HREC Participant Interview Questions	192
C.	HREC Participant Consent Form	193
D.	Objects and Regulations of the SAMCA	194
E.	SAMMC Organising Committee 1962 – 1965, and SAMCA Committee Members 1966 – 1986	204
F.	SAMCA Committee Meeting Venues 1962 – 1986	209
G.	Funds Returned 1962-1974, and remittance paid 1975-1986 to the NMCA	210
H.	SAMMC Student participant fee and audition details 1962 – 1986	211
I.	SAMMC Concert proceeds 1962 – 1986	212
J.	SAMMC Donation to hosting school 1962 – 1986	213
K.	SAMMC Honoraria paid to staff 1962 – 1986	214
L.	SAMMC Lunch and morning-tea associated costs 1975 – 1986	215
M.	SAMMC Picnic and Recreation Day associated costs 1965 – 1980	216
N.	SAMMC student attendance – public, private, regional and tertiary 1962 – 1986	217
O.	Robertson Collins Violin audition sight-reading exercise	218
P.	SAMMC breakdown of instrumentation	219
Q.	1 SAMMC Repertoire – First Orchestra 1962 – 1986	220
	2 SAMMC Repertoire – Second Orchestra 1962 – 1986	223
	3 SAMMC Repertoire – Junior Strings 1967 – 1986	226
	4 SAMMC Repertoire – Concert Band 1977 – 1986	229
	5 SAMMC Repertoire – Smaller Ensembles 1963 – 1979	231
R.	SAMMC Director 1962 – 1986 and SASMC Directors 1987 – 2018	232
S.	SAMMC Ensemble Conductors 1962 – 1986	233
T.	SAMMC Concert details 1962 – 1986	234
U.	SAMMC Ensemble Titles 1962 – 1986	235
V.	Research Participants and their involvement in SAMCA and SAMMC 1962 – 1986	236
W.	Research Participants background and qualifications	238

6 List of Tables

Table	Title						
1	The roles of interview participants represented at SAMMC	.	.	.	.	.	30
2	1962 SAMMC daily routine	.	.	.	.	.	59
3	1970 SAMMC daily routine	.	.	.	.	.	62
4	SAMMC ensemble name associations – Second Orchestra	.	.	.	.	.	72
5	SAMMC ensemble name associations – Third Orchestra	.	.	.	.	.	73
6	SAMMC ensemble name associations – Fourth Orchestra	.	.	.	.	.	75
7	NMC Provisional Committee 1954	.	.	.	.	.	78
8	Australian state-based music day camps – year of establishment	.	.	.	.	.	94
9	1966 SAMCA Executive and Committee members	.	.	.	.	.	108

7 List of Abbreviations

ABBREVIATION	MEANING
ACA	Australian Council for the Arts
ABC	Australian Broadcasting Commission (now Corporation)
ABHS	Adelaide Boys' High School
ACT	Australian Capital Territory
AdYO Inc	Adelaide Youth Orchestras Inc.
AdYO	Adelaide Youth Orchestra
AGM	Annual General Meeting
AMEB	Australian Music Examinations Board
ASME	Australian Society for Music Education
ASO	Adelaide Symphony Orchestra
AYO	Australian Youth Orchestra
CFRC	Central Fund-Raising Committee
DECD	Department of Education and Child Development
DFA	Department of Foreign Affairs
DR	Director's Report
ECM	Elder Conservatorium of Music
ED	Education Department
FSSM	Flinders Street School of Music
FRA	Fund-Raising Appeal

FRC	Fund-Raising Committee
GSPS	Gilles Street Primary School
HS	High School
MB	Music Branch
NA	Not available
NLA	National Library of Australia
NFC	National Fitness Council
NMC	National Music Camp
NMCA	National Music Camp Association
NMCA FRC	National Music Camp Association Fund-Raising Committee
NMCA NFRC	National Music Camp Association National Fund-Raising Committee
NMCSA	National Music Camp Students' Association
NMCSASA	National Music Camp Students' Association South Australian branch
NSW	New South Wales
PGS	Pulteney Grammar School
PrSMS	Primary Schools Music Society
PSDS	Public Schools Decoration Society
PSFIS	Public Schools Floral and Industrial Society
PSMF	Public Schools Music Festival
PSMS	Public Schools Music Society
SA	South Australia
SAMCA	South Australian Music Camp Association

SAMCA Mins	South Australian Music Camp Association minutes
SAMMC	South Australian May Music Camp
SASMC	South Australian State Music Camp
SAYO	South Australian Youth Orchestra
SIMC	Special Interest Music Centre
SO	Symphony Orchestra
SPC	St Peter's College
TAFE	College of Technical and Further Education
UofA	University of Adelaide
Vic	Victoria
VSMA	Victorian School Music Association
YO	Youth Orchestra

Chapter 1 Introduction

The South Australian May Music Camp in Context

The South Australian May Music Camp (SAMMC) was an annual music day-camp which took place in Adelaide, South Australia (SA) between 1962 and 1986, administered by the South Australian Music Camp Association (SAMCA). The event was held during the two-week long school holiday in the month of May, which is why it was named the South Australian 'May' Music Camp. Following a change in SA in 1987 from a three-term school calendar year to four, the camp moved to the July school holiday and was renamed the South Australian State Music Camp (SASMC), the name under which it continues to operate in 2018. SAMMC provided an opportunity for students of orchestral instruments, aged between 9 and 23, to meet, rehearse and perform repertoire under the direction of professional tutors and conductors. It was a non-residential music camp for local and regional students. SAMMC provided a unique opportunity, being intensive music rehearsal during the school holidays, offering a short-term challenge, during a set time-period, with the goal to achieve excellence by the closing night concert.

A Literature Review is presented which examines the benefits of ensemble participation, in particular at music camps, and investigates the foundation of music camps in Australia, and the music education environment in SA which encouraged the establishment of SAMMC, and enabled it to flourish. For 25 years, SAMMC took place alongside other similar avenues for music ensemble participation available outside of schools. These other activities ran across the year, generally with weekly rehearsals, offering regular extension to school activities. During the 1960s the Elder Conservatorium of Music (ECM) Junior Orchestra functioned. In the 1970s the College of Technical and Further Education (TAFE) Flinders Street School of Music (FSSM) offered three graded orchestras, Junior, Intermediate and Senior, with students progressing to the ECM Junior Orchestra.² Later in the 1980s, state public school students could apply to join the Primary Schools Orchestra, Primary Schools Wind Ensemble and the Secondary Schools Orchestra.³ The South Australian Youth Orchestra (SAYO), a side venture of SAMCA, ran between 1978 and 1993. SAYO rehearsed one annual season, over a six-week period, aiming towards a final public concert. The Public Primary Schools Music Festival commenced in 1891, pointing toward a week of concerts which involved thousands of Adelaide and regional public primary school students, presenting

² Simon Collins, interview with Jennifer Watkins, May 3, 2017.

³ Elisabeth McGowran, interview with Jennifer Watkins, April 27, 2017.

choral and orchestral performances. Other opportunities also existed. Later, in 2001, the Adelaide Youth Orchestras Inc. (AdYO Inc.), was founded by Janis Laurs,⁴ providing graded, seasonal ensembles throughout the year, for which students auditioned to take part in orchestral music making. Each educational setting differed, catering for the diverse needs of students, and the SAMMC provided yet another learning opportunity, different to those described.

Previous studies have taken place regarding the National Music Camp Association (NMCA) and the Australian Youth Orchestra (AYO), but prior to this research, no record existed of the SAMMC, or the activities of SAMCA. Thorough investigation of primary and secondary sources located in various archival facilities, personal collections and SAMCA records, enhanced by the oral testimony of past participants, has enabled a clear chronological history to be assembled.

This research addresses the organisational structure and management of the SAMCA and SAMMC. Detailed appendices accompany this research, and these exhaustive lists effectively complement the historical record presented. These appendices provide the names of committee members, conductors, ensembles, dates, financial details, honoraria, student and instrument numbers, fees, standards, and the qualifications and experience of research participants. Significant personnel, being founders, Directors and Association members, are also acknowledged. The ensemble pathways offered to students is outlined, along with the significance of people after whom various ensembles were named.

The results of this research outline how the NMCA contributed to the establishment of the SAMMC, and the subsequent formation of the SAMCA. They document the known chronological history of SAMMC, including the establishment of the first camp at Adelaide Boys High School (ABHS), the move in 1963 to Pulteney Grammar School (PGS), and the transfer in 1974 to St Peter's College (SPC). The actions of SAMMC Directors Lloyd Davies and David Bishop, and SAMCA committee members during that time, have been examined. The importance of Chamber Music and social activities at the camp are recorded, along with various unwritten traditions.

Thousands of students auditioned to participate in SAMMC across its 25-year history, with 51 of them contributing to this research. These people who were present at the camp, offer their opinion as to the

⁴ Tim Lloyd, "Orchestra Debuts," *Advertiser (Adelaide, SA)*, November 22, 2001, 91.

significant contribution of SAMMC to the music education history of SA. They provide evidence that SAMMC functioned effectively and steadily flourished, with the growth reflected in solid enrolments, confirming that many students benefitted from the opportunities offered at SAMMC. Research participants shared recollections of conductors and tutors who influenced their learning, recalling concerts and repertoire which stayed in their memories long after they were performed. They provided their thoughts on the future direction of the current SASMC, in the hope that future generations of students will continue to benefit from music camps. The research aims to ensure that a record of the SAMMC is made, in an effort to guarantee that knowledge of this camp is not lost. It will provide a valuable resource for future researchers, identifying the important contribution made by SAMMC to SA music education history.

Chapter 2 Literature Review

2.1 The benefits of music ensemble participation at music camps

The following literature review contains information sourced from recent books, journal articles and papers, which discuss the potential benefits of music ensemble participation for young musicians, and therefore have relevance when highlighting the benefits of participation at music camps. Activities offered at events such as SAMMC, enable students to participate in ensembles formed by attendees from wide-ranging areas, offering the opportunity to improve musical skills, while increasing social and friendship networks. Barrett and Smigiel wrote that children participate in music ensembles for the “love of performance, a shared unity of purpose, a desire for challenge and professionalism, the quality of relationships developed and sustained in these settings, and the opportunities for individual growth and well-being that arise”.⁵ Eccles, Barber, Stone and Hunt wrote that constructive, organised activities are a good use of adolescents’ time, providing opportunity to acquire and practice specific social, physical, and intellectual skills that may be useful in a wide variety of settings.⁶ The environment provided at SAMMC encouraged such benefits.

Through music camp participation, students can develop and exercise their musical skills in a concentrated environment. These skills include listening, aural perception to improve tone production, following the directions of their conductor and/or section leader, learning to work cooperatively as a team member, and focusing on an overall group goal. Hallam indicates that participation in extra-curricular musical activities has many benefits, such as developing “discipline, teamwork, coordination, ... [a sense of] pride, ... cooperation, self-confidence, ... responsibility, self-expression, creativity, performance, ... self-esteem, social development and enjoyment. ... [Participation can] facilitate the development of friendships with like-minded individuals and [contribute] to social life. ... increase pupils’ confidence, social networks and sense of belonging.”⁷ Music camps provide an environment where students are supported to refine their

⁵ Margaret S. Barrett and Heather M. Smigiel, “Children’s perspectives of participation in music youth arts settings: Meaning, value and participation,” *Research Studies in Music Education* 28:39 (2007): 42-43.

⁶ Jacquelynne S. Eccles, Bonnie L. Barber, Margaret Stone, and James Hunt, “Extracurricular Activities and Adolescent Development,” *Journal of Social Issues* 59:4 (2003): 866.

⁷ Susan Hallam, “The power of music: Its impact on the intellectual, social and personal development of children and young people,” *International Journal of Music Education* 28 (2010): 279.

skills. They can discover, create, re-create, and grow in their appreciation and love of music.⁸ The opportunity for concentrated activity sets music camp apart from regular ensemble activities.

Hewitt and Allan found that students choose to participate in youth ensemble situations, not only for the enjoyment of public performance, but a sense of musical satisfaction, and the opportunity to meet new people.⁹ They work with a cohort of students with whom they do not usually associate. The musical setting in some school environments may not provide support for extension, variety of repertoire, or opportunity, leaving some students learning in isolation. Peers play an important role in the musical development of students, as activities with friends encourage continued participation. Children's ensemble experiences prior to their first music camp can be very wide ranging, dependent on school experiences, which can be especially true for regional students. Students may never have played alongside certain instruments, or in an orchestral setting. Those who choose to play a rarer instrument may not have worked alongside another child who plays the same instrument.

Music camp ensembles provide students with a setting where they can learn to listen to their leaders, gaining insight into the repertoire they are studying. They listen to the musicians around them, learning to blend with other players, practicing basic music ensemble skills which are thus improved. Moore, Burland and Davidson, when referring to the social context of musical success, tell us that when peers are working towards a mutual goal, cooperation can raise the level of performance of those individuals beyond that which they may achieve on their own.¹⁰ They conclude that "the social context of learning appears to be critical for sustaining motivation and for the development of musical skills."¹¹ Music ensembles can provide an encouraging environment where "peers may be particularly important in sustaining interest during adolescence."¹² Participating in rehearsals may provide a relaxed and cooperative forum in which peers can discuss their music and develop their sense of a musical self. "Collaboration with peers during learning may be more productive and socially beneficial."¹³ Being a

⁸ Frank L. Battisti, "Teaching music: The leadership component," *Music Educators Journal* 85:6 (1999): 39.

⁹ Allan Hewitt and Amanda Allan, "Advanced youth music ensembles: Experiences of, and reasons for, participation," *International Journal of Music Education* 31 (2013): 257.

¹⁰ Derek G. Moore, Karen Burland, and Jane W. Davidson, "The social context of musical success: A developmental account," *British Journal of Psychology* 94 (2003): 531.

¹¹ Moore, Burland & Davidson (2003): 532.

¹² Moore, Burland & Davidson (2003): 545.

¹³ Moore, Burland & Davidson (2003): 546.

music camp participant has its own sense of identity, with activities involving shared skills surrounded by other students with similar interests, resulting in the creation of a social network.

Kokotaski and Hallam note that students actively contribute to the outcome of their ensemble, and thus feel useful, acquiring a sense of belonging and satisfaction of achievement through working with like-minded people; they are likely to make friends, meet interesting people, develop teamwork skills such as co-operation, and learn to compromise, be encouraging, overcome challenges, gain leadership skills, and improve their concentration.¹⁴ Kartomi adds that the inclusion of social activities in music programs is thought to build self-confidence and emotional maturity, qualities which are transferable to the students' playing and to other aspects of their lives.¹⁵

The qualities of conductors and directors play an important role when engaging students with camp-based ensembles. Mathers states that "the music director/conductor is one of the most crucial positions in the youth orchestra organisation. [They] must have respect for the people with whom [they] work, and be considerate of individual abilities, ideas and time. [They] must be especially sensitive to the particular needs of young people, have a genuine love for music, and the ability to communicate to student musicians."¹⁶ Collett wrote that conductors must "train and inspire, lead and support and be attentive to the special needs of each section ... developing and extending ensemble competence. ... Youth orchestra conductors must have excellent training, ability, communication skills, imagination, patience, and be sensitive to the particular needs of young people."¹⁷ Mathers adds that a visiting interstate or international conductor with an excellent reputation, can attract certain students to audition for camp-based ensembles. The presence of a known personality can bring a sense of occasion to performance which may stay in the memory of participating students. The experience can consolidate their resolve to become professional players or music educators.¹⁸ These instances were often reported in the local press,

¹⁴ Dimitra Kokotsaki and Susan Hallam, "Higher education music students' perceptions of the benefits of participative music making," *Music Education Research* 9:1 (2007): 100-103.

¹⁵ Margaret Kartomi, "The Australian Youth Orchestra Inc.: Its identity as a national icon and expansion of its performance & educational programs," *Australasian Music Research* 9 (2007a): 30.

¹⁶ Andrew Mathers, "The impact of visiting conductors on the development of Melbourne Youth Music's Annual Music Camp & the building of a symphonic band program within a Youth Orchestra Association," *Australasian Music Research* 9 (2007): 153.

¹⁷ Morwenna Collett, "The Queensland Youth Orchestra and its role in the development of young musicians: a case study of benefits," *Australasian Music Research* 9 (2007): 102.

¹⁸ Mathers (2007): 164.

noting the various achievements of the visiting artists, and the outstanding opportunities offered for the students at SAMMC.

Loughlin wrote, “permeating all activities [at NMC] is an infectious spirit of enthusiasm and an inner vitality derived from the fact that gifted young musicians discover in Music Camp an ideal environment within which they can work towards the fulfilment of their artistic aspirations.”¹⁹ Students are encouraged in their musical studies, and realise they are not alone in their appreciation of orchestral music or a rare instrument. They work alongside other participants who may be further along in their development, and therefore gain a clearer perspective of their own abilities. Applicants may be further advanced than others in their tutorial group, and gain leadership skills through mentoring other children, obtaining a higher position within their section, and in turn developing their own ability to impart knowledge. Certain music students in the regular school setting may find themselves isolated due to their advanced playing ability, and may be much further ahead of their peers.

Through the common goal of musical skills development and performance, students build relationships with peers, tutors, administrators, and conductors, making personal connections, enabling them to forge links with the music community. The sense of personal fulfillment through the achievement of goals, assists students in their musical growth and sense of well-being. Morrison, when talking about the child’s developing understanding of the inner workings of an ensemble, says that “directly and indirectly, the student elders in every ensemble see to it that less experienced members know what is expected of them, both musically and socially.”²⁰

Morrison states that “musical traditions are often passed down from generation to generation by respected elder music masters. Young novices develop their skills under the watchful eye of the expert. Such a wealth of shared experience only strengthens the bonds and focuses the identity of this cultures members.”²¹ Being a participant in an established music camp can provide a rich sense of collegiality, especially when past participants return in leadership roles. The shared love of music performance enables students to make social and emotional connections both with the music and those around them.

¹⁹ John Loughlin, “Aspects of Australian Music Education: The Music Camp Movement,” *Australian Journal of Music Education* 1 (1967): 40.

²⁰ Steven J. Morrison, “The school ensemble: A culture of our own,” *Music Educators Journal* 88:2 (2001): 26.

²¹ Morrison (2001): 25-26.

Students may encourage each other and share their belief in the value of the activity. They are likely to develop new friendships, which in turn motivates future participation. Students gain confidence and build a positive self-identity through ensemble performances, due to the contribution they make to the group. Music camps provide students with a context to extend their skills. Playing orchestral music with other students who also enjoy this genre of music enables them to feel positive about themselves within an activity that they enjoy. Students work together to achieve a musical goal within a large group, and in doing so, enhance their love of music, and the skill of producing music.

Kuntz says that “students are intellectually, psychologically, emotionally, socially and musically nurtured by membership in performing ensembles. These are all positive influences that may lead to participation in music as an adult.”²² Continuing to play as an adult is a key factor. Although most music camp participants do not necessarily go on to be professional musicians, they may become members of community bands, play within their home, join with friends to make music, and generally contribute to their wider community by sharing their talent and appreciation of music. Collett, when referring to the role youth orchestras play in society, says their greatest contribution is that 85 to 90 per cent of members go on to be musically enlightened citizens working in many different fields. Youth orchestras everywhere affect the future culture of their communities.²³ Although SAMMC provided a different educational setting, the same societal role can be applied to camp-based ensembles.

Collette writes that youth orchestras “are vital to the future health of music education and professional orchestras, as only practical experience can produce ensemble players of the highest standard.”²⁴ SAMMC offered a similar learning environment, providing valuable preparation for the experience of playing in an orchestra. One purpose of NMC was “to give students the chance of meeting together as a community, when by the making of music and exchange of ideas, they become better musicians and better citizens.”²⁵ The environment of camp-based ensembles provides an intensive training experience for students who may wish to pursue a career in music.

²² Tammy L. Kuntz, “High school students’ participation in music activities beyond the school day,” *Applications of Research in Music Education* 30 (2011): 24.

²³ Collett (2007): 101.

²⁴ Collett (2007): 102.

²⁵ National Music Camp Association, promotional brochure, (1962): 3.

Pear indicates that for any “program requiring an audition, the playing standard demonstrated in the audition should meet the technical and interpretative demands of the subsequent program. Therefore, the demands of the proposed repertoire should be reflected directly in the demands of the audition.”²⁶ SAMMC offered students graded ensembles for which they could audition, creating an educational pathway of multi-standard orchestras. Pear, when referring to the repertoire selected for the AYO states that it is chosen “with regard to the skills of the musicians involved, the potential for enjoyment it provides, and ideally, the capacity it demonstrates for extending the players’ technique”,²⁷ a consideration also made by the SAMCA. Mathers writes that youth music organisations which have more than one ensemble, offer a graded system, enabling students to progress through levels of training ensembles, with most organisations setting prerequisites for admission to each ensemble. This benchmark reference is generally provided by the graded examination system of the Australian Music Examinations Board (AMEB),²⁸ which was used to indicate standard on SAMMC application forms. Students at SAMMC were grouped by ability rather than age. Most training ensembles provide age eligibility criteria, and SAMCA provided age guidelines, as well as performance standard through the application process.

Apfelstadt says that conductors must select repertoire of good quality, which is teachable, and appropriate to the context.²⁹ Music Camp ensemble repertoire is chosen to provide students with the opportunity to play music that they may not receive within their regular school setting, and to present challenges. They are extended, and because they are placed in graded ensembles, they receive music that they should be able to achieve. Apfelstadt adds that through the repertoire chosen, conductors convey their philosophy in terms of what they believe students need to learn to achieve musical growth. Students are not challenged by vapid musical selections, and while the audience may enjoy certain repertoire for performance sake and a sense of familiarity, educators know that the students deserve more than mere entertainment.³⁰ Pear wrote that “repertoire is selected with regard to the skills of the musicians involved, the potential for enjoyment it provides, and ideally, the capacity it demonstrates for extending the players’ technique.”³¹

²⁶ David Pear, “Youth Orchestras & repertoire: towards an Australian case study,” *Australasian Music Research* 9 (2007): 85.

²⁷ Pear (2007): 83.

²⁸ Mathers (2007): 147.

²⁹ Hilary Apfelstadt, “First Things First: Selecting Repertoire,” *Music Educators Journal* 87:1 (2000): 19.

³⁰ Apfelstadt (2000): 19.

³¹ Pear (2007): 83.

Camp participants share the experience of working in ensembles with young people of varying ages and abilities. Graded ensembles provide extension for gifted children and further development of less skilled students. Burland and Davidson observe that “slightly older students in the field are used for setting goals and skills to be mastered, and the younger child can identify with them, simply because they are aware that they are not alone in the amount of work they have to dedicate in the pursuit of excellence.”³² Younger talented children benefit from working with others with similar skills, regardless of age. Furthermore, Burland and Davidson state that “the influence of peers on the developing child is crucial ... The gifted child is best located in an educational setting where they are surrounded by like-minded peers [because] the child needs companionship with someone of his/her own ability, ... they require the stimulation and motivation of being with others of the same ability, [and] they work at a faster pace than ‘normal’ children.”³³

Students learn the traditions, expectations and etiquette of ensemble participation, such as watching and listening to the conductor, not talking at inappropriate times, listening to their peers, becoming part of the ensemble sound, and earning their position within the group. Working in the music camp environment may enable students to progress at a faster pace. They are situated in an ensemble geared towards their learning level, as demonstrated in their audition. They can thrive because they are challenged by being with children of a similar ability, stimulated through well-chosen repertoire and directed, along with their peers, towards an achievable goal. This was evident at SAMMC, because after five days, each ensemble performed challenging repertoire at a public concert. When students are provided with an intensive educational environment with clear goals, uninterrupted by daily routines and school activities, they can focus on tasks. Activities such as rehearsing with ensembles at music camps are engaging and provide students with opportunities to remain focused.³⁴ This concentrated ensemble setting is different to the regular youth orchestra setting, involving weekly rehearsals.

Even if music camp participants do not plan on a musical career, the skills practiced, such as co-operation, listening, following instructions, and team goals, are valuable life skills for any young person. The experience may foster a love of music, ensuring that person values future concert attendance and has an

³² Karen Burland and Jane W. Davidson “Training the Talented,” *Music Education Research* 4:1 (2010): 122.

³³ Burland & Davidson (2010): 122.

³⁴ Frank M. Diaz and Jason Silveira, “Dimensions of Flow in academic and social activities.” *International Journal of Music Education* 31 (2013): 316.

appreciation of fine music. They may in turn guide their own children in the enjoyment of classical music. Kartomi, when describing youth orchestras globally, states that they play a far-reaching role in society. Members acquire habits of disciplined practice, gain confidence in performance and develop problem solving skills. They learn how to manage stress and think creatively, skills that flow over into everyday life and business.³⁵ The 1957 AYO vision statement reflected that one intended goal of music camps, included empowering generations of young people with musical knowledge ... thereby enriching the cultural development of Australia.³⁶

³⁵ Margaret Kartomi, "Youth Orchestras in the global scene," *Australasian Music Research* 9 (2007b): 26.

³⁶ Kartomi (2007a): 27-28.

2.2 The beginning of Music Camps in Australia

Music Camps are widespread, occurring within Australia and internationally. John Loughlin wrote, “music camps have played a significant role in shaping the lives and careers of many of Australia’s musicians. Every major orchestra in this country ... includes instrumentalists who had their first introduction to orchestral playing in some of the early camps ... [growing] up in the movement from their young student days. Many others are to be found in the teaching branch of the profession.”³⁷ Loughlin shared the words of Australian music critic Kenneth Hince, who said:

What Music Camp is geared to, and I think this is its greatest value, is sending its campers back into the community with a changed attitude to music and an increased appetite for it. It sends them back as emissaries, as evangelists. ... their enthusiasm will upgrade the standing of music in the Australian community, will form an audience for music and will develop pressure for higher standards of taste and professional performance.³⁸

Highlighting their place within Australian society during 1967, Loughlin wrote, “music camps do not attempt to usurp the functions of teachers or conservatoriums. They do, however, supplement the established teaching facilities by introducing students to the experience of concentrated group performances of a high standard, and for those who take part, music takes on deeper meaning and its study gains new purpose.”³⁹

AYO Conductor John Hopkins confirmed this opinion, stating that, “the growth in standards of performance at music camp [in 1967] are mainly related to the total fruitage of the movement over the past 20 years or more. In addition to the hundreds of campers who have become professional musicians here and overseas, several thousands have followed other walks of life and their experience of, and enthusiasm for Music Camp has permeated the community in all states.”⁴⁰ Ralph Middenway provided a student view, sharing “the discovery that ... I can do something better than lots of others, and at music camp it’s OK to be good. ... there is that enriching, more important feeling of actually being part of [something] ... where the whole is so very much more than the sum of the parts.”⁴¹

³⁷ Loughlin (1967): 40.

³⁸ Loughlin (1967): 40-41.

³⁹ Loughlin (1967): 41.

⁴⁰ John Hopkins, “The Music Camp Movement,” *Australian Journal of Music Education* 15 (1974): 37.

⁴¹ Ralph Middenway, “National Music Camp: Thirtieth Anniversary,” *The Australian Journal of Music Education* 2 (1978): 44.

2.3 Music Education in South Australia

To gain a full understanding of the position SAMMC holds in SA music education history, it is necessary to examine the educational environment in SA, into which it emerged. The discussion within this section will be divided into two chronological sections, providing an overview of the development of music education within SA educational organisations. The first section examines SA music education from 1836 until 1961. The second covers 1962 to 1986, the years in which SAMMC operated under the management of the SAMCA.

2.3.1 1836 to 1961: Prior to the establishment of the SAMMC

On December 28, 1836, Governor Hindmarsh proclaimed the state of South Australia.⁴² By 1844, there were 26 schools in the colony, attended by approximately 700 children, aged between seven and fourteen.⁴³ A Central Board of Education was founded in 1851, and in 1852, licensed teachers were expected to instruct students in reading, writing, arithmetic, grammar, geography and history. In 1860 the curriculum expanded to include singing, but it was not considered an essential subject.⁴⁴ In 1873 Lewis George Madley (1844-1916) was appointed headmaster of the recently completed Model schools, and in 1874 John Anderson Hartley (1844-1896) became the chair of the Education board.⁴⁵ State-supported education became compulsory and secular in 1875, and curriculum became uniform throughout the colony in 1880. Tertiary institutions, such as The Training College, University of Adelaide (UofA), Roseworthy Agricultural College, and the School of Mines provided opportunities for higher education, but it was not until 1905 that secondary schools were established.⁴⁶

The Public Schools Floral and Industrial Society (PSFIS), founded on September 30, 1879, provided one of the first opportunities for South Australian school children to be involved in music concerts.⁴⁷ The first

⁴² Malcolm Fox, "Music Education in South Australia 1836-1984", in *From Colonel Light into the footlights*, ed. Andrew McCredie (Norwood, SA: Pagel Books, 1988), 383.

⁴³ Jane Southcott "Music in State-Supported Schooling in South Australia to 1920" (Unpublished Doctoral Thesis, Deakin University Library, 1997), 51-52.

⁴⁴ Southcott (1997a): 53.

⁴⁵ John Healey ed. *SA's Greats: the men and women of the north terrace plaques*, Historical Society of South Australia, (Open Book Print, 2001), 55.

⁴⁶ Southcott (1997a): 53-57.

⁴⁷ Arthur H. Eckermann and Gail R. Donaldson, *A Century of Children and Music 1891-1991: The history of the South Australian Public (Primary) Schools Music Society* (Education Department of SA, Darlington 1991), 11.

exhibition of the society was a Promenade Concert held on November 7, 1879, for 250 pupils, at the Grote Street Model School under Alexander Clark (1843-1913).⁴⁸ Music became an established feature of the annual exhibition, and a drum and fife band, as well as a choir of children were included in the 1883 program.⁴⁹ The 1891 exhibition included a choral competition, with eight schools taking part. This was the first performance of the 'Thousand Voices Choir', establishing a tradition in SA, which in 1991 celebrated its centenary.⁵⁰ In 1891, a separate society, The Public Schools Decoration Society (PSDS) was formed. The PSDS and the PSFIS amalgamated in 1925, becoming the parent society of the Primary Schools Music Society (PrSMS). Three key personalities were involved in this organisation, being Hartley, Madley, and Clark.⁵¹ In 1891, Clark developed a school music syllabus based on the tonic sol-fa system, which remained unaltered until 1916.⁵² In 1892, education regulations required singing to be taught in schools, and music gained a minor place in teacher qualifications.⁵³

The PSDS continued to organize annual choral concerts, and by 1902, twenty-one schools were involved in creating a massed choir of 1000 children.⁵⁴ Francis (Frank) Lymer Gratton (1871-1946) conducted the annual 'Thousand Voices' Concerts until he retired in 1938. Alva Penrose became Supervisor of Music for the Education Department in 1937, a position he retained until 1959.⁵⁵ Until 1939, annual PSDS concert programs commenced with a massed choir, followed by special individual items. The songs were taught using tonic sol-fa in the classroom, supported by visits from the concert conductor, and teachers were encouraged to earn certificates of competency with the Tonic Sol-Fa Association.⁵⁶

PrSMS committee members were appointed to advise the Director of Education on how music could be advanced in primary schools,⁵⁷ and in 1946 the PrSMS resolved that "a staff of three or four musical people be placed under the direction of Mr Penrose to travel around to schools for the advancement of musical education," a resolution which ultimately lead to the establishment of the Education Department Music

⁴⁸ Eckermann & Donaldson (1991): 13.

⁴⁹ Eckermann & Donaldson (1991): 14.

⁵⁰ Southcott (1997a): 215.

⁵¹ Eckermann & Donaldson (1991): 42.

⁵² Southcott (1995): 7.

⁵³ Southcott (1995): 3.

⁵⁴ Eckermann & Donaldson (1991): 48.

⁵⁵ Southcott (1997a): 215-227.

⁵⁶ Eckermann & Donaldson (1991): 44.

⁵⁷ Eckermann & Donaldson (1991): 89.

Branch (MB) in 1961.⁵⁸ John Slee and Patricia Holmes were appointed to this role, being joined later by Misses Pickering and Perkins in 1950.⁵⁹ Penrose supported music education within suburban and regional schools through radio broadcasts.⁶⁰ These school transmissions had developed steadily since 1939, and the number of schools listening to ABC Education Broadcasts had increased nationally.⁶¹

In 1950, the PrSMS altered its name to the Public Schools Music Society (PSMS).⁶² At the 1950 PSMS Jubilee Festival, four concerts were held at the Adelaide Town Hall,⁶³ and a fifth concert was added in 1954. With the huge influx of children into the primary school system in the post-war years, and an increased number of migrant children, the content of concerts became more diverse, including folk songs from many countries.⁶⁴ Professor John Bishop wrote to the PSMS in 1960, suggesting that musical instruments and instruction should be introduced into schools, and invited discussion with the society.⁶⁵

In 1961, David Bishop, son of John Bishop, was appointed by the SA Education Department to organize the establishment of a string teaching program in primary schools.⁶⁶ As part of his appointment, Bishop organised a trio of professional musicians, which included Erwin Meyer (violin), David Bishop (‘cello) and Geoff Madge (piano), to tour primary schools, to perform and teach. The group was known as the Adelaide Trio.⁶⁷

⁵⁸ Fox (1988): 389.

⁵⁹ Jennifer Rosevear, “Innovation and Tradition in instrumental music in South Australian government schools,” *Proceedings of the XXXth Annual Conference: Innovation and Tradition; Music Education Research* (2008): 219.

⁶⁰ Eckermann & Donaldson (1991): 89.

⁶¹ Fox (1988): 389.

⁶² Southcott (1997a): 93.

⁶³ Southcott (1997a): 95.

⁶⁴ Gillian Weiss, “Fundamental or Frill? Music Education in Australian Schools since 1880,” *Research Studies in Music Education* 5 (1995): 62.

⁶⁵ Minutes of the PSMS, December 6, 1960, in Ian Russell, *A History of the Music Branch of the Education Department of South Australia*, (Unpublished paper Barr Smith Library Archives, 1988): 9.

⁶⁶ Rosevear (2008): 219.

⁶⁷ Fox (1988): 397.

2.3.2 1962 to 1986: The SAMCA working alongside other organisations

When the activities of MB commenced, SA music education was beginning to flourish. The population of the city of Adelaide was growing at a great rate, resulting in the expansion of the outer suburbs, fed by an influx of immigrants after the culmination of World War Two. Skilled musicians from across the globe arrived in Australia, and the city of Adelaide was enhanced through a variety of cultures and music traditions. The Adelaide Festival, also founded by Professor John Bishop, first opened on March 12, 1960 in Elder Park.⁶⁸ It was a successful innovation, nurtured by the increasing desire for quality music, art and cultural activities, by the city's residents.

The ECM, observing the growing number of young musicians in Adelaide, offered a Junior Orchestra for school aged children. The TAFE Flinders Street School of Music (FSSM), also offered three graded orchestras.⁶⁹ FSSM was established on the site of the Flinders Street City Model School, after it closed in 1969.⁷⁰ These youth orchestras allowed students to assemble with other children on a weekly basis to play music. The NMCA had strong links in Adelaide, with its founder John Bishop occupying the role of Elder Professor at the UofA, ECM. His support, along with that of the NMCA Fund-Raising Committee to be discussed in Chapter 5.3.1, initiated the first state-based non-residential music camp in SA.

From 1962, the new SAMMC became available for SA children who were not yet advanced enough in their studies to apply for the NMC, or too young to travel interstate to such an event. The camp contributed effectively to the music education environment in SA by providing an intensive, short-term music education opportunity, different to other settings already available to students. The organisers of this event were engaged in their own employment as musicians, teachers and homemakers, who provided their time and skills to encourage young musicians through the SAMMC program. Some of those people were also involved in the early work of the MB, while others worked at the ECM, or were members of the Australian Broadcasting Commission (ABC) Orchestra. Their common goal was to provide children with a quality music ensemble experience during the May school holidays.

⁶⁸ Symons (1989): 277.

⁶⁹ Simon Collins, Interview with Jennifer Watkins, May 3, 2017.

⁷⁰ Adelaide City Heritage, *Flinders Street Primary School*, 2018 National Trust of South Australia, accessed March 31, 2018. National Trust South Australia, accessed March 31, 2018, <http://www.adelaideheritage.net.au/all-site-profiles/flinders-street-primary-school/>.

Various organisations assisted SAMCA to enable SAMMC to take place. Adelaide Boys High School (ABHS) hosted the first SA state-based music camp in 1962, followed by Pulteney Grammar School (PGS) from 1963 and St Peter's College (SPC) from 1974. These schools permitted use of their grounds and rehearsal rooms, for a small hire fee. SAMMC often relied on the generosity of the Adelaide music community, to provide tuition for students, an example being that the ABC, the Department of Further Education and SA Education Department cooperated by providing tutorial staff for the 1977 SAMMC.⁷¹ The ABC training Orchestra assisted Robert Miller to attend SAMMC 1972 as a conductor.⁷² Music Viva assisted David Bishop to attract Rafael Altwegg to conduct at the 1973 camp.⁷³ Both the ECM and TAFE FSSM loaned equipment such as high risers and percussion during the 1972 camp.⁷⁴

The activities of MB are a clear indicator of change, when describing the growth of music education in SA public schools between 1967 and 1977.⁷⁵ Tuition in stringed instruments was introduced to SA public primary schools in 1962.⁷⁶ By 1967, three teachers were instructing 120 students in six schools. Referring to the PSMS, Eckermann states that "Primary School orchestras were used for the first time for choir accompaniment in 1967," for the 1000 voice choral events.⁷⁷ By 1977, 31 teachers were instructing 1500 students in 145 schools. This included both primary and secondary schools in metropolitan and regional areas.⁷⁸ Brass and woodwind teaching was introduced by three teachers to ten schools in 1970. By 1977, 55 teachers instructed over 2500 secondary students in 82 metropolitan and regional schools.⁷⁹ By 1981, 100 instrumental and vocal teachers provided instruction for approximately 6000 students in 151 primary schools, 93 secondary schools and 10 area schools.⁸⁰ The number of students increased to approximately 8700 by 1986, from schools in metropolitan Adelaide, Mount Gambier, the Riverland, Clare, Port Pirie, Whyalla, Port Lincoln and further country areas.⁸¹

⁷¹ David Bishop, SAMMC DR (1977:): 1.

⁷² Lloyd Davies, SAMMC Director's Report (1972): 1.

⁷³ David Bishop, SAMMC Director's Report (1973): 1.

⁷⁴ Lloyd Davies, SAMMC Director's Report (1972): 1.

⁷⁵ Brian Chatterton, "A decade of Music Education in Australasia (1967-1977): South Australia," *Australian Journal of Music Education* 20 (1977): 61.

⁷⁶ David Bishop, "Instrumental Teaching in South Australian Department of Education Schools," *ASME VI Proceedings Adelaide* (1986): 57.

⁷⁷ Eckermann & Donaldson (1991): 113.

⁷⁸ Chatterton (1977): 61.

⁷⁹ Chatterton (1977): 61-62.

⁸⁰ Rosevear (2008): 220.

⁸¹ David Bishop, *ASME VI*, (1986): 57.

This growth in music activity was also reflected in the activities of the SAMCA. The increased number of string students in SA primary schools led to the SAMCA expanding the number of ensembles at camp. An extra orchestra was included in 1967, and then a Junior String Ensemble in 1977. In 1967 the SAMMC offered a recorder group for the many younger students eager to take part in music ensemble activities. The ensemble was tutored by Cecily Wood, who from 1966 to 1970, also tutored in Recorder at SPC. From 1969, the SAMMC final night concert opened with a Brass Ensemble fanfare, directed by Standish Roberts. From 1970, the SAMCA became aware of the increasing number of saxophone and brass students, which led to one of the SAMMC orchestras being replaced with a concert band in 1980, to accommodate the changing range of instrumental applications.

Alongside South Australian government schools, many non-government, or independent schools operated. They established a strong choral tradition with an emphasis on ecclesiastical music. Some included the teaching of orchestral instruments, and also offered studies in music as an academic subject.⁸² Interestingly, the records of music activities at SPC show an increase in the engagement of instrumental staff at the same time MB began its activities.⁸³ Also, as MB expanded its activities into brass instruments in 1970, the records of SPC also reflect an increase in the variety of brass and wind instruments available for instruction,⁸⁴ indicating an acknowledgement by this independent school of the importance of including a diverse selection of instrumental music lessons within the school program.

Rosevear describes three main factors which illustrate the expansion of Music Education in SA during the 1970s, being the growth of the government schools MB, the establishment of the four Special Interest Music Centers (SIMC), and the introduction of two music curriculum subjects at year 12 level, offered to students in both government and non-government schools.⁸⁵ Between 1976 and 1978, SIMCs were established at Brighton Secondary School, Fremont-Elizabeth City HS, Marryatville HS and Woodville HS. The concept embraced by the SIMCs was to “foster the development of the musically gifted, by sharing music with others of like mind without being separate from the mainstream of a secondary school.”⁸⁶ For

⁸² Fox (1988): 394.

⁸³ St Peter's College *A record of the Activities of the School and of Old Boys*, December 1962, 200:7.

⁸⁴ St Peter's College, *A record of the Activities of the School and of Old Boys*, December 1967, 204:9.

⁸⁵ Rosevear (2008): 220.

⁸⁶ Government of South Australia Department for Education and Child Development *Special Interest Music Centres – Centres of Excellence in Music*, (2015): 2.

students wishing to participate in ensembles, these government schools offered orchestras, concert, stage and big bands, percussion and string ensembles, choirs and small ensembles.⁸⁷

In 1986, the MB ran four staff ensembles, being a string trio, woodwind quartet, brass quintet and percussion trio. In the previous year, these ensembles performed to approximately 80,000 school children.⁸⁸ MB operated out of a central site called The Orphanage, at Millswood. It was there that student ensembles such as the Secondary Schools String Orchestra, Secondary Schools Concert Band, Primary Schools String Orchestra, Junior and Secondary Choirs and the Recorder Consort, would rehearse, allowing students to join with others for performance opportunities in advance of those available at their schools.⁸⁹

Between 1978 and 1983, The Orphanage was used by the SAMCA for meetings, and a storage space for equipment and records. With David Bishop as head of MB activities from 1973, and also Director of SAMMC, these two organizations were closely linked. MB had a music library and resource centre at The Orphanage, with Allan Giles as the librarian in charge of its establishment.⁹⁰ During that time, Giles also acted as librarian for the SAMCA.⁹¹ It is not within the scope of this research to investigate the records of the MB further.

In 1987 changes took place in various facets of SA music education. The SA school calendar changed from three terms to four, the NMCA relocated to NSW, and the MB began to review the occupancy of The Orphanage. This change of terms could have heralded the end of the SAMCA and SAMMC. However, observing the actions of the committee as recorded in the association minutes, coupled with comments made during interviews, their actions not only ensured the continuation of the annual event, but set the firm foundation for a strong association. It can be fairly stated that the various Adelaide music organisations which worked together through productive communication, loaning of equipment, sharing of personal property, and extension of good-will, enabled SAMCA to continue operations.

⁸⁷ Government of SA – DECD (2015): 3.

⁸⁸ Chatterton (1977): 57.

⁸⁹ Chatterton (1977): 57.

⁹⁰ Russell (1988): 16.

⁹¹ SAMCA, SAMMC Program, May 18, (1974): 1.

Chapter 3 Research Methodology

Historical research in music education is defined by Heller and Wilson as the “careful and systematic study or investigation of the past, people, practices, institutions of teaching and learning music.”⁹² Music education is the development of skills and the use of music in the processes of acquiring the skills and developing the character necessary for survival in a given culture.⁹³ The aim of this research is to assemble a chronological history of SAMMC, being a synthesis of the known details about the learning opportunity, the construction of a timeline, and to highlight the contribution of the event within SA music education history. Heller and Wilson list four elements of historical record, being “(1) that which has occurred in the past, (2) that which has been written about the past, (3) the ideas or memories of the past which exist in people’s minds, and (4) an area of inquiry or way of knowing about the past.”⁹⁴ This research examines the event of the SAMMC between 1962 and 1986, through the investigation of primary and secondary sources, incorporating the opinions and memories of SAMMC participants, to provide a chronological timeline of this significant learning opportunity in SA music education history.

This research has involved the investigation of obtainable data, and does not aim to be an exhaustive account of SAMMC activities, due to the variable availability of sources. It was important to investigate primary and secondary sources, to obtain details such as dates, personnel, places and repertoire. Some data is reliant on the memories of past participants, while other details may be unobtainable, or unable to be confirmed. Therefore, the details within these sources have been arranged into a chronological narrative, incorporating the oral testimony of 51 SAMMC participants. The perspectives of these people have been included, because they are not recorded in the ephemera produced by the SAMCA organisation. Participants including students, tutors, conductors and administrators, have contributed to the research, providing information which enhances facts deduced from association documents. Southcott points out that “we can only know that part of the past that has been recorded or preserved in some way, and that attainment of the complete record is beyond the historian.”⁹⁵

⁹² George N. Heller and Bruce D. Wilson, *Historical Research in Music Education* in Jane Southcott, “Evaluating Music Education: The role and processes of historical inquiry,” *Directions for the 21st Century Research in Music Education Proceedings of XIX* (1980): 6.

⁹³ George N. Heller and Bruce D. Wilson, “Historical Research in Music Education: A Prolegomenon” *Bulletin of the Council for Research in Music Education* 69 (1982): 2.

⁹⁴ Heller & Wilson (1982): 3.

⁹⁵ Jane Southcott, “Evaluating Music Education: The role and processes of historical inquiry,” *Proceedings Australian Association for Research in Music Education National Conference*, (1997b): 34.

3.1 Gathering data to deduce a chronological history

Southcott states that a “narrative historical method appears to be the most common approach to inquiry in music education history”.⁹⁶ This study will employ that method, drawing together the known facts about the SAMMC. Stone describes this approach as “the organisation of material in a chronological sequential order, and the focusing of the content into a single coherent story”.⁹⁷ The recorded activities of SAMCA through the SAMMC, have been laid out in such a manner, organised according to the dates recorded in each source. Rourke wrote that it is “entirely logical to begin at the beginning and work through to the end”, employing a chronological approach when researching music education history.⁹⁸ Petersen advises structuring of chronology into periodization.⁹⁹ Therefore significant milestones will divide the SAMMC story, namely the periods of time SAMMC operated at each host school. The research results are divided into three sections, being, the years leading to the first camp at Adelaide Boys High School in 1962, the years at Pulteney Grammar School, 1963 to 1973, and time spent at St Peter’s College, from 1974 to 1986.

Heller and Wilson wrote that “the purposes of historical study are to satisfy curiosity, to provide a complete and accurate record of the past, to establish a basis for understanding in the present and planning the future, and to narrate deeds worthy of emulation.”¹⁰⁰ The assistance of SAMCA to undertake this research has been encouraging, and indicates their appreciation and recognition of the important place the camp plays in SA music education history. Southcott and Sell state that in any historical account of music education, the writing must be put into perspective, enabling the current reader to gain a better understanding. “Historical research is a continuing dialogue, an endless exploration between generations of historians, between different interpretations of the significance of historical events, and between established opinions and challenges arising from new discoveries about the past.”¹⁰¹ The music education environment in SA until 1962 has been investigated to ensure that the reader has a clear understanding of other similar music activities taking place at that time SAMMC was founded. Mark adds, “the focus of

⁹⁶ Southcott (1997a): 18.

⁹⁷ Lawrence Stone, *The Past and the Present Revisited* (London: Routledge and Kegan Paul 1987), 74.

⁹⁸ Rourke P., “Music History – what do we leave out?” *Australian Journal of Music Education* 27 (1980): 51.

⁹⁹ Petersen, RC, *History of Education Research, What is it and how to do it* (Sydney RC Petersen, 1992), 41.

¹⁰⁰ George N. Heller and Bruce D. Wilson “Historical Research,” in *Handbook of Research on Music Teaching and Learning*, Colwell ed. (New York, Schirmer Books 1992), 114.

¹⁰¹ Jane Southcott and David Sell “Introduction to historical research in Music Education” in *Research Methodologies in Music Education*, ed. KA Hartwig, (Cambridge Scholars Publishing UK, 2014), 9.

an historical study cannot be understood without some reference to context [requiring] one to synthesize and interpret findings so we know not only what happened, but why and how the event being described affected other events.”¹⁰² This research has examined how SAMCA worked alongside other organisations to gain a perspective of the significant position SAMMC held in South Australian music education history.

3.2 Collation of primary and secondary sources

Petersen indicates that the recording of history is created by the encounter of an historian and data, involving the location of new information and forming, from these sources, an account which can illuminate the past.¹⁰³ This research has taken place over a period of four years, with sources located in South Australia (SA), Victoria (Vic) and the Australian Capital Territory (ACT). The collation of information on an historical subject takes the researcher to multiple sources. Rodwell states that “historical data comes in three categories, preliminary sources, primary sources and secondary sources.”¹⁰⁴ Southcott writes that historians use secondary sources of data to contextualize their work, but it is primary data that is essential to construct meaning.¹⁰⁵ “Sources exist as documents and relics created by contemporary observers and participants. Documents or written accounts can be published or unpublished.”¹⁰⁶ This research describes the foundations of SAMMC and music education in SA through the accumulation and collation of primary sources, being SAMCA programs, music camp applications, SAMCA and NMCA communication, along with printed promotional literature. Primary sources are first-hand accounts of the events being studied.¹⁰⁷ SAMCA publications are a rich source of information, produced annually and maintaining a similar format, incorporating association logos, with details thoroughly checked across SAMMC history by the association Administrator.

Printed literature about Australian music camps is scarce, with past writings focusing on the NMCA. *Concert Pitch* by Epstein (1984) has provided recorded information regarding the establishment of music camps across Australia. Published biographies exist of John Bishop written by Symons (1989) and Hewlett

¹⁰² Michael L. Mark, “Unique Aspects of Historical Research in Music Education,” *The Bulletin of Historical Research in Music Education*, 6:1 (1985): 30.

¹⁰³ Petersen (1992): 61.

¹⁰⁴ Rodwell GW “Historical Research in Education” in *Educational Research, Australia* ed. Cavanagh DM & Rodwell GW, (Dialogues 1992): 96.

¹⁰⁵ Southcott & Sell (2014): 13.

¹⁰⁶ Southcott (1997a): 21.

¹⁰⁷ Southcott (1997a): 35.

(1983), along with a university student paper by Ian Russell, regarding the history of the SA Education Department Music Branch. Biographies for key personnel have been constructed from obituaries and other documents.

Heller and Wilson state that “the chief sources of primary evidence are archives and manuscript collections and other repositories of one-of-a-kind and rare materials.”¹⁰⁸ Sources were located in archival facilities at local and interstate libraries, in the personal papers of SAMMC and SAMCA associates, within SA school archives and through SAMCA records. Archived papers and correspondence held in the Barr Smith Library (BSL), UofA along with the records of the AYO and NMCA held in the National Library Australia (NLA) Special Collections in Canberra, provided valuable information.

The BSL holds a collection of hand-written correspondence between the founders of the NMCA, John Bishop and Ruth Alexander, between 1948 and 1964, and was donated to the library by the family of Alexander. While this collection is an excellent primary source of information, gaps exist in the written conversation. Ruth Alexander retained carbon copies of her typed correspondence. It is clear from this material that references were made to other communication such as telegrams, association minutes, and professional correspondence with other NMCA associates, in which various conversations continued outside of this record. The BSL holds the original hand-written notes for the biography “John Bishop, a life for music”, by Christopher Symons.

The NLA holds the records of the NMCA and AYO, including many original copies of SAMCA documents, retained by the NMCA when the SAMCA operated under the banner of the federal head office. Placing this information alongside the records of the SAMCA provided clarification of the timeline. Records referring to the SAMMC were filed in various ways, including state, year, financial matters, publicity, applications, photos and personnel, contained in hundreds of catalogue entries. The SAMMC was often referred to within other correspondence, such as discussions regarding the AYO, Victorian State Music Camp, NMCA and the Adelaide Festival. In 1962, the first Victorian state-based music camp opened on the same day as the SAMMC, and both events often appeared side by side in NMCA correspondence. In the same year, the NMC took place in Adelaide. A planned performance of the AYO was cancelled, because the AYO season was split across two cities, associated costs were unexpected, top players were

¹⁰⁸ Heller & Wilson (1982): 9.

unavailable, and access to music ahead of time for training purposes proved difficult, resulting in an unacceptable lower level of performance.¹⁰⁹ The popular Adelaide Festival of Arts also occurred in Adelaide in 1962. In some letters, all four events were mentioned, meaning many sources had to be carefully considered to determine their relevance. John Bishop, based in Adelaide SA, managed all four events, while Alexander administered three from Melbourne, Victoria.

In May 2016, the researcher travelled to the NLA. 131 boxes of material relating to NMCA, AYO and state-based camps between 1948 and 2012 were located in the NLA Special Collections, and approximately 30 proved fruitful. Due to the brief contents description of each entry available through the library online catalogue, many boxes had to be examined to locate supportive data relevant to this research. A subsequent visit to the library took place in May 2017, to investigate new catalogue entries and provide clarification of financial details. Archive regulations for both the BSL and NLA required the researcher to gain written permission from the oldest living relatives of the NMCA founders. Permission was obtained from Jenny Porter, daughter of John Bishop, and Karen Alexander, daughter of Ruth Alexander, along with AYO and NMCA management. Collections such as these, maintained by both family members and the organizations for which those people worked, are a valuable source.

Mark states that external criticism must be used to assess the genuineness of sources, observing “form, appearance, style of writing, [and] penmanship” to ensure that a document is legitimate.¹¹⁰ Petersen “cautions that each document will present problems of interpretation and should be viewed in its own context.”¹¹¹ SAMMC concert programs were produced to celebrate the week of work at camp. Each program listed the repertoire performed at the final concert. Programs did not detail works which were only used for rehearsal purposes, or did not rise to performance standard. Programs listed participants, highlighted student success and ignored areas of difficulty. They were a glowing advertisement of the week at camp. Similarly, SAMMC applications were designed to appeal to potential campers, promising opportunity for applicants. They provided accurate details because they were a reference document for parents. Director’s Reports highlighted significant points and explained why camp was a valuable experience for students. They acknowledged the hard work of participants but avoided mentioning issues

¹⁰⁹ June Epstein, *Concert Pitch: the story of the National Music Camp Association and the Australian Youth Orchestra* (Melbourne, Hyland House, 1984), 69-70.

¹¹⁰ Mark (1985): 30.

¹¹¹ Petersen (1992): 43.

with staff or attendees. They also listed notable points of interest during the year. SAMCA financial statements recorded incoming and outgoing funds, providing a breakdown of their use, and reflected growth, increasing costs, income from student fees, and costs such as honoraria and site costs. These documents were produced annually, maintaining similar format and style within each publication.

Photographs were another constructive source, offering rich detail and evidence of past events and practices not elsewhere described.¹¹² Group photos of the whole camp cohort were located, showing students and staff at SAMMC in 1967, 1968 and 1974. These photos were used to encourage discussion with past SAMMC associates during interviews, enabling the positive identification of some people, with some individuals named by multiple people, or candidates identifying themselves. Other images emerged of candid situations with campers at leisure, enjoying meals, prior to the concert or afterwards at a party.

Newspaper reports provided a contemporary record of the SAMMC week and concert. Two major SA newspapers, *The Advertiser* and *The News*, published articles which focused on the upcoming camp, heralding the event and highlighting what participants should expect. They provided concert reviews and feature stories and were used to attract audience members to the closing concert. The sources usually reviewed ensemble performances, identified who conducted, and noted highlights. When cross-referenced with primary sources, they did not always prove to be accurate. Some persons reporting to these papers were aligned with SAMCA and tended towards praise in their writing. Newspaper photographers may have selected a student or assumed representative group, because they were attractive, highlighted a minority group, played an interesting instrument or provided a unique aspect regarding camp. Permission from copyright holders was given in November 2017, to include photographs from newspaper articles in this thesis.

Other useful sources of information were relics, which indicated what people considered to be important or useful in relation to music camp. A relic is anything that is not a document, and includes musical instruments, teaching devices and materials.¹¹³ Mass produced items, such as wrist bands and pencils displaying the SAMMC or SAMCA logo, indicated that the organisation considered alternative ways to advertise. Corporate labeled clothing acted as a walking advertisement for the SAMMC. Iron-on logo transfers for T-shirts were very popular in the 1970's. Wearing an item of clothing displaying a logo

¹¹² Southcott & Sell (2014): 15.

¹¹³ Southcott & Sell (2014): 15.

provided the wearer with a sense of belonging. Other items of interest stored at the NLA included rubber stamps, bank books, student notebooks, membership cards, tickets, raffle stubs, hand-drawn flyers for Chamber Music concerts and reports on student gatherings.

Secondary sources, such as published school histories, yearbooks and magazines, were explored within this research. These publications were produced in a nostalgic, commemorative fashion and celebrated the achievements of students, departing staff and provided photographs of those associated with the school, tending to record the positive aspects of school life. They are a good secondary source of basic facts,¹¹⁴ occasionally mentioning events which took place at the school, organised by outside bodies such as the SAMCA. The archives of PGS and SPC have provided information such as the roles played by school staff members, offering a record of several SAMMC associates who assisted with the planning of the camp, and confirming the years they were employed by the school.

¹¹⁴ Petersen (1992): 78.

3.3 Oral Testimony

Historical research does not permit direct observation of an event. As such we must rely on the observation of others,¹¹⁵ specifically those who were present at the time. “When written records are available, such as letters, diaries, newspaper cuttings, speeches or minutes, oral history is also used to critically examine or fill the gaps in that evidence.”¹¹⁶ Without written evidence, the recollection of persons present at a particular time may provide clarification, and can establish connections between points in time or situations.

Southcott describes oral testimony as fluid and personal, requiring verifiable sources, and it should be treated with circumspection, but is, notwithstanding, very useful in historical inquiry.¹¹⁷ Hyams warns that validation of information, by checking with alternative sources, remains an important tool of research.¹¹⁸ Oral testimony provides data which may be confirmed within primary sources. Mark highlights that the recurrence of themes in historical accounts, can assist with proof of authenticity.¹¹⁹ Details provided in oral testimony were placed alongside the known recorded facts of the SAMMC to ensure validity.

It is essential to evaluate oral testimony in terms of intentional and unintentional bias, and to remember that human memory can be unreliable.¹²⁰ Unintentionally, a person providing oral testimony may falter in their recollection. Validating elements of fact, such as referring to names recorded in programs, or viewing photographs may provide clarity. Transcriptions of interviews with people who have had a personal association with that which is being investigated, can provide information not recorded in documents and assist with the interpretation of data.¹²¹ Digital recordings of interviews can assist with the fluidity of a conversation, and transcription of that recorded meeting allows the researcher to replay, analyse and consider the information collected. “Interviews provide an additional source of primary data for historians researching comparatively recent topics, events and practices. Oral history offers a picture

¹¹⁵ Mark (1982): 32.

¹¹⁶ Beth M Robertson, *Oral History Handbook*, 5th ed. (Oral History Assoc. of Australia (SA Branch) Inc., 2006), 3.

¹¹⁷ Southcott (1997a): 24.

¹¹⁸ Hyams BK, “Oral History” in *Educational Research, Methodology and Measurement: International Handbook*, 2nd ed. JP Keeves ed. (Cambridge University Press: Pergamon, 1997), 93.

¹¹⁹ Mark (1985): 30.

¹²⁰ Southcott & Sell (2014): 16.

¹²¹ Petersen (1992): 67.

of the past in people's own words."¹²² The opinions expressed by interview participants regarding the importance of a particular event within their lifetime, allows the researcher to gain a greater perspective of that event. Southcott states that history is far more than individual or collective memory, but an exploration of the knowable past.¹²³ Hyams adds that oral testimony is "indubitably valuable in complementing written records and in opening up otherwise inaccessible sources of information."¹²⁴ Oral testimony can express the social purpose of the event, through the views of participants.

Interview candidates may not remember the complete picture, omitting details that may not have been of interest to them, or that they did not enjoy. They may forget moments which were unimportant to them personally or possibly unpleasant. Robertson states that of more critical importance is what gets remembered, and that recent rather than long term memory tends to become impaired with old age.¹²⁵ Memories and opinions held over a long period of time, reinforced through recollection, can be quite clear to that person. Oral testimony offers new insights and perspectives otherwise unobtainable, giving voice to those who would otherwise remain unrepresented in historical accounts.¹²⁶ "The most distinctive contribution of oral history has been to include within the historical record the experiences and perspectives of groups of people who might otherwise have been 'hidden from history', perhaps written about by social observers or in official documents, but only rarely preserved in personal papers."¹²⁷

An aspect of SAMMC not recorded in association documents was the perceived benefits of participation by students, the personal value to students and staff, and the opinions of long-term associates as to the future of such an event. It is in instances such as this, that oral testimony fills a void. "Oral history does not claim to be the last word in a historical record. It supplements other sources, and when no other evidence is available, it may be the only way of adding to our understanding of history."¹²⁸ When coupled with recorded facts, oral testimony it is of great value. Thomson states that "fear of oral history ... is groundless, with the use of interview as a source as perfectly compatible with scholarly standards."¹²⁹

¹²² Southcott & Sell (2014): 16.

¹²³ Southcott & Sell (2014): 10.

¹²⁴ Hyams BK (1997): 94.

¹²⁵ Robertson (2006): 4.

¹²⁶ Southcott & Sell (2014) 16.

¹²⁷ Perks Robert and Thomson Alistair (Eds.) *The Oral History Reader* 2nd ed. (Devon, Great Britain: Routledge. P. 2006) iv.

¹²⁸ Robertson (2006): 4.

¹²⁹ Perks & Thomson (2006): 26.

Ethics approval to interview past participants of SAMMC and collect their oral testimony, was granted by the UofA Human Research and Ethics Committee (HREC) on March 23, 2015. This research has drawn on the knowledge of conductors, tutors, administrators and students who participated in SAMMC through interviews, to gain informed opinions on the benefits of ensemble participation, the effectiveness of the formula of tutorials, sectionals and whole ensemble rehearsals, and confirm the significant contribution of the SAMMC to music education history in SA. Personal reflections of SAMMC describe the learning environment and actual situations at camp. Some details remain unclear due to the vagaries of human memory or confusion with another similar situation, such as NMC, South Australian Youth Orchestra or the AYO. The research required personal input from witnesses spanning the entire period of the operation of SAMMC, being 1962 to 1986.

3.3.1 Participants

Participants were sought through several means. The SAMCA distributed a Participant Information Sheet (see Appendix A) to current tutors and members on their email distribution list. The sheet outlined the purpose of the research and requested volunteers to take part in a face to face interview. Each participant answered the same ten ten questions about their association with, and opinion on various aspects of the SAMMC (see Appendix B). The circulation of information took place from April 2015, in the lead up to the 53rd SASMC. The number of potential participants was not revealed to the researcher, who was not given access to the SAMCA communication list. Potential participants were invited to forward this information to other associates, who may have had some SAMMC experience. More broadly, anyone with SAMMC experience was encouraged to participate in the research by means of other networks, including the ECM Postgraduate Seminar, co-workers of the researcher at Concordia College, Adelaide, and informal music circles. It is not surprising that most interview participants were largely musicians still involved in community music activities, who had attended camps in their teens and maintained friendships with their contemporaries and acquaintances through common interests and more recently social media. As a result, 51 people volunteered to take part in this research. Many SAMMC participants would have moved on to other careers, and as such the opinions of those who did volunteer represents a small section of those former participants who are still involved in community music making.

Interviews were conducted during the period July 2015 to March 2018. The people who contributed to the research have occupied a variety of roles across the existence of SAMMC, including Directors,

Presidents, Vice-presidents, Conductors, Comperes, Tutors, Administrators, Librarians, Stage Managers, Facilities Coordinators and students. Some have attended as students and moved on. Others have returned to contribute to the organisation as adults, in a variety of roles. Table 1 details how the roles were represented by interview participants, noting that participants may have occupied multiple roles.

Table 1 Number of interview participants represented in roles at SAMMC 1962 - 1986.

Role	Number of interview participants represented in roles at SAMMC 1962 – 1986.
Administrator	7
Committee member	21
Conductor	9
Director	4
Librarian	3
President	1
Student	37
Tutor	30

The interview questions were designed to establish the validity of the opinions expressed by those taking part, by assessing their qualifications, involvement in SAMMC and level of association with SAMCA. Input was only sought from people who had been personally associated with SAMMC. The interviews consisted of a series of ten questions, each aimed at gathering information from people who had first-hand knowledge of this music camp environment. When data was analysed, themes emerged which will be examined in the discussion. The questions were presented in advance, allowing people time to consider their answers.

Participants completed a consent form (see Appendix C), giving the researcher permission to use their name and quote their opinions during this research, along with any further papers which may result from this study. Most participants voluntarily met with the researcher, and gave permission for their interviews to be recorded and transcribed later, allowing ease of conversation in meetings. Others, due to distance and time constraints, or not wanting to have their conversation recorded, offered their answers via email. A few interviews with interstate participants were conducted over the telephone. No additional incentives were offered to encourage participation in this research. Most contributors expressed that

they were honoured to take part in research regarding an event which they valued, and provided enjoyment and encouragement to their musical lives. All participants were keen to hear about the eventual findings of the research, with some keen to start a Social Media page, encouraging further communication between past campers, re-establishing old acquaintances, and to enable them to celebrate their musical endeavors.

3.3.2 Interview Questions

Each research participant was asked the following 10 questions. Interview questions 1 and 2 were designed to identify the connection between the participant and SAMMC, and record their music qualifications. If the participant was a staff member, they were asked to describe how their role assisted with the administration or learning environment at music camp. Question 3 sought to discover why people become involved with SAMMC as adults, investigating their reasons for association with the event. Question 4 was an open-ended question, encouraging conversation regarding their memories of camp, seeking to discover information about the learning environment, specific situations and notable personnel. Question 5 asked participants to share their opinions regarding the benefits of participation in camp-based ensembles for young musicians, specifically those offered at SAMMC. Question 6 sought opinions regarding the graded repertoire presented to students in the various levels of camp-based ensembles. Interview participants were asked about the contribution of the SAMMC to the history of music education in SA in Question 7. Question 8 required them to consider the learning environment presented in youth orchestras, compared to that offered at the SAMMC, and reflect on the viability of each situation. Through their association with the South Australian education environment, contributors were asked in Question 9 if they believed the change to the school calendar year in 1987 affected the continuance of SAMMC as the SASMC. The final question asked participants to give, based on knowledge gained through their varying levels of association with music education in Adelaide, their opinion regarding the future for state-based music camps, such as the one run by the SAMCA. Their opinions collated during this research are relevant and illuminating to the topic. The interview questions were trialed with three current music teachers who had been past students at an Australian music camp. This trialing enabled refinement of the questions to ensure clarity and relevance to the study. These trial responses have not been included in the study.

3.4 Evaluation of Data and Significance of Research

Literature suggests that participation in music ensembles, such as the opportunities to learn provided in the SAMMC environment, can benefit young musicians. Investigation into the SAMMC and SAMCA, has highlighted a gap in the recorded music education history of SA. Prior to this investigation, there was no research available regarding the activities of SAMCA through the SAMMC, and as such, this thesis will be of value to future researchers. To inform this study, the researcher was granted access to SASMC, attending each camp between 2015 to 2018, allowing first-hand observation of current music camp settings, and observation of daily routines. Through this participation, the researcher could confirm that the aims and objectives of the SAMCA, as established in 1962 by the NMCA, still provided direction and motivation for the current committee.

Collation of primary sources has enabled a chronological record of the SAMMC and the activities of SAMCA to be documented. Primary sources produced by SAMCA provide a record of events, while some of the undocumented history of the SAMMC exists in the memories of people who had first-hand involvement in the event, so it is important to include their oral testimony. Interview transcripts have been examined alongside primary and secondary sources to confirm dates, names and places. Research has been published regarding the NMCA, the AYO and the Queensland Youth Orchestra but there are no research papers known to the researcher specifically regarding the SAMMC or the SAMCA. Documents relevant to this research have been deposited in the BSL, NLA and archival facilities, have been collected, establishing a continuous written record for the time-period.

After this investigation is concluded, electronic copies of certain primary sources will be transferred to the SAMCA, and uploaded to their website. This research will enable the SAMCA to better engage with the public, and will provide material to update the current website in a similar fashion to the interactive AYO and NMCA site. This may effectively assist in attracting future enrolments. It will also assist SAMCA to engage with past participants, through the construction of a social media group, using SAMCA owned sources to provide interest and nostalgia, encourage conversation, and reconnect community members through music. It will also provide a source of information for future concert program notes. Undertaking this research will ensure that the known history of the SAMMC does not go undocumented. Because of this research, the most comprehensive collection of SAMCA and SAMMC programs, applications and association documents has been assembled.

Chapter 4 Results: The Organisation

4.1 The administrative role of South Australian Music Camp Association

The name of the Association is SOUTH AUSTRALIAN MUSIC CAMP ASSOCIATION. The objects for which the Association is established are: - ... to maintain and develop an organisation for the encouragement of the study and enjoyment of music by young people and ... to conduct Music Camps providing opportunity for young musicians to live and study in close and friendly contact with tutors.¹³⁰

This opening statement of the SAMCA Objects and Regulations clearly states the purpose of the association, as laid out prior to registration in 1966 (see Appendix D), being to organise the annual SAMMC. The details provided in Section 4.1 refers to SAMCA management, while 4.2 refers to staffing at the SAMMC.

4.1.1 Management of the SAMCA

The members of the SAMCA committee were an elected team of dedicated people, who planned the yearly SAMMC. They were engaged in their own occupations including instrumental tutoring, conducting, composing, working as professional musicians, classroom teachers and administrators. Association Regulations stated: "New members may be admitted to the Association from time to time. The name of any candidate for admission to membership shall first be submitted to the Committee. Before becoming a member of the Association, every candidate shall be proposed by one member and seconded by another and the admission to membership ratified by the Committee."¹³¹

The election of committee members (see Appendix E) took place at the Annual General Meeting (AGM). Regulations stated that the Association AGM would be held once in each calendar year, not more than fifteen months from the last AGM and at such time and place as may be determined by the Committee.¹³² Meetings were held at various locations, including the ECM, The Arts Council of SA, The Education

¹³⁰ SAMCA Objects of the Association, articles 1 and 2, (1965): 1.

¹³¹ SAMCA Regulations of the Association, article 3, (1965): 1.

¹³² SAMCA Regulations of the Association, article 8, (1965): 2.

Department, and The Orphanage at Millswood (see Appendix F). As well as AGMs, the committee held Extra-Ordinary General Meetings, and Ordinary Meetings which could occur at any time, provided fourteen days' written notice was given to members. Rules regarding general meetings specified: "No business shall be transacted at any General Meeting unless a quorum requisite shall be present at the commencement of the business and a quorum shall be ten members present personally or by proxy and entitled to vote."¹³³

At the AGM, the Executive and Committee were elected. Regulations noted that, "the management of the association shall be vested in a Committee consisting of not more than eighteen members. No person shall be a member of the Committee who is not a member of the Association."¹³⁴ Article 30 continued, "The Committee shall elect annually from its members a President, Vice-President, Treasurer and not more than three other members who shall form an Executive and shall hold office until the next Annual General Meeting."¹³⁵ The President presided as Chairman at meetings. The Vice-president held the next position of seniority, chairing meetings in the President's absence. The Honorary Secretary/Treasurer, took minutes at each meeting, produced financial statements and presented a balance statement at the AGM. This group then elected the Camp Director, who invited people to occupy various roles at SAMMC, being administrators, conductors, tutors and auxiliary staff.

¹³³ SAMCA Regulations of the Association, article 12, (1965): 2.

¹³⁴ SAMCA Regulations of the Association, article 23, (1965): 3.

¹³⁵ SAMCA Regulations of the Association, article 30, (1965): 4.

4.1.2 SAMCA Communication

4.1.2.1 SAMCA Communication within the Association

The Honorary Secretary/Treasurer's role was to maintain the written records of the Association, including minutes of meetings, Director's Reports, Financial Statements, correspondence, programs, student applications, grant application paperwork and other written communication. Copies of minutes and reports were sent to the Federal Office to ensure the SAMCA remained accountable to the NMCA. Regular written contact was maintained between the NMCA and SAMCA Honorary Secretaries.

SAMCA reporting occurred in various forms. Reports were generated for the AGM by the SAMMC Director and the Treasurer. The purpose of these documents was to provide transparency amongst the committee of elected representatives. In these reports, the writers summarised events, shared opinions and raised matters for future discussion at committee meetings. They also gave management an opportunity to express thanks, and acknowledge the efforts of teaching, administrative and auxiliary staff. The hosting school was recognised in programs and Director's Reports.¹³⁶

Patrons of the NMCA were acknowledged in publications distributed within the public sphere by all state associations. As Honorary Secretary of NMCA, Alexander wrote to state committees informing them that, "in [their] publications and programmes ... always acknowledge the federal patrons."¹³⁷ These patrons, as individuals and business owners provided both financial support and encouragement to the NMCA, and were recognised by the state organisations because they benefitted directly from this support, through the security offered by operating under the banner of the NMCA.

The acknowledgement of grants, and subsequent reporting to organisations which provided funds, was imperative. In 1970, the NMCA administration received a grant from the Australian Council for the Arts, consisting of \$5000 to set up a city office, as well as continued financial support by paying the salary of an assistant, being Alexander, at the federal office.¹³⁸ Alexander notified all state committees that "the grant [would] be made available to the Association as a contribution toward its professional administration.

¹³⁶ Lloyd Davies, SAMMC DR (1965): 1.

¹³⁷ Ruth Alexander, Correspondence to SAMCA committee members, April, (1970): 1.

¹³⁸ Epstein (1984): 126-127.

The Australia Council [had] requested that [NMCA] include [the following in all] brochures and programmes: The [NMCA] is in receipt of assistance from the Special Projects Fund of the Australian Council for the Arts. ... The state camps [would] benefit from the improvement in the federal administration,"¹³⁹ and as such, state committees should do the same.

Alexander wrote to all SMC Directors indicating the procedure for completing Directors Reports stating, "Report[s] on your recent May Camp ... must be ready for the Annual Council meeting ... For your information, copies of your report are now sent to the Australian Council for the Arts (ACA), Department of Foreign Affairs (DFA) Canberra, [and] to other state Camp Directors and Secretaries, as well as Federal Council Members ... the [ACA] and the [DFA] now make considerable financial contributions to the Association; to ensure that their interest continues, it is most important that we keep them informed of every aspect of our work."¹⁴⁰ Details regarding the link with the DFA are unknown. Jones, Chairman of the NMCA Council provided details concerning an ACA grant, and the subsequent appointment in 1974 of Mr Leonard Porter to the position of Administrator. Jones wrote that "in 1970 a grant from the Australian Council for the Arts enabled the Association to open a central office in Melbourne, and to pay for regular clerical and administrative assistance. This year [1974], the ACA ... allocated additional funds [which made] it possible for the Association to employ a highly qualified, full-time Administrator who will take over ... the organisation and administration previously undertaken by the Federal Secretary [Alexander]."¹⁴¹ Porter was the husband of Jenny Porter (nee Bishop), who worked at the ECM and lived in Adelaide with his young family. It was agreed to move the Melbourne office to Adelaide, where the administrative offices of the NMCA were set up in a rented cottage on the grounds of SPC, and administered by Porter,¹⁴² thereby closely linking the SAMCA and NMCA.

4.1.2.2 SAMCA Communication with the public

Public advertising was an important form of communication. Distribution of posters, application forms, and other SAMMC advertising material was carefully planned to ensure that accurate details were communicated to interested parties. Between 1962 and 1986, communication with the public through printed media was the most common means of attracting students to attend SAMMC. Radio or television

¹³⁹ NMCA promotional brochure (1970): 1.

¹⁴⁰ Ruth Alexander, Correspondence to state committees, May 25, (1972): 1.

¹⁴¹ Percy Jones, Correspondence to state committees, April, (1974): 1.

¹⁴² Epstein (1984): 128.

coverage of the camp was occasionally reviewed through news broadcasts, but this was rare. Advertising through radio and television was too expensive. Following the 1965 Camp, Davies commented that “the response from the press and TV was most heartening.”¹⁴³

Annual publications such as application forms and programs, reflected changes in the printing technology available at the time. Programs published between 1962 and 1978 consisted of photocopied black and white A4 or foolscap sized sheets of paper, stapled in the corner. From 1979 the concept of branding and continuity within published SAMCA advertising became apparent, and documents displayed the association logo. Between 1982 to 1986 programs and applications were produced by a printing company, and demonstrated consistency in design, colour, pattern and document covers. During the 1980s, students were encouraged to purchase a SAMCA logo iron-on transfer, which could be attached to a t-shirt. As participants at SAMMC, students and staff could display their connection to the event within the public arena. Clothing became an effective form of advertising, indicating participation in the event as a team member.



Figure 1 SAMCA logo, used between 1979 and 1986. Source: SAMCA Records

¹⁴³ Lloyd Davies, SAMMC DR (1965): 1.

4.1.2.3 SAMCA Communication with SAMMC Participants

SAMMC application forms were circulated to students in various ways throughout SA. They were distributed by SAMCA through the ECM office, TAFE FSSM, and local music stores. Instrumental teachers gave application forms to their students, and they were also circulated by the AMEB through their office, or with examination packs sent to instrumental teachers. Many schools saw the event as complementary to their instrumental music programs and provided their students with applications. The holiday extension activity offered at SAMMC stimulated enthusiasm for orchestral music making, when most schools were not able to offer large ensemble performance opportunities.¹⁴⁴ Because SAMMC took place in the May school holidays, it did not clash with regular school activities. Application forms provided detailed information including dates, fees, the acceptable age and standard required, audition details, other requirements, and outlined the purpose of SAMMC. They indicated conductors and tutors who would be involved in the upcoming event. In this way, they attracted older students, keen to work with experienced musicians. Comparison of applications across the history of SAMMC shows an increase in attendance costs, as well as the expected standard of participants.

Applicants provided SAMCA with their name, address, age, instrument, ensemble experience, teacher's name and the result of their last AMEB examination. A data base and mailing list was constructed using these details. The organisers of SAMMC based the plans for the upcoming camp on information provided on the applications, along with the personal knowledge of SAMMC teaching staff. Applicants posted their form to the home address of the Honorary Secretary/Treasurer, and included a cheque or money order, as payment. The closing date for applications was approximately six weeks prior to the commencement of camp. Caregivers sent two stamped self-addressed envelopes with their child's application, so return notification and a receipt could be provided. Attendance confirmation letters were posted to students approximately two weeks before SAMMC, detailing the audition process, rehearsal times, rules, personally required items, parking zones, a map of learning spaces, information about the concert, and up until 1980, details of the Picnic or Recreation Day.

¹⁴⁴ Anthony Bishop, Interview with Jennifer Watkins, January 6, 2016.

**KINDLY OBSERVE THE CLOSING DATE
PLEASE DETACH AND RETURN TO THE SECRETARY BEFORE APRIL 9**

Application for Membership of
MAY MUSIC CAMP
1975

St. Peter's College, Hackney Road,
St. Peters

Instrument

Music exam passed Year

Marks obtained

Present Standard

Christian Names
(Underline name you are called)

Surname
(Block Letters)

Address

Postcode

Age years months

Applicant's phone No.

Please state occasions when you have been associated with functions of the national Music
Camp Association

School or Employer

Orchestral experience (if any)

Teachers Name Phone

Teacher's Address

Teacher's Comments

If accepted for membership in the May Camp, I agree to co-operate in every way with the
Council of the National Music Camp Association, the Director, and Staff in all matters
affecting the Camp.

Applicants Signature

Signature of Parents or Guardian
(required of all students)

COUNTRY STUDENTS ONLY:

Please signify Adelaide address while at Camp

Phone

Figure 2 SAMCA, SAMMC Application Form (1975): 3. Source: SAMCA records.

4.1.3 Financial Structure of SAMCA

4.1.3.1 Financial Statements

The Association shall cause to be kept proper books of accounts of the Association in which shall be kept full true and complete accounts of the affairs and transactions of the Association. Once at least in every year the accounts of the Association may be examined, and a duly audited income and expenditure account and balance sheet may be placed before the members at the Annual General Meeting.¹⁴⁵

From 1962, the NMCA granted \$100 (£50) to each state-based camp as a permanent loan, enabling each new camp to initiate activities. The amount was then kept as a credit balance after all financial matters were completed for a state camp in any year. The balance after that sum was forwarded to the NMCA, and the Federal Council reserved the right to use that money as it saw fit, according to the rules of the constitution.¹⁴⁶ The SAMCA Treasurer maintained SAMCA financial records, producing a detailed Financial Statement which was presented to the committee at the AGM for acceptance by members,¹⁴⁷ and forwarded to the Federal office. In 1966, records indicate the appointment of Mr KL Carroll as auditor of the newly incorporated SAMCA.¹⁴⁸ Individual statements were produced from 1965, but prior to that, records of finances were kept in a NMCA financial register. State financial statements were used in the collation of the national financial statement, and the Association's financial year finished on August 31.¹⁴⁹

Improvements were made, including the standardisation of the financial systems used in each state. Long-term SAMCA Secretary Betty Marcus wrote, "A meeting of the State Camp Executive Committees was held at [SPC] during the last [NMCA] residential Camp in January ... the adoption of a uniform accounting and statistics system was discussed. It was decided to standardise the book-keeping methods as initiated and explained by Mr MG Roberts [NMCA auditor]."¹⁵⁰

¹⁴⁵ SAMCA Regulations of the Association, articles 48 and 49 (1965): 6.

¹⁴⁶ Ruth Alexander, Correspondence to State Music Camp Directors, May, (1968): 2.

¹⁴⁷ SAMCA Minutes, September 6 (1965): 1.

¹⁴⁸ SAMCA Minutes, July 7 (1966): 1.

¹⁴⁹ Ruth Alexander, Correspondence to State Music Camp Directors, May 25, (1972): 1.

¹⁵⁰ Betty Marcus, Correspondence to Ruth Alexander, July 27, (1973): 1.

J.22

1963			
Mar. 31	Postage	E.6.	15 14
	Printing & Stationery	E.7.	7 56
	Secretarial Assistance	E.8.	126 . .
	General Expenses	E.11.	28 36
	Lundry Materials	L.A.	177 . 4
	Ending expenses accrued at balance date		
	Musical Equipment - Depreciation	A.9.	186
	Office machines - Depreciation	A.6.	865
	Home & Expenditure Ac.	E.20	914 11
	Cash. Special Account	A.20)	1749 2 1
	Special Fund Accumulation	L.A.	1749 2 1
	Bring entry to bring in results of		
	audit as per audited accounts to 31.3.63		
	Cash. Adelaide Account	A.20)	44 13 5
	Adelaide Expenses	E.2.	131 9 1
	Adelaide - Concert fees proceeds	R.3.	29 18 .
	- Camp fees	R.2.	129 9 6
	Bring summary of audited statement		

Figure 3 NMCA accounts ledger - 1963 financial records mentioning SA concert proceeds and camp fees - J22. Source: National Library of Australia, Records of the AYO, 1948 – 2012 [manuscript] MS Acc 06.022.

Following Incorporation of SAMCA on May 11, 1966, the association operated financially independent from the NMCA. “It was reported that [SAMCA] was a separate body from [NMCA] and that SA could run its own affairs ... the [SAMCA should] retain its incorporation on the present basis, but the present association be retained between [SAMCA] and [NMCA].”¹⁵¹ At the final SAMCA meeting for 1977, Davies wrote “that as [SAMCA] was incorporated separately from [NMCA], the amount sent to the students’ fund each year was our own decision and that we were not committed to forward any particular amount.”¹⁵² Records of the NMCA state, “The [SAMCA] maintains affiliation with the National body because of its desire to do so, though it is legally quite autonomous.”¹⁵³ Details of funds returned to the NMCA can be found in Appendices G.

¹⁵¹ SAMCA Minutes, April 21 (1977): 1.

¹⁵² SAMCA Minutes, November 28 (1977): 1.

¹⁵³ NMCA Minutes, January 11 (1981): 12.

Financial statements reveal the main sources of income for SAMCA were SAMMC participant fees (see Appendix H), and concert proceeds (see Appendix I), which included program and ticket sales. Areas of expenditure included venue hire, paid as a donation to the hosting school (see Appendix J), staff honoraria (see Appendix K), the purchase or hire of scores and equipment, lunches and morning-teas (see Appendix L), and between 1965 and 1980, a picnic day (see Appendix M).

4.1.3.2 SAMMC Participant Levy

Minutes and Financial Statements between the period 1965 and 1986 indicate that state associations paid a participant levy to the Federal Council for each student who attended a state-based camp. In 1973, Marcus wrote to all SAMCA committee members stating, “the levy on State Camps has been raised from \$1 to \$1.50 per student. In SA, we always send a cheque to NMCA, offering it to be used for any purpose the Council wishes. I understand that \$1 per student is kept for general administration costs and the balance goes to aid SA students to attend the National residential camps.”¹⁵⁴ Financial statements show that this levy increased steadily from \$1 in 1972, to \$8 per student in 1984 (see Appendix G). Alexander advised State Camp Directors in 1970, that over \$2000 was given in scholarships to NMC, because of money raised through the levy.¹⁵⁵

SAMCA minutes during that time reflect the purpose of the collected funds. In 1970, “\$727.10 [was] forwarded to the Hon. Secretary of the [NMCA] for unrestricted use by the council in the business of the Association.”¹⁵⁶ Again in 1972, “\$579 [was] forwarded to the NMCA, after retaining \$110 for preparation of the 1973 camp.”¹⁵⁷ The 1967 SAMCA minutes noted that \$200 was donated to the NMCA “from [SAMCA] funds ... for financial assistance to students wishing to attend [the] January residential Camps.”¹⁵⁸ In the same document, it stated that the Students’ Association, to be discussed in Chapter 4.1.5, “had held a concert from which they expected to net \$200 and [this] would be donated to the Scholarship Fund.”¹⁵⁹ SAMCA records note that funds sent to the NMCA reflected “excess of income over expenditure”, after the payment of the levy.¹⁶⁰

¹⁵⁴ Betty Marcus, Correspondence to SAMCA committee members, July 27, (1973): 1.

¹⁵⁵ Ruth Alexander, Correspondence to State Music Camp Directors, March 16, (1971): 1.

¹⁵⁶ SAMCA Minutes, August 28 (1970): 1.

¹⁵⁷ SAMCA Minutes, September 1 (1972): 1.

¹⁵⁸ SAMCA Minutes, July 31 (1967): 1.

¹⁵⁹ SAMCA Minutes, July 31 (1967): 1.

¹⁶⁰ SAMCA Minutes, September 1 (1972): 1.

4.1.3.3 SAMMC Participant Fee

Each year students who were accepted to attend the SAMMC paid a participation fee to SAMCA which was used to cover expenditure. The fee gradually increased from £2:2:- in 1962, to \$48 in 1986 (see Appendix H). During the 1970s, children of staff did not pay to participate, although they did pay for meals. Some students were provided with scholarships to attend. Some older students were invited to SAMMC to support the younger children and were not required to pay a fee. Occasionally a student whose family was under financial strain was identified and the fee was covered, it would appear, by funds provided by a charitable committee member or tutor, who saw potential in that student.

4.1.3.4 SAMMC Staff Honorarium

Since the first NMC in 1948, tutors provided “their services for a small honorarium and the cost of their fares; had they been paid the appropriate fees the camp could never have been viable.”¹⁶¹ Likewise, staff contributing at SAMMC received an honorarium for their services. “Honoraria paid was in recognition of their valuable assistance, but not to be looked on as a professional fee.”¹⁶² The costs associated with honoraria increased across time (see Appendix K). Many staff donated their allotted honoraria back to SAMCA.¹⁶³ Alexander wrote that “some folk refuse, or at least offer to refuse their honorarium. This is a personal matter, but we advise that in many instances, people wish to be polite, as well as generous, and make this offer.”¹⁶⁴ It is evident that the people who contributed to SAMMC, often did so out of a sense of allegiance and goodwill. This generosity was highlighted in the minutes: “Davies read correspondence from Lindley Evans, the conductor of the first orchestra. Mr Evans was willing to conduct for no fee at all, providing Mr Davies would be willing to do the same at the NSW Camp in August, but he would like air-fares for himself and Mrs Evans ... Mr Davies said that Mr and Mrs Evans would stay at his home and accommodation expenses would therefore be saved.”¹⁶⁵ This statement indicates committee members provided in-kind support such as accommodation to benefit SAMMC, and were prepared to donate their time for the advantage of students attending camp. Members showed concern for the budget under which SAMCA operated, demonstrating a willingness to solve problems at personal expense.

¹⁶¹ Epstein (1984): 11.

¹⁶² NMCA Minutes, June 17 (1978): 3.

¹⁶³ Bogdan Kazimierczak, Interview with Jennifer Watkins, March 12, 2016.

¹⁶⁴ Ruth Alexander, Correspondence to State Music Camp Directors, May, (1968): 3.

¹⁶⁵ SAMCA Minutes, April 21 (1966): 1.

4.1.3.5 Property

The income and the property of the association whencesoever derived, shall be applied solely towards the promotion of the Objects of the Association as set forth in the Objects and no portion thereof shall be paid or transferred directly or indirectly by way of dividend, bonus or otherwise howsoever, by way of profit to members of the Association.¹⁶⁶

The SAMCA did not own or hire any premises. SAMCA purchased assorted tuned percussion equipment, music stands, scores and miscellaneous items, but storage of such items restricted further spending. Supplementary items were hired or borrowed during SAMMC. Large items owned by SAMCA, were loaned to other organisations for a fee. Meetings were held in the offices, schools, or homes of committee members. The camp venue was confirmed annually, and with this came associated costs. A substantial donation was made to the hosting school (see Appendix J) in lieu of venue hire. There were incidental costs over and above venue hire, such as cleaning, catering, postage, telephone, lighting and repairs. The concert hall used for the final night performance was included in the financial agreement with the hosting school. However, during 1986 and 1987 there was an added expense for venue hire, when SPC Memorial Hall was unavailable. From 1975, when lunch and afternoon teas were supplied by the SPC Da Costa dining hall, a catering fee per student, per day was paid to the school to cover staffing and food (see Appendix L).

Written communication mentions the loan of equipment from other organisations. Davies thanked Professor David Galliver from the ECM for the loan of high-risers, harps, and percussion instruments.¹⁶⁷ He acknowledged “Mr Hooker of the Flinders Street Music School, for the loan of high-risers, harps, percussion, instruments, music etc. and Centennial Hall for also loaning high-risers.”¹⁶⁸ SAMCA used the premises of local Adelaide schools to undertake auditions, which were often negotiated by a committee member with links to that venue. The 1979 SAMCA Vice-President David Merchant was the music teacher at SPC, and between 1979 and 1986, auditions took place at that College.

¹⁶⁶ SAMCA Objects of the Association, article 3, (1965): 3.

¹⁶⁷ Lloyd Davies, SAMMC DR (1971): 2.

¹⁶⁸ Lloyd Davies, SAMMC DR (1972): 3.

4.1.4 Mutual support between the NMCA and the SAMCA

The NMCA provided support for the SAMCA in various ways. The NMCA played a key role in the establishment of the SAMCA in 1962, as detailed in Chapter 5.1.1. In 1978, when SAMCA launched the SAYO, NMCA provided a \$1000 interest free loan. SAMCA returned funds to NMCA, representing income above expenditure, to support activities. The financial link to NMCA provided security for SAMCA. The NMCA held council meetings, to which state representatives were invited and kept informed. Davies commented in 1966 that “problems discussed [that year] related to NMCA and in particular the housing of the growing library and its care. Melbourne May Camp had not made a profit, but had been assisted by NMCA, which was prepared to do this for each State Camp if necessary.”¹⁶⁹ This statement confirms that state-based camps operated under the security of NMCA, which acted as a safeguard for the newer organisations. It also confirms that NMCA operated a library of music, from which the state camps could borrow.

In one of the earliest records of the newly incorporated SAMCA, Marcus made the following statement regarding the financial position of the association:

A cheque for \$80 had been sent to the [NMCA] for the purpose of buying music suitable for junior orchestras. The cost of incorporation (about \$15) had yet to be met, but this would leave approximately \$75 on hand for organising the next camp. In spite of the additional costs of the picnic, incorporation, higher honorariums, [and a] larger donation to [PGS], small profit had still been made.¹⁷⁰

This confirms that the committee worked within a strict budget when planning for future camps, and that even in the early days of SAMMC, the cost of honoraria for tutors and conductors was budgeted for, and detailed financial records were kept. The statement indicates that SAMCA made a profit in 1966, which would have encouraged the committee to continue in this work. Letters of support from Alexander in the Federal office also provided encouragement. In Chapter 5, further details will be provided regarding the support of NMCA to SAMCA.

¹⁶⁹ SAMCA Minutes, July 7 (1966): 1.

¹⁷⁰ SAMCA Minutes, September (1966): 1.

4.1.5 Activities of the NMC Students' Association, SA Branch

The NMC Students' Association (NMCSA) was a fund-raising group, with membership consisting of participants from state-based music camps, NMC and AYO. The association had active student fund-raising committees operating in each Australian state where the NMCA had founded a state-based camp. Written records indicate that activities began at NMC in 1967 and continued until 1979.¹⁷¹ A subcommittee operated in Adelaide, called the NMC Students' Association, SA branch (NMCSASA). The members worked enthusiastically for over twelve years, with the purpose of raising money for the NMCA Scholarship Fund. Alexander recognised the valuable work of state students' committees, writing personally to members, thanking them and encouraging their efforts. In correspondence, she referred to herself as Auntie Ruth, a pet name by which music camp alumni came to know her.

Support was provided by the NMCSASA through such activities as assisting with set up and pack up of the SAMMC, chamber music concerts, mini-camps, sight-reading sessions, hiking afternoons and slide nights. Chamber music rehearsals and concerts were given during the year and were also scheduled during meal breaks at SAMMC. David Bishop appreciated the help of the NMCSASA, and wrote: "A feature of May Camp has been the ready participation by "old campers" ... The NMCSA is very active in SA and their support of May Camp is much appreciated."¹⁷² This indicates that students were aware of the hard work being undertaken by SAMCA and NMCA on their behalf.

The NMCSASA committee held its own meetings and AGMs at which minutes, a Treasurer, Secretary and President's reports were read and passed, and chamber music was performed. The NMCSASA branch adopted its own constitution, with the aims of the association laid out as:

- a) To foster the spirit of [NMC]s amongst student musicians in the state [of SA];
- b) To cooperate with similar associations in other states of Australia; with the NMCA of SA [SAMCA]; and with the [NMCA] of Australia;
- c) To raise money for the [NMC] Scholarship Fund.¹⁷³

Alexander wrote, "The work being done throughout Australia at the student level during the year is one of the most exciting aspects of the [NMCA]. I feel great pride when I think of the hundreds of students

¹⁷¹ Leonard J Porter, Correspondence to Lillian Lim, August 17, (1979): 1.

¹⁷² David Bishop, SAMMC DR (1974): 1.

¹⁷³ NMCSASA, Constitution of the SA branch of the NMCSA, (1974): 1-2.

who meet ... and include amongst their activities that of fund-raising for their fellow students.”¹⁷⁴ The NMCSASA produced newsletters which were posted to members, which had various titles including *Musica Fever* and *Adlib*, with editions referred to by Opus number. They advertised concerts, chamber music performance opportunities, provided notification of committee meetings, mini-camps and sight-reading sessions.

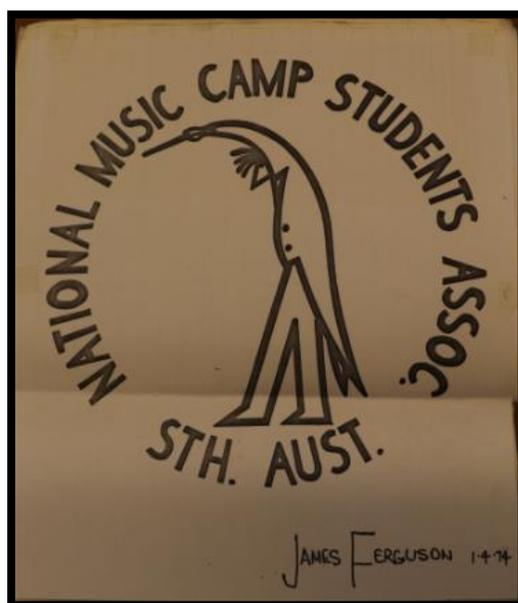


Figure 4 NMC Students' Association SA Logo, design created by James Ferguson, April 1, 1974. Source: James Ferguson.



Figure 5 NMC Students' Association SA membership cards. Source: National Library of Australia, Records of the AYO, 1948 – 2012 [manuscript] MS7979/State Camps/71.

¹⁷⁴ Ruth Alexander, Correspondence to James Ferguson, October 26, (1971): 1.

4.2 The South Australian May Music Camp

4.2.1 Auditions and Standards

Student auditions for SAMMC were held annually. The audition process varied between 1962 and 1986, based on the recommendations of SAMCA committee members and the increase in the number of student applicants. SAMMC application forms provided a clear indication of the standards for each ensemble (see Appendix H). Standards were consistently maintained with adjudicators marking against a set of criteria, and the same people carried out the entire process. Participants came from primary schools, high schools, and tertiary institutions (see Appendix N). The camp was open to SA residents, and attended by students from both Adelaide and regional areas. They applied for a position within an ensemble, each graded to cater for varying musical abilities. Students of brass, woodwind, percussion and strings were all welcome to apply for SAMMC. Desks within ensembles were established, based on the performance of students at their auditions, and past positions at camp.

In 1962, students aged 18 years and under, who had attained AMEB Grade 4 or higher, could apply to attend SAMMC. Notification was provided to all new students that they would undergo an audition on the first day of camp. From 1963, the standard of students who had already attended was known to tutors, so positions within ensembles was discussed at sub-committee meetings. In 1965 the age limit was raised to 21 years, with the recommended grade for acceptance lowered to AMEB Grade 2 or higher, enabling more students to attend SAMMC. The result was that, in 1967, a third orchestra was added. The 1968 SAMCA records state “that the standard of the orchestras was improving and because of this, and the large increase in enrolments, ... it might be necessary to raise the standard for admission.”¹⁷⁵ Therefore further changes were made in 1969, when the minimum standard for wind and brass students was raised to Grade 4, while strings students were accepted from Grade 2. In 1971 Davies wrote, “A very satisfactory standard of performance was achieved at our final concert on May 15,”¹⁷⁶ indicating that the audition process at the time was satisfactory in relation to the outcome.

Bishop wrote, “[1974] auditions were held for woodwind and brass on the Sunday afternoon – the strings having been seated some weeks prior by the committee, with many thanks to Harold Fairhurst and Rob

¹⁷⁵ SAMCA Minutes, August 27 (1968): 1.

¹⁷⁶ Lloyd Davies, SAMMC DR (1971): 2.

Collins.”¹⁷⁷ This statement indicates that members of the panel were already aware of the standard of many applicants, through past participation or personal association. Students specified the name of their teacher on their application form, and it is likely that progress would be discussed with that person. Davies noted an increase in the standard expected from students with “the minimum string standard required for acceptance at [1975] camp was raised from AMEB Grade 2 to Grade 3. This had the two-fold effect of controlling the number of applications and raising the overall standards of the orchestras.”¹⁷⁸ The acceptable standard for entry did not change again during the existence of SAMMC. Imbalance between sections became a concern in 1976, as well as the small number of young brass players in attendance. More horns and trombones were needed, and a concerted effort was made to attract players.¹⁷⁹

From 1979, all new students to SAMMC were required to perform two contrasting pieces of music at their audition, demonstrating the standard at which they could comfortably play. Along with technical work, string students were provided with sight-reading. An audition exercise written by Robertson Collins, progressively increasing in difficulty, enabled new applicants to display their true technical ability (see Appendices O). Between 1962 and 1986, many who joined the panel of adjudicators were involved on multiple occasions. They became aware of student progress and consulted with each other to ensure students were placed in a suitable educational setting. Although some students found the audition process daunting, it allowed them to demonstrate their abilities. By gaining an ensemble position, students experienced pride, and over a few years, saw progress through their efforts. They met new people and played alongside others who they had known for some time. Aiming for more advanced positions within higher level ensembles, provided students with a goal.

¹⁷⁷ David Bishop, SAMMC DR (1974): 1.

¹⁷⁸ David Bishop, SAMMC DR (1975): 1.

¹⁷⁹ David Bishop, SAMMC DR (1976): 2.

4.2.2 Repertoire and Instrumentation

From 1962 to 1986, SAMMC provided music ensemble performance opportunities to a consistent number of strings, brass, woodwind, and percussion students. The number of students playing each instrument (see Appendix P) reflects growth, as well as the varying popularity of certain instruments such as harps and saxophones. The repertoire selected for each ensemble was specifically chosen to suit the requirements of the age and standard of proficiency expected of the students within each ensemble (see Appendices Q: 1-5). Loughlin wrote that “students do not come to camp expecting to spend their time on works that make no real demands on them.”¹⁸⁰ Conductors attempted to avoid the repetition of works, so long-term students experienced a wide variety of music. Whenever possible, organisers aimed to give the students an experience which exposed them to the music as the composer intended.¹⁸¹

The audition process in the early years of SAMMC, and the wide variety of student abilities, caused issues regarding the works programmed, as expressed by Davies in 1965. “The choice of suitable music was always extremely difficult as the standard of players and assortment of instruments was not known until a week or two before the Camp commenced. Last minute changes in the score usually had to be made and a considerable amount of work was involved in copying out simplified parts and rescoring for different instruments. The main problem was to find music simple enough, yet interesting for the junior orchestra.”¹⁸² The statement indicates that the committee discussed the choice of repertoire and reasons for selection. Some effort was made to include works by Australian composers. Malcolm John, 1965 committee member suggested that:

... a work might be commissioned, but Mr Davies pointed out that this had been done before [by NMCA] without much success. Difficulties were: the composer did not know what instruments the orchestra would consist of and where the strength and weaknesses would be. However, this could still be managed if the composer would write alternative parts for instruments and orchestra so that the music was still complete, with the subtraction or addition of wind and brass instruments and violas. Australian composers, such as Sculthorpe and Butterley, were composing more and more for school orchestras.¹⁸³

¹⁸⁰ Loughlin (1967): 42.

¹⁸¹ Peter Webb, Interview with Jennifer Watkins, July 8, 2015.

¹⁸² SAMCA Minutes, September 6 (1965): 1.

¹⁸³ SAMCA Minutes, September 6 (1965): 2.

Both standard orchestral repertoire, and modern compositions by living composers were seen to be of value to students. Alexander wrote, “We have bought much new music for junior level students with surplus [funds] from May Camps of last year. Also, commissioned new works from Australian composers (Sutherland, Cooper, Evans).”¹⁸⁴

The NMCA library housed many scores purchased by the federal office and state committees for use by all state-based camps. Funds raised paid for new scores and commissions. Alexander informed Directors that “all state camp music is in the Federal Library, and a list can be obtained from Maureen White ... [They should] give her at least four to six weeks’ notice of their needs,”¹⁸⁵ should they require music from this source. Scores were also hired from the MB, the ECM and the Adelaide Symphony Orchestra (ASO).¹⁸⁶ The SAMCA organised to have works arranged or commissioned for use at SAMMC. Davies noted a commissioned work titled *Petite Suite for Strings and Harps* by Ian Cooper had been passed on to the NMCA library following the 1971 SAMMC.¹⁸⁷ This library was supplemented by such commissioned works. Two new works commissioned for SAMMC 1972 were *Sonare 1* by Malcolm John and another by Eric Phillips, titled *Hobbiton Suite*. The first work was described as a challenge for the junior orchestra, but a valuable addition to the NMCA library. The composer attended the final performance, travelling from Melbourne, which was appreciated by the performers. For students to perform a work by a living composer and meet that person, enabled them to consider and question what the writer of the score intended. If that person was prepared to contribute to the concert preparation, this provided an even more rewarding educational experience.

SAMCA communication reveals that members were prepared to consider the changing SA music education environment. David Bishop “predicted that there would be many students of clarinet, flute, trumpet and other brass and woodwind instruments who would want to attend Music Camp [1970], and asked if a Military Band could not be included in Music Camp’s programming. It was agreed that the idea had its merits and might be a reality at a later stage.”¹⁸⁸ Plans were made to form a Concert Band for the 1971 SAMMC, but this had to be cancelled due to the standard of performers at the time. The 1972 minutes reveal that the TAFE FSSM established a Concert Band, so the formation of one at SAMMC was

¹⁸⁴ Ruth Alexander, Correspondence to Betty Marcus, July 25, (1966): 1.

¹⁸⁵ Ruth Alexander, Correspondence to State Music Camp Directors, May, (1968): 4.

¹⁸⁶ Collins, S. interview.

¹⁸⁷ Lloyd Davies, SAMMC DR (1971): 1.

¹⁸⁸ SAMCA Minutes, August 28 (1970): 2.

deferred.¹⁸⁹ The number of SAMMC ensembles did increase over the next few years, but it was not until 1980 that a concert band was launched.

4.2.3 Staffing Roles at SAMMC

The Committee shall appoint a Camp Director for each Music Camp held by the Association. It shall be the duty of the Camp Director to organise and manage the Camp for which he is appointed. The Camp Director may appoint a Camp Organising Committee to assist him in his duties. Persons who are not members of the Association may be appointed to the Camp Organising Committee, but all persons appointed shall first be approved by the Committee. The Camp Director shall from time to time and whenever requested to do so submit a report to the Committee of the activities of himself and the Camp Organising committee.¹⁹⁰

SAMMC occurred due to the plans made at SAMCA committee meetings, held regularly across the year. While operating, SAMMC had its own management structure, which included members of the SAMCA committee, along with associates who took on other roles. The details described below refer to the staffing structure at SAMMC.

The Director was the head of operations at camp (see Appendix R). In conjunction with the committee, this person engaged the Conductors and discussed the appointment of tutors. They addressed the students on their first morning at camp, welcomed them, and wished them well with their learning. They communicated daily with the tutors to ensure that everyone was moving towards the same set of goals. The Director delivered the opening speech to the audience at the Camp Concert, and provided the annual Directors Report at the SAMCA AGM. The Director had the final say at SAMMC when important decisions were made.¹⁹¹

The Administrator played a vital role at camp. All issues were brought to the Administrator, who assessed the direction to be taken. They had an allocated desk and telephone within the camp staffroom. Caregivers reported student absentees to the Administrator. Matters regarding placement in ensembles were raised with the Administrator, who in turn discussed them with the Director. The Administrator

¹⁸⁹ SAMCA Minutes, September 1 (1972): 1.

¹⁹⁰ SAMCA Regulations of the Association, articles 42, 43 and 44, (1965): 5.

¹⁹¹ Elizabeth Koch, Interview with Jennifer Watkins, January 6, 2016.

dealt with parent complaints, passing them on to the Director if required. Other duties included constructing the program, checking that the names of all ensemble members were spelt correctly, that all tutors, conductors, and staff were acknowledged, and no-one was missed from the annual publication. Each new edition was carefully edited for accuracy and formatting.¹⁹²

SAMCA engaged conductors (see appendix S) for SAMMC soon after the previous years' camp. Each Conductor, due to their pre-existing knowledge of appropriate repertoire, selected the music to be studied at the camp.¹⁹³ Conductors were chosen due to their previous experience as performers, educators, directors of school or community ensembles, or classroom teachers. Through their everyday employment situation, they demonstrated an understanding of the expected performance level of the group they were engaged to conduct. They could select music which was interesting, engaging and challenging. Some Conductors were engaged for SAMMC on multiple occasions, often biennially, allowing students to experience working with a variety of instructors. Conductors held whole group rehearsals and assisted students to work as a team. They focused on the bigger picture, helping students to understand their position within the larger group. They trained students to listen to each other; to listen to their own part within the ensemble, watch their leader, remain in time, and work collaboratively. Bishop suggested that "the engaging of interstate conductors would be very stimulating, and would no doubt encourage senior students to attend."¹⁹⁴ This statement indicates that the committee held discussions to ensure that the Conductors engaged for camp were not only skilled at leading ensembles, but also experienced in working with young people. It also indicates that they are aware of the time constraints on older students, and the need to provide something attractive to those at the tertiary level.

¹⁹² Josie Hawkes, Interview with Jennifer Watkins, August 14, 2015.

¹⁹³ South Australian Music Camp Association, accessed February 21, 2016, <http://www.samusiccamp.net.au/about.html>

¹⁹⁴ SAMCA Minutes, September 6 (1965): 1.



Figure 6 SAMMC 1966 Melvyn Cann conducts a rehearsal of Ray Orchestra. Source: SAMCA records

There were more tutors at camp than other staff, each an expert on their chosen instrument, and often another doubling instrument. Bishop believed tutors were fundamental to the success of music camp.¹⁹⁵ They worked with small groups and individuals to perfect small passages and phrases, correcting notes and encouraging progress. They ran workshops to assist students to gain a better understanding of their instrument, and other sections within the ensemble. Tutors focused on technique, and the perfection of individual parts. Bishop indicated that staff from the ABC, the Department of Further Education and the SA Education Department, were invited to take part as tutors at the 1977 SAMMC.¹⁹⁶ This evidence of collaboration with outside organisations confirms SAMCA planned to ensure staff were available to tutor at camp, providing high quality instruction for the students.

¹⁹⁵ David Bishop, SAMMC DR (1978): 1.

¹⁹⁶ David Bishop, SAMMC DR (1977): 1.



Figure 7 SAMMC 1966 Tutors playing alongside students during rehearsals at PGS. Source: SAMCA records.



Figure 8 SAMMC 1966 Jiri Tancibudek conducting an Oboe Tutorial at PGS with students Jane Laurence and Ann Foster. Source: SAMCA records.



Figure 9 SAMMC 1966 Thomas Wightman tutors Damien Mansfield. Source: SAMCA Records.

An Assistant Director was appointed to specifically support the Director and to take charge if the Director was unwell, as happened in 1962 when Lloyd Davies took over from John Bishop. The Assistant Director addressed the students each morning, outlined the day's activities, issued reminders such as wearing name badges, and spoke to the students during morning-tea and lunch breaks.

“Fundamental to the success of music camp is the library.”¹⁹⁷ SAMMC Librarians had an allocated room at camp, and it was here that the music for each student was organised, coded and distributed. Music was loaned from the Library and returned at the end of rehearsals, by section leaders. Music could be taken home on the first three nights of camp for personal practice, then brought back the following day. Library staff laid out the scores on the students' music stands prior to the concert, ensuring that ensemble members had the correct music, and all parts were accounted for.

¹⁹⁷ David Bishop, SAMMC DR (1978): 1.

Between 1962 and 1979, the role of Camp Hostess was undertaken by the wives of senior teaching staff, who were invited to camp as volunteers. Their role was to take care of the special needs of the younger children, offer refreshments, distribute tuck-shop orders, and provide a motherly figure from whom the children could seek assistance. In 1972 Davies wrote: “My sincere thanks go to Sheila Davies, Beatrice Cockburn, Joan How and Christine Wright who were our Camp Hostesses, working very hard at recess and lunch time.”¹⁹⁸



Figure 10 SAMMC 1966 Camp Hostesses provide students with refreshments. Source: SAMCA records.

¹⁹⁸ Lloyd Davies, SAMMC DR (1972): 2.

In the early years, student observers were invited to SAMMC. This initiative was noted by Davies when he “reported that the Teachers College students would be free [during camp], and those students doing school music courses should be encouraged to come and take notes.”¹⁹⁹ At the same meeting, Davies “asked for permission to invite senior students to camp in order to strengthen the orchestras. These tertiary students would not normally come to SAMMC, as they would derive little added benefit, but many would be willing to help at the final concert.”²⁰⁰ This statement informs us that the committee were concerned that students should enjoy a quality concert performance and playing alongside older more accomplished students would provide support and positive mentoring for younger students.

Students were the most important people at camp because they reaped the benefits of the camp’s purpose. SAMMC was created to provide an educational opportunity for students and allow them to experience ensemble participation and the thrill of performance in a concert situation. Their enthusiasm and willingness to participate, and the resulting concert performances, encouraged the committee to continue in its efforts to host SAMMC.



Figure 11 SAMMC 1966 Students waiting backstage prior to the concert in Wyatt Hall, PGS. Source: SAMCA records.

¹⁹⁹ SAMCA Minutes, March 4 (1966): 1.

²⁰⁰ SAMCA Minutes, March 4 (1966): 1.

4.2.4 Daily Routine at SAMMC

SAMMC ran on the well-established pattern of ensemble rehearsals, supported by tutorials, held across five days, concluding with a large scale public concert, where all participants performed with their ensemble. Between 1965 to 1982, students attended a picnic, which extended the camp from five to six days. Loughlin, Publicity Officer for the NMCA, explained that the camp program was “based on the long established and proven formula of integrated sectional tutorials and orchestral rehearsals.”²⁰¹ John Hopkins, past NMC Conductor, described the benefit of the daily schedule at music camp as follows: “By combining full orchestra rehearsals with tutorials, many works of great difficulty have been carefully prepared and then performed with a remarkably high level of proficiency.”²⁰² Communal meals at morning-tea and lunchtime encouraged social activity, establishing further traditions amongst campers. Between 1962 and 1973, students brought their own food, but from 1974 a hot meal was provided, the cost of which was incorporated in the camp fee. Between 1962 and 1986, the same basic routine was followed annually, each day beginning with a whole camp meeting, where the activities were explained to the student cohort. All activities required students to share, follow instructions, and show respect for those around them and their equipment. Students were expected to be collected punctually by their caregivers, with those old enough undertaking their own transport. A public concert was held on the final night of each camp (See Appendices T). The 1962 SAMMC student notification of acceptance outlining the daily routine for the first camp, can be seen in Table 2.²⁰³

Table 2 SAMMC 1962 daily routine.

Start	Finish	Activity
9.15am	10.45am	Tutorials
10.45am	11.15am	Refreshment
11.15am	12.45pm	Orchestral Rehearsal
12.45pm	2.00pm	Luncheon Break
2.00pm	4.00pm	Orchestral Rehearsal

²⁰¹ Loughlin (1967): 41.

²⁰² Hopkins (1974): 37.

²⁰³ NMCA, SAMMC Student notification of acceptance, May 3, (1962): 1.



Figure 12 SAMMC 1966, Beryl Kimber running a Strings tutorial on the grounds of PGS. Source: SAMCA records.



Figure 13 SAMMC 1966, students enjoying a communal lunch in Wyatt Hall, PGS. Source: SAMCA records.



Figure 14 SAMMC 1966, Flute students warming up back-stage prior to the final night concert. Source: SAMCA records



Figure 15 SAMMC 1966, Melvyn Cann conducting the Ray Orchestra, in Wyatt Hall, PGS at the final night concert. Source: SAMCA records.



Figure 16 SAMCA 1966, Students of Bishop Orchestra take their bows. Bassoonist: Maurice Venning, Clarinetist on his right: Rosalie Berndt, Flautist top right: Leslie Wright. Identification: Jane Southcott and Ryzard Pusz. Source: SAMCA records.

By 1970, with three ensembles operating at SAMMC, the routine became more complex, as can be seen in Table 3.²⁰⁴

Table 3 SAMMC 1970 daily routine.

Start	Finish	Activity	Ensemble	Start	Finish	Activity	Ensemble
9.00		Assembly	All campers				
9.30	11.00	Rehearsals	Orchestra 1 and 3	9.30	10.45	Tutorials	Orchestra 2
11.00	11.30	Morning-tea	Orchestra 1 and 3	10.45	11.15	Morning-tea	Orchestra 2
11.30	12.45	Tutorials	Orchestra 1 and 3	11.15	12.45	Rehearsal	Orchestra 2
12.45	2.00	Lunch	Orchestra 1 and 3	12.45	2.00	Lunch	Orchestra 2
2.00	3.00	Rehearsals	Orchestra 1 and 3	2.00	3.00	Rehearsal	Orchestra 2

²⁰⁴ NMCA, SAMMC Notification of Acceptance, (1970): 1.

In 1983, the daily routine included four ensembles, and over 200 students, and was far more complex, as can be seen in Figure 14.²⁰⁵

MAY MUSIC CAMP 1983 - TIMETABLE

	<u>BISHOP - ORCHESTRA</u>	<u>ALEXANDER - ORCHESTRA</u>	<u>MILLS - CONCERT BAND</u>	<u>SHINKFIELD - ORCHESTRA</u>
TUESDAY	9.15-10.45 Rehearsal Mem. Hall 10.50 - MORNING TEA 11.15-12.30 Tutorials 12.35 - LUNCH 1.30- 2.30 Rehearsal Mem. Hall 2.35- 3.30 Tutorials	9.15-10.30 Tutorials 10.35 - MORNING TEA 11.00-12.30 Rehearsal Big School Room 12.35 - LUNCH 1.30- 2.30 Tutorials 2.35- 3.30 Rehearsal Mem. Hall	9.15-10.15 Rehearsal Music School 10.20 - MORNING TEA 10.45-11.35 Tutorials 11.40-12.30 Rehearsal Mem. Hall 12.35 LUNCH 1.45- 3.30 Rehearsal Music School	9.15.10.00 Tutorials 10.05 - MORNING TEA 10.30-11.40 Rehearsal Gordon 11.45-12.30 Tutorials 12.35 LUNCH 1.45- 3.30 Rehearsal Gordon
WEDNESDAY	9.15-10.45 Rehearsal Mem. Hall 10.50 - MORNING TEA 11.15-12.30 Tutorials 12.35 - LUNCH 1.30- 2.30 Rehearsal Mem. Hall 2.35- 3.35 Sectionals	9.15-10.30 Tutorials 10.35 - MORNING TEA 11.00-12.30 Rehearsal Big School Room 12.35 - LUNCH 1.30- 2.30 Sectionals 2.35- 3.35 Rehearsal Mem. Hall	9.15-10.15 Tutorials 10.20 - MORNING TEA 10.45-11.35 Rehearsal Music School 11.45-12.30 Tutorials 12.35 - LUNCH 1.45- 3.30 Rehearsal Music School	9.15-10.00 Rehearsal Gordon 10.05 - MORNING TEA 10.30-11.30 Tutorials 11.40-12.30 Rehearsal Mem. Hall 12.35 - LUNCH 1.45- 3.30 Rehearsal Gordon
THURSDAY	9.15-10.45 Sectionals 10.50 - MORNING TEA 11.15-12.30 Rehearsal Mem. Hall 12.35 - LUNCH 1.45- 3.30 Rehearsal Mem. Hall	9.15-10.30 Rehearsal Big School Room 10.35 - MORNING TEA 11.00-12.30 Sectionals 12.35 - LUNCH 1.45- 3.30 Rehearsal Big School Room	9.15-10.15 Rehearsal Mem. Hall 10.20 - MORNING TEA 10.45-11.35 Tutorials 11.40-12.30 Rehearsal Music School 12.35 - LUNCH 1.45- 3.30 Rehearsal Music School	9.15-10.00 Tutorials 10.05 - MORNING TEA 10.30-11.40 Rehearsal Gordon 11.45-12.30 Tutorials 12.35 - LUNCH 1.45- 3.30 Rehearsal Gordon
FRIDAY	9.15-10.45 Sectionals 10.50 - MORNING TEA 11.20-12.30 Rehearsal Mem. Hall 12.35 - LUNCH 1.30- 2.30 Rehearsal Mem. Hall 2.35- 3.35 Tutorials	9.15-10.30 Rehearsal Mem. Hall 10.35 - MORNING TEA 11.00-12.30 Sectionals 12.35 - LUNCH 1.30- 2.30 Tutorials 2.35- 3.35 Rehearsal Mem. Hall	9.15-10.15 Rehearsal Music School 10.20 - MORNING TEA 10.45-11.30 Rehearsal Music School 11.30-12.30 Sectionals 12.35 - LUNCH 1.45- 3.30 Rehearsal Music School	9.15-10.15 Rehearsal Gordon 10.20 - MORNING TEA 10.20-11.20 Sectionals 11.30-12.30 Rehearsal Gordon 12.35 - LUNCH 1.45- 3.30 Rehearsal Gordon
SATURDAY	10.00 - MORNING TEA 10.25-11.25 Rehearsal Big S.Rm. 11.35-12.35 Rehearsal Mem. Hall LUNCH - SET UP MEM. HALL - HOME	9.15-10.15 Rehearsal Big School Room 10.20 - MORNING TEA 10.40-11.30 Rehearsal Mem. Hall CLEAN UP - HOME	9.00- 9.45 Rehearsal Mem. Hall 9.50 - MORNING TEA 10.30-11.30 Rehearsal Music School CLEAN UP - HOME	9.50-10.35 Rehearsal Mem. Hall 10.40 - MORNING TEA 11.00-11.45 Rehearsal Gordon CLEAN UP - HOME
	<u>N.B. Sectional Rehearsals on Wed., Thurs. and Fri. as follows:</u> Strings - Big School Room W.W. - Clarinet Tute Room Brass - Trombone Tute Room	<u>N.B. Sectional Rehearsals on Wed., Thurs. and Fri. as follows:</u> Strings - Big School Room W.W. - Clarinet Tute Room Brass - Trombone Tute Room	<u>N.B. Sectional Rehearsal on Friday as follows:</u> W.W. - Music School Brass - Trumpet Tute Room (Gordon)	<u>N.B. Sectional Rehearsal on Friday as follows:</u> Strings - Gordon W.W. - Clarinet Tute Room (Gordon) Brass - Trumpet Tute Room (Gordon)

Figure 17 SAMMC 1983 timetable. Source: SAMCA records.

²⁰⁵ SAMCA, SAMMC Timetable of activities, (1983): 1.

4.3 Key Personnel of the SAMCA and SAMMC

Many people were involved with SAMMC and SAMCA, including founders, those occupying leadership roles, those after whom ensembles were named, and long-term associates. Their connections are noted in publications such as concert programs and association minutes.

4.3.1 Founder – Professor John Bishop OBE (1903 – 1964)

John Bishop was born in Aldinga SA, in 1903.²⁰⁶ He moved to Adelaide and boarded with his piano teacher, William Silver. In 1919, Bishop won the Alexander Clark Scholarship to attend the ECM, UofA.²⁰⁷ He later studied in London, where he met his wife Margaret.²⁰⁸ They married and moved to New Zealand, where Bishop worked until he won a teaching position at Scotch College, Melbourne.²⁰⁹ There he met Dr Percy Jones and Ruth Alexander, a meeting which resulted in the first NMC in 1948.²¹⁰ In that same year, Bishop became Elder Professor at the ECM, and moved to Adelaide.²¹¹ “Under his leadership, the Conservatorium attracted an exceptional group of musicians ... [who] added richly to the musical life of [SA].”²¹² Bishop directed the work of the NMCA from the ECM, assisted by Alexander working in Melbourne. Their efforts led to the formation of the AYO in 1957, and in turn led to the foundation of non-residential state-based music camps across Australia. Bishop was also known for his work in establishing the Adelaide Festival of Arts, a biennial cultural event. The first orchestra at NMC and at state-based camps was named after John Bishop. Following his untimely death in December 1964, Jones gave a tribute at the 1965 Geelong NMC, where he stated:

John Bishop’s great gift to Australian music was the spirit he breathed into anything he touched ... It was a spirit of absolute faith in his own ideals and standards; ... of complete confidence in the youth and co-operators he gathered around him; ... a great capacity to love, linked with a vision of beauty and goodness ... [and] a remarkable humility. He ... sacrificed his energy, health and thinking in the cause of music in Australia.²¹³

²⁰⁶ Symons (1989): 5.

²⁰⁷ Symons (1989): 22.

²⁰⁸ Symons (1989): 62.

²⁰⁹ Symons (1989): 89.

²¹⁰ Symons (1989): 136.

²¹¹ Symons (1989): 189.

²¹² Elizabeth Warburton, *A History of the Arts Council of SA Inc* (Published by The Arts Council of SA Inc., Griffin Press, 1992), 4.

²¹³ Percy Jones, “Tribute speech to John Bishop” at the 1965 National Music Camp Geelong Concert, (1964): 3.



Figure 18 John Bishop, pictured with Irene Ferwerda at the 1964 NMC. Source: The News, Thursday January 16, (1964): 22.

4.3.2 Founder – Ruth Alexander (nee Kurtz) (1914 – 1999)

Epstein states that “Ruth Alexander’s most outstanding gift was a drive and intensity which spared nothing in her efforts to achieve something on which she had set her mind.”²¹⁴ Alexander trained as a musician and teacher at the University of Kansas.²¹⁵ Before arriving in Australia in 1943 with her husband Geoffrey, Alexander had been an “independent professional musician with an interesting and demanding job.”²¹⁶ Within months of arriving in Australia, Alexander became a music teacher at Melbourne Church of England Girls’ Grammar School, started taking private piano pupils, and became a presenter of folk music recitals and lectures with the National Fitness Council (NFC), and the Australian Student Christian Movement.²¹⁷ Her vast musical knowledge resulted in her being engaged to speak at a meeting of the VSMA, where she met Bishop and Jones.

²¹⁴ Epstein (1984): 10.

²¹⁵ Christopher Symons, “Ruth Alexander Obituary,” *The Age*, January 8, 1999, 1.

²¹⁶ Epstein (1984): 6.

²¹⁷ Symons C (1989) p135-136.

John Bishop expressed his appreciation for the support and hard work of Alexander, in a letter stating, “Bless you for your devotion to our combined cause – indeed we worked it out together over the years, and I am proud of what has been done – and it has given me a friendship with you that will be cherished always.”²¹⁸ Together, Bishop and Alexander worked to improve the opportunities available for music students throughout Australia. They founded the first NMC in 1948, with Alexander taking on the role of Honorary Secretary until her resignation on February 11, 1978.²¹⁹ ‘Auntie Ruth’ continued to attend SAMMC during the 1970s and ‘80s. Her presence and encouraging correspondence to students and staff, ensured that she kept up-to-date with activities at camp. Alexander’s contribution to music was acknowledged in 1987, when she was the first recipient of the annual Sir Bernard Heinze Award for service to music in Australia.²²⁰ Since 1987, the second orchestra at SASMC has been named after Ruth Alexander.



Figure 19 Ruth Alexander at SAMMC 1963. Source: Karen Alexander.

²¹⁸ John Bishop, Correspondence to Ruth Alexander, August 10, (1961): 1.

²¹⁹ NMCA Minutes, February 11 (1978): 1.

²²⁰ Symons (1999): 2.

4.3.3 Director – Lloyd Evan Davies OBE (1909 – 1990)²²¹

Lloyd Davies OBE was the Director of SAMMC in 1962, from 1965 to 1969, 1971 and 1972. Davies became well known as a performer, and through his work in establishing music camps. He helped run NMC for 20 years. Davies studied under Gerald Walenn and was awarded teachers' and performers' diplomas from the NSW Conservatorium in 1927. In 1939, he came to Adelaide to take a joint position as leader of the fledgling South Australian Symphony Orchestra. Davies was granted academic status at the ECM in 1940, where he continued to lecture until his retirement in 1975.²²²



Figure 20 Lloyd Davies addresses the audience in his role as Director of SAMMC 1966. Source: SAMCA records.

²²¹ University of Adelaide Archives, Staff records, Lloyd Davies staff card, (1990): 1.

²²² Victor Allen Edgeloe, "The Language of Human Feeling: A Brief History of Music in the University of Adelaide", Adelaide: University of Adelaide (1980): 70-71.

4.3.5 Director – David Bishop OAM (1929 – 2011)

David Bishop Directed SAMMC in 1970, and then retained the Directorship from 1973 until 1993. Bishop was described as “a fine cellist, an inspiring teacher and a strong advocate of music education. His vision that every child should have the opportunity to learn a musical instrument touched many thousands of lives.”²²³ Bishop headed the Education Department Music Branch of SA, which commenced operations in the same year as SAMMC. At its peak, Music Branch was “internationally recognized as a beacon of school music education and the Goodwood Orphanage was a hive of activity. There were string and symphony orchestras, a concert band, brass, and percussion ensembles all creating wonderful music experiences. Bishop’s vision extended to setting up special interest music centres at Marryatville, Brighton, Woodville, and Fremont High Schools. In 1994, he was honored with an Order of Australia, for services to music education.”²²⁴

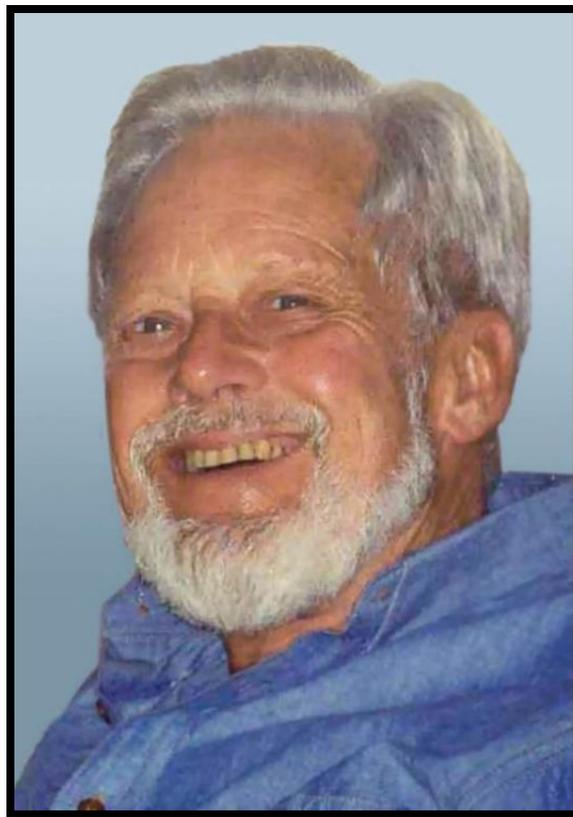


Figure 21 David Bishop 2011. Source: Anthony Bishop

²²³ B. Paterson, “David Bishop Obituary,” *Advertiser (Adelaide, SA)*, October 8, 2011, 82.

²²⁴ Paterson (2011): 82.

4.3.6 Honorary Secretary / Treasurer – Eva Bessie (Betty) Marcus AM (1927 - 1998)

Betty Marcus, was a student at the ECM, having begun her career as a bank clerk. John Bishop realised that she possessed outstanding office and accounting skills, so Marcus undertook secretarial work at the Conservatorium. Marcus held the role of Honorary Secretary and Treasurer of the SAMMC between 1962 and 1976, and again from 1980 to 1989.²²⁵ In 1976, Marcus was awarded an AM by Her Majesty Queen Elizabeth II at Buckingham Palace, for services to the Arts. She was the first Australian to receive the investiture of a Member of the Order of Australia personally by the Monarch.²²⁶ Marcus was awarded degrees in Music (1960) and the Arts (1961) at the UofA, and an Honours BA from Flinders University (1988).²²⁷

Between 1965 and 1976, Marcus held the position of Honorary Secretary and Treasurer of the Arts Council of SA.²²⁸ Marcus was the second woman to be appointed to the Board of Governors of the Adelaide Festival of Arts.²²⁹ Her husband, Dean Marcus assisted the Treasurer of SAMMC, offering his expert account keeping skills. His assistance given to the Arts Council was described as the “adventurous accounting of an arts entrepreneur.”²³⁰ In 1977, for one year, the second orchestra at SAMMC was titled Marcus. Since 1998, the Junior String Orchestra at SASMC has been named Marcus.²³¹

²²⁵ Andrea Lofthouse, *Who's Who of Australian Women*, compiled based on research by Vivienne Smith, (Methuen Aust. 1982), 310.

²²⁶ University of Adelaide “1960 Golden Jubilee Commemoration Booklet,” Friday 15 Oct (2010): 94.

²²⁷ UofA (2010): 94.

²²⁸ Warburton (1992): 7.

²²⁹ UofA (2010): 95.

²³⁰ Warburton (1992): 6.

²³¹ SAMCA, SA State Music Camp Program (1998): 11.



Figure 22 Betty Marcus AM, SAMCA Honorary Secretary. Photo taken during the 1987 SAYO season in the office of Jula Szuster, Music Branch. Source: SAMCA records.

4.4 SAMMC Ensembles

To distinguish between each SAMMC ensemble, titles were allocated bearing the names of significant people associated with the event (see Appendices U & V). These included SAMMC Directors and Conductors, SAMCA committee members, and Headmasters, Teachers and Bursars of hosting schools. When the first camp took place at ABHS in 1962, two orchestras were formed. A third came into being in 1967. From 1977, four ensembles operated, being three orchestras and a junior string ensemble. Other smaller ensembles were formed to both entertain, enthuse, and encourage young musicians. From 1969 a Brass Ensemble, first referred to as a Brass Choir, provided an opening fanfare to the concert. Bishop wrote that “special mention should be made of the now traditional, brass opening – Stan Roberts again produced a fine curtain raiser. Also ... a surprise item consisting of a bassoon quartet which served to publicise the necessity for these ‘rarities.’”²³² In 1966 a Flute Quintet was Directed by Cubbin, and in 1967, to accommodate the growing number of younger musicians, a Recorder Ensemble was formed. In the early years, visiting ensembles such as the ECM Wind Ensemble and ECM Piano Trio added to the entertainment at the final concert.

4.4.1 First Orchestra

Over the years, we usually have named our orchestras after Headmasters, Bursars or Music Directors (in the host school) who have assisted us with convening a particular camp. However, since Professor Bishop’s death, we have named our advanced orchestra Bishop Orchestra. This is one way we can commemorate our founder and, ... keep his name before our students.²³³

From 1962, the Senior Orchestra at camp was titled Bishop Orchestra, named after Professor John Bishop. This was also the name given to the first orchestra at the Victorian and NMCs. The name Bishop has continued to be associated with the senior orchestra in all three settings. The orchestra accommodated the most advanced students at SAMMC, often performing very difficult repertoire.

²³² David Bishop, SAMMC DR (1977): 1.

²³³ Ruth Alexander, Correspondence to State Music Camp Directors, May, (1968): 5.

4.4.2 Second Orchestra

Table 4 SAMMC ensemble name associations - Second Orchestra.

<i>Orchestra Title</i>	<i>Namesake</i>	<i>Years the title was held</i>	<i>The persons association with SAMMC or SAMCA</i>
Junior Orchestra		1962	
Ray Orchestra	Canon WR Ray OBE	1963 - 1972	PGS Headmaster ²³⁴
Davies Orchestra	Lloyd Davies	1973	SAMMC Director ²³⁵
Hatcher Orchestra	Mrs EM Hatcher	1974 - 1976	SPC Domestic Superintendent ²³⁶
Marcus Orchestra	Betty Marcus	1977	SAMCA Secretary Treasurer ²³⁷
Alexander Orchestra	Ruth Alexander	1978 - 1986	NMCA Founder ²³⁸

On two occasions, the name of the second orchestra was given to a person from the associated school, acknowledging their assistance to SAMMC. Naming the orchestra after Ray started a tradition of identifying an ensemble by the name of the Headmaster or senior staff member from the hosting school.

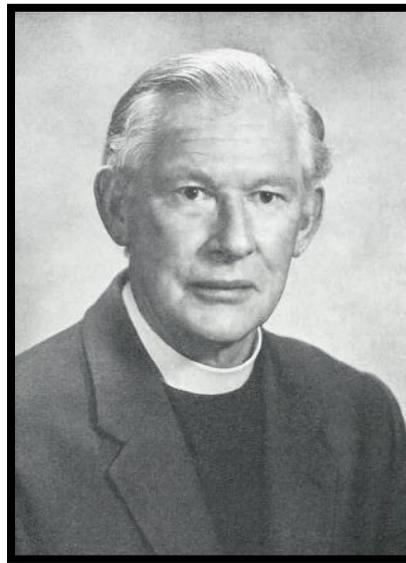


Figure 23 Canon William Robert Ray OBE, Headmaster of PGS 1947 - 1972. Source: PGS Archives.

²³⁴ Pulteney Grammar School "The Magazine" (published by Pulteney Grammar School, 1972): 6.

²³⁵ David Bishop, SAMMC DR (1973): 1.

²³⁶ David Bishop, SAMMC DR (1974): 1.

²³⁷ SAMCA, SAMMC Program (1968): 1.

²³⁸ Epstein (1984): acknowledgements, xi.

4.4.3 Third Orchestra

Table 5 SAMMC ensemble name associations - Third Orchestra.

<i>Orchestra Title</i>	<i>Namesake</i>	<i>Years the title was held</i>	<i>The persons association with SAMMC or SAMCA</i>
Smeaton Orchestra	Frederick Nelson Smeaton	1967 - 1972	PGS Bursar ²³⁹
Robson Orchestra	Bruce Robson	1973	PGS Deputy Headmaster ²⁴⁰
Miller Orchestra	Reverend John SC Miller	1974 - 1978	SPC Headmaster ²⁴¹
Shinkfield Orchestra	Dr Anthony James Shinkfield	1979 - 1986	SPC Headmaster ²⁴²

The third orchestra at SAMMC was named after senior staff members from the hosting school. Smeaton was the PGS Bursar from 1967 to 1972, while Robson was acting head in 1973. When SAMMC moved to SPC, Headmaster Reverend Miller was acknowledged. His name appeared from 1974 to 1978. Dr Shinkfield took over as SPC Headmaster in 1979, and his name was associated with the orchestra from that time until 1986.



Figure 24 PGS Staff 1972, with FN Smeaton pictured in the back row, on the far left. Source: PGS Archives.

²³⁹ Pulteney Grammar School (1972): 4.

²⁴⁰ David Bishop, SAMMC DR (1973): 2.

²⁴¹ St Peter's College, *St Peter's College Magazine*, No 215 (1978): 6.

²⁴² St Peter's College, *St Peter's College Magazine*, No 229 (1991): 6.

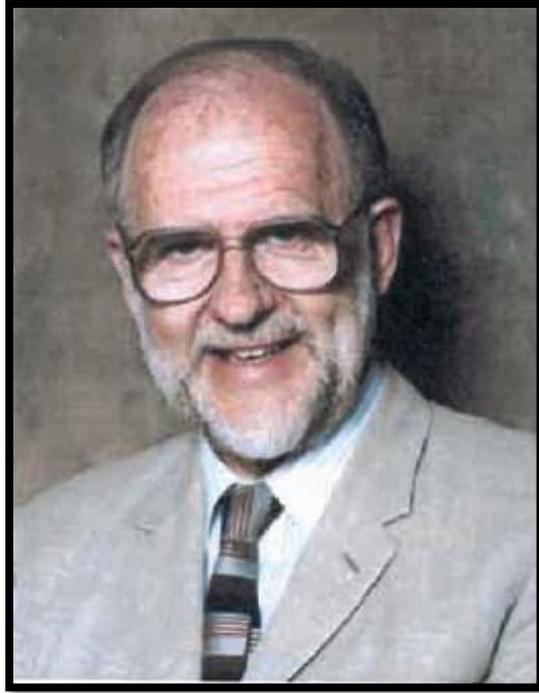


Figure 25 Bruce Robson OAM, Acting Headmaster at PGS 1973. Source: Temple Christian College History.

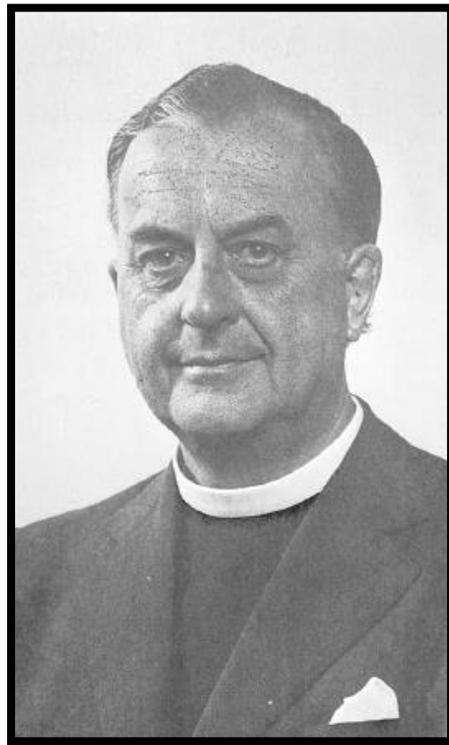


Figure 26 The Reverend JSC Miller, Headmaster of SPC 1961 to 1978. Source: SPC Archives.

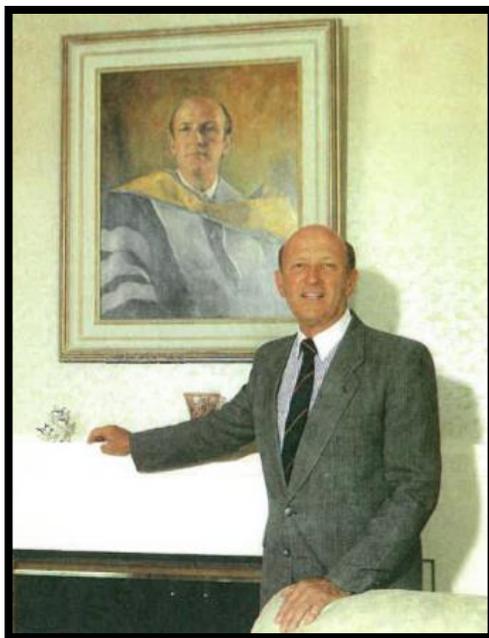


Figure 27 Dr Anthony J. Shinkfield, Headmaster of SPC 1978 to 1991. Source: SPC Archives.

4.4.4 Fourth Orchestra – Concert Band

Table 6 SAMMC ensemble name associations - Fourth Orchestra.

<i>Orchestra Title</i>	<i>Namesake</i>	<i>Years the title was held</i>	<i>The persons association with SAMMC or SAMCA</i>
Merchant Orchestra	David Merchant	1977 – 1979	SAMMC Assistant Director ²⁴³ and SPC Teacher ²⁴⁴
Mills Concert Band	EW Mills	1980 – 1984	SPC Bursar ²⁴⁵
Stanley Concert Band	Col. Raymond John Stanley OBE AM	1985 – 1992	SPC Deputy Headmaster ²⁴⁶

The fourth Orchestra was formed in 1977, titled Merchant Orchestra. David Merchant was the first full-time Music Teacher at SPC, employed in 1955, succeeding his predecessor David Swale as SPC Music Director in 1965, and retiring in 1986. He was a SAMCA member from 1967 and Assistant Director at

²⁴³ SAMCA, SAMMC Program, (1977): 1.

²⁴⁴ St Peter's College, *St Peter's College Magazine*, No 224 (1986): 6.

²⁴⁵ St Peter's College, *Saints Newsletter* (1984): 1.

²⁴⁶ St Peter's College, *St Peter's College Magazine*, No 229 (1991): 6.

SAMMC from 1974 until 1977. This ensemble later became a concert band, adopting the name of SPC's Bursar Mills between 1980 and 1984, and Deputy Headmaster Stanley from 1985.

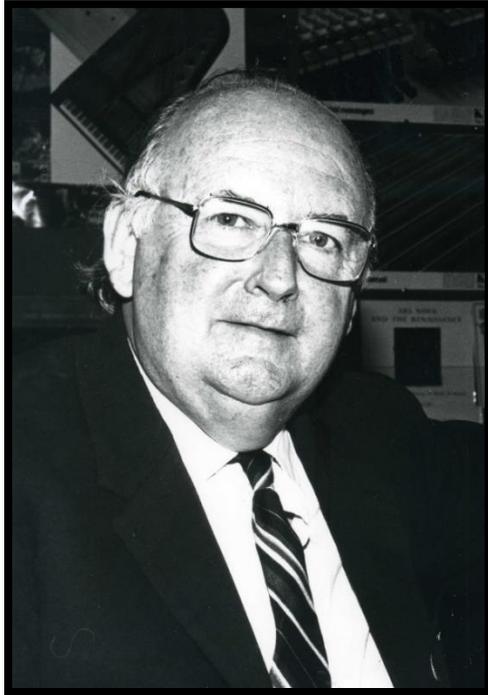


Figure 28 David Merchant, Music Teacher at SPC 1955 to 1986. Source: SPC Archives.

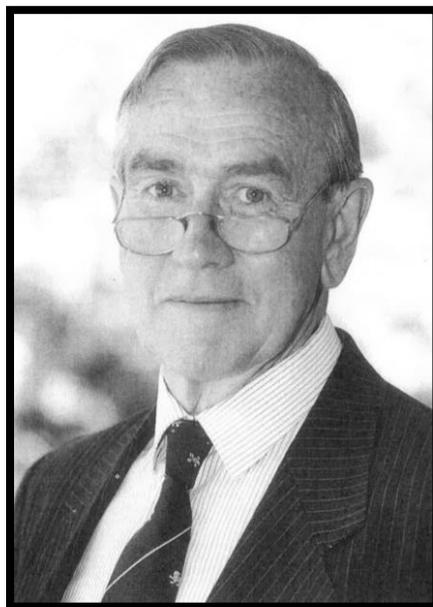


Figure 29 Col R. J. Stanley, Deputy Headmaster of SPC 1984 to 1992. Source: SPC Archives.

Chapter 5 Results: Historical Overview

5.1 Historical overview: Leading to the Foundation of SAMMC in 1962

The NMCA was instrumental in the foundation of the SAMMC in 1962. The work undertaken by NMCA committee and sub-committee members in the years leading up to the first event, was substantial, through a financial appeal. The result was that state-based music camps were established throughout Australia, which will now be detailed.

5.1.1 The role of the NMCA in the emergence of state-based music camps in Australia

The first Australian NMC took place at Point Lonsdale, (Vic.) in 1948. It was a joint experiment of the National Fitness Council (NFC) and the Victorian School Music Association (VSMA). The two-week residential camp was the first of its kind to be held in Australia and came about due to the vision of its founders Bishop and Alexander.²⁴⁷ Dr Alex G. Scholes was the Director of the NFC, which administered the venture. Scholes and Alexander were both members of VSMA Committee. They, along with Dr Percy Jones, VSMA Vice-President, and other members, took responsibility for all music activities, staff, and materials. Members of the NFC organised sporting and leisure activities at camp. John Bishop, who was the Elder Professor of Music at the ECM, directed this first NMC, which was attended by 65 students. From these beginnings evolved the NMCA.

The 1948 music camp reflected those being held at that time in America, where Alexander had spent her teen years. These camps were intensive, residential affairs, where students, tutors, conductors and administrative staff lived for two weeks in shared dormitory accommodation, taking part in musical, leisure, sporting and other group activities. The founders of the NMCA stressed that the focus was to be on the students, offering them the very best music ensemble experience that could be arranged. Participating students ranged in age from 14 to 21. Conductors and administrative staff attended, along with 21 tutors, with some bringing their family members as helpers.²⁴⁸ Partners and children assisted with daily chores, such as cooking. Seating within music ensembles was organised following auditions, which

²⁴⁷ Epstein (1984): 12.

²⁴⁸ Epstein (1984): 12.

took place on the first day of camp. NMC was described as “the most extraordinary experience for young musicians living [in Australia] at the time.”²⁴⁹

The first camp was such a success that a second was held at the same venue in 1949, with 115 students attending from local Vic., NSW and SA.²⁵⁰ Due to an outbreak of Poliomyelitis in Vic., the 1950 camp was cancelled, and sadly the 1951 camp also had to be abandoned, because the Point Lonsdale site was no longer available.²⁵¹ Following negotiations with suitable venues, the camp resumed in 1952 at Geelong Grammar School, Corio (Vic.), with 95 attendees. By 1953, serious music making had become the emphasis at the camp, rather than physical fitness. This caused friction amongst committee members, eventually resulting in a split within the organising team.²⁵² Thus, an independent group being NMCA was founded under a provisional committee (see Table 7), separate from the NFC and VMSA, which became the NMCA.

*Table 7 National Music Camp Provisional Committee 1954*²⁵³

Chairman	Professor John Bishop
Vice-Chairman	Dr Alex Scholes
Honorary Secretary	Ruth Alexander
Finance	Dr Percy Jones
	Malcolm Roberts
Public Relations	Douglas McLean
	John Sinclair
	Ron Maslyn Williams
General Committee	Lindley Evans
	Thomas White
	Robin Wood

²⁴⁹ Clark, Mary Ryllis (ed.) “Christopher Martin ‘In the Middle of the Music’ Memoir and Memories”, Arcadia (2012) Melbourne, Aust. 50.

²⁵⁰ Epstein (1984): 17.

²⁵¹ Epstein (1984): 24.

²⁵² Epstein (1984): 33.

²⁵³ Epstein (1984): 38.

Each year the NMC moved between locations in Victoria, NSW, and SA. The NMCA was founded in 1954, and it was reported that "Victoria's famous music-camp movement has recently come under a new management which aims to set up annual music-camps in NSW and other States, and ... to form a National Youth Orchestra."²⁵⁴ In 1957 NMCA launched the AYO, a national youth orchestra of the finest young players.

The following excerpts of correspondence, between Bishop and Alexander during the years 1954 and 1961, express the excitement and enthusiasm surrounding the growth of NMC. Bishop expressed his joy following the 1954 camp, stating: "I have returned from the [National] Music Camp [1954] with high hopes of our future for it. We have talked of little else in our house since I landed by plane Saturday evening... We only have to keep our hearts high and our heads cool and we shall win a place for Music Camp that will be for all-time."²⁵⁵ Bishop shared his thoughts on the atmosphere at the 1955 NMC, and his appreciation for the support provided by Alexander, writing: "No doubt we shall go on improving Music Camp, yet this one touched some of the ideals we have been trying to give it, and right in the very middle of the heart of Music Camp is you, for which I am most grateful."²⁵⁶

After the 1961 NMC, Bishop wrote to Alexander highlighting the camaraderie displayed between staff and students, saying "as a team of staff I felt tremendously happy. I think ... we have had such continued good understanding between us all ... and of the goodwill flowing from them [the students] to the general purposes of NMCA, I was very conscious."²⁵⁷ In the same year, Alexander wrote to Bishop regarding a national fund-raising appeal, encouraging him in his efforts, writing "I think that the continuance of this work with young instrumentalists is probably one of the most important factors in Australian musical life, and that your position as the Director of the [Elder] Conservatorium logically is more connected with Youth Work."²⁵⁸

In Bishop's last letter to Alexander, written after the United Nations Educational, Scientific and Cultural Organisation (UNESCO) conference in Cologne, before his death on December 15, 1964, he wrote, "[I] wonder how you are in these final weeks of working out arrangements for Music Camp. Oh dear, there is

²⁵⁴ Music Critic, "Music-camp Movement plans start in NSW," *Sydney Morning Herald*, August 26, 1954, 2.

²⁵⁵ John Bishop, Correspondence to Ruth Alexander, January 29, (1954): 1.

²⁵⁶ John Bishop, Correspondence to Ruth Alexander, February 3, (1955): 1.

²⁵⁷ John Bishop, Correspondence to Ruth Alexander, January 20, (1961): 1.

²⁵⁸ Ruth Alexander, Correspondence to John Bishop, August 26, (1961): 1.

always so much organising to be done.”²⁵⁹ Bishop and Alexander worked determinedly to set the foundation for the nationwide spread of future music camps.

²⁵⁹ John Bishop, Correspondence to Ruth Alexander, November 21, (1964): 1.

5.1.2 The Aims and Objectives of the NMCA

From the announcement of the NMCA Provisional Committee in 1954, the organisation had a plan to establish future music camps in Australia, as well as a National YO. The following excerpt from a pamphlet sent to prospective donors for the 1955 NMC, refers to their plan.

Music Camp ... must branch out or make way for other movements to build on its foundations. It is for this reason that the [NMCA] was formed this year. One Music Camp cannot accommodate the steadily increasing number of students who wish to come each year. Even if it were practically possible to cope with the numbers, the family feeling and intimacy would be lost if the camp exceeded the present number. It is obvious, therefore, that other Music Camps must be started in other parts of Australia even if a national Camp is built upon the foundations already laid so firmly in Victoria. There are indications, too, that the [ABC] would like to use Music Camp as the starting point of a National [YO].²⁶⁰

The 1961 brochure *Music Camp*,²⁶¹ described the aims of the NMCA as:

1. To make permanent the holding of Music Camps each year.
2. To hold eventually a Music Camp in each state.
3. To have young musicians, through the inspiration of Music Camp, create a "Movement of Music" all over the Continent.
4. To make Music Camps a meeting place for musicians, both young and old, from all parts of Australia and from all walks of life.

The brochure also described the purpose of music camps:

1. To bring young musicians and their tutors together for a music-making holiday.
2. To give students the opportunity of playing in groups and orchestras under the direction and guidance of Australia's leading conductors and musicians.
3. To give students the opportunity to ascertain whether they are suited to take up their instruments professionally.
4. To assist students to pursue their studies as competent amateurs and to gain greater proficiency and appreciation of the finer standards of performance.
5. To give students the chance of meeting together as a community, when by the making of music and exchange of ideas, they become better musicians and better citizens.

²⁶⁰ NMCA, NMC Donor pamphlet (1954): 2.

²⁶¹ NMCA, Promotional brochure (1961): 3-6.

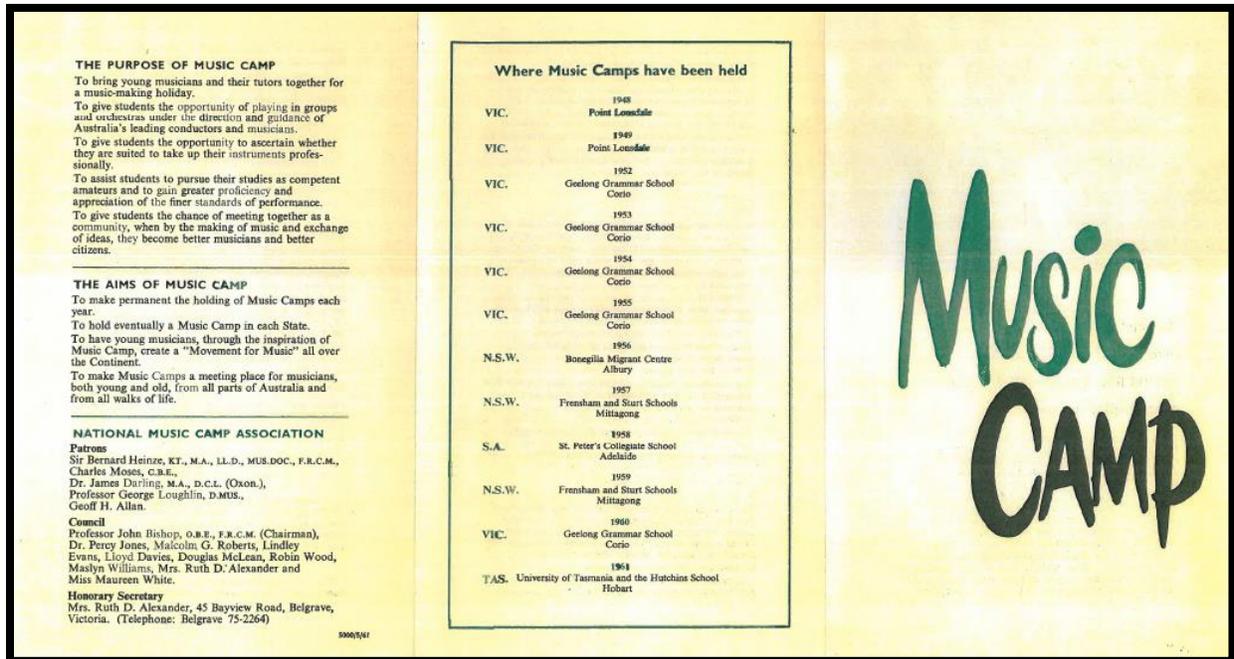


Figure 30 NMCA promotional brochure (1961): 1, 5 and 6. Source: SAMCA records.

The NMCA brochure of 1961 described music camp as “the meeting place of up to 150 young musicians gathering together in a holiday atmosphere to make music. ... [and that it] provided the opportunity for gifted students to embark on successful musical careers.”²⁶² Although few students progressed to professional musical careers in comparison to the number of those who attended, the brochure also stated, “Music Camp is ... a community movement, for it aims at not only making good musicians but also good citizens.”²⁶³ The NMCA based their plans for state-based camps on these aims and objectives.

²⁶² NMCA, Promotional brochure (1961): 2.

²⁶³ NMCA, Promotional brochure (1961): 3.

5.1.3 The establishment of state-based music camps through a national appeal

NMC had become a great success, gaining momentum in Australia through the 1950s as it moved between the eastern states, sharing the music camp experience with hundreds of students. Through the transition between locations, recognition grew, competition increased for positions within ensembles, and it was not long before some students who applied to attend NMC had to be turned away. The playing ability of applicants was improving and there was also a growing number of younger, less experienced students applying to attend.²⁶⁴ The NMCA sought to find a solution to this problem by establishing state-based music camps across Australia.

In 1960, NMCA began to struggle financially, while continuing to operate with a largely voluntary staff. Maslyn-Williams expressed his concerns to Bishop regarding the future of NMCA and AYO, and the wide standard of students being catered for by the organisation.

Music Camp, as a starting point for young players, is still the most important reason for its existence. While at the same time, WE have made AYO an almost indispensable part of the National musical ladder that reaches from the teaching level to the desks in the national (State) orchestras ... I favour the old pattern of Music Camp with the emphasis on 'family music-making and fun' stimulated by the encouragement and challenge provided by the tutors.²⁶⁵

In 1960 the NMCA Council approved a Fund-Raising Committee (NMCA FRC), set up to discuss ways and means of putting the finances of NMCA on a sound financial basis. The committee instigated discussions to organise a fund-raising appeal to support the establishment of state-based music camps and secure the future of NMCA. They set up fund-raising and social committees in Vic., SA, NSW and Tas. to raise funds locally, working in co-operation with the Central Fund-Raising Committee (CFRC). They also sought to engage the NMC Students' Association in fund-raising efforts.²⁶⁶

Chairman Geoff Allan's company, which later become known as Allan's Music Australia Ltd., guaranteed a £500 overdraft to assist NMCA. Malcolm Roberts, a NMC parent since 1948 and committee member since 1954, offered his financial advice to the organisation and assisted on the fund-raising committee. In

²⁶⁴ Epstein (1984): 106.

²⁶⁵ Robert R. Maslyn-Williams, Correspondence to John Bishop, January 24 (1960): 1.

²⁶⁶ NMCA CFRC, Minutes, April 24 (1961): 1.

1960 Roberts wrote, “For a long time I have been worried over the lack of a sound financial base from which our activities can be developed”, listing issues such as interstate travel, scholarships and “an inability to develop public relations due to moving from state to state, over-emphasis on honorary work, geographic difficulties, costs of meetings with so many people in different states, and the high standard of performance expected,” as reasons for the NMCA committee having little time to formulate “policies essential for survival.”²⁶⁷ The Association was working nationally with the states in an era of long distance telecommunication, Photostat machines, telegrams, and postal communication. News of the NMC had spread during the 1950s, and through the fund-raising appeal, the NMCA aimed to nurture this interest.²⁶⁸

Allan wrote to Alexander, confirming that discussions had begun with AL Knight of the National Fund-Raising Counsel (NFRC), who had been requested to submit a proposal for a fund-raising appeal. Allan stated that an “Appeal would be conducted through the Fund Executive and the State committees that [were] ... being formed.”²⁶⁹ Knight suggested key points to enable the appeal to go ahead, being the production of a promotional document, the organisation of state-based committees to support the work locally, the collation of detailed lists of potential donors, a firm commitment by all members of the NMCA to the cause, followed by a concentrated fund-raising campaign. On August 16, 1961, an appeal appraisal and plan were presented to the NMCA FRC by the NFRC, detailing:

1. General comments on the situation from an Appeal point of view;
2. Factors to be taken into consideration when preparing for any Campaign for funds on behalf of the [NMCA];
3. A proposition and plan for the conduct of a campaign to raise up to £25,000;
4. An outline of the costs of such a Campaign; and
5. The time factor involved in the implementation of the Campaign.²⁷⁰

Work commenced on a promotional brochure, along with information guides and pamphlets to support committee members, and the organisation of social activities and concerts, at which to make the cause known.²⁷¹

²⁶⁷ Epstein (1984): 70-71.

²⁶⁸ Epstein (1984): 65.

²⁶⁹ Geoff Allan, Correspondence to Ruth Alexander, June 26, (1961): 1.

²⁷⁰ NMCA, NFRC Appeal Appraisal and Plan (1961): 1-2.

²⁷¹ NMCA, NFRC Memorandum April 24 (1961): 1.

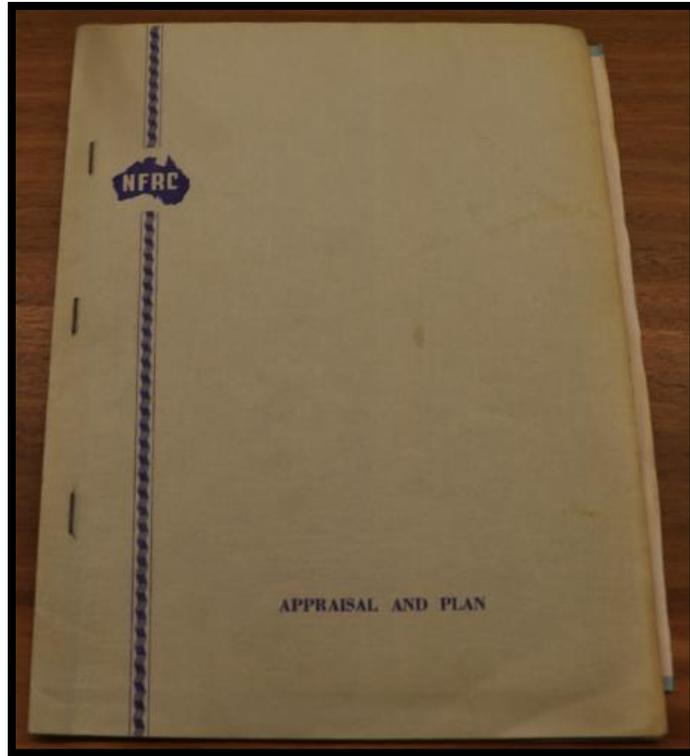


Figure 31 NMCA NFRC Appeal Appraisal and Plan booklet, (1961): 1. Source: National Library of Australia, Records of the AYO, 1948 – 2012 [manuscript] MS7979/Historical Material/1/4.



Figure 32 NMCA Fund-Raising Appeal Brochure, (1962): 1. Source: National Library of Australia, Records of the AYO, 1948 – 2012 [manuscript] MS7979/Historical Material/1/3.

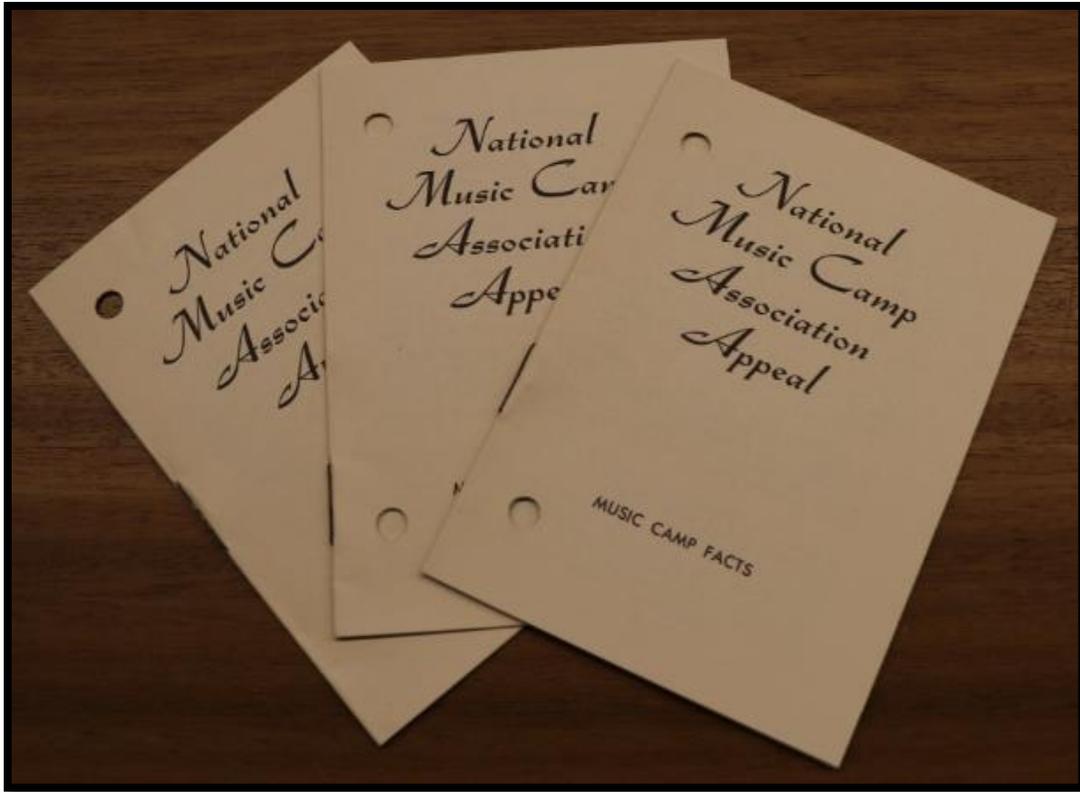


Figure 33 NMCA Appeal Music Camp Facts, pocket guides, (1962): 1. Source: National Library of Australia, Records of the AYO, 1948 – 2012 [manuscript] MS7979/Historical Material/1/4.



Figure 34 NMCA Appeal Music Camp Wallet, pocket guide and gift cards, (1962). Source: National Library of Australia, Records of the AYO, 1948 – 2012 [manuscript] MS7979/Historical Material/1/4.

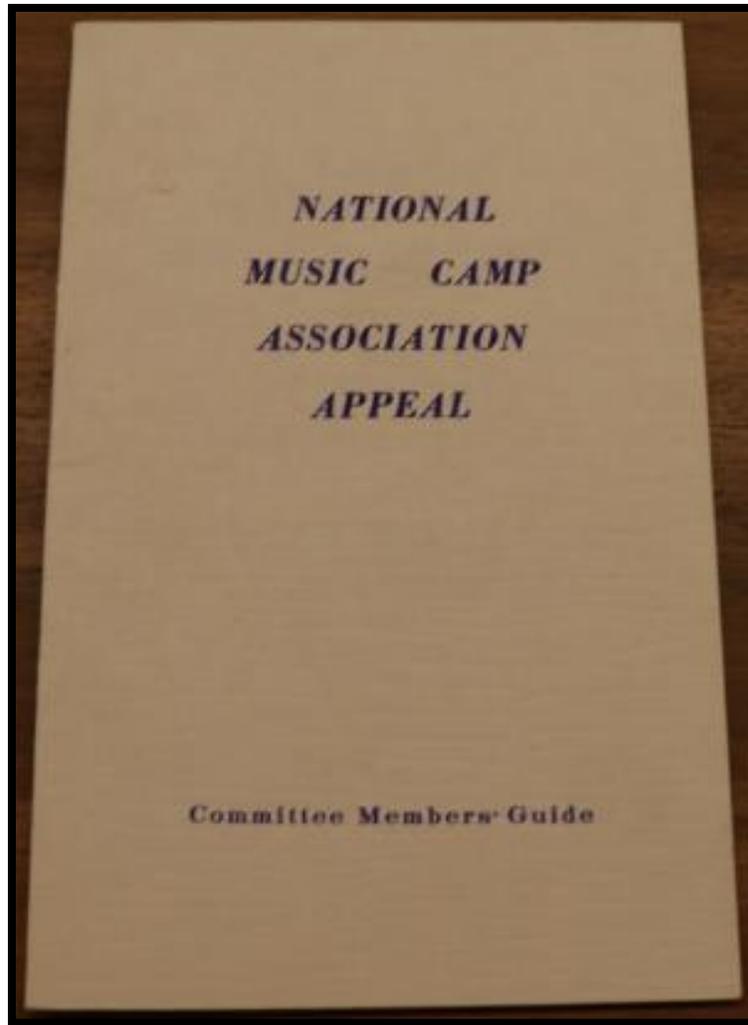


Figure 35 NMCA Appeal Committee Members' Guide, (1962): 1. Source: National Library of Australia, Records of the AYO, 1948 – 2012 [manuscript] MS7979/Historical Material/1/4.

Alexander requested a copy of the ABC subscriber list from ABC General Manager Sir Charles Moses, to set up a data-base of potential donors. She expressed concerns for the future of NMCA, writing, "I should be very sad ... to see the work [of the NMCA] finish, but I cannot, nor does the Council, see that it will continue after the next camp if this appeal does not come off. Already I am having difficulties with 1962 Camp simply because of lack of funds. After all of these years all staff members reach a point where they simply cannot GIVE their holidays in an honorary capacity."²⁷² Thus, a list of thousands of potential donors was created for the campaign.

²⁷² Ruth Alexander, Correspondence to Sir Charles Moses, July 21, (1961): 2.

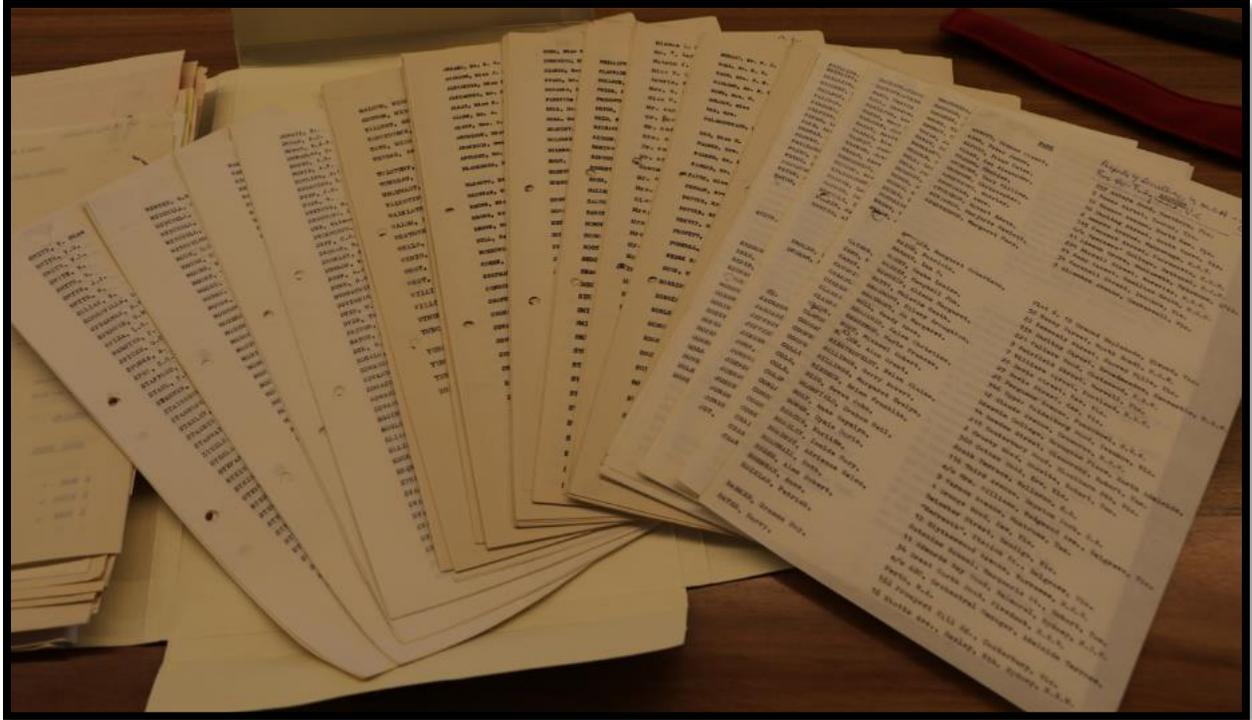


Figure 36 NMCA List of donors (1962). Source: National Library of Australia, Records of the AYO, 1948 – 2012 [manuscript] MS7979/Appeals/2/12.

At the first enlistment meeting of the appeal, the NFRC presented information which included:

1. A 5-year plan for the NMCA;
2. An overall Fund-Raising Appeal plan;
3. Details on how the campaign would be organised;
4. Details on how the Appeal Committee would be structured, nationally and within SA and Vic.;
5. Campaign Calendar.²⁷³

The first item detailed in the five-year plan was to hold full-scale music camps in Vic., SA, NSW and Tas.

The same document provided a diagram of the structure of the appeal committees.²⁷⁴

²⁷³ NMCA, NFRC Appeal Appraisal and Plan (1961): 2-3.

²⁷⁴ NMCA, NFRC Appeal Appraisal and Plan (1961): 7.

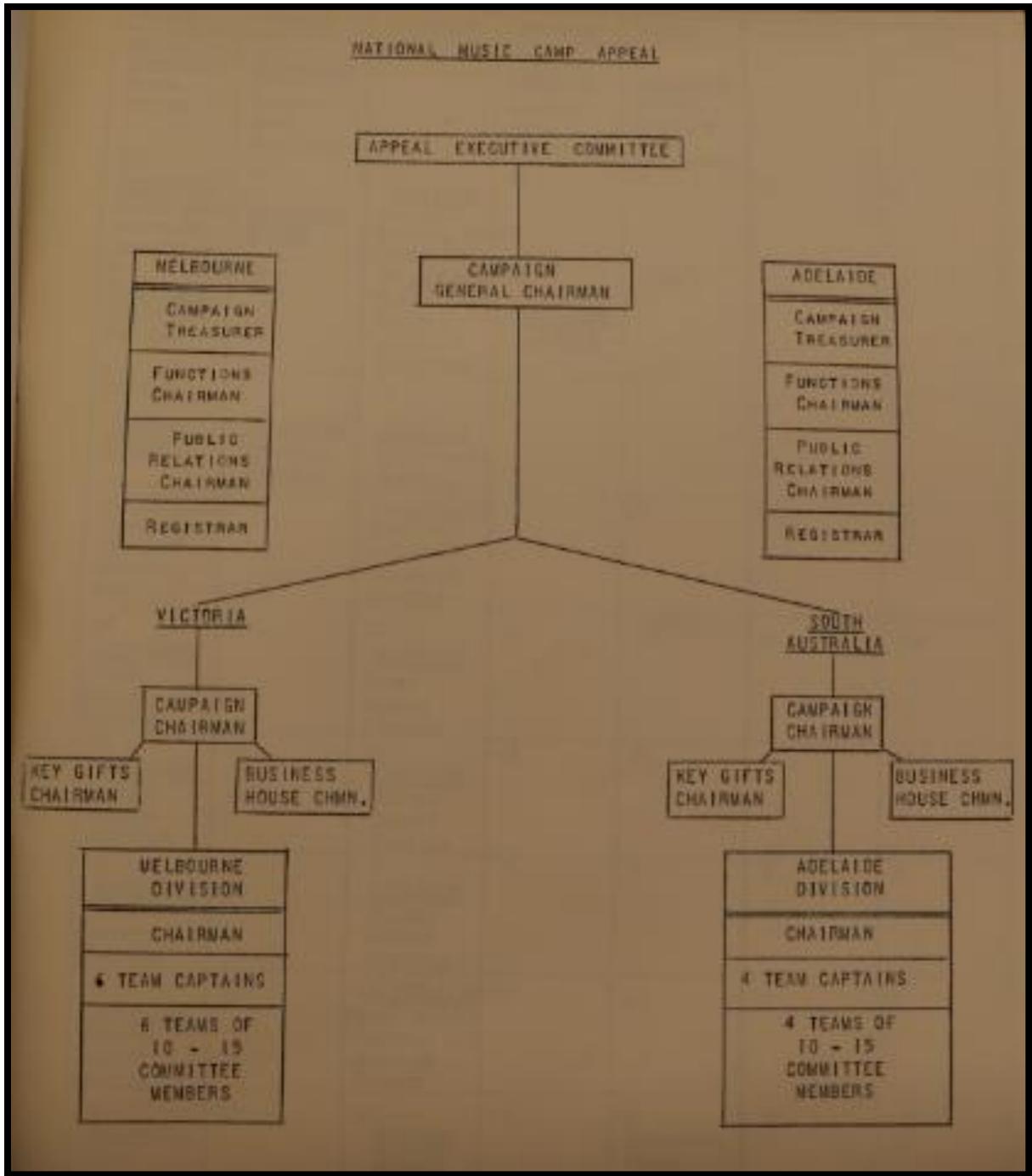


Figure 37 NMCA NFRC Appeal Executive Structure, (1961): 7. Source: National Library of Australia, Records of the AYO, 1948 – 2012 [manuscript] MS7979/Historical Material/2/12.

Planning meetings of the Appeal Executive Committee began on October 31, 1961, at which it was decided that the first phase of the campaign would take place in SA and Victoria. Tas. and NSW would be the focus of the second phase, later in 1962. The campaign would commence in May 1962 once the state committees had laid the ground work of attracting prospective donors.²⁷⁵ Bishop replied personally to donors who responded to the request for assistance, encouraging their continued support and welcoming participation.

Planning for the first state-based music day-camps were presented at the next Appeal Executive Committee meeting, where it was reported that “the Council [had] already drafted a scheme for a five-day music camp with rehearsals in the morning and afternoon and tutorials ending with a Friday night concert ... the suggested fees for the camp would be £3 each per student and that the camp would be operated with a small number of tutors. ... Hours per day would be 9.30am to 12.30pm, and 2.00pm to 4.00pm. Plans to circularize schools, with the secondary schools’ population being the main target, was outlined and it was hoped that about 80 students might attend.”²⁷⁶ Bishop announced that he was impressed with the idea of non-residential day camps, and he would immediately make plans for Adelaide, SA. As such, whilst organisation of the Fund-Raising Appeal was taking place, so too were the plans for the first SAMMC in Adelaide. The chronological history of the SAMMC is traced in section 5.1.4.

A calendar of fund-raising activities was distributed to FRC members, to ensure that everyone was informed and encouraged to attend meetings.

²⁷⁵ John Bishop, Correspondence to Geoff Allan, September 5, (1961): 1.

²⁷⁶ NMCA CFRC, Minutes, January 24 (1962): 1.

NATIONAL MUSIC CAMP APPEAL - - - - CAMPAIGN CALENDAR

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
MAY 14 INTENSIVE PHASE BEGIN	15 <u>MELBOURNE</u> Meeting with Committee	16	17 <u>ADELAIDE</u> Meeting with Committee	18 <u>MELBOURNE</u> Second Meeting with Committee	19	20
21 <u>MELBOURNE</u> Third Meeting with Committee	22 <u>MELBOURNE</u> <u>DINER</u>	23 <u>ADELAIDE</u> Second Meeting with Committee	24	25	26	27
28 <u>MELBOURNE</u> Enlistment Meeting	29	30 <u>ADELAIDE</u> Third Meeting with Committee	31 <u>ADELAIDE</u> <u>DINER</u>	JUNE 1	2	3
JUNE 4 <u>PUBLIC HOLIDAY</u>	5 <u>MELBOURNE</u> Coaching Meeting	6 <u>ADELAIDE</u> Enlistment Meeting	7	8	9	10
11 <u>MELBOURNE</u> Coaching and Card Selection Meeting	12	13 <u>ADELAIDE</u> Coaching and Card Selection Meeting	14	15	16	17
18 <u>MELBOURNE</u> First Report Meeting	19	20 <u>ADELAIDE</u> First Report Meeting	21	22	23	24
25 <u>MELBOURNE</u> Second Report Meeting	26	27 <u>ADELAIDE</u> Second Report Meeting	28	29	30	JULY 1
2 <u>MELBOURNE</u> Third Report Meeting	3	4 <u>ADELAIDE</u> Third Report Meeting	5	6	7	8
9 <u>MELBOURNE</u> Fourth Report Meeting	10	11 <u>ADELAIDE</u> Final Report Meeting and Success Supper	12	13	14	15
16 <u>MELBOURNE</u> Final Report Meeting	17	18 <u>SUCCESS SUPPER</u>	19	20 Intensive Phase Ends.	21	22

PRINTED, 17/5/62.

Figure 38 NMCA, NFRC Appeal Campaign Calendar, Appraisal and Plan, (1962): 8. Source: National Library of Australia, Records of the AYO, 1948 – 2012 [manuscript] MS7979/Historical Material/2/12.

There was great momentum for the campaign in Adelaide. Bishop described the gathering of a dedicated SA fund-raising committee in Adelaide, writing: "There is a Music Camp Fund Committee meeting here this afternoon with Mr Knight to give instruction to a Committee of some 24 people... [who] are very anxious to know what it is all about from him and how they are to proceed."²⁷⁷ The minutes of that meeting noted that the committee were provided with the appeal program outline, a report on the progress of the central committee, notification of the details of the public Adelaide launch, work force roles and an invitation to the next meeting.²⁷⁸

The public launch of the SA fund-raising committee took place at a dinner on May 31, in the UofA Refectory, attended by donors and volunteers.²⁷⁹ Until May 31, organisation of fund-raising activities had taken place in Melbourne, but following the dinner, the campaign was directed from Adelaide. Bishop worked tirelessly to attract interested parties to the launch. It must be noted that whilst organising SAMMC and working on the NMCA appeal, Bishop was also directing the 1962 Adelaide Festival, opening in March. After SAMMC, Bishop wrote to Alexander regarding the imminent work of the fund-raising campaign.

My dear Ruth ... people are really talking about Music Camp. Well there are weeks of work ahead. I know it's going to be good to have a fund for development, but I dread the amount of time the campaign's going to eat into my days, often at the expense of the work here at the Conservatorium. However, the 'attack' is planned to be short and vivid, so I've no doubt I shall contrive to cope somehow, and I must engender others with a similar blaze of enthusiasm for Music Camp which we have.²⁸⁰

Following each scheduled meeting, a fund-raising summary was sent to committee members, to keep them informed and maintain enthusiasm. Details of the campaign progress was listed, and the importance of following up with potential donors was reinforced.

²⁷⁷ John Bishop, Correspondence to Ruth Alexander, April 31, (1962): 1.

²⁷⁸ NMCA FRC SA, Minutes, April 30 (1962): 1-2.

²⁷⁹ John Bishop, Correspondence to Geoff Allan, April 31, (1962): 1.

²⁸⁰ John Bishop, Correspondence to Ruth Alexander, June 1, (1962): 1.

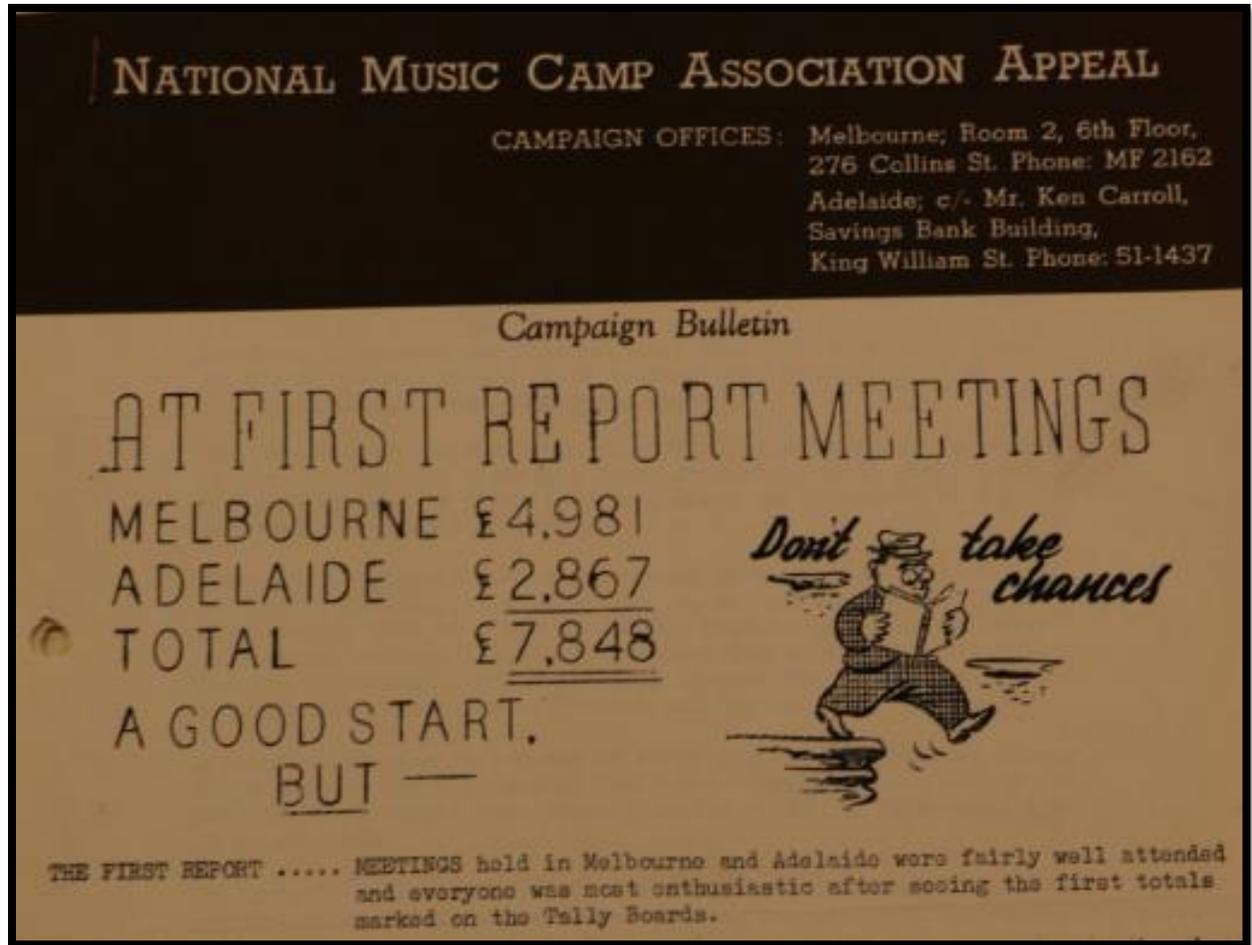


Figure 39 NFRC Campaign Bulletin, record of the first report meetings, held on June 18 and 20 in Melbourne and Adelaide respectively, (1962): 1. Source: National Library of Australia, Records of the AVO, 1948 – 2012 [manuscript] MS7979/Appeals/2/14.

The campaign continued over eight weeks, until the evening of the final *Success Supper*, held in Melbourne on July 18, 1962. The report to the assemblage summarised that a total of £20,828 had been raised, £12,412 in Melbourne and £8,416 in Adelaide. The committees continued to work after the final scheduled meeting to ensure that all potential donors were met and given the opportunity to contribute. The efforts of the NMCA NFRC, while running short of the original monetary target, were still successful in achieving the first goal set in the five-year plan. Thus, between 1962 and 1977, non-residential state-based music camps were established in the following places.²⁸¹

²⁸¹ Epstein (1984): 106-118.

Table 8 Australian state-based music day camps, year of establishment²⁸².

Year	City	Australian State
1962	Adelaide	SA
1962	Melbourne	Vic.
1965	Brisbane	Qld.
1965	Sydney	NSW
1968	Perth	WA
1975	Albury-Wodonga	Border Music Camp, on the border of NSW and Vic.
1977	Port Sorell	Tas.

After the campaign, Allan expressed his appreciation to Alexander, writing “on behalf of the Music Camp Appeal Committee and the Council of the Music Camp Association, thank you sincerely for all you have done to put Music Camp really on its feet. In the years to come, when we all look back, we will be glad we were able to join together in this very worthwhile appeal. There is no doubt that Music Camp is a vital need for our young people and for the future of our orchestras and individual players, and we can all consider that our work will have also done more than anything else could have for music in Australia.”²⁸³

²⁸² Epstein (1984): 106-118.

²⁸³ Geoff Allan, Correspondence to Ruth Alexander, August 27, (1962): 1.

5.1.4 1962 – The first SAMMC is held at Adelaide Boys High School

The first official non-residential SA music camp opened in Adelaide on May 21, 1962. It was held at the Adelaide Boys High School (ABHS), titled SAMMC, under the banner of the NMCA. It was led by Assistant Director, Davies with colleagues John Horner, Leonard J Porter, Secretary Betty Marcus, and other music staff. Bishop was unable to direct this event due to illness.²⁸⁴ The 1962 SAMMC was a four-day, non-residential camp, catering for local students who attended during the day for tutorials and rehearsals, then returned home in the evening. Country students were billeted with Adelaide families, or arranged their own accommodation.²⁸⁵ Camp concluded with a large scale public performance at which all those who attended camp, participated with their ensemble. The first SAMMC concert took place in the hall at ABHS. Through Bishop's connections within the Adelaide music community, including his role as Professor at ECM, friendships with colleagues, and the role held by his son David Bishop within Music Branch, plans came together for the camp. Bishop wrote,

Staff for this occasion is as follows-

Director JB [John Bishop]

Assistant John Horner

Conductors James Whitehead and Norman Sellick

Tutors Lloyd Davies, Harold Fairhurst, Irwin Meyer, David Bishop, David Cubbin,
Kevin Murphy, Dr W Gallusser, Geoffrey Madge, Alan Tregaskis

Camp Hostesses Mrs Lloyd Davies and Mrs Harold Fairhurst

The list looks impressive ... we have been warned on having to deal with numbers beyond my earlier assessment ... it will be interesting to see how it works out.²⁸⁶

Alan Tregaskis, an associate of Bishop through the NMC, was the Music Master at ABHS,²⁸⁷ whose influence within that educational institution enabled the venue to be secured. Davies described the event stating: "That first camp was freezing cold. It rained every day the whole week. We co-opted Tregaskis to arrange orchestral parts suitable for the junior orchestra ... There were two orchestras that year. One rehearsed in the large school hall; the other, conducted by Harold Fairhurst, was squeezed into a cold, draughty corridor."²⁸⁸ The list of students who attended SAMMC 1962 included Janis Laurs, who went on

²⁸⁴ Epstein (1984): 108.

²⁸⁵ NMCA, SAMMC Application (1963): 3.

²⁸⁶ John Bishop, Correspondence to Ruth Alexander, April 6, (1962): 1-2.

²⁸⁷ Epstein (1984): 108.

²⁸⁸ Epstein (1984): 108-109.

to become a founding member of the Australian String Quartet, Cello Teacher at ECM, Principal Cellist in the Adelaide Symphony Orchestra (ASO) and founder of AdYO Inc. He was twelve-and-a-half years old, taking Cello lessons with David Bishop, and encouraged after having met John Bishop during the interval of an ECM Winter Concert, two years earlier. After being inspired by a performer on stage, Laurs approached John Bishop, who he described as a dashing man with white hair, and asked, “Is my hand big enough – when can I start?” By the time he attended SAMMC 1962, Laurs had some orchestral experience, being a member of the ECM Junior Orchestra.²⁸⁹ Laurs described the setting as having a metallic greyness, unsympathetic to music and the chairs were *Spartan*, but as children playing music with their friends, they did not care.²⁹⁰ This description indicates why an alternative venue was sought for the 1963 camp.



Figure 40 Adelaide Boys High School 1962. Source: Adelaide High School, Julie Ralph.

²⁸⁹ Laurs, Interview.

²⁹⁰ Janis Laurs, interview with Jennifer Watkins, April 21, 2016.

The list of applications for the first camp indicates that 67 registered students attended, the majority having no orchestral experience.²⁹¹ Students received a personal notification of their acceptance two weeks prior to camp commencement, asking them to bring their instrument, a music stand, a pencil and eraser, their lunch and warm clothing.²⁹²

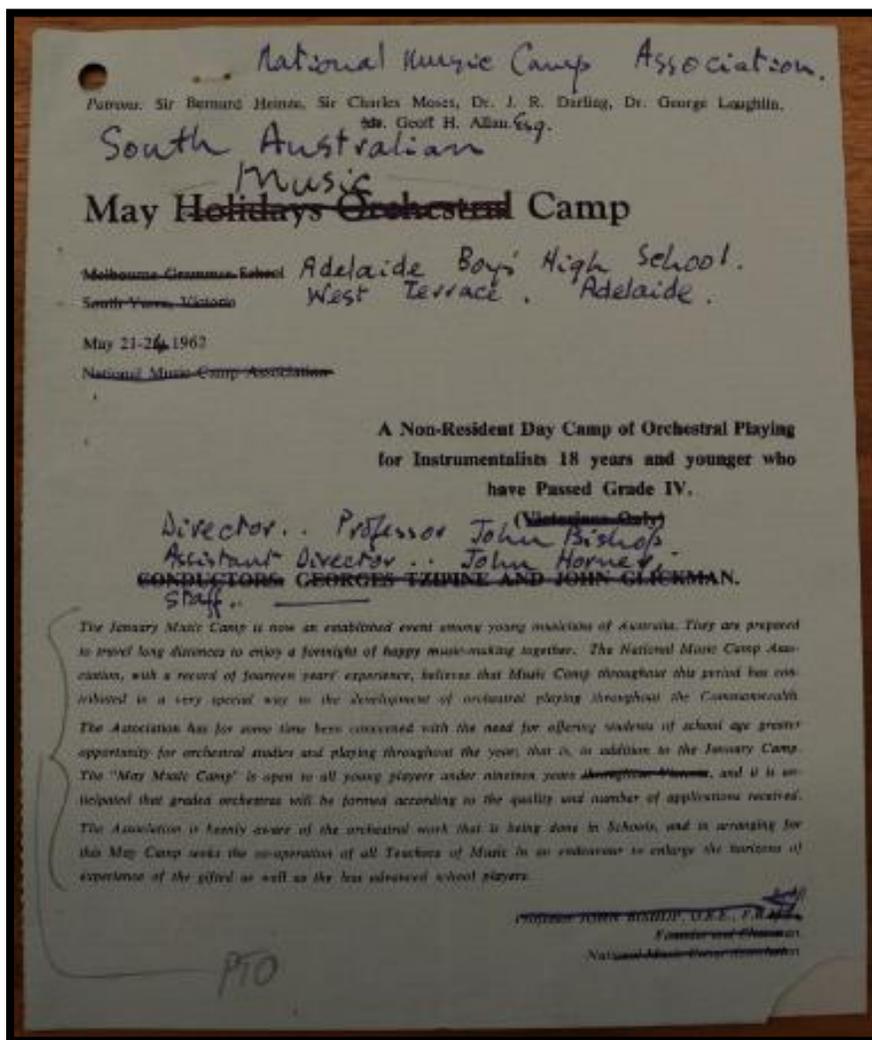


Figure 41 NMCA Victorian May Application Draft SAMMC Application form containing John Bishop’s hand-written notes for the SAMMC, (1962): 1. Source: National Library of Australia, Records of the AYO, 1948 – 2012 [manuscript] MS7979/Appeals/2.

Bishop wrote personally to everyone involved in the organisation of the first SAMMC, thanking them for their contribution. To staff at ABHS, he wrote,

²⁹¹ NMCA, List of students in attendance at SAMMC, May 15 (1962): 1-5.

²⁹² NMCA, SAMMC Notification of Acceptance, May 3 (1962): 1.

The Music Camp ... has been a very exciting success, and on behalf of the Association I write to express our warmest gratitude to you in having made it possible. The [ABHS] has been a splendid site for this first May Music Camp, and I look forward to such an Annual Camp being held in Adelaide. This time some 80 youngsters gained an experience which they might not otherwise have had, and this I find really rewarding. I should be grateful if you would convey to ... your Staff ... our appreciation. Mr Tregaskis has been a first-class assistant.²⁹³

The day after the inaugural SAMMC, Bishop described the success of the event and the resulting final night concert.

Music Camp has been an excellent success here [in Adelaide. The] concert last night showed a remarkable four days' experience. All in all, I am sure we can count the May Music Camp idea well worth pursuing and developing. I should like to see these two May Music Camps repeated in Melbourne and Adelaide, and two others opened up say in Brisbane and Sydney, particularly the latter if the Appeal is to be taken into NSW next year.²⁹⁴

Professor Bishop reported that a sum of £50 remained after accounts finished, for the camp in Adelaide. He suggested that this be kept there as a starting fund for the 1963 May Camp.²⁹⁵

Andre Oosterbaan, music lecturer at UniSA for many years and founder of 'Music Is Fun', a travelling production company aimed at SA primary schools, attended SAMMC 1962 and was 9 or 10 years old. He remembers going to ABHS on West Terrace, and Professor Bishop's white hair. His trumpet tutor at the camp was Len Taylor, the principal trumpet in the ASO. Oosterbaan played cornet at that time in the Campbelltown Brass Band. At the end of that camp, Taylor spoke with Andre's father and said he wanted to teach Andre trumpet at the ECM, which his parents saw as a huge honour. He changed from cornet to trumpet, and this was the beginning of his musical career.²⁹⁶

²⁹³ John Bishop, Correspondence to WMC Symonds, staff member ABHS, 24 May, (1962): 1.

²⁹⁴ John Bishop, Correspondence to Ruth Alexander, May 26, (1962): 1.

²⁹⁵ NMCA, Minutes, September 11 (1962): 2.

²⁹⁶ Andre Oosterbaan, Interview with Jennifer Watkins September 7, 2016.

5.2 Historical overview: SAMMC 1963 to 1973

The success of the first SAMMC meant that plans for the second camp commenced immediately. The organising committee realised that the facilities available at ABHS were inadequate for the camp's needs, and a new venue was secured.

5.2.1 1963 – SAMMC moves to Pulteney Grammar School

The second SAMMC opened on May 20, 1963 at Pulteney Grammar School (PGS), 190 South Terrace, Adelaide.²⁹⁷ This venue had better facilities and more space than ABHS. Prior to camp, Bishop wrote to Alexander stating, "I think the situation here looks quite promising for a good Camp at [PGS]."²⁹⁸ Students paid £2:2:- to attend for five days, and had to be under 19 years of age. The audition process began at 2.15pm on the first afternoon to determine seating within the orchestral desks. The application form listed the tutors and conductors with whom students could expect to work.

The image shows a vintage application form for the National Music Camp Association (NMCA) South Australian May Music Camp. The form is printed on aged, yellowish paper with a black border. At the top, it lists the association's name and its patrons: Sir Bernard Heinze, Sir Charles Moses, Dr. J. R. Darling, Dr. George Loughlin, and Geoff H. Allan, Esq. The main title is 'SOUTH AUSTRALIAN MAY MUSIC CAMP' in large, bold, serif capital letters. Below this, the location and dates are given: 'Pulteney Grammar School, Adelaide' and 'May 20-24, 1963'. A subtitle describes it as 'A Non-Resident Day Camp of Orchestral Playing for Instrumentalists 18 years and younger'. The staff list includes a Director (Professor John Bishop), Assistant Director (Lloyd Davies), Camp Host (John Horner), and Secretary (Mrs. E. B. Marcus). Conductors are James Whitehead and Harold Fairhurst. Tutors are listed in three columns: Lloyd Davies, Erwin Meyer, Nora Whitehead, Mary Lewis, David Bishop; David Cubbin, Margaret Mullins, Kevin Murphy, Deirdre Rowe, Leonard Taylor; and Noel Post, Geoffrey Hackett-Jones, John Good, Alec Radcliffe. The Camp Hostess is Mrs. Lloyd Davies.

NATIONAL MUSIC CAMP ASSOCIATION
PATRONS: Sir Bernard Heinze, Sir Charles Moses, Dr. J. R. Darling, Dr. George Loughlin,
Geoff H. Allan, Esq.

**SOUTH AUSTRALIAN
MAY MUSIC CAMP**

*Pulteney Grammar School, Adelaide
May 20-24, 1963*

A Non-Resident Day Camp of Orchestral Playing for
Instrumentalists 18 years and younger

DIRECTOR PROFESSOR JOHN BISHOP
ASSISTANT DIRECTOR LLOYD DAVIES
CAMP HOST JOHN HORNER
SECRETARY MRS. E. B. MARCUS

Staff:
CONDUCTORS:
JAMES WHITEHEAD HAROLD FAIRHURST

TUTORS:
LLOYD DAVIES DAVID CUBBIN NOEL POST
ERWIN MEYER MARGARET MULLINS GEOFFREY HACKETT-JONES
NORA WHITEHEAD KEVIN MURPHY JOHN GOOD
MARY LEWIS DEIRDRE ROWE ALEC RADCLIFFE
DAVID BISHOP LEONARD TAYLOR

CAMP HOSTESS:
MRS. LLOYD DAVIES

Figure 42 NMCA SAMMC Application form, (1963): 1. Source: SAMCA records.

²⁹⁷ NMCA, SAMMC Application form (1963): 1.

²⁹⁸ John Bishop, Correspondence to Ruth Alexander, April 24, (1963): 1-2.

The 1963 application form also detailed the purpose of the SAMMC for prospective students.

Music Camp is a wonderful opportunity for young musicians to make music together. They meet others of their own age who share a common interest. It performs a vital function in the community by encouraging creative and active cultural outlets for the enthusiasm of the young, forming their tastes and lifting their sights to the better and higher ideals of our society. In an age preoccupied with teen-age problems, it offers something positive and attractive to youth while drawing from them a response which gives answer to the harbingers of doom and provides ample reward to those of us who devote so much time, energy and thought to this enterprise.²⁹⁹

The concert program listed the students and staff involved in the 1963 SAMMC.

<u>STAFF:</u>		
Director:	Professor John Bishop	
Assistant Director:	Lloyd Davies	
Camp Host:	John Horner	
Camp Hostess:	Mrs. Lloyd Davies	
Secretary:	Betty Marcus	
Conductor:	Harold Fairhurst	
Tutors:	David Bishop, David Cubbin, John Good, Geoffrey Hackett-Jones, Mary Lewis, Erwin Meyer, Margaret Mullins, Kevin Murphy, Noel Post, Deirdre Rowe, Leonard Taylor, Nora Whitehead.	
<u>MUSIC CAMPERS:</u>		
P. Baghurst	S. Kelly	J. Seager
P. Banks	I. Kiscock	D. Simpson
R. Berndt	E. Krause	M. Smith
A. Berris	B. Larter	E. Steer
R. Blanchard	J. Laurs	P. Steer
D. Boehm	F. Loxton	H. Strokowsky
R. Burns	E. McGraw	J. Thiem
P. Cox	J. Mansfield	D. Thomson
B. Denton	E. Meyer	C. Timms
I. Farkas	E. Meyer	M. Venning
J. Ferguson	J. Meyer	D. Viliunas
H. Fisher	D. Murrie	D. Vilkins
D. Gare	A. Oosterbaan	L. Wahlqvist
D. Gesmanis	M. Parrott	P. Watson
A. Hall	J. Penna	S. Watson
A. Harkey	I. Prizrenac	G. Wells
E. Holton	R. Pusz	D. Wootton
A. Kelly	J. Roose	B. Yelland
G. Kelly	J. Russell	

Figure 43 SAMMC 1963 Program, Staff and Student list. Source: SAMCA records.

²⁹⁹ NMCA, SAMMC Application form (1963): 2.

The concert was held on Friday May 24, at 8.00pm in Elder Hall, because at that time, PGS did not have a suitable performance space. The Ray Orchestra, conducted by Harold Fairhurst, was supported in its performances by the ECM Pianoforte Trio, a performance by Eleonor and Johannes Meyer, and another by Janis Laurs and John Mansfield.³⁰⁰

SAMMC did not take place in 1964. Bishop explained, "It has been decreed that there will not be a May Music Camp in Adelaide this year. Our staff have been so over taxed prior to, and during the Festival period that it seemed very reasonable to let them have their May Vacation unorganised."³⁰¹ Sadly, Bishop passed away on December 14, 1964, at Australia House in London, with his wife Margaret by his side.³⁰² He had struggled with his health for some time.

Davies officially took over as Director of the 1965 camp,³⁰³ and wrote to the organising committee:

The Council of the [NMCA] desires that each State form a Committee for the purpose of holding a Music Camp during the May school vacation each year. I have the pleasure in inviting you to be a member of the SA Committee of the NMCA. The first meeting of this Committee will be held on 1st March ... the main item on the agenda will be to elect a State Executive Committee.³⁰⁴

Following the meeting, Marcus wrote to Alexander, indicating that the advantages of incorporation had been discussed at a state level, and Carroll as honorary auditor advised that it would be a wise and proper decision. Marcus requested a copy of the NMCA Constitution, Memorandums, and Articles of Association, upon which to base SA documents. Davies and Alexander arranged for all provisional state committees to receive "sample copies of all circulars", so they could draw upon the established procedures of NMCA.³⁰⁵

There were 101 students at the 1965 SAMMC. Davies reported that the aim of the 1965 camp was to provide for future camps, and indicated that the Strings Program instigated in 1962 in the state's primary schools under the direction of David Bishop through MB, had a knock-on effect in an increased number of

³⁰⁰ NMCA, SAMMC Program (1963): 2.

³⁰¹ John Bishop, Correspondence to Alexander, April 16, (1964): 1.

³⁰² Symons (1989): 312-313.

³⁰³ Epstein (1984): 161.

³⁰⁴ Lloyd Davies, Correspondence to the organising party of the SAMMC, February 17, (1965): 1.

³⁰⁵ Betty Marcus, Correspondence to Ruth Alexander, June 11, (1965): 1.

enrollments in junior strings students at SAMMC, with eight-year-olds being accepted. These students were successfully guided by their conductor Harold Fairhurst.³⁰⁶ Marcus noted that David Bishop had organised 20 students to attend the 1965 camp.³⁰⁷ Two orchestras were formed, titled Bishop and Ray, and were supported by the ECM Wind Ensemble.³⁰⁸



Figure 44 Lloyd Davies tutoring the youngest participant at 1965 SAMMC, musician Stephanie Dolejs. Source: Advertiser (Adelaide, SA), May 15, 1965, 3.

³⁰⁶ Lloyd Davies, SAMMC DR (1965): 1.

³⁰⁷ Betty Marcus, Correspondence to Ruth Alexander, March 1, (1965): 1.

³⁰⁸ NMCA, SAMMC Program (1965): 1.

During the six days of SAMMC 1965, the local press reported that “youth music camps were an answer to the complaint of the shortage in all orchestras of string instrument players, [and that] many of Australia’s best orchestral players were former [NMC] campers.”³⁰⁹

The tradition of having a camp picnic began in 1965 and became an important part of the annual schedule, adding one day to the schedule. The cost to hold the 1965 picnic was £63:14:6, a reasonable outlay to the association. Davies noted the first record of the picnic in the Directors Report:

As the camp date included a Sunday, it was decided to hold a social picnic on this day, free of charge to students. Three coaches conveyed some 120 students and staff on an all-day picnic to the Barossa Reservoir, the South Para Reservoir and stopped for lunch at Para Wirra Reserve where a lunch of hot soup, pies, pasties and sandwiches, cakes and soft drinks were provided by arrangement with the kiosk. Cases of apples were taken on the coaches and were available for morning and afternoon tea. The weather was kind to us and the Staff and Campers alike enjoyed a most happy day together.³¹⁰

James Ferguson fondly remembers climbing onto buses to go to the all-day picnic, and Betty Marcus counting heads. The day was intended to engender camaraderie amongst campers and Ferguson believed it had that effect.³¹¹ Davies noted the tremendous enthusiasm and concentration of campers, and praised the volunteers who gave their time to ensure the smooth running of all aspects of SAMMC. He wrote, “Mrs Davies and Mrs McLaren did wonderful work in the canteen, supplying morning-tea and organising lunches. Lunch was held in the Wyatt Hall where we all sat down together, and grace was sung.”³¹² During the years at PGS, students brought their own lunch or purchased items from the canteen.

The 1965 concert took place in Wyatt Hall, a new building opened a year earlier by Sir Henry Newland.³¹³ The hall held 700 people and was very good acoustically. Davies reported, “The final concert on 19th May exceeded our most optimistic expectations. About 500 relatives of the campers and other well-wishers attended – we had set out the hall for 400, so extra seats had to be hurriedly arranged. David Cubbin with

³⁰⁹ “Music Camp for Children,” *Advertiser (Adelaide, SA)*, May 15, 1965, 3.

³¹⁰ Lloyd Davies, SAMMC DR (1965): 1.

³¹¹ Ferguson J, interview.

³¹² Lloyd Davies, SAMMC DR (1965): 1.

³¹³ Canon WR Ray, *Pulteney Grammar School 1847 – 1997*, The Council of Governors of Pulteney Grammar School, Inc. (Wakefield Press, Adelaide SA, 1997): 144.

the ECM Wind Ensemble provided a fine ending to the concert.”³¹⁴ Davies thanked the staff and tutors, as well as Margaret Mullins and Bevan Bird, tutors who were not mentioned in the program. Other musicians who assisted were Michael Kenny, Rosalie Butcher, Andre Oosterbaan, Irene Ferwerda, and Pauline Schwabe. Davies noted the “response from the press and television was most heartening,” indicating the event was sufficiently noteworthy to be recognised in the media.³¹⁵



Figure 45 Wyatt Hall, Pulteney Grammar School, photo of the new hall opened in May, 1964. Photographer: Marcus B Brownrigg. Source: Pulteney Grammar School Archives.

³¹⁴ Lloyd Davies, SAMMC DR (1965): 1.

³¹⁵ Lloyd Davies, SAMMC DR (1965): 1.

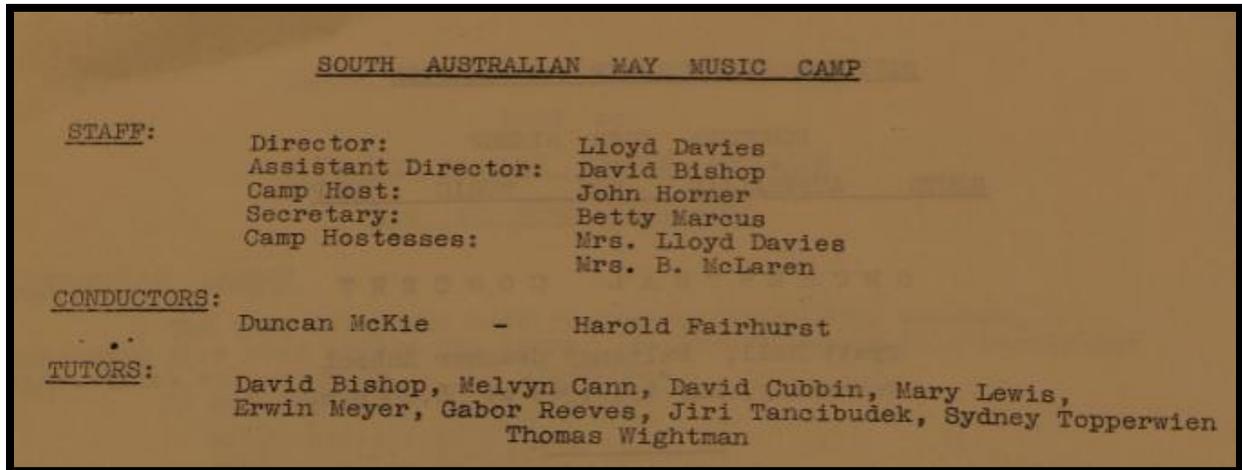


Figure 46 NMCA SAMMC Program, (1965): 4. List of Staff. Source: SAMCA.

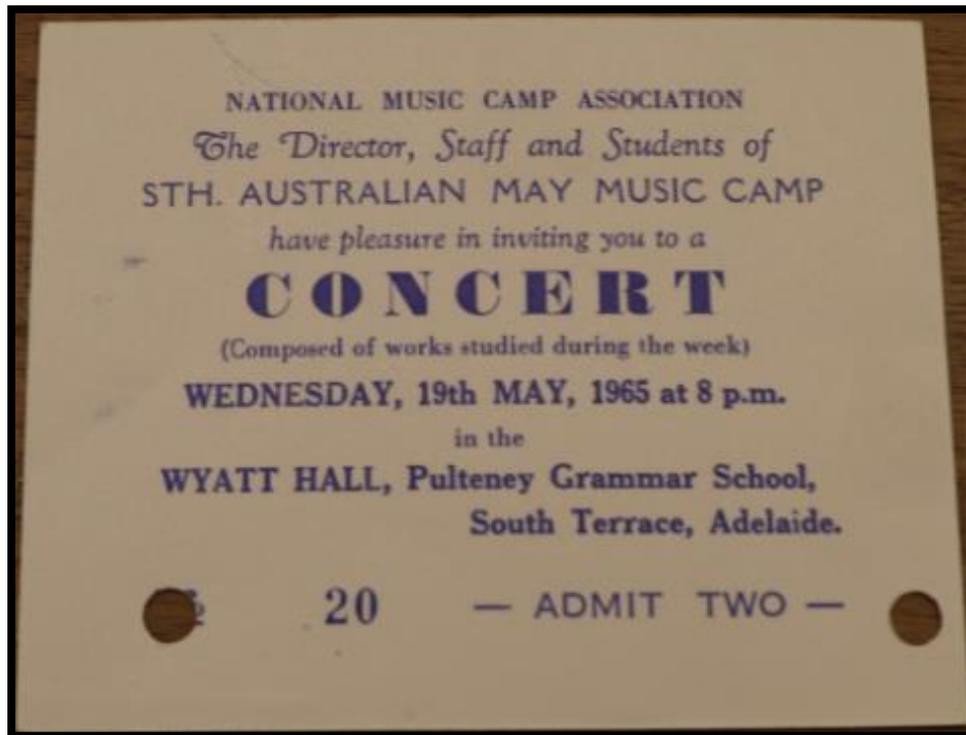


Figure 47 NMCA SAMMC concert invitation, (1965). Source: National Library of Australia, Records of the AYO, 1948 – 2012 [manuscript] MS7979/Appeals/3/20.

Regarding the 1965 SAMMC concert Horner reported, “the program illustrated encouragingly the difficult but logical and reasonable steps from elementary adventuring to brilliant professional polish. The children were able to see clearly where they were going ... The camp owed its technical success to the Director,

Lloyd Davies, the conductors Harold Fairhurst (junior), Duncan McKie (senior), and to a large team of expert tutors.”³¹⁶

The Organising Committee met in September to discuss plans for the 1966 camp, and Incorporation. They agreed that PGS had been an “ideal site for May Music Camps and that the two orchestras and tutorial classes had been very well accommodated.”³¹⁷ Financial matters were raised, and it was agreed to keep the picnic day as a regular event, due to its popularity with the students. Incorporation was expected to cost about £15. Kenneth Carroll reported that he had discussed the suggested Constitution with the Registrar of Companies, which had been based on that of the NMCA, which had to be registered in Vic. as a company, whereas in SA it was only necessary to become an Incorporated Association.³¹⁸ Carroll suggested that he and the Secretary confer and delete many clauses, as the South Australian document did not require as much detail, and that Incorporation be applied for in the name of Davies.

James Ferguson remembers SAMMC as a family affair, with the contributions of Lloyd and Sheila Davies, Betty and Dean Marcus, and various tutor’s children. He recalls having a different relationship with his teachers then. He was a member of the Junior Orchestra at the ECM on Saturday mornings, under Harold Fairhurst, but he still looked forward to SAMMC where they played real music, and learned how to be a member of an orchestra. Ferguson went to camp for fun and the enjoyment of playing with friends. Each day started with general announcements in Wyatt Hall, where they shared lunch at trestle tables, sitting down with their sandwiches, while cordial was distributed.³¹⁹

³¹⁶ John Horner, “Music Camp Successes,” *Advertiser (Adelaide, SA)*, May 20, 1965, 11.

³¹⁷ NMCA, SAMMC Organising Committee Minutes September 6, (1965): 1.

³¹⁸ NMCA, SAMMC Organising Committee Minutes September 6, (1965): 1.

³¹⁹ James Ferguson, Interview with Jennifer Watkins, July 27, 2016.

5.2.2 1966 – The SAMCA is formed

The Organising Committee met in March to plan the upcoming 1966 SAMMC. Communication with potential participants was already underway, with application forms having been distributed to schools through the AMEB. Progress regarding incorporation was raised, and it was recorded that the Registrar of Companies had advised that the name of the organisation should be the South Australian Music Camp Association.³²⁰ SAMMC 1966 took place at PGS between May 13 and 18.³²¹ Opportunities for learning at the camp were expanding. Davies reported that Teachers College students would be on holidays and should be encouraged to come along and take notes. Bishop and Wightman agreed that SAMMC should be a *breaking-in ground* for junior tutors who could give great assistance and at the same time gain considerable experience.³²² Staff and the 102 students who attended were listed in the concert program.

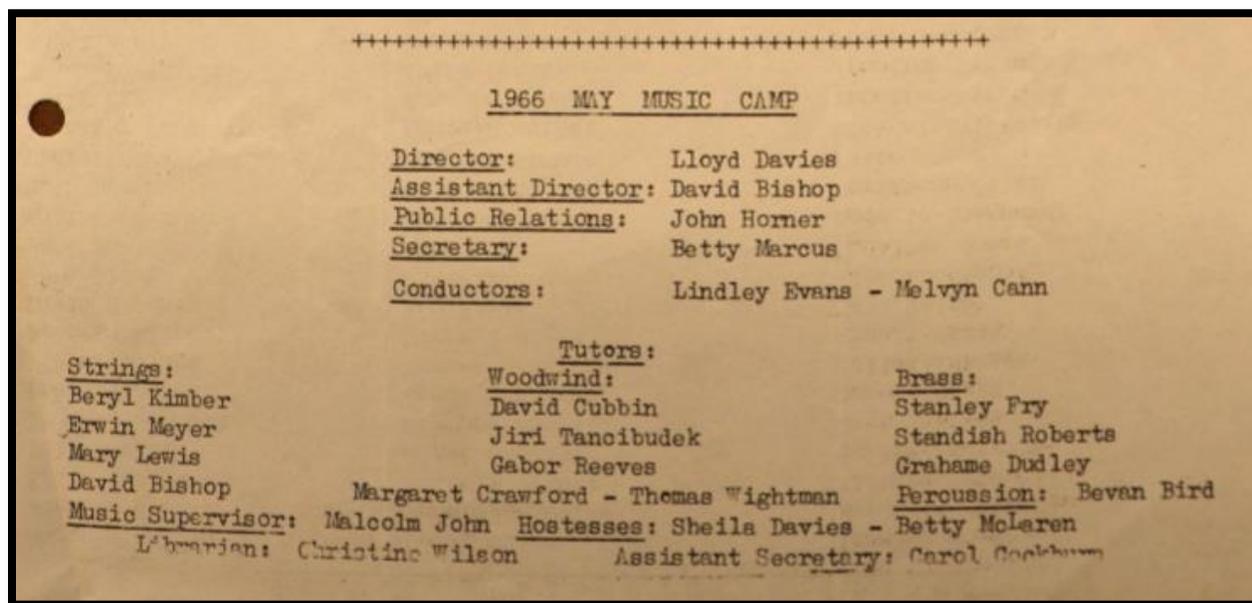


Figure 48 NMCA SAMMC Program (1966): 2. Source: SAMCA records.

On April 21, Betty Marcus was nominated as Public Officer for the soon to be titled SAMCA, for the purposes of Incorporation. Davies reported that Professor David Galliver, the newly appointed ECM Professor of Music at the UofA, agreed to become the next Patron of the SAMMC. Marcus recorded that a letter had been received from David Bishop, thanking SAMCA for the flowers and expression of sympathy from committee members on the recent sudden death of his mother Margaret Bishop, the first

³²⁰ NMCA, SAMMC Organising Committee Minutes March 4 (1966): 1.

³²¹ NMCA, SAMMC Application form (1966): 1.

³²² NMCA, SAMMC Organising Committee Minutes March 4 (1966): 1.

Patron of SAMMC.³²³ On May 11, 1966, the name of the SAMCA was legally registered as an Incorporated Association, while it continued to operate under the banner of the NMCA.

The agenda for the first meeting of the SAMCA, to be held on Thursday July 7, 1966, noted that Incorporation had occurred. The meeting notification, titled *South Australian Music Camp Association Incorporated* read, "From the above title you will see that we are now legally incorporated. This means that our responsibilities are more public and permanent and that Office Bearers must be elected in terms of the Constitution."³²⁴ The minutes recorded "The Registrar of Companies had accepted the Constitution ... and the Incorporation had been effected on 11th May, 1966, in the name of South Australian Music Camp Association Incorporated, with the registered office at 2 Yalanda Street, Eden Hills. The Seal, necessary for various legal documents, had now been made and it was agreed that this Seal should be kept at the Registered Office".³²⁵ Subsequently, the 1966 Executive and Committee were elected.

Table 9 1966 SAMCA Executive and Committee members. Source: SAMCA Association Minutes, July 7 (1966): 1.

President	Lloyd Davies
Vice-President	David Cubbin
Secretary/Treasurer	Betty Marcus
Executive	David Bishop
Executive	John Horner
Executive	Leonard Porter
Committee	Gordon Anderson
Committee	Harold Fairhurst
Committee	Frederick Finlay
Committee	Norman Sellick
Committee	Thomas Wightman
Auditor	Kenneth Carroll

³²³ NMCA, SAMMC Organising Committee Minutes April 21 (1966): 1.

³²⁴ SAMCA Agenda, First Meeting of SAMCA (1966): 1.

³²⁵ SAMCA Minutes, July 7 (1966): 1.

SOUTH



AUSTRALIA

2930 11

ASSOCIATIONS INCORPORATION ACT, 1956-¹⁹⁶⁵~~1957~~

CERTIFICATE OF INCORPORATION OF AN ASSOCIATION

I Hereby Certify that.....

SOUTH AUSTRALIAN MUSIC CAMP ASSOCIATION INCORPORATED

is incorporated under the provisions of the Associations Incorporation Act,
¹⁹⁶⁵
1956-~~1957~~.

Given under my hand and seal at Adelaide, in the State of South Australia,

this 11th day of May 19 66

Nota

.....
Deputy Registrar of Companies

Figure 49 SAMCA Certificate of Incorporation, (1966). Source: SAMCA records.

Within the Constitution of the SAMCA, rules were set down for the election of office bearers with rules to be adhered to at meetings, ensuring that there was adequate representation of elected committee members and equitable decisions made which represented the whole association. Such items included:

Rule 12 No business shall be transacted at any General Meeting unless a quorum requisite shall be present at the commencement of the business and a quorum shall be ten members present personally or by proxy and entitled to vote.³²⁶

Rule 23 The management of the Association shall be vested in a Committee consisting of not more than eighteen members.³²⁷

Director Davies wrote “that it had been a very successful Camp with improvement both in organisation and standard achieved by the students. 1966 Camp had shown the benefit of the experience gained from 1965 Camp. Some school improvements had helped on the domestic side and it was possible that in 1967 there would be further additions and improvements in facilities. The Camp had attracted approximately 100 students, almost the same number as the previous year, and of these, more than half were the same students. [The picnic was] held at Victor Harbour [and was] again a success and this was obviously a part of the Camp programme and should be arranged each year if possible.”³²⁸



Figure 50 SAMMC 1966 Post-concert staff celebration. Lindley Evans, conductor of Bishop Orchestra and Director Lloyd Davies. Identification: Melvyn Cann. Source: SAMCA records.

³²⁶ SAMCA Constitution, Rule 12 (1966): 2.

³²⁷ SAMCA Constitution, Rule 23 (1966): 3.

³²⁸ SAMCA Minutes, July 7 (1966): 1.



Figure 51 SAMMC 1966, Beryl Kimber leading a Strings tutorial. Source: SAMCA records.



Figure 52 SAMMC 1966, Tutor Grahame Dudley leading a Brass tutorial with students Richard Hodge and John Howe. Source: SAMCA records.



Figure 53 SAMMC 1966, PGS Wyatt Hall, the audience on the night of the concert. Source: SAMCA records.



Figure 54 SAMMC 1966 PGS, David Cubbin conducts the Flute Quintet, members: Peter Gibbard, Gregory Lohe, David Mackie, Judith Thiem and Joannes Roose. Source SAMCA records.



Figure 55 SAMMC 1966, PGS Backstage (l-r) Gabor Reeves, Melvyn Cann and Grahame Dudley in discussion. Identification: Melvyn Cann. Source: SAMCA records.



Figure 56 SAMMC 1966, Joannes Roose and Rosalie Berndt prior to going on stage for the concert. Identification: Joannes Roose. Source: SAMCA records.

Joannes Roose, a senior student at the 1966 camp, believed SAMMC was a life forming, transformative experience which helped to create his musical existence. Life would have been different and not as good without SAMMC or the Junior Orchestra at ECM on Saturday mornings, conducted by Harold Fairhurst. Roose believed that Fairhurst, conductor of the SAMMC second orchestra in 1966, was formative in his musical development, as were Lloyd Davies and James Whitehead. Roose said that opportunities such as SAMMC were vital to him because his school did not have a good music program.³²⁹

Philip Downs from Melbourne in 1967,^{330 331} was engaged as the conductor of the 1967 Bishop Orchestra, and he boarded with the Davies family during SAMMC.³³² It was not unusual for committee members to open their houses to visiting interstate staff, and the welcome was often reciprocated. Davies delivered his 1967 report noting:

Three orchestras were formed, being “Bishop” under Dr Philip Downs, “Ray” under Harold Fairhurst and “Smeaton” (strings only), under Mr Michel Brunsdn. ... The final concert was very well attended and \$180 taken at the door. 140 students enrolled, the majority being string players. Students from the [AYO] were used as assistant tutors and helped to augment the orchestras at the final concert. Because young students were returning each year to Camp, an improvement in standard was noticeable. ... Chamber music items were given each day by students at lunchtime and the general atmosphere of Camp was a very happy one.³³³

Horner provided a critique for the 1967 SAMMC concert, writing, “As a curtain raiser, Mrs Cecily Wood guided her beginners’ recorder class in some simple-seeming psalm tunes of Tallis, understandingly arranged for four recorders by Dr Robert Illing.”³³⁴ The Recorder Ensemble was initially formed to keep younger children occupied through musical activity. However, student excitement gained momentum when discussions took place regarding dressing up for the final night concert. Bows were rehearsed, and no one was prepared to disappoint the young ensemble members, so the recorder ensemble performed the opening item at the concert.³³⁵ Horner praised the efforts of first time conductor Michel Brunsdn, writing: “Smeaton String Orchestra – still elementary, but obviously thoroughly drilled by its conductor, Michel Brunsdn, a young New Zealand violinist studying in Adelaide, especially in the crucial matters of

³²⁹ Joannes Roose, Interview with Jennifer Watkins, May 27, 2016.

³³⁰ SAMCA Minutes, July 31 (1967): 1.

³³¹ John Horner, “Music Camp Concert ‘Satisfies’,” *Advertiser (Adelaide SA)*, May 11, 1967, 35.

³³² SAMCA Minutes, July 31 (1967): 1.

³³³ SAMCA Minutes, July 31 (1967): 1.

³³⁴ John Horner, “Music Camp Concert Satisfies,” *Advertiser (Adelaide, SA)*, May 18, 1967, 35.

³³⁵ Michel Brunsdn, interview with Jennifer Watkins, September 29, 2015.

intonation and firmness of rhythm.”³³⁶ Davies was also impressed by Brunsden, who he described as “a FIND”, saying Brunsden had achieved a miracle from such elementary material.³³⁷ Horner described other aspects of the concert, noting “its high point came unexpectedly after a creditable performance of *Linden Lea* by Vaughan Williams, when camp director Davies persuaded Professor Galliver to sing the beautiful song while the children enjoyed their first experience of accompanying a singer.”³³⁸ Another notable performance was one fondly remembered by Brunsden, when he conducted four ECM percussion students Michael Askill, Michael Holland, Ian MacDonald and Richard Pusz, in *Theme and Variations for Percussion Quartet* by William Kraft.³³⁹ Pusz recalled Brunsden walking into a rehearsal in Elder Hall some days before the camp concert, and the ensemble asked him to provide some direction.³⁴⁰ Brunsden commented on the difference between conducting strings players, as opposed to percussionists, noting that he was very pleased with the attention they paid.³⁴¹



Figure 57 SAMMC 1967 Students and staff, at PGS. Photo source: SAMCA Records.

³³⁶ Horner (1967): 35.

³³⁷ Lloyd Davies, SAMMC DR (1967): 1.

³³⁸ Horner (1967): 35.

³³⁹ Horner (1967): 35.

³⁴⁰ Ryszard Pusz, Interview with Jennifer Watkins, October 7, 2015.

³⁴¹ Michel Brunsden, Interview with Jennifer Watkins, September 29, 2015.

The number of younger students applying to attend camp to play recorder was increasing, and it was decided to limit the number to 24 in 1968, but staff would encourage these younger students to be drawn more into camp life by attending orchestral rehearsals. Alison Day and her sister Rosalie were members of the Recorder Ensemble, and took up Clarinet and Cello respectively, to expand their opportunities at SAMMC.³⁴² Following the 1968 SAMMC Davies submitted the Director's Report, and all present at the third AGM "agreed that the standard of the orchestras was growing, and because of this and the large increase in enrolments, it was considered that it might be necessary to raise the standard of admission."³⁴³ This is the first recorded mention of the consideration of altering standards at SAMMC. Previous records noted the increased standards of students, but here the committee recorded that admission standards should be assessed for the future.

Wendy Heiligenberg (nee Thompson) attended SAMMC 1968 and remembered becoming involved through the MB program at Linden Park PS, where Erwin Meyer taught violin. Heiligenberg said if it was not for that program, she would not have started lessons. After an audition, she brought home a note saying she was to learn violin. Her father said she had to practice in the backyard chook house. Her Scottish family had a tradition of being brass band players. However, association with these programs shaped the lives of her family as well. Hilgenberg's father received a Churchill Fellowship to make violins and went overseas with Wendy during her later studies. Meyer encouraged Heiligenberg to attend SAMMC, which she loved. Heiligenberg said the experience gained at SAMMC set her up well for later life when she went to Germany to study and apply for a job, giving her an edge. She felt better prepared from auditions and orchestral life, through her experience at SAMMC.³⁴⁴

³⁴² Rosalie Day, Interview with Jennifer Watkins, February 14, 2018.

³⁴³ SAMCA Minutes, August 27 (1968): 1.

³⁴⁴ Wendy Heiligenberg, Interview with Jennifer Watkins, January 7, 2016.



Figure 58 SAMMC 1968, Students and staff, at PGS. Photo courtesy: Alison and Rosalie Day.

The upcoming 1969 camp was publicised locally, promoting various interstate and international staff who had been engaged for the event. “Newcomers on the staff this year will be Christopher Martin (ex-London String Quartet), and Simon Goldberg (String Orchestra, Holland), and his ‘cellist wife Annette. ... Mr Martin who is acting principal violin teacher at the Melbourne University Conservatorium ... will conduct [as will] Michel Brunsden ... and Philip Britton, lecturer in music in education, [UofA].”³⁴⁵

Dr Jane Southcott, Associate Professor of Music Education at Monash University, Melbourne attended the 1969 camp. Southcott, as a 16-year old, made detailed diary entries each day.

³⁴⁵ John Horner, “Music Makers’ Camp,” *Advertiser (Adelaide, SA)*, March 14, 1969, 10.

Friday 16th May: Notices were up regarding placements. I was in Bishop. Mr Reeves then decided to give us all auditions ... [I was] leader of the clarinets in Bishop – boy was I thrilled! ... After lunch Channel 2 filmed us ... I saw myself on TV.³⁴⁶

Saturday 17th May: First thing tutorials with Mr Cubbin and he said it was good. ... After break, Mr Christopher Martin arrived – he is really good. We did part of a Scarlatti Sonata, Channel 9 filmed us. ... Rehearsal again from 2-3.30. We did part of the London Symphony - Haydn - very loud.³⁴⁷

Sunday 18th May: Music Camp Picnic. I wanted to look hip and modern, so I wore my new flares. ... After roll call we all got on the buses. Katie, Penny and I got on the back of a rickety old bus and away we went. The bus shook terribly the whole way down ... We finally arrived at Moana. Went with Rob and friends up to the kiosk, listened to the juke box and talked...³⁴⁸

Monday 19th May: Arrived early at May Music Camp, sat around talking before assembly and tutorials ... Rehearsal with Mr Martin, played the Handel and Scarlatti ... That evening a whole group of us went to a concert at Elder Hall. Gabor Reeves played the Mozart Quintet in A major for Clarinet and Strings, which was absolutely fabulous.³⁴⁹

Tuesday 20th May: Raining, cold, miserable bleak, grey wet. ... After assembly, we had tutes; we had Joannes Roose. ... At break, I went up to listened to the Ray Orchestra, had a cup of tea and talked to Rob and Penny. Rehearsal in the Gilles St School and it really sounded good: Haydn and Handel. At lunch, after we had listened to the chamber music, we went and played the piano. Rehearsal again, and after the Scarlatti, we decided to have some fun (?), so we went through all of the Haydn London Symphony.³⁵⁰

Wednesday 21st May: Last day. Assembly, tutes with Joannes Roose, break, went to the Gilles St School for rehearsals, but there was too much noise from the building operations. ... we practiced until 3.30.

The Concert: I wore a pink vyella dress with a blue cardigan, pink bow and pink shoes. ... We went in and sat down and listened to Smeaton Orchestra, then listened to Ray. ... During the break, we got out our instruments and filed in. I had a streamer pushed into my hand as we walked in. We played – I was scared stiff. The Haydn sounded good, but I was terrified about the Scarlatti. We pulled it off except for one long run which we skipped. The Handel also sounded good. In the end, we played for about 45 minutes, everybody clapped and clapped, and we threw the streamers.³⁵¹

Horner reported in local press, “[SAMMC] 1969 came to an exciting and thought-provoking conclusion last night in a three-orchestra concert ... by about 200 students of orchestral instruments. [He observed],

³⁴⁶ Jane Southcott, personal diary May 16, 1969.

³⁴⁷ Jane Southcott, personal diary May 17, 1969.

³⁴⁸ Jane Southcott, personal diary May 18, 1969.

³⁴⁹ Jane Southcott, personal diary May 19, 1969.

³⁵⁰ Jane Southcott, personal diary May 20, 1969.

³⁵¹ Jane Southcott, personal diary May 21, 1969.

it is commonly stated with some alarm that there is a shortage of string players all over the world. ... the method of recruitment now gaining momentum in SA through the schools, beginning with the primary, may be the answer ... [SAMMC] is bursting at the seams and calls for serious forward planning.”³⁵²

Davies annual report expressed concerns about the growing number of students attending camp. The committee were loath to drop the third orchestra, or raise the entrance standard, as the ensemble was used by students to progress to Bishop Orchestra. Mention of conversations with a neighboring school, Methodist Ladies College regarding utilization of facilities were noted, with their Headmistress indicating interest.³⁵³ Canon Ray, Headmaster of PGS expressed hopes that future camps would continue to be held at the school. It was decided that the 1970 SAMMC should continue to be held at PGS and no immediate approach made to another school to divide the camp, should enrolments excessively increase.³⁵⁴

SAMMC 1970 took place between May 11 and 16,³⁵⁵ with 168 students in attendance.³⁵⁶ Horner wrote “Raffaele Altwegg (Principal Cellist, Canberra School of Music), conducting the Senior (Bishop) Orchestra in the Mathias Serenade and the Schubert Unfinished, was the star turn at the May Music Camp concert on Saturday ... the Schubert sometimes threatened to cause trouble, but the conductor had a splendid grip of his well-disciplined group and inspired exciting playing of high seriousness. Just as encouraging for the future was the work of Ronald Woodcock, the concert violinist, with the Junior Orchestra (Smeaton) of over 70 strings.”³⁵⁷ Horner described Ray Orchestra, as “too old to be coddled but too young to be polished,” and that they presented a special challenge for conductor Phillip Britton, labelling the performance “beyond them.”³⁵⁸

³⁵² John Horner, “SA Music Camp as Challenge,” *Advertiser (Adelaide, SA)*, May 22, 1969, 17.

³⁵³ Lloyd Davies, SAMMC DR (1969): 2.

³⁵⁴ SAMCA Minutes, August 26 (1969): 1.

³⁵⁵ SAMCA, SAMMC Application form (1970): 1.

³⁵⁶ SAMCA, SAMMC Program (1970): 4.

³⁵⁷ John Horner, “Star turn of camp concert,” *Advertiser (Adelaide SA)*, May 18, 1970, 24.

³⁵⁸ Horner (1970): 24.



Figure 59 Philippa Giles played French horn in SAMMC 1970 Ray Orchestra. Source: Advertiser (Adelaide, SA), May 12, 1970, 3.

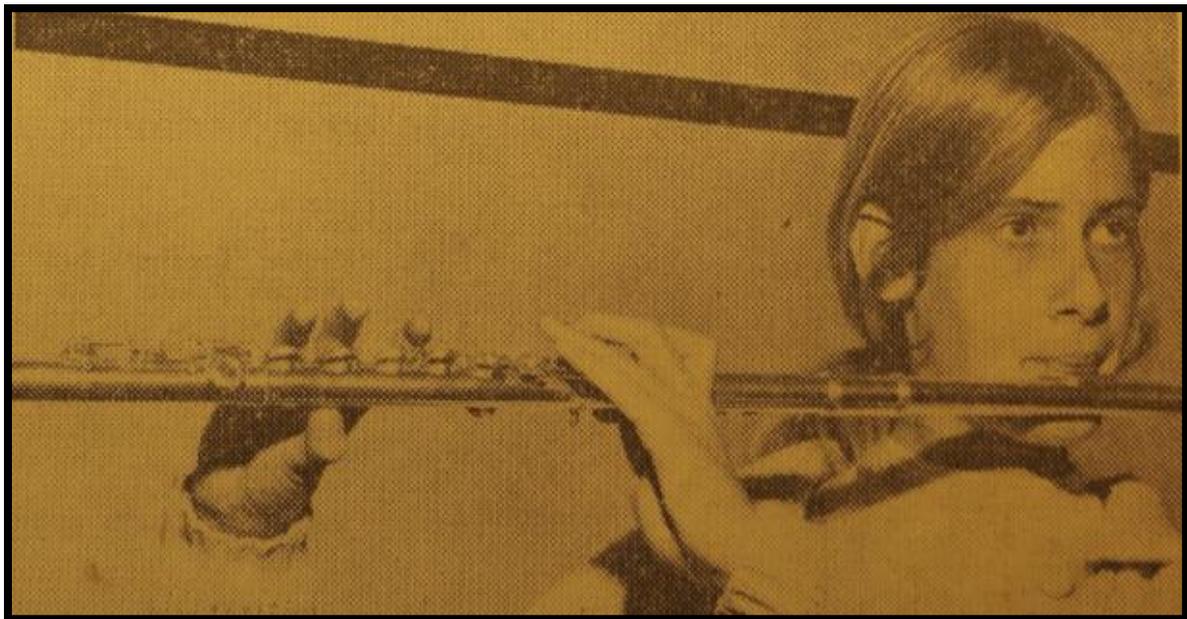


Figure 60 Anne Tiller played flute in SAMMC 1970 Ray Orchestra. Source: Advertiser (Adelaide, SA), May 12, 1970, 3.

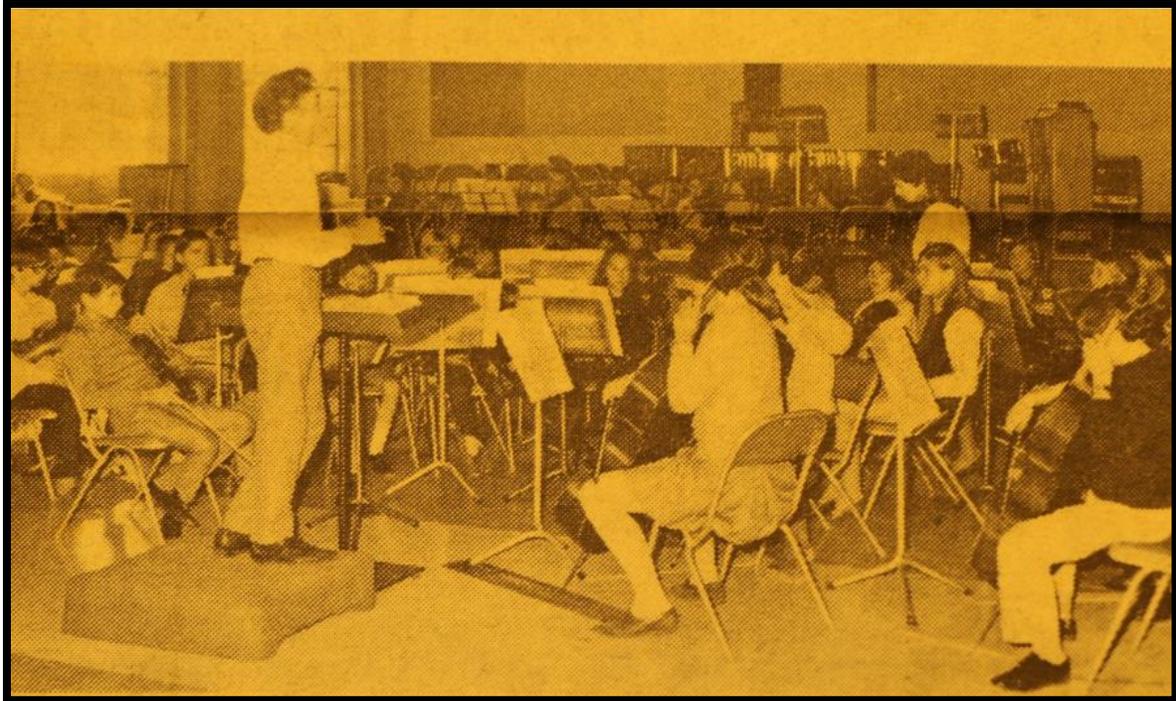


Figure 61 Raffaele Altwegg conducted the SAMMC 1970 Bishop Orchestra at PGS. Source: The News, May 14, 1970, 36. Photo credit: Bob Cunningham



Figure 62 Christopher Handley played Cello in SAMMC 1970 Ray Orchestra. Source: The News, May 14, 36.

In the 1970 Director’s Report, David Bishop thanked both Canon Ray, Headmaster of PGS and Mr Lance Mugford, Headmaster of Gilles Street Primary School (GSPS), for use of their facilities, acknowledging that camp was split across two campuses. The committee decided not to pursue the alternative situation of splitting the camp into two smaller concurrent events. Bishop stated, “This year we tried, and were successful in accommodating Smeaton Orchestra (73 Junior String Players) in the adjoining [GSPS]. This enabled us to work a far more equitable rotation with Bishop and Ray Orchestra and Wyatt Hall. Further, the instruments lacking in numbers at camp were oboes, bassoons and brass generally, and any increases in these would only add to the senior two orchestras and could therefore be accommodated. So, all in all I should urge that we stay as we are for a long as possible.”³⁵⁹ Bishop referred to the ability of each conductor to work with the three different orchestral gradings. He added that the success of the students was largely dependent on the tutors, and the support they provided in smaller group situations.³⁶⁰



Figure 63 Gilles Street Primary School, circa 1960. Source: Gilles Street Primary School Administration Officer, Rod McGuiness.

³⁵⁹ David Bishop, SAMMC DR (1970): 1.

³⁶⁰ David Bishop, SAMMC DR (1970): 2.

Anthony Bishop, son of David Bishop, attended the 1970 camp. His earliest memories included setting up for SAMMC with Robertson Collins, and his children Jane and Simon.

Our families collected music stands from schools. Dad [David Bishop] would bring home a trailer from MB and we'd spend about two days going around Adelaide collecting up a bunch of music stands. Half the time we were wandering around the schools trying to find music stands. We went to Black Forrest, Allenby Gardens, Colonel Light Gardens, Rose Park, Prospect, Edwardstown, Linden Park, Burnside, and Unley Primary Schools. Then Fred Malone, Malone's Transport, would come with all the podiums. From an early age, I learned to be a stage manager and set up orchestras, so when I started working for the ASO as an orchestra manager, no one had to teach me how to set up.³⁶¹

Simon Collins recalled that David Bishop and Robertson Collins were very close friends. The trailer was hitched to the Bishop's Mercedes, stands were marked, and plans drawn for every room, so that each item was returned to the correct school.³⁶²

At the Fifth SAMCA AGM, Marcus notified the committee that she was to travel overseas from November 1971, so a replacement was sought for the role of Honorary Secretary.³⁶³ Bishop advised that the second Australian Biennial National Conference of ASME was being held in Adelaide during the first week of the 1971 May school holidays, the committee agreed that every endeavor should be made to overlap with the conference, so that delegates could visit the camp. SAMMC 1971 was held from May 10 to 15, and rehearsals and tutorials were open to ASME members, unless they were required for workshop sessions in the Conference.³⁶⁴ The committee referred to the establishment in the near future, of a Federal Secretariat and wrote to Alexander, thanking and congratulating her, particularly for her efforts since the founding of the Association.³⁶⁵ Alexander had written to Marcus on several occasions, indicating that the work load of Honorary Secretary had grown enormously over the years. This discussion had begun early in the 1960s in conversations with John Bishop, where he and Alexander agreed that the position should be occupied by an employee who was allocated a substantial amount of paid time to undertake the role.

³⁶¹ Bishop, interview.

³⁶² Simon Collins, interview with Jennifer Watkins, May 3, 2017.

³⁶³ SAMCA Minutes, August 28 (1970): 1.

³⁶⁴ SAMCA Minutes, August 28 (1970): 1.

³⁶⁵ SAMCA Minutes, August 28 (1970): 2.

5.2.3 SAMMC becomes established, outgrowing Pulteney Grammar School

It was announced in *The Advertiser* that a *Concert Band* would rehearse and perform at the 1971 SAMMC, “to accommodate the growing number of brass and woodwind instruments.”³⁶⁶ However, Davies reported, “Owing to the lack of sufficient instruments, we were reluctantly compelled to cancel the Concert Band which had been advertised in our brochure. We felt it better to have a grand success with the three orchestras than to have a lower standard of performance by including the Concert Band, which would have needed personnel from the orchestras.”³⁶⁷



Figure 64 Susan Barrington and Tommy Kasai both participated in SAMMC 1971, in the Smeaton Orchestra. Source: *Advertiser* (Adelaide, SA), “Take a Bow”, May 11, 1971, 1.

³⁶⁶ “Take a Bow,” *Advertiser* (Adelaide, SA), May 11, 1971, 1.

³⁶⁷ Lloyd Davies, SAMMC DR (1971): 1.

Ralph Middenway reported, “Many players [of Ray Orchestra] are still at a stage where their instruments have minds of their own. It was because Ian Cooper knows this that his Petite Suite was by far their most successful work – charming and sonorous string sounds, with four harps on top for icing.”³⁶⁸

Davies presented his report at the Sixth SAMCA AGM, indicating SAMMC was outgrowing the premises available at PGS, writing, “Additional rooms and halls were made available to us by the Education Department at the [GSPS], which is conveniently situated next to [PGS].”³⁶⁹ Connection with the school was the result of Bishop’s established relationship with GSPS, through the Music Branch. Ruth Alexander and Dr. Rev. Percy Jones MBE were welcomed at the official opening of camp, with Alexander attending lunch on several occasions. Meals were followed by chamber music which was always of interest to the more advanced students and frequently organised by members of the NMCSASA.³⁷⁰

Davies noted that SAMCA had borrowed high-risers, harps, percussion instruments and music from other organisations for the 1971 concert which was held in Wyatt Hall and attended by 560 people. He described the standard of performance as “very satisfactory.”³⁷¹ Davies also wrote that the annual picnic day was a most enjoyable day spent at Moana, with ‘fun and food for all’. The weather had been very kind to those assembled throughout the camp.³⁷² 177 campers enrolled that year, with an average age of 13½ years, divided into three orchestras. The cohort included a standard selection of orchestral instruments, with some sections assisted by staff during the concert. There were no bassoons, and this section was covered by clarinets, while a saxophone covered the part of tenor trombone.³⁷³

At the AGM, it was revealed that the attempt to involve attendees of the ASME Conference in the 1971 SAMMC had proven to be an abortive effort. It was agreed that on any future occasion, a closer inspection of what was involved would be made, and better communication established with outside organisations before trying to coordinate such activities. The committee agreed that the camp had reached a practical working size and that it should not be enlarged beyond the three orchestras for the time being. Davies suggested that the Education Department run music camps in the country, and State Government funds

³⁶⁸ Ralph Middenway, “Music Camp reminder of youthful ability,” *Advertiser (Adelaide, SA)*, May 17, 1971, 13.

³⁶⁹ Lloyd Davies, SAMMC DR (1971): 1.

³⁷⁰ Lloyd Davies, SAMMC DR (1971): 2.

³⁷¹ Lloyd Davies, SAMMC DR (1971): 1.

³⁷² Lloyd Davies, SAMMC DR (1971): 2.

³⁷³ SAMCA Minutes, September 10 (1971): 2.

be sought to provide scholarships for Music Campers. Bishop indicated that the day-camps run by MB were of a lower standard but served to introduce students to SAMMC.³⁷⁴ 1971 was the first year in which ECM Percussion teacher Richard Smith tutored at SAMMC, and he continued in this role until 1989.³⁷⁵



Figure 65 Richard Smith, SAMMC Percussion Tutor from 1971 to 1989. Photo source: Donald Crook.

Noel Rait quoted Davies in *The Advertiser*, writing, “We call the May Music Camp the *Yearly Miracle*, because to us it does seem like a miracle, that year after year we have such a wealth of talented young South Australian players coming to the camp. This year we had so many applicants, we had to turn down a number, to our deep regret.”³⁷⁶

In his last camp as Director, Davies reported that there was adequate room for the three orchestras – Bishop, Ray and Smeaton – each having its own rehearsal room, with sufficient rooms for tutorials and common rooms. The weather throughout the camp was superb, with a perfect day for the mid-week

³⁷⁴ SAMCA Minutes, September 10 (1971): 2.

³⁷⁵ SAMCA, SASMC Application (2000): 2.

³⁷⁶ Noel Rait, “Musical Holiday for 180 Students,” *Advertiser (Adelaide, SA)*, May 5, 1971, 30.

picnic, held at National Park Belair, where SAMCA hired an oval and pavilion.³⁷⁷ 220 campers were enrolled at SAMMC 1972, 131 girls and 89 boys. Bishop thanked the ABC for allowing Robert Miller, Conductor of the ABC Training Orchestra, to attend as conductor of the Bishop Orchestra, pointing out that such an appointment offered opportunity to the students, “allowing them to meet up to some hard experience of really professional rehearsing, [and to] enjoy the experience of music making in the true Music Camp manner.”³⁷⁸ In 1972, Ray Orchestra was conducted by Malcolm John and the Smeaton Orchestra, by past camper Joannes Roose.³⁷⁹ Davies continued, “Our camp concert would not have been possible without the wonderful work (physical and mental) performed by my Assistant Director, Mr David Bishop. He obtained high-rise scaffolding, and many odds and ends from generous well-wishers, and personally erected additions to the stage so we could accommodate 94 players at one time. A wonderful piece of organisation and hard work. ... Our final concert was of a very satisfactory standard with some delightful highlights, and was packed to the doors with parents, friends and guests. Unfortunately, we had to turn some people away.”³⁸⁰ SAMCA records note that the TAFE FSSM had, by 1972, established a Concert band, and the formation of one during SAMMC would be deferred for a year or two.³⁸¹ The number of tutors and volunteers engaged at camp had increased, and they were all mentioned in the program.

³⁷⁷ Lloyd Davies, SAMMC DR (1972): 1.

³⁷⁸ Lloyd Davies, SAMMC DR (1972): 1.

³⁷⁹ Lloyd Davies, SAMMC DR (1972): 2.

³⁸⁰ Lloyd Davies, SAMMC DR (1972): 3.

³⁸¹ SAMCA Minutes, September 1 (1972): 1.

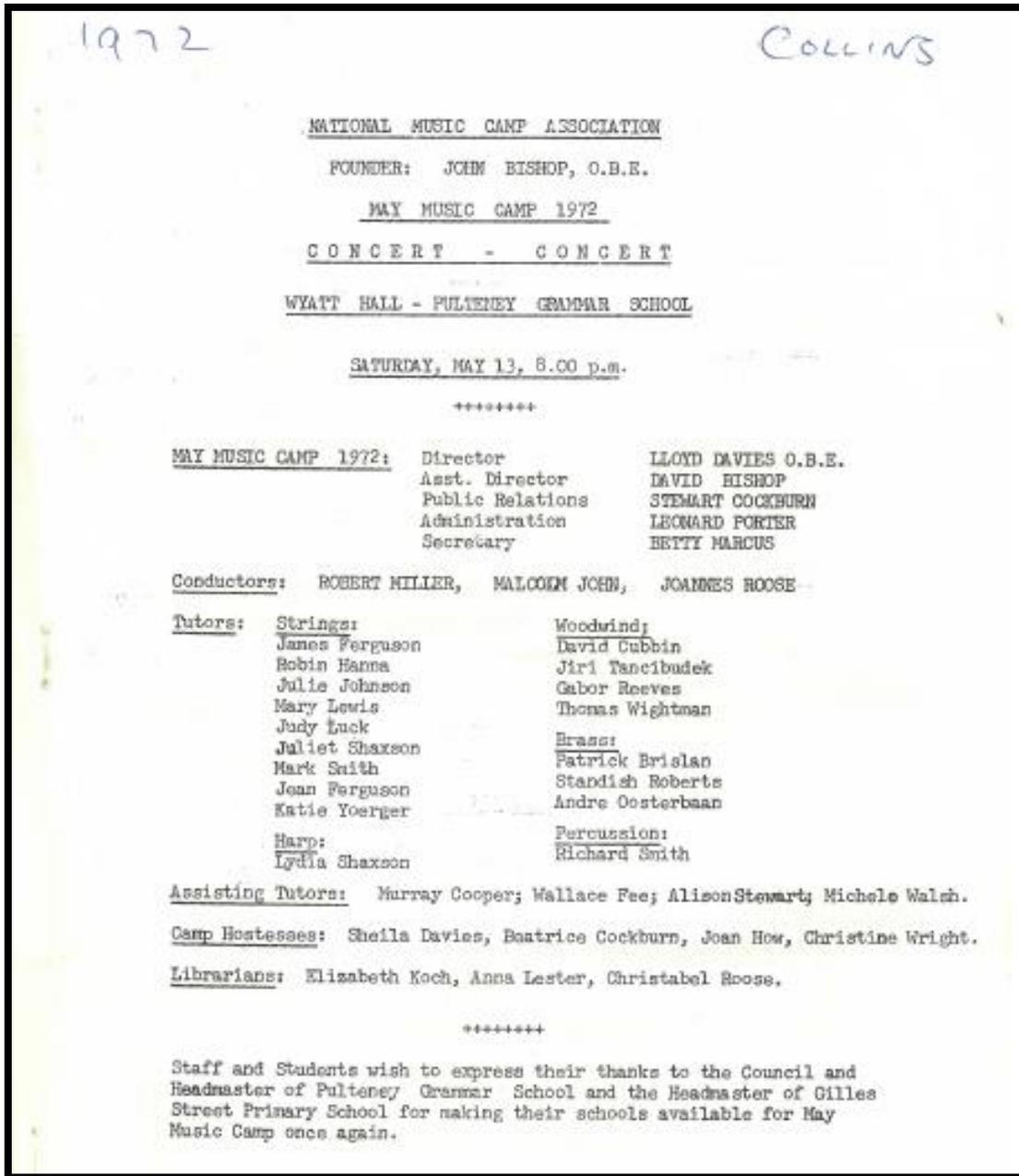


Figure 66 SAMMC Program (1972): 1. Source: Simon and Elizabeth Collins.

The last SAMMC at PGS took place in 1973.³⁸² Director Bishop, thanked both the Acting Head Master of PGS, Mr Robson, and the Head Master of GSPS, Mr Baird for allowing use of their school facilities. Bishop described the experience of the students stating “The Bishop Orchestra under the conductorship of Mr Raffaele Altwegg achieved a high standard of excellence. ... Mr Altwegg, who had been so successfully

³⁸² SAMCA, SAMMC Application form (1973): 1.

associated with us in 1970, again inspired the young players. The resultant musical experience so gained will surely remain with the students for a long time. ... This year the middle orchestra was named after our President Mr Lloyd Davies ... [It] was conducted by Mr Grahame Dudley and certainly this has been the best 'second orchestra' we have ever had. ... Robson Orchestra, under the guidance of Mr Joannes Roose, ... reached an admirably high standard. This year we added flutes, oboes and clarinets to this orchestra and this proved most successful."³⁸³ Bishop's statement confirmed that SAMMC had, for ten years, offered students a graded system of orchestras for which to audition. Also, high calibre visiting conductors were engaged at SAMMC, presenting a valuable opportunity for students to learn, while also acting as an attractive proposition for more senior students to attend. Of the 1973 camp, Bishop wrote, "we dined, sang grace and enjoyed chamber music together in the best traditions of Music Camp, and in this same tradition, a great deal of worthwhile work was done."³⁸⁴ Following the concert, Elizabeth Silsbury wrote: "For the conductors, it was an excellent exercise in discipline, patience and tolerance, and they must have all been very proud – for the performers, a grand climax to a week of hard work – for the organisers a gratifying public recognition of their dedication to the Music Camp cause."³⁸⁵

The SAMCA Executive met on Wednesday, July 25, 1973 following a telephone conversation from David Merchant, Music Teacher at SPC. The Headmaster, Rev Miller had indicated that he was anxious for some of the SAMCA activities to be held at SPC, following the success of NMC in January 1973. The Executive discussed the possibility of holding a second camp in the September holidays, but rejected the idea, reluctant to put further pressure on volunteers and staff. Problems regarding use of PGS premises were discussed, specifically the increasing workload in setting up at the school and comments from many parents regarding the size of Wyatt Hall being too small for the final night concert. They decided that a decision regarding the future would be made at the upcoming AGM.³⁸⁶

The records of the Eighth SAMCA AGM confirmed that PGS "was no longer adequate as a site for future May Music camps. It was moved ... that the offer of [the SPC] Headmaster be accepted, and that May Music Camp 1974 be held at [SPC]."³⁸⁷ It was further agreed that a letter of explanation be sent to the Headmaster of PGS, preceded by a personal visit by SAMCA committee member, Leonard Porter.

³⁸³ Lloyd Davies, SAMMC DR (1973): 1.

³⁸⁴ Lloyd Davies, SAMMC DR (1973): 2.

³⁸⁵ Elisabeth Silsbury, "Three Ages of the Orchestra," *Advertiser (Adelaide, SA)*, May 21, 1973, 33.

³⁸⁶ Betty Marcus, Correspondence to the Executive of the SAMCA, 27 July, (1973): 2.

³⁸⁷ SAMCA Minutes, August 2 (1973): 1.

5.3 Historical overview: SAMMC 1974 to 1986

For ten years, SAMMC operated successfully at PGS. The SAMCA recognised that it was time to secure a new site for the event, which would provide more space than PGS, as well as the additional rehearsal areas which were offered by GSPS. Through the excellent relationship established by the NMCA with St Peters College, an invitation was extended to SAMCA to move the camp from South Terrace to Hackney.

5.3.1 1974 – St Peter’s College: a new home

South Australian Music Camp Association Inc.
President: LLOYD DAVIES, O.B.E.

May Music Camp
A Non-Resident Day Camp of Orchestral Playing for Instrumentalists
21 years and under.

COLLEGIATE SCHOOL OF ST. PETER
ST. PETERS
MAY 13 - 18, 1974

Director - - - - - DAVID BISHOP
Assistant Director - - DAVID MERCHANT
Administration - - - BETTY MARCUS

Conductors
MICHAEL GOODWIN
GRAHAME DUDLEY
HAROLD FAIRHURST

TUTORS

<p>Strings Ritchie Hanna Robin Hanna Angela Smith Wendy Thompson Robertson Collins Peggy Whitson Vladimir Nedbalek Mark Smith Arthur Bone</p>	<p>Woodwind Zdenek Bruderhaus Jiri Tancibudek Alan Bray Christopher Pooley</p> <p>Harp Lydia Shaxson</p> <p>Librarian Alan Giles</p>	<p>Brass Patrick Brislan Standish Roberts Desmond Blundell</p> <p>Percussion Richard Smith</p> <p>Camp Hostesses Sheila Davies Joan How</p>
--	---	--

The President and Committee of South Australian Music Camp Association Inc. gratefully acknowledge the assistance of the:

Australian Broadcasting Commission
Department of Music, University of Adelaide
South Australian Education Department Music Branch

in providing May Music Camp 1974 with the above conductors and tutors.

Figure 67 SAMCA SAMMC Application form cover (1974): 1. Source: SAMCA records.

The 1974 SAMMC was held between Monday 13 and Saturday 18 May, at the new venue, St Peter's College (SPC).³⁸⁸ The move from PGS to SPC, marked a significant milestone in the activities of the SAMMC. Director of the camp, David Bishop wrote:

After some ten May Camps ... the last five or so having the added facilities of [GSPS], this year we were invited by the Head Master and College Council at [SPC], to hold May Camp 1974 on their campus. We have been most happy at [PGS] and indeed we shall always be thankful to Canon Ray and his staff for all the help in the past – those years will be treasured by campers and staff alike. However, [with] the growing numbers the accommodation problems have increased and will continue to do so. It therefore seemed opportune to accept the invitation extended to us by the Reverend Miller and the Council of [SPC].³⁸⁹

SPC was a most suitable venue, providing a secluded setting in which children could focus on their learning. It included magnificent heritage buildings surrounded by spacious lawns and tree lined grounds, secluded from the sounds of traffic and the influences of everyday life.³⁹⁰ The SAMMC was recorded in the annual SPC yearbook:

The [SAMMC] was held at [SPC] for the first time during the [May] vacation ... Over 200 instrumentalists from all over [SA] were formed into three orchestras. They rehearsed for a week and then performed at a fine concert on the final night in the Memorial Hall as the culmination of their efforts. Quite a number from our own orchestra took part in this camp.³⁹¹

Three orchestras were assembled titled Bishop, Miller and Hatcher. SPC provided an excellent concert hall, abundant teaching spaces, and the services of a fully staffed kitchen. Bishop indicated that “the school would be prepared, for a very small charge (some 50c per head per meal), to supply us with a hot lunch each day ... This would be an excellent way in which the Music Camp spirit of community could be further developed at May Camp.”³⁹² Discussions were opened with the school to improve the lunch situation for all involved in SAMMC. The 1974, “picnic was ... held at Long Gully and as always, proved a most valuable break to the concentrated business of rehearsals and tutorials.” Bishop wrote that he felt the committee should consider a rehearsal on picnic day, to take place during the normal first session,

³⁸⁸ SAMCA, SAMMC Application form (1974): 1.

³⁸⁹ David Bishop, SAMMC DR (1974): 1.

³⁹⁰ Peter Webb, Interview with Jennifer Watkins, July 8, 2015.

³⁹¹ St Peter's College, “A record of the Activities of the School and of Old Boys,” (published by the Church of England Collegiate School of St Peter, St Peters South Australia, No211, December 1974): 31.

³⁹² David Bishop, SAMMC DR (1974): 1.

which would in no way hold up the picnic, an established and important part of SAMMC.³⁹³ This indicates SAMCA considered ways to enable students to gain the best value for the fees paid. The report highlighted the efforts of helpers, and pre-camp procedures, stating: “A large band of willing workers had set up rehearsal and tutorial rooms on Sunday afternoon. Also, auditions were held for woodwind and brass on the Sunday afternoon – the strings [had] been ‘seated’ some weeks by a committee [including Harold Fairhurst and Rob Collins].”³⁹⁴ Bishop showed his appreciation for ‘old campers’ who participated as both a support and encouragement to younger students. The senior students, including NMCSASA members, provided chamber music concerts at lunchtimes.

Bishop confirmed, “The final concert was a great success. After a grand fanfare ... by a fine brass choir, conducted by Stan Roberts, all orchestras acquitted themselves wonderfully. ... We were able to accommodate a larger audience and this in turn has meant more money for NMCA.”³⁹⁵ The concert was held in the SPC Memorial Hall, providing adequate audience seating. As became his custom, Bishop concluded, “My personal thanks go to Betty Marcus for all her help – what we would do without her, I can’t imagine.”³⁹⁶ As Director of SAMMC, Bishop would have noted the great respect his father John Bishop had for Ruth Alexander in her role as Honorary Secretary of NMCA. David Bishop greatly appreciated the contribution made by the SAMCA Honorary Secretary and also acknowledged the extensive work of David Merchant as Assistant Director, whose close link with SPC was valuable in the smooth running of camp.

³⁹³ David Bishop, SAMMC DR (1974): 1.

³⁹⁴ David Bishop, SAMMC DR (1974): 1.

³⁹⁵ David Bishop, SAMMC DR (1974): 2.

³⁹⁶ David Bishop, SAMMC DR (1974): 2.



Figure 68 St Peter's College Memorial Hall. Photo source: St Peter's College archives.

At the 1974 AGM it was moved that an annual scholarship be offered to PGS, and that the children of the present Headmaster of SPC be invited to attend future May Music Camps.³⁹⁷ It is not known if this offer was ever accepted. The committee began to actively look for ways to gather funds to purchase equipment for camp, and discussed making a submission to the SA Government, which had already given assistance to NMCA and had indicated interest in assisting SAMCA. The purchase of high-risers, lights, rostra, an A Clarinet and other instruments was raised, but because of care and supervision needed, it was considered unwise to apply for funds to purchase instruments. Equipment, particularly high risers, was considered worth acquiring if funds were available.³⁹⁸

Allan Giles was employed as librarian at Music Branch, and was informed by Bishop, as his supervisor that he would also be librarian at SAMMC. The resources of Music Branch were used to do photocopying, and they were very supportive of camp.³⁹⁹ Josie Hawkes attended the last music camp at PGS, and the first at

³⁹⁷ SAMCA Minutes, September 30 (1974): 1.

³⁹⁸ SAMCA Minutes, September 30 (1974): 2.

³⁹⁹ Allan Giles, Interview with Jennifer Watkins, January 3, 2016.

SPC. She enjoyed the thrill of waiting each year to hear which orchestra she would play in.⁴⁰⁰ Years later, Hawkes joined the committee and held various positions for 20 years, 15 of these spent as Camp Administrator.

The 1975 SAMMC was again held at SPC. "This year was the thirteenth of May camps in [SA]. The weather could only have been described as 'inclement'. [The] picnic was held on the worst of days with rain practically throughout – however the enthusiasm of campers was not in any way dampened."⁴⁰¹ Leigh Middenway, NMCSASA representative, described it as "a wet and windy one, but Mr Bishop declared that ... due to the fact that this year was the 13th camp ... the atmosphere at camp was very cheerful and relaxed, and everyone agreed that having a hot lunch provided in the dining room increased the 'togetherness' feeling greatly, and that this new custom should be continued. Camp tradition was maintained at meal-times, with requests for jokes ... preceded by deafening cutlery rattling, plate-crashing and banging on tables. However, some students claimed the standard of jokes to be fairly low."⁴⁰²

Bishop noted changes to routine, writing: "We were able to enjoy together a hot meal in the middle of the day provided by Mrs Hatcher and the college kitchen staff in the Da Costa dining hall. This had a wonderful unifying effect on the whole camp and important supporters of music camp were invited to share the excellent community feeling so produced. Secondly the minimum string standard ... was raised from AMEB Grade 2 to Grade 3. This had the twofold effect of controlling the number of applications and raising the overall standards of the orchestra."⁴⁰³ Bishop followed with an indication of change for the future. Chamber music had become an important social activity for the senior student musicians. It was an established tradition at NMC and one which was carried on at SAMMC by members of the NMCSASA, many of whom attended both SAMMC and NMC. David Fairs, NMCSASA committee member wrote, "Many students commented that there should be more chamber music ... perhaps the answer is a residential chamber-music camp for older students and special 'exploring chamber music' afternoons for everyone during the year."⁴⁰⁴ This statement indicates students actively sought opportunities to instigate chamber music. Bishop wrote:

⁴⁰⁰ Hawkes, interview.

⁴⁰¹ David Bishop, SAMMC DR (1975): 1.

⁴⁰² Leigh Middenway, NMCSA Newsletter, May, (1975): 1.

⁴⁰³ David Bishop, SAMMC DR (1975): 1.

⁴⁰⁴ David Fairs, NMCSASA Newsletter, May, (1975): 1.

Whilst Chamber Music has always been encouraged at May Camp, the opportunities for rehearsal and performance are limited. This year performances followed lunch on three of the five days for approximately thirty minutes ... A suggestion has been made by senior students that some campers would be more interested in a day spent in chamber music tutorials and rehearsals rather than attending the picnic. Or alternately some specific part each day could be set aside for chamber music rehearsal or tutorial for those who wish to take part whilst others have either a rest period or are permitted to leave camp early. I would make the following observations:

1. That while this has been traditionally an orchestral camp, there is a definite need expressed for chamber music activity.
2. That the picnic is an important part of May Camp in [SA] and I would wish this to remain so.
3. That some older students have outgrown the picnic.
4. That as Thursday is picnic day, this is too late in the week ... for chamber music performance.
5. That maybe a separate Chamber Music Camp should be considered.
6. That my inclination is towards the setting aside of some time each day for chamber music.⁴⁰⁵

These observations were discussed at the 1975 AGM, the outcome being:

1. Time be set aside for Chamber Music on Monday, Tuesday, and Wednesday ... 3.30 and 5.00pm,
2. Thursday, Picnic Day, to be open to Chamber Music as an alternative for those who wished,
3. That between 3.30 and 5.00pm on Friday, performances of Chamber Music ... be given,
4. Lunch-time performances of Chamber Music to be retained as required.⁴⁰⁶

Describing the standard of orchestras at the 1975 SAMMC, Bishop wrote:

The ... results achieved at the concert were outstanding. The standard continues to rise and although there are noticeable lack of numbers in some sections, (basses, horns, oboes and bassoons), the outlook for the future is excellent. Bishop Orchestra this year achieved undoubtedly the highest standard ever, Verdon Williams extracting some wonderful playing. ... Ronald Woodcock managed the largest orchestra in camp producing a result which a few years ago would have been acceptable for Bishop Orchestra. Hatcher Orchestra, under Joannes Roose was smaller in numbers this year... the quality was most noticeably better. In a very short time this will also be a Symphony Orchestra. Particular mention must also be made of the high standard of brass playing ... Stan Roberts ... developed their abilities considerably.⁴⁰⁷

These statements indicate that the numbers of students at camp steadily increased, and through tighter audition standards, the system of graded orchestras would be enhanced through the addition of a third orchestra. The engagement of conductors who could engage effectively with students of an age and standard, was integral to the success of each ensemble. At the 10th AGM, Davies advised that he intended

⁴⁰⁵ David Bishop, SAMMC DR (1975): 1-2.

⁴⁰⁶ SAMCA Minutes, September 19 (1975): 1.

⁴⁰⁷ David Bishop, SAMMC DR (1975): 2.

to step down as President, but remain on the Committee. Bishop was elected President of SAMCA, and David Merchant, Vice-President.⁴⁰⁸ David Fairs described the 1975 camp from a students' perspective, writing, "Verdon Williams was impressed with the high standard, especially of Bishop Orchestra, and was pleased to see so many string players ... the high standard could not have been reached without the valuable help of the tutors ... along came the last night, and jeans and windcheaters were miraculously transformed to polished shoes, bow ties and long dresses as the students did themselves proud, playing Schubert, Rameau, Purcell, Handel, Berlioz, Tchaikovsky, Nicolai, [and] coming to a riotous finish with ... Gershwin."⁴⁰⁹ Participants clearly enjoyed the rehearsal and performance opportunities offered at camp.



Figure 69 SAMMC 1975 student and staff assemble on the oval at SPC. Photo source: Shirin Lim.

⁴⁰⁸ SAMCA Minutes, September 19 (1975): 1.

⁴⁰⁹ David Fairs, NMCSASA Newsletter, May, (1975): 1.

Darryl Pope, Head of Music at Pembroke School since 2014, shared that he drove his own car to the 1975 camp, as he had turned 16. He played Trumpet in Bishop Orchestra. Later, Pope joined the committee. He recalled that the naming of the orchestras was sacrosanct, with some based on NMCA traditions. Pope was impressed by Stan Roberts, who had been a huge supporter of SAMMC and NMC, and also a significant conductor, Verdon Williams, who he admired for his conducting skills.⁴¹⁰

In 1976, SAMCA was advised that its submission for government funds had been approved, with \$1074 allocated. A sub-committee was formed to ensure that high-risers were available for the 1976 camp.⁴¹¹ SAMMC 1976, attended by 214 students, witnessed a “major change in camp organisation ... with the inclusion of a ‘Camp Day’ instead of the ‘Picnic Day’ of previous SAMMCs, ... [beginning] with orchestral rehearsals, providing conductors with an extra session. After morning-tea, those wishing to play chamber music rehearsed, whilst free-play and films were provided for the remainder. A barbeque lunch on the laws was enjoyed by all, with chamber music and play resuming in the afternoon. Attendance after morning-tea was not compulsory, however there were very few who did not remain.”⁴¹² This allowed students to enjoy each other’s company, eliminated the transport costs to a picnic venue, and provided extra rehearsal time. Thus, 25 students took part in a concert held after lunch the following day.⁴¹³

⁴¹⁰ Darryl Pope, Interview with Jennifer Watkins, September 29, 2015.

⁴¹¹ SAMCA Minutes, March 1 (1976): 1.

⁴¹² David Bishop, SAMMC DR (1976): 1.

⁴¹³ David Bishop, SAMMC DR (1976): 1.

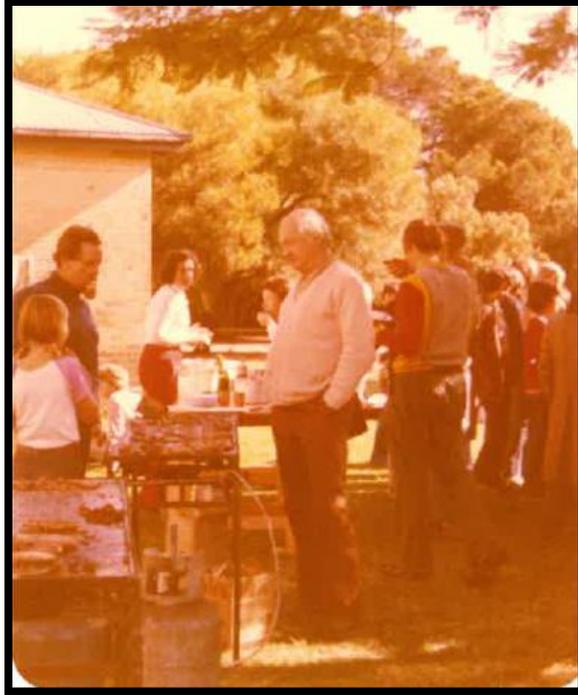


Figure 70 David Bishop and Verdon Williams at SAMMC 1976 at SPC, taking care of the BBQ on Picnic Day. Photo source and identification: Shirin Lim.

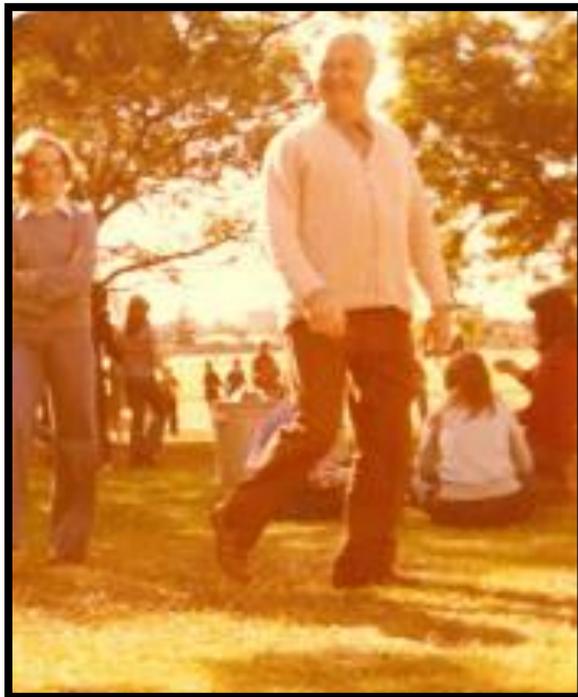


Figure 71 Verdon Williams walking amongst the students enjoying leisure time at SAMMC 1976 at SPC. Photo source and identification: Shirin Lim.

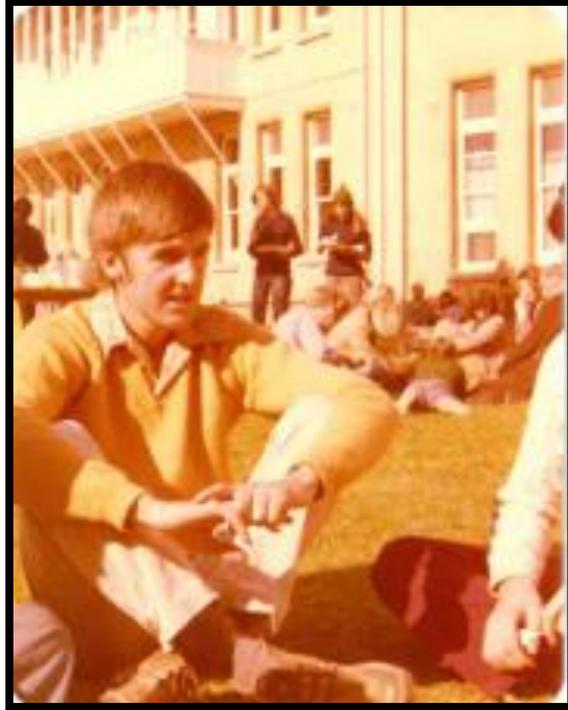


Figure 72 Michael Bartholomaeus chatting with friends at SAMMC 1976, at SPC. Photo source and identification: Shirin Lim

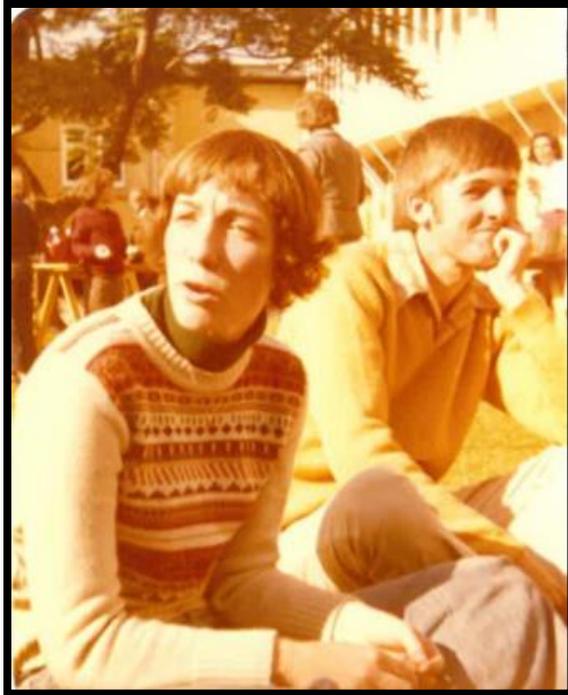


Figure 73 Ruth Symon and Michael Bartholomaeus enjoy the camp day, at SAMMC 1976, at SPC.
Photo source and identification: Shirin Lim.

The virtuoso French Horn player Barry Tuckwell, attended SAMMC 1976, working with Brass and Woodwind students, and rehearsing Miller and Bishop Wind sections, during which some of his international experience as an orchestral player was shared with students and applied to the works being studied. The four horn players were privileged to spend an hour with Tuckwell, followed by a session with all of the brass players. His visit was an outstanding success and of great benefit to the students.⁴¹⁴ SAMCA welcomed visiting artists for workshops and the learning benefit of students. Bishop summarised:

Verdon Williams [directed Bishop Orchestra]. Although the most senior players were away with AYO, the standard seemed higher than last year. The programme ... was very demanding ... Ronald Woodcock conducted Miller Orchestra. ... [the repertoire was] perhaps too testing for this young orchestra. However, the experience so gained in tackling such great works ... was worthwhile and some fine playing was evident. Arthur Benjamin's Jamaican Rhumba was a very good choice and received an excellent performance.

Hatcher Orchestra comprising the least experienced campers was conducted by Mr Stan Closs. The results achieved ... [were] outstanding. To strike a balance of music which is challenging for all sections and ... [to] present a polished performance in the short time available is difficult, this however was achieved ... The small number of young brass players attending camp continues to cause concern. More horns and trombones are needed. ... those who did attend responded well to the heavy demands of playing in more than one orchestra. The brass choir conducted by Mr Standish Roberts ... showed that what may have been wanting in quantity was not lacking in quality.⁴¹⁵

⁴¹⁴ David Bishop, SAMMC DR (1976): 1.

⁴¹⁵ David Bishop, SAMMC DR (1976): 1-2.



Figure 74 SAMMC 1976, Hatcher Orchestra, Ben and Toby Lea Violin 2 (Desk 3), Kylie Bartsch Violin 1 (Desk 5). Photo source Kylie Bartsch.



Figure 75 SAMMC 1976, Hatcher Orchestra, Cello Section, Photo source: Kylie Bartsch.

The Advertiser reported that the children of ASO member Robertson Collins, all attended SAMMC,⁴¹⁶ with Simon, Lucinda and Elizabeth all playing strings in Bishop Orchestra, while Jane, also a Violinist, played the Oboe in Miller Orchestra.⁴¹⁷



Figure 76 The Collins children pictured during SAMMC 1976. Simon, Jane, Lucinda and Elizabeth (top-bottom, left-right).
Source: *Advertiser* (Adelaide, SA), May 12, 1976, 10.

SAMCA received State Government funds, and purchased high-risers, which were housed at the MB premises.⁴¹⁸ Later that year, they made a further application to the Arts Grants Advisory Committee for

⁴¹⁶ "Students live in harmony," *Advertiser* (Adelaide, SA), May 12, 1976, 10.

⁴¹⁷ SAMCA, SAMMC Program (1976): 5-6.

⁴¹⁸ SAMCA Minutes, September 14 (1976): 1.

lighting, because of problems with those available at SPC, however the grant was rejected. At the final meeting for the year, Marcus resigned as the Honorary Secretary/Treasurer due to her husband's three-year appointment to London,⁴¹⁹ but she resumed duties on her return to Adelaide. Marcus was dedicated to this role for many years, and this was acknowledged by the committee, when they moved that the Hatcher Orchestra be renamed Marcus Orchestra for the 1977 camp.⁴²⁰

Trisha Willmer and Heather Forster were welcomed as new members of the SAMCA in 1977, and appointed Honorary Secretary/Treasurer and Assistant Honorary Treasurer respectively.⁴²¹ Willmer, niece of Betty Marcus, moved into the Marcus home whilst they were overseas, and "took on the care of the house, pets and SAMCA."⁴²² Potential Conductors and Tutors for the coming camp were discussed and Bishop reported, "the ABC had agreed to roster the orchestra so that all day Monday and Friday, and Tuesday, Wednesday and Saturday mornings would be free for tutors from the orchestra to attend Music Camp."⁴²³ This record is a true reflection of the support provided by the ABC, to enable the best possible staffing at SAMMC. It appears that some discussion took place about expanding the number of concerts, possibly because of the number of students involved in Chamber Music activities. However, the committee decided to hold just one concert on Saturday, 21 May.⁴²⁴ The on-campus picnic was repeated in 1977, and became known as Recreation Day. Students practiced in the morning, shared lunch, and then had the choice to take part in chamber music, watch a movie or go home.⁴²⁵

Opening the Director's Report, Bishop wrote, "The most noteworthy change instituted at May Camp 1977 was the formation of a fourth orchestra. For some years, it had been apparent that the third orchestra was suffering because of the presence of some junior string players. ... [so] it was decided to form a junior string orchestra."⁴²⁶ The newly formed Merchant Strings rehearsed a great deal of material, warranting the need for this ensemble. It can be concluded that the growth in the number of junior strings students was a direct result of the expansion of Music Branch programs in South Australian Primary Schools. Bishop stated:

⁴¹⁹ SAMCA Minutes, December 13 (1976): 1.

⁴²⁰ SAMCA Minutes, April 21 (1977): 1.

⁴²¹ SAMCA Minutes, February 1 (1977): 1.

⁴²² Kate Marcus, Interview with Jennifer Watkins, July 7, 2017.

⁴²³ SAMCA Minutes, February 1 (1977): 1.

⁴²⁴ SAMCA Minutes, March 31 (1977): 1.

⁴²⁵ SAMCA Minutes, February 1 (1977): 1.

⁴²⁶ David Bishop, SAMMC DR (1977): 1.

'Merchant Strings' ... were fortunate in having Mr John Gould to guide them ... Marcus Orchestra ... [directed by] Stan Closs ... benefitted greatly from the formation of the junior strings ... the standard being the best at this level. Mr Joannes Roose was the conductor of Miller Orchestra ... affected favourably by the rationalisation of string players ... the Sibelius Karelia Overture was a particularly fine achievement. Excellent results were achieved by Bishop Orchestra under the conductorship of Mr George Logie-Smith. Whilst the string playing was of a high standard, the wind playing seemed to lack confidence at times ... a merit-worthy performance was given at the final concert. ... Stan Roberts again produced a fine curtain raiser. ... Chris Pooley [provided] a surprise item consisting of a bassoon quartet.⁴²⁷

It is evident from these comments that the committee was aware of an imbalance between instruments presenting at camp. The number of junior string players continued to grow. Care of the high-risers was discussed; they had been damaged during transport, when loaned to an external organisation. The committee decided that for any further loans, SAMCA would specify how items were to be transported and that hirers were responsible for the costs of repair associated with any damage. Kim Thorpe attended the 1977 camp and recalled progressing through the orchestras having "started as a newbie, and getting to Bishop in the end, even if it was the back row." There was a feeling of accomplishment, not only at performing in the concert, but having reached the top orchestra.⁴²⁸ In 1977, the first discussions regarding an exciting extension opportunity were recorded, being the South Australian Youth Orchestra (SAYO).⁴²⁹ SAMCA ran SAYO between 1978 to 1993 as a seasonal youth orchestra, as well as the annual music camp. Further investigation of the SAYO is warranted, but beyond the scope of this research.

Bishop expressed that the ideal facilities provided by SPC, made possible the furtherance of the SAMCA aim being to provide opportunities for young orchestral musicians.⁴³⁰ There were 271 students who attended 1978 SAMMC, reflecting an increase in every instrument. Bishop noted that the enrolments for horn, trombone and tuba increased significantly that year, and the support by private instrumental teachers was appreciated. However, the abundance of flutes, clarinets and trumpets caused concern.⁴³¹ Bishop concluded the solution may be achieved through the introduction of a Concert Band. He summarised the progress of each ensemble,

⁴²⁷ David Bishop, SAMMC DR (1977): 1.

⁴²⁸ Kim Thorpe, Interview with Jennifer Watkins, May 31, 2017.

⁴²⁹ SAMCA Minutes, August 25 (1977): 1.

⁴³⁰ David Bishop, SAMMC DR (1978): 1.

⁴³¹ David Bishop, SAMMC DR (1978): 1.

The standard of [Bishop] Orchestra continues to improve each year ... the players enjoyed working with [Logie-Smith]. Fine results were achieved by Mr Aronoff with [Alexander] orchestra. Mr Aronoff introduced the students to a wide range of works. It is significant to note that the Black Lion Dances by Hugo Cole, which [Miller orchestra] performed this year were played by the second orchestra at May Camp several years ago ... Mr Frey also introduced ... [Merchant Strings] to a wide range of music during the week. The numbers and standard of this group continue to advance, thus forming an excellent foundation for future camp orchestras.⁴³²

Bishop noted that the work of tutors was fundamental to the success of music camp and the quality of the 1978 staff was uniformly high. He acknowledged the librarian and assistants, who were described as providing service with minimum fuss and maximum efficiency. "The innovation of sight-reading sessions for Bishop, Alexander and Miller Orchestras after lunch proved popular, fun, and well worthwhile."⁴³³ Students and staff were thrilled to have a special guest at the concert, held in Memorial Hall on Saturday 20 May, at 8.00pm, being Ruth Alexander.⁴³⁴ Following Bishop's reference to an overly lengthy concert the previous year, he noted that the 1978 concert finished on time, "a fine achievement, thanks to Alun Davies stage management."⁴³⁵ Elizabeth Collins played her first Brahms Symphony at the 1978 SAMMC, and recalled "being blown away. From that moment, she fell in love with everything Brahms."⁴³⁶

The 1978 committee discussed the audio recording of SAMMC concerts, and agreed that if recordings were made, permission must be obtained from Conductors. Professional recordings must be made and a panel of Committee Members should hear the recording before it be allowed to be used.⁴³⁷ The existence of such recordings cannot be confirmed. Of the 1979 camp, Bishop wrote "the large numbers of trumpets, flutes and clarinets wishing to attend music camp is still causing concern. Auditions were held for these three instruments groups enabling numbers to be kept to manageable proportions. Some senior students who already had experienced a number of camps readily agreed to accept positions of junior tutors this year, thus permitting others to fill principal positions in Bishop Orchestra. The system of junior tutors should be extended, ... as it provides young players with valuable experience and promotes the essential 'family' feeling of Music Camp."⁴³⁸ This statement tells us that the SAMCA planned for the future, to

⁴³² David Bishop, SAMMC DR (1978): 1.

⁴³³ David Bishop, SAMMC DR (1978): 2.

⁴³⁴ David Bishop, SAMMC DR (1978): 1.

⁴³⁵ David Bishop, SAMMC DR (1978): 2.

⁴³⁶ Elizabeth Collins, Interview with Jennifer Watkins, January 19, 2016.

⁴³⁷ SAMCA Minutes, July 19 (1978): 1.

⁴³⁸ David Bishop, SAMMC DR (1979): 1.

ensure that students who had progressed through SAMMC orchestras could move into leadership roles, instilling a sense of lineage with students in attendance.

Bishop reported that the established pattern of three full orchestras and a small group of junior strings was maintained in 1979. Conductors were congratulated on the high standards achieved. Bishop Orchestra, conducted by Christopher Martin “produced rewarding results.” Alexander Orchestra, conducted by Thomas Lambert “achieved a well-disciplined performance.” Shinkfield Orchestra was conducted by Josef Aronoff, who was able to “mould these younger players most sympathetically. There were some problems of boredom caused by the relatively higher standard of the wind players when compared to the string sections. This again is a product of the oversupply of wind players.” Gunther Frey conducted Merchant Strings. “The progress made by these first-year campers ... was impressive.”⁴³⁹ Joannes Roose wrote a critique, stating that 1979 was a lean year for SAMMC performances. Alexander Orchestra received “the laurels for the evening ... [with] impressive intonation and ensemble discipline. Full credit must go to Mr Lambert for enabling his young players to acquit themselves so well.”⁴⁴⁰ Comment on the performance of Bishop Orchestra was not so sympathetic, describing it as “frankly disappointing.”⁴⁴¹ This reflection hints at the future path for SAMMC, being the inclusion of a Concert Band, allowing students to attend and participate in an ensemble which catered for their specific instrument, rather than restricting the numbers of students.

The Camp Recreation Day occurred on the grounds of SPC, followed by sight-reading for Bishop, Alexander and Shinkfield Orchestras. In summarizing SAMMC 1979, Bishop wrote: “The excellence of performance achieved in the final concert is always the tangible measure of success of any Music Camp. However, it is my belief that the real value is the lasting educational experience given to each student.”⁴⁴² Bishop thanked the tutorial staff writing: “By courtesy of the ABC, the Education Department and the Department of Further Education, the usual fine team of tutors was assembled for the benefit of the students. The results achieved despite the difficulties imposed by alterations to the ABC roster were outstanding.” The Library staff were praised for their efforts; “Allan Giles, having gathered the necessary scores and parts together and generally prepared the way, was unable to spend much time at camp due to his work

⁴³⁹ David Bishop, SAMMC DR (1979): 1.

⁴⁴⁰ Joannes Roose, “Lean year at camp,” *Advertiser (Adelaide SA)*, May 21, 1979, 27.

⁴⁴¹ Roose (1979): 27.

⁴⁴² David Bishop, SAMMC DR (1979): 2.

commitments at The Orphanage. Thus, the main task of running the library fell to Lyn [Barrington] and Nara [Dennis]. This was done most efficiently and with a minimum of fuss. They deserve, and are given our sincerest thanks."⁴⁴³

Sponsorship was received from Radio 5AA, to fund printed programs in 1979, replacing the photocopied sheets distributed at previous concerts. The radio station agreed to this assistance in exchange for acknowledgement of sponsorship within the program. At the 14th SAMCA AGM, the President welcomed Anna Lester, Rosemary Stimson and Bogdan Kazimierczak to the committee.⁴⁴⁴ At this meeting a sub-committee was formed to plan the addition of a concert band to the list of SAMMC ensembles. The sub-committee reported that, "a Concert Band should be included in the 1980 [SAMMC] program, and that to accommodate the extra students, the 4th orchestra, Merchant Strings, not be included. It was agreed that the structure of Camp could be as follows:

1. 3rd Orchestra – for the first introduction to Camp
2. 2nd Orchestra
3. Concert Band }
4. Bishop Orchestra } Students of the same standard."⁴⁴⁵

⁴⁴³ David Bishop, SAMMC DR (1979): 2.

⁴⁴⁴ SAMCA Minutes, September 19 (1979): 1.

⁴⁴⁵ SAMCA Minutes, November 21 (1979): 1.

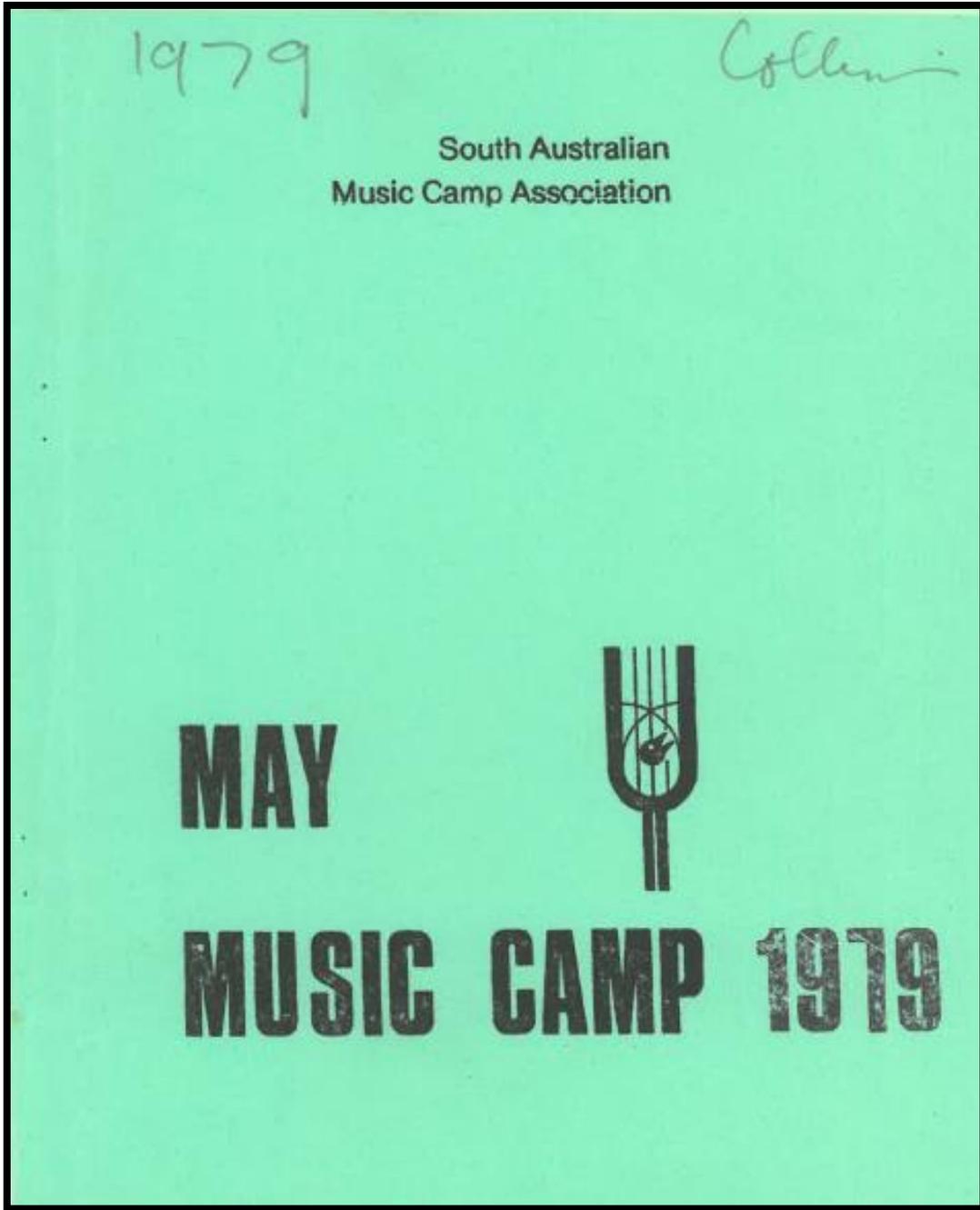


Figure 77 SAMCA SAMMC Program cover (1979): 1. Source: Simon and Elizabeth Collins.

NATIONAL MUSIC CAMP ASSOCIATION

FOUNDER: JOHN BISHOP

PATRONS:
 Sir Bernard Heinze, Sir James Darling, Sir Charles Moses,
 Professor George Loughlin, Mr. T.S. Duckmanton, C.B.E.,
 Mr. Ernest Llewellyn, C.B.E., Professor Frank Callaway,
 C.M.G., O.B.E., Professor David Galliver, Mr. Lindley Evans,
 C.M.G., Mr. Basil Jones, Mr. Rex Hobercroft, Mr. John Hopkins,
 O.B.E.

COUNCIL:
 Peter Seymour, O.B.E. – Chairman
 Miss Margaret Greene – Vice Chairman and Librarian
 David Bishop
 Rodney Jacobson
 Keith James – Federal Treasurer
 Dr. Percy Jones, O.B.E.
 Lindsay Knight
 C. Graeme Roberts – Financial Advisor
 Kevin Siddell
 Graham Wood

FOUNDATION MEMBERS
 R. Maslyn Williams
 Mrs. Ruth D. Alexander

ADMINISTRATOR:
 Michael Elwood

ACKNOWLEDGEMENTS

The Committee of South Australia Music Camp Association and the Council of National Music Camp Association are indebted to the School Council and the Headmaster of the Collegiate School of St. Peter for the privilege of bringing the May Music Camp to St. Peter's College.

The South Australian Music Camp Association and the National Music Camp Association are in receipt of financial assistance from the Australia Council for the Arts and the Government of South Australia.

The South Australian Music Camp Association gratefully acknowledges the assistance of:

Arts Council of South Australia
 Australian Broadcasting Commission
 Department of Further Education
 Education Department Music Branch
 SAA
 Channel 7
 University of Adelaide, Music Department

SOUTH AUSTRALIAN MUSIC CAMP ASSOCIATION

PATRONS:
 Professor David Galliver, Mr. Lloyd Davies O.B.E.

COMMITTEE:
 David Bishop, President
 David Merchant, Vice-President
 Trisha Clarke, Secretary-Treasurer
 Heather Forster, Assistant Secretary
 Allan Giles, Librarian
 Patrick Brislan
 Robertson Collins
 Bogdan Kazimierczak
 Anna Lester

STUDENT REPRESENTATIVES:
 Lillian Lim, Marion Middenway

HON. AUDITOR
 Kenneth Carroll

J. Leonard Porter
 Standish Roberts
 Lydia Shaxson
 David Shephard
 Richard Smith
 Rosemary Stimson
 Jiri Tancibudek
 Thomas Wightman
 Verdon Williams

1980

MAY MUSIC CAMP
 May 19 – 24 at St. Peters College

**CONCERT BAND
 AND
 THREE
 ORCHESTRAS**

1390 SAA GOOD MUSIC

7

1390 SAA GOOD MUSIC

7

Figure 78 SAMCA SAMMC Application form, (1980): 1, 5 and 6. Source: SAMCA records.

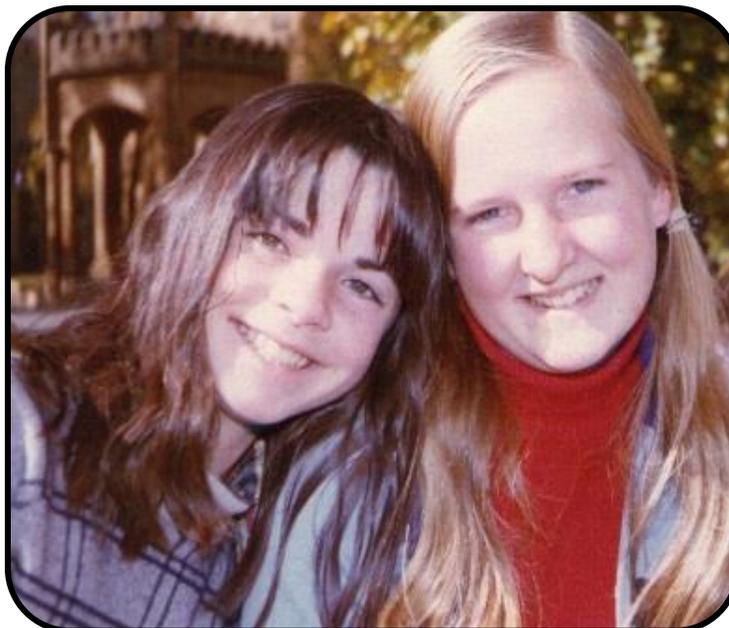


Figure 79 Elizabeth Collins and Jill Bartsch at SAMMC 1979. Photo source: Kylie Guthrig (nee Bartsch).

Three orchestras and a concert band were assembled for the 1980 camp.⁴⁴⁶ The audition format was altered so that all woodwind, brass and first-time string applicants were auditioned prior to acceptance. Country students auditioned by sending a tape-recording to the committee for consideration. Therefore, brochures had to be distributed earlier in the year, to allow time for students to apply, country students to submit their tapes, and audition timetables to be constructed. The new brochure also contained an advert for the SAYO.⁴⁴⁷ Bishop noted this audition process worked well, enabling a smooth start to camp. Thomas Lambert was engaged as conductor for the new Mills Concert Band. Alexander Orchestra was conducted by Michel Brunsdon, while Grahame Dudley worked with the Shinkfield Orchestra. In that year, the first Tenor and Baritone Saxophones appeared at SAMMC. Bishop wrote:

The level at which the [Mills] concert band was established was at a standard to challenge intermediate to advanced student players ... an excellent and impressive debut and will continue as an established feature of May Camp. Thomas Lambert is to be congratulated, together with the students, on the fine results achieved.⁴⁴⁸... With the advent of the Concert Band, the most junior wind and brass players ... ideally matched the strings with a consequential more evenness of standard than in previous years. ... Bishop Orchestra were privileged to be directed by John Curro, whose ability to work with young musicians was ably demonstrated.⁴⁴⁹

Once again, Ruth Alexander attended SAMMC for a rehearsal day. Her visits to state-based camps allowed students to meet a NMCA founder and learn about the history of the event in which they participated. That year, Marcus returned from England, and resumed the position of Secretary/Treasurer.⁴⁵⁰ Terry Bickley recalled Maurice Le Doeuff tutoring wind students in 1980, the numbers having increased due to the inclusion of the concert band.⁴⁵¹ Chamber music, continued to be popular during breaks, so that year Le Doeuff rehearsed a Big Band, which performed in a Friday lunchtime concert.⁴⁵²

⁴⁴⁶ SAMCA, SAMMC Program, May 24 (1980): 4.

⁴⁴⁷ SAMCA Minutes, November 21 (1979): 1-2.

⁴⁴⁸ David Bishop, SAMMC DR (1980): 1.

⁴⁴⁹ David Bishop, SAMMC DR (1980): 2.

⁴⁵⁰ SAMCA Minutes, November 12 (1980): 1.

⁴⁵¹ SAMCA, SAMMC Program (1980): 3.

⁴⁵² Terry Bickley, Interview with Jennifer Watkins, October 7, 2015.



Figure 80 The Bartsch sisters: Kylie, Jill and Stacey who all attended SAMMC 1980. Photo source: Kylie Guthrig (nee Bartsch)

Bishop acknowledged the value of staff at SAMMC 1981. Mills Concert Band, conducted by Thomas Lambert, was described as well-disciplined and balanced. Gunther Frey, conductor of Shinkfield Orchestra, introduced his young players to a wide range of music, a significant amount of which was not performed at the concert. Bishop noted that this educational approach was an important aspect of camp, particularly for young campers.⁴⁵³ The standard of performance achieved by Alexander Orchestra was

⁴⁵³ David Bishop, SAMMC DR (1981): 1.

described as a credit to the conductor Brunsten and the students. George Logie-Smith's ability to work well with young musicians was most evident, and was amply manifested in a performance of high standard by the Bishop Orchestra.⁴⁵⁴ Fine results were achieved by the tutors assembled from the ABC, ECM, the Department of Further Education and MB.⁴⁵⁵ Bishop concluded that SAMMC 1981 was "the most successful we have had in terms of quality of music-making, general happiness and smoothness of functioning. The concert was its usual resounding success and again we were pleased to have Ruth Alexander with us. I should like to record my personal thanks to Betty Marcus for so willingly taking up again where she left off some few years ago – it is wonderful to have her back with us."⁴⁵⁶

Kate Marcus, daughter of Betty Marcus, attended the 1981 camp, playing Violin in the Shinkfield Orchestra. She and many other participants confirmed that the saying of *Grace* was an established and integral precursor to meals. Accompanied by a simple melody, it was an accepted tradition amongst SAMMC participants. The words and melody were:

For life and health and daily food
We give Thee thanks, Oh Lord.
For fellowship and all things good
We give Thee thanks, Oh Lord.^{457 458}

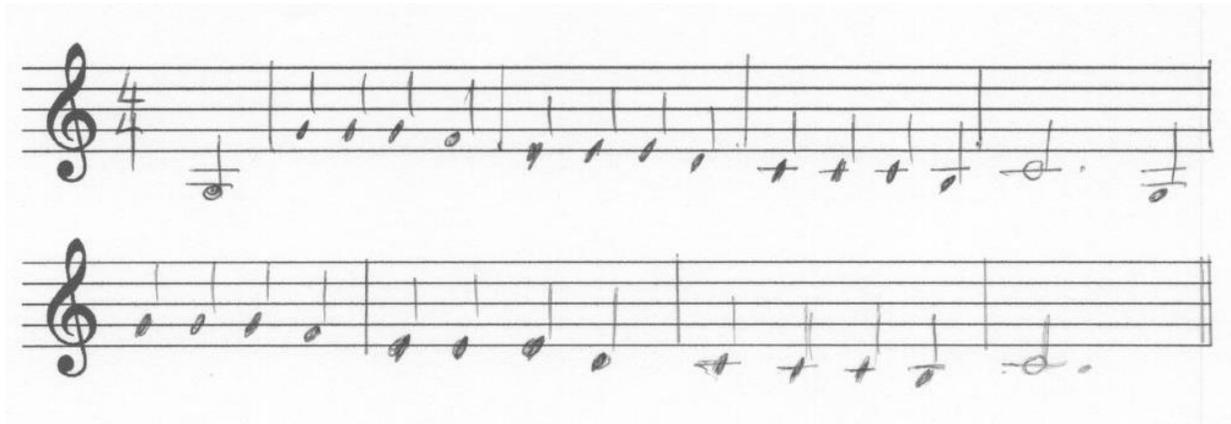


Figure 81 The melody sung to the traditional Grace. Source: Kate Marcus.

⁴⁵⁴ David Bishop, SAMMC DR (1981): 2.

⁴⁵⁵ David Bishop, SAMMC DR (1981): 2.

⁴⁵⁶ David Bishop, SAMMC DR (1981): 2.

⁴⁵⁷ Kate Marcus, Interview with Jennifer Watkins, July 7, 2017.

⁴⁵⁸ Julie Webb, Interview with Jennifer Watkins, September 30, 2015.

Bickley added that Bishop would start the sung Grace, and the words were *set in stone*, a tradition adopted from NMC.⁴⁵⁹ Further traditions were carried on at mealtimes, such as the rumbling of cutlery on tables until tutors agreed to recite limericks. These jokes were often extended across the meal, then Bishop would rate them and allocate prizes.⁴⁶⁰ Kylie Bartsch, remembers the magnificent scones with sultanas and jam produced by the Da Costa kitchen staff at morning-tea. Many students attempted to return to the back of the line to get more scones. Each year the lunch food was the same, so Kylie and friends would pretend to predict the “food of the day”.⁴⁶¹

1982 was the first year Geoff Bradley attended SAMMC. He said “I walked in, looked around and didn’t know anyone. I was the youngest kid in the brass section, so I wandered up and sat on the end at Concert Band rehearsal. The others were Uni kids ... Their names were read out and I assumed they were in alphabetical order. John Gould came up ... [and] told me ‘That’s wrong, you’re up there and pointed to the other end.’ This was the way that I found out where I stood in the pecking order.”⁴⁶² John Gould, a student of Standish Roberts, was Bradley’s first tutor at camp. Bradley said he was in awe of Roberts, a silver haired, bearded man of about six feet five, who later became Bradley’s teacher. Geoff called him Mr Roberts until his third year at Uni, but he was affectionately known as *Stan the Man* by students. Bradley said Roberts was a great man, who knew how to get the best out of students.⁴⁶³

⁴⁵⁹ Bickley, interview.

⁴⁶⁰ Bickley, interview.

⁴⁶¹ Kylie Bartsch, Interview with Jennifer Watkins, December 1, 2015.

⁴⁶² Geoff Bradley, Interview with Jennifer Watkins, October 8, 2015.

⁴⁶³ Bradley, interview.



Figure 82 Standish Roberts in conversation during the 1987 SAYO season. Source: SAMCA records.

Graham Wood conducted Bishop Orchestra in 1982, while Robertson Collins led Alexander Orchestra. Shinkfield Orchestra was directed by Gunther Frey, and Barrie Baker conducted Mills Concert Band. Bishop made recommendations for the future of SAMMC, in his role as Director:

1. That lunch be served in the dining hall on the first day, despite the extra costs involved;
2. That no lunch be served on the Saturday;
3. That each ensemble had one final rehearsal only in the hall on the Saturday morning;
4. That there be no sight-reading and instead, there be organised a games activity following lunch;
5. That the picnic lunch be held outside and not in the dining hall.⁴⁶⁴

Members of SAMCA did not agree on the audition process operating at that time, with Bishop noting that concern had been expressed regarding procedures. Therefore, a sub-committee was formed to

⁴⁶⁴ David Bishop, SAMMC DR (1982): 1.

recommend changes to the Committee.⁴⁶⁵ Mention of conflicting standards was raised regarding Shinkfield Orchestra, where there was disparity between the standard of string players, in comparison to brass and wind players. The number of students in attendance at SAMMC 1982 remained steady, with an increase in the number of Cello and Saxophone students, and a decrease in Harpists. Bishop made recommendations for changes to the picnic day,⁴⁶⁶ which was listed as a discussion item on the AGM agenda as an “Activity to replace the Picnic”.⁴⁶⁷ 1982 appears to be the last year in which the Recreation Day occurred. Radio 5AA continued to meet the cost of the program artwork and production, which appeared in a new, professional format.

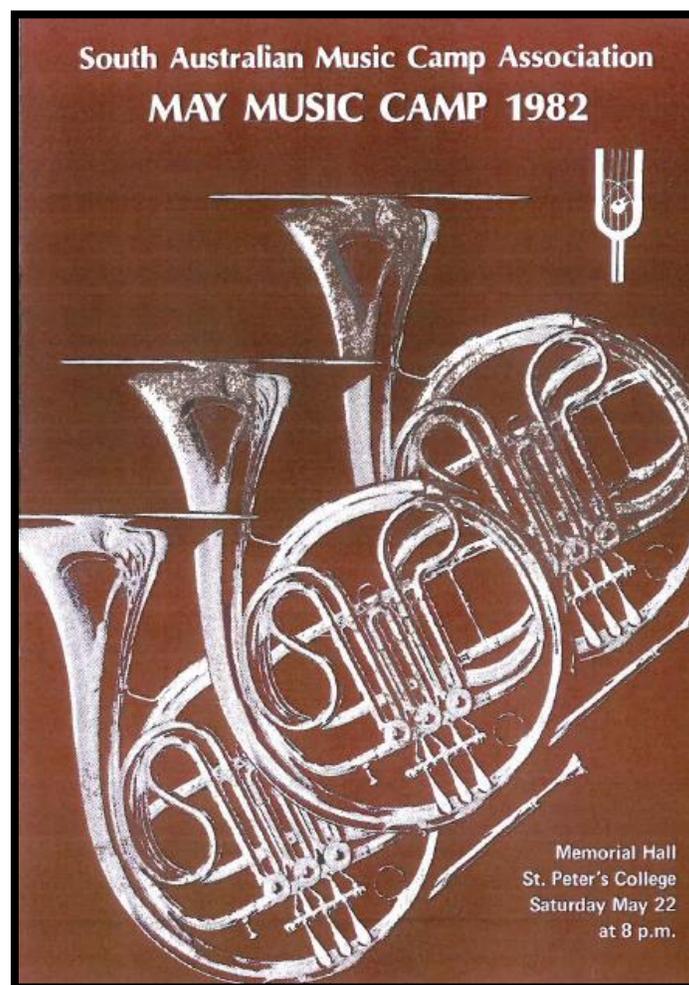


Figure 83 SAMCA SAMMC Program cover, (1982): 1. Source: SAMCA records.

⁴⁶⁵ David Bishop, SAMMC DR (1982): 1.

⁴⁶⁶ David Bishop, SAMMC DR (1982): 1.

⁴⁶⁷ SAMCA, AGM Agenda, November 23 (1982): 1.

Following the 1982 camp, the committee met to receive the report of the sub-committee investigating the audition process.⁴⁶⁸ They considered suggestions to,

1. audition for a specific orchestra;
2. audition everyone and select for an orchestra;
3. audition everyone, select for an orchestra and offer a place;
4. audition as usual and accept larger numbers.

The 1983 application form reveals that notifications of acceptance were sent to students after their audition,⁴⁶⁹ with students discovering the orchestra in which they had gained a position, when they arrived at camp. 253 students were listed in the 1983 program, which continued to be funded by Radio 5AA, and printed in the same new format, produced with a pale blue cover. It listed the orchestras and conductors as Barrie Baker taking Mills Concert Band, Alan Tooke conducting Shinkfield Orchestra, Stan Closs leading Alexander Orchestra, while Graham Wood once again conducted the Bishop Orchestra. Bishop listed noteworthy changes made for the 1983 camp,

1. Camp commenced on Tuesday, [Monday was a public holiday] ... Last year's experiment of campers bringing lunch and eating in the dining-room was not successful. Many families felt deprived of a long weekend ... The camp administration, conductors and tutors agreed that standards did not suffer as a result of this change;
2. The standard required for woodwind and brass students was reduced to Grade III level with only students at that level being considered for the Shinkfield Orchestra – this change resulting from the recommendations of a sub-committee proved most successful;
3. The picnic and sight-reading components of previous camps were cancelled this year, due to camp commencing one day later;
4. The final rehearsal for each ensemble was held on Saturday morning with no activities in the afternoon;
5. No lunches were served in the dining room on Saturday – the resultant reduction in costs due to this and the cancellation of Monday should enable the committee to contain rises in the camp fee to reasonable proportions.⁴⁷⁰

These points clarify that the Committee worked successfully to solve problems, and improve audition procedures. They confirm that the Recreation Day no longer took place, and Bishop's notes provided reasons for camp moving from a six-day event in 1982 to five from 1983. Following camp, the committee worked towards securing sponsorship, which was received from Brash Holdings, formerly Allans Music,

⁴⁶⁸ SAMCA Minutes, June 7 (1982): 1.

⁴⁶⁹ SAMCA, SAMMC Application (1983): 2.

⁴⁷⁰ David Bishop, SAMMC DR (1983): 1.

negotiating a sum of \$2000.⁴⁷¹ Bishop stated that the 1984 SAMMC “was most successful musically, educationally and socially.”⁴⁷² Thanks were expressed to the SPC Headmaster, Allans Music, Arts Council of SA, ABC, Department of Further Education, the Education Department of SA, MB, UofA ECM and Radio 5UV.⁴⁷³ From this point, minutes of SAMCA meetings appear to contain far less detail about SAMMC than previous years, with a great deal of the focus directed toward SAYO administration. Minutes were combined, reflecting restrictions on time to conduct business. At the 19th SAMCA AGM, the Committee accepted the resignation of Merchant, and members presented him with a copy of the Epstein publication “Concert Pitch”, the story of the NMCA.⁴⁷⁴

Regarding SAMMC 1985, Bishop wrote: “We had our largest number of participants ever, with 280 students attending. ... in some specific instrumental areas, there are still some problems – we had insufficient violas ... double basses, horns, and tubas, as well as the usual over-supply of flutes.”⁴⁷⁵ Difficulties arose due to the reduced number of tutorial rooms available, which had been converted to computer rooms, indicating progress in SPC school technology. The Bursar at SPC, EW Mills retired in 1985 resulting in the Concert Band being renamed Stanley Concert Band.⁴⁷⁶ Bishop thanked the SA State Opera Company for making Alexander Ingram available to conduct the 1985 Bishop Orchestra. The meaning of the term “made available” was not specified. The report did not detail if Ingram was released without pay, paid by the SA Symphony Orchestra to attend SAMMC, or if he took annual leave during the camp period. This was also the case with Education Department employees. The financial statements for the period provide a total of honoraria paid to all staff at camp, not a specific breakdown of recipients. The Directors Report noted that Hal Hall from the South Australian College of Advanced Education worked with the Concert Band.⁴⁷⁷ Alexander Orchestra was led by Stan Closs, while Shinkfield Orchestra was conducted by Ian Russell, a 1974 student participant.

Bishop praised camp administration for their organisation, concert stage management, and the work of the librarians, concluding that the “administration of May Camp falls heavily on Betty Marcus and I am sure the whole committee would wish to join in thanking her for all her hours, indeed days, weeks and

⁴⁷¹ SAMCA Minutes, October 26 (1983): 1.

⁴⁷² David Bishop, SAMMC DR (1984): 2.

⁴⁷³ David Bishop, SAMMC DR (1984): 2.

⁴⁷⁴ SAMCA Minutes October 29 (1984): 1.

⁴⁷⁵ David Bishop, SAMMC DR (1985): 1.

⁴⁷⁶ SAMCA Minutes, May 6 (1985): 1.

⁴⁷⁷ David Bishop, SAMMC DR (1985): 1.

months, of hard work.”⁴⁷⁸ The heavy workload of these people was a concern to Bishop. Sponsorship by Allans Music was noted, as received by both SAMMC and SAYO, but how this sponsorship was used is not mentioned in this instance, by the Director.

5.3.2 1986 – Three school terms, fire and the end of an era

1986 was a memorable year at SAMMC, of growth, but also sadness. In December 1985, a tragic fire destroyed SPC Memorial Hall. Memorial Hall had been the performance venue for the closing night SAMMC concert, for 12 years. The 1986 concert was held at the Opera Theatre, 58 Grote Street Adelaide.⁴⁷⁹



Figure 84 December 1985 - SPC Memorial Hall Fire, Source: St Peter’s College MAGAZINE, (1985): 33.

⁴⁷⁸ David Bishop, SAMMC DR (1985): 2.

⁴⁷⁹ SAMCA, SAMMC Program (1986): 1.

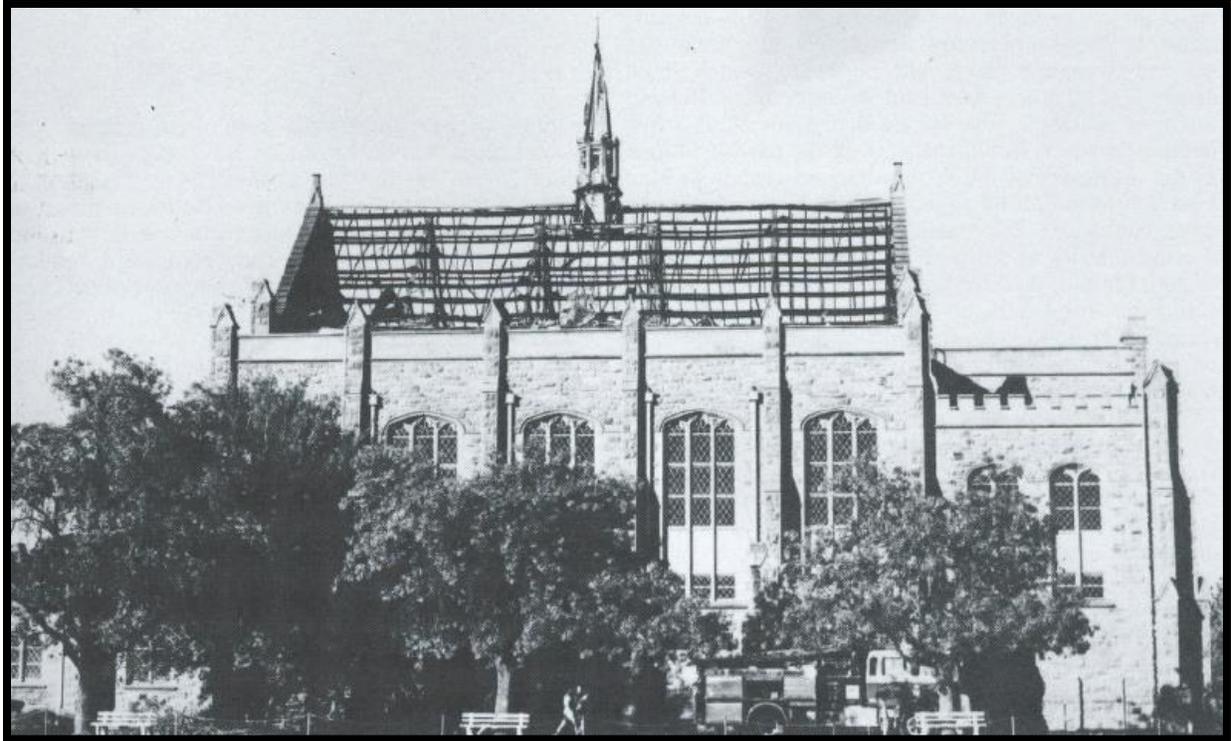


Figure 85 December 1985 - St Peter's College Memorial hall fire. Source: St Peter's College MAGAZINE (1985): 39.

The expense of outsourcing a performance venue weighed heavily on SAMCA. Alterations were made to the camp routine because of the fire. Requests for assistance were made to families of participants, to assist with the set-up of music stands and platforms in the school gym and classrooms on the day prior to camp. Memorial Hall had served as an ensemble rehearsal space, and a meeting place for the daily student briefing. The acceptance letter outlined that students were to meet in the Gymnasium each morning, affecting parent parking, and access to the school.⁴⁸⁰ Dress rehearsals were also held at the Opera Theatre, in preparation for the concert. Bishop wrote,

Memorial Hall was unavailable due to fire. ... morning meetings and Bishop Orchestra rehearsals were held in the gymnasium. ... Michael Hurd ... visiting SA as Composer in Residence for the SA Education Department, [conducted] the Bishop Orchestra. The students ... undoubtedly gained from the experience of preparing his own music under his capable direction. Alexander Orchestra was conducted by Michel Brunsden. A very high standard of performance was achieved by the campers ... through a program well suited to their capabilities. Steve Eads conducted the Stanley Concert Band ... Under the experienced and caring direction of Alan Tooke, an excellent standard of performance was attained [by Shinkfield Orchestra]. The concert was held in the Opera Theatre. ... this venue afforded an excellent visual presentation of the students. Acoustically the theatre is not designed for concert giving, however, the performances were successful, and the audience certainly appreciated the comfortable seating.⁴⁸¹

⁴⁸⁰ SAMCA, SAMMC Letter of Acceptance (1986): 2.

⁴⁸¹ David Bishop, SAMMC DR (1986): 1.

Following the concert, staff were invited to refreshments in the theatre foyer, once it had been cleared of equipment, students and audience members.⁴⁸² 1986 was the last camp for Marcus in the role of Secretary/Treasurer, an office she had held on and off since 1962. The role was accepted by Caroline Murray from 1987, who at that time, was manager of Musica Viva, South Australian branch.⁴⁸³

1986 was the last year of three school terms in South Australian Primary and Secondary schools. This decision by the SA Government, heralded the final year of the SAMMC, and the subsequent launch of the camp under a different name. The SA school calendar year impacted the timing of camp. When SAMMC was founded, the SA school year was divided into three terms of 13 weeks, separated by two fortnight breaks, one in May and the other in September, with a longer break over Christmas. This was altered in 1987 to reflect the new state schooling system of four school terms, bringing SA into line with other Australian states. Each term became 9, 10 or 11 weeks in length, separated by three fortnight breaks, in April, July and October, with a longer break across Christmas. At the October 1986 SAMCA meeting, it was noted that: "Due to the alteration of school terms and holidays in 1987 it was agreed that May Music Camp should be moved to July and be renamed State Music Camp. It would be held from Monday, July 6 to Friday, July 10 at [SPC] and the concert would be at the Dom Polski Centre on July 10."⁴⁸⁴

Following the 1987 concert, Bishop wrote: "With the advent of the four-term school year, the annual [SA] Music Camp was held in July. The change in name ... from 'May Camp' to 'State Camp' was the only noticeable alteration. There was no significant drop off in numbers (260), and the weather was perfect, indeed much better than in May of many previous years."⁴⁸⁵

As such SASMC was launched. In 2018 SASMC continues to run successfully, in the same format, with healthy attendances. The camp moved to Concordia College in 2016, as a result of connections with College music staff who were also committee members, keen to ensure that SASMC continued to operate.

⁴⁸² Betty Marcus, Correspondence to committee members, May 1, (1986): 1.

⁴⁸³ Betty Marcus, Correspondence to committee members, January 30, (1987): 1.

⁴⁸⁴ SAMCA Minutes, October 27 (1986): 1.

⁴⁸⁵ David Bishop, SASMC DR (1987): 1.

Chapter 6 Results: Oral testimony from interview participants

6.1 The benefits of participating in SAMMC?

Interviews with SAMMC participants who continue to be involved with community music activities, provide supportive opinions as to the benefits of ensemble participation offered at music camps, based on their association with SAMMC. Their personal experience with this state-based camp, and ongoing involvement within the music community provides a basis for their views, which reinforce the opinions expressed in the literature review. Details regarding the qualifications and experience of research participants is outlined in Appendices V, with their involvement in SAMMC and SAMCA outlined in Appendices W.

Elizabeth Collins, ASO Violinist since 1983, said that attendance at SAMMC assisted with the improvement of musical skills, including sight-reading, rapid learning, listening, and stylistic awareness, pitch and rhythm, dynamic range within an ensemble, technique, fingering, improved reflexes, and learning to follow the beat of a conductor.⁴⁸⁶ Elizabeth Koch, Head of Woodwind at ECM since 2002, stated that the exercise of quick learning allowed students to do things they would never normally do.⁴⁸⁷ Sari Noble (nee Soetratma), classroom music teacher at St Peter's Girls' School contributed that camps such as SAMMC help to build independence, resilience, self-esteem and confidence.⁴⁸⁸ Marryatville SIMC Music Teacher, Robert Chenoweth said students gained confidence through performing and rehearsing in unfamiliar settings.⁴⁸⁹ Leanda Herring, Head of Music at Woodville HS SIMC shared that students are challenged with rhythmic passages, and changes of time signatures in extensive repertoire that they do not see at school.⁴⁹⁰ Wendy Heiligenberg, ECM Violin Teacher and Director of 2018 SASMC, suggested that students improve their discipline, and learn to concentrate for a compact time period at music camps.⁴⁹¹

Peter Webb, Conductor of the Unley Symphony Orchestra and Director of SASMC from 2008 to 2016, believed SAMMC ensembles provided an experience that many students never have had within their own

⁴⁸⁶ Collins, E. interview.

⁴⁸⁷ Koch, interview.

⁴⁸⁸ Sari Noble, Interview with Jennifer Watkins, August 15, 2016.

⁴⁸⁹ Robert Chenoweth, Interview with Jennifer Watkins, October 12, 2016.

⁴⁹⁰ Leanda Herring, Interview with Jennifer Watkins, December 15, 2015.

⁴⁹¹ Heiligenberg, interview.

school environment. Few students would have participated in a concert band or orchestra of 90 players, so participants at SAMMC broadened their musical perspective. It is unlikely that they would have performed such repertoire, purely because of the size of the ensemble. SAMMC presented students with a challenge, progressing from sight-reading to concert performance standard in five days.⁴⁹²

David Shephard, past Dean of Music, ECM and SAMCA committee member from 1975 to 2007, believed the social value of music camps was immense. Students met new people, especially those who were not from their school. They benefitted from preparing a program to performance standard with this new cohort, in a short time period, experiencing a fresh approach and new ideas from professional tutors.⁴⁹³ Herring added that participants mixed with a wider range of student musicians than if they stayed within their school ensembles, so were challenged socially.⁴⁹⁴ Elizabeth Collins agreed that music camp participation broadened the musical sphere of a student, through meeting others with a shared interest.⁴⁹⁵

Attending SAMMC provided a sense of community. Anthony Bishop, son of David Bishop, and his friend Simon Collins, Melbourne Symphony Orchestra Violist between 1981 and 2015, shared that there was always a sense of being part of a musical community of like-minded people at SAMMC. It was broader than what you did in normal day-to-day school life; something to look forward to, where you caught up with people, including those from the country. There was added camaraderie at camp, building a life-long community of friends.^{496 497} This view was shared by Herring, Chenoweth and Andrew Newhouse. Once a year, students caught up with musicians who they did not see regularly, often resulting in them creating a network of friends for life.^{498 499 500} Heiligenberg believed she had life-long friends distributed across the world, who she first met at SAMMC.⁵⁰¹

⁴⁹² Peter Webb, Interview with Jennifer Watkins, July 8, 2015.

⁴⁹³ David Shephard, Interview with Jennifer Watkins, February 23, 2016.

⁴⁹⁴ Herring, interview.

⁴⁹⁵ Collins, E. interview.

⁴⁹⁶ Bishop, interview.

⁴⁹⁷ Simon Collins, Interview with Jennifer Watkins, May 3, 2017.

⁴⁹⁸ Herring, interview.

⁴⁹⁹ Chenoweth, interview.

⁵⁰⁰ Andrew Newhouse, Interview with Jennifer Watkins, April 27, 2016.

⁵⁰¹ Heiligenberg, interview.

Dr Jane Southcott, currently Associate Professor of Music at Monash University, Melbourne, said that the environment at SAMMC fostered continued engagement, through music immersion, social activity, and reinforcement of learning. These aspects encouraged students to look forward to future camps.⁵⁰² Geoff Bradley, music teacher and past SAMCA committee member said that anywhere he worked in the Adelaide music community, he was always with someone he met at SAMMC. It provided an experience like a sporting club where participants gained membership and learned the value of teamwork,⁵⁰³ a view reinforced by Webb.⁵⁰⁴ Ruth Saffir, former Cello Teacher at ECM agreed that the social aspect of camp was important, because students encouraged each other to do better, and progress through the orchestras together.⁵⁰⁵ Bogdan Kazimierzczak joined the SAMCA committee in 1980, retiring in 2016. Kazimierzczak highlighted that girls and boys mixed at SAMMC, which was a novelty for those from single-sex schools.⁵⁰⁶

Janis Laurs, conductor at SAMMC in 1971 and SASMC in 1996 and 1997, believed that SAMMC created a web of contacts, adding that anywhere he goes, he meets people that he played with by networking at events like SAMMC. Being part of a musical community, and working towards a musical goal, provides a sense of achievement. Laurs believed there was sheer joy sitting in a Symphony Orchestra and playing a fantastic piece, where you see everything in sounds. Through this community music learning, he connected with other conductors.⁵⁰⁷ Darryl Pope, SAMCA committee member between 2000 and 2008, said the event created a pathway for students.⁵⁰⁸ Noble confirmed that the graded orchestras at SAMMC encouraged students to aspire to reach the top orchestra.⁵⁰⁹

Peter Webb said that students learned to focus intently at SAMMC, because they participated in musical activity all day. By the final day, they had a run-through of the concert, and then performed; it was an intensive experience. Junior ensemble players heard the intermediate students, who in turn heard the senior participants. They understood what they aspired to, and the pathway provided them with a goal and context regarding their own technical abilities, through being exposed to different playing

⁵⁰² Jane Southcott, Interview with Jennifer Watkins, July 27, 2017.

⁵⁰³ Bradley, interview.

⁵⁰⁴ Webb, P. interview.

⁵⁰⁵ Ruth Saffir, Interview with Jennifer Watkins, April 28, 2017.

⁵⁰⁶ Kazimierzczak, interview.

⁵⁰⁷ Laurs, interview.

⁵⁰⁸ Darryl Pope, Interview with Jennifer Watkins, September 29, 2015.

⁵⁰⁹ Noble, interview.

standards.⁵¹⁰ Terry Bickley, Music Coordinator at Woodville HS SIMC and SAMCA committee member between 1987 and 1998, shared that through the setting provided by SAMMC, promising young musicians stepped out of their school setting, into a wider pool of children who were also interested in orchestral music. Because of the scale of the organisation, they could play in large well-balanced groups and develop their skills.⁵¹¹

As a regional student from Whyalla, Bickley said that contact with other musicians and playing in SAMMC ensembles provided a wonderful experience.⁵¹² Rosemary Stimson, SAMCA committee member from 1980 until 2016, encouraged country students to attend, arranging billets for them.⁵¹³ Bradley travelled from Victor Harbor and appreciated the opportunities SAMMC offered as a regional student, including access to professional conductors and tutors, which expanded his music network.⁵¹⁴ Heiligenberg added that SAMMC provided opportunities for students who did not have access to quality music education or ensemble programs, offering extension for students who usually sat in the top band within their school programmes, but rarely worked with others who were as accomplished or further advanced than them.⁵¹⁵

Kylie Bartsch attended SAMMC from 1976 to 1984, and believed the training received in orchestral etiquette and rehearsal technique through whole ensemble rehearsals and small group tutorials at SAMMC, was particularly helpful.⁵¹⁶ Shirin Lim, ASO Violinist since 1990, and SAMMC, SAYO, NMC and AYO participant, said the value of orchestral skills and etiquette learned at SAMMC was immense, emphasizing these are skills not learned during individual lessons. Students learn how to sit, share their music stand, face the conductor, and observe their directions.⁵¹⁷ Josie Hawkes confirmed that students learned what was expected and how to behave in an orchestra, and the rules of membership.⁵¹⁸ Alison Bell, Bassoonist in the Burnside Symphony Orchestra said she learnt about being an ensemble member at SAMMC. Enjoying the social aspect of participation resulted in her continuing to play in an orchestra as an adult.⁵¹⁹

⁵¹⁰ Webb, P. interview.

⁵¹¹ Bickley, interview.

⁵¹² Bickley, interview.

⁵¹³ Rosemary Stimson, Interview with Jennifer Watkins, July 16, 2015.

⁵¹⁴ Bradley, interview.

⁵¹⁵ Heiligenberg, interview.

⁵¹⁶ Bartsch, interview.

⁵¹⁷ Shirin Lim, Interview with Jennifer Watkins, September 30, 2015.

⁵¹⁸ Hawkes, interview.

⁵¹⁹ Bell, interview.

Joannes Roose, 2016 Conductor of the Melbourne Sinfonia, conducted on five occasions at SAMMC and said that he drew on his repertoire knowledge gained through conducting Youth Orchestras, when selecting music for the SAMMC orchestras.⁵²⁰ Herring said that working with different conductors and their varying styles, was a challenge for students. SAMMC provided high quality tutors, who were not the regular teachers of most students at camp. Students may not have had these chances for extension in their own schools.⁵²¹ Southcott agreed that SAMMC provided an opportunity to learn from a range of teachers with different styles.⁵²² Heiligenberg added that students gained stylistic awareness through working with tutors who were at the top of their field and active in the professional arena. Playing in a SAMMC orchestra allowed students to be part of something greater than themselves, encouraging them to lift their game.⁵²³

SAMMC encouraged community engagement. Many research participants later became Tutors, Conductors and Administrators with SAMCA, indicating a sense of loyalty to the event and the association. They experienced the value of participation first-hand, and wanted to ensure that younger musicians had access to this valuable and positive musical experience.⁵²⁴ Ryzard Pusz, retired MB instrumental teacher, said that he tutored at SAMMC because he wanted to “give back” to a community from which he had benefitted as a student,⁵²⁵ a view shared by both Bradley,⁵²⁶ and Kazimierczak.⁵²⁷

Through the late 1960s, Tertiary students were invited to SAMMC to observe tutors at work and gain valuable insights into teaching methods. Brunsden first conducted at SAMMC 1967 and believed this experience encouraged him to become a MB teacher.⁵²⁸ Stephen Millar, Head of Music at St Ignatius College since 2006 noted that conducting at SAMMC offered valuable experience and enhanced his curriculum vitae.⁵²⁹ Herring said working with students at camp provided professional development for

⁵²⁰ Roose, interview.

⁵²¹ Herring, interview.

⁵²² Southcott, interview.

⁵²³ Heiligenberg, interview.

⁵²⁴ McGowran, interview.

⁵²⁵ Pusz, interview.

⁵²⁶ Bradley, interview.

⁵²⁷ Kazimierczak, Interview.

⁵²⁸ Brunsden, interview.

⁵²⁹ Millar, interview.

teachers for their knowledge of repertoire and standards.⁵³⁰ Chenoweth believed it was a wonderful opportunity for staff to network and learn from one another.⁵³¹

Certain people joined the SAMMC staff, benefitting from the mentorship of tutors. Andre Oosterbaan, became a Trumpet tutor at SAMMC after assisting Standish Roberts.⁵³² Bickley learned valuable skills as the Library Assistant from MB Librarian, Allan Giles.⁵³³ Donald Crook tutored at SAMMC in 1980. As a student of Richard Smith, Crook believed that working alongside such a great mentor opened many doors for him.⁵³⁴ Bradley returned as a tutor and committee member, saying he felt that it was “payback”, after being encouraged in his tertiary studies by Roberts.⁵³⁵ Elizabeth Collins believed she could provide SAMCA with a line of communication to ASO colleagues, many of whom, as teachers, were prospective tutors. She believed joining the committee provided another opportunity for her to give back to the organisation.⁵³⁶ Elisabeth McGowran, Treasurer of SAMCA since 2013, wanted to ensure that a younger generation had the valuable musical opportunity she experienced through SAMMC.⁵³⁷

6.2 What was the contribution of SAMMC to the music education history of SA?

SAMMC was attended by an average of 202 students per year between 1962 and 1986, with a total of 4858 attendances. Enrolments consistently reflect a well-attended event. The contribution of SAMMC must be acknowledged as a consistent, structured ensemble environment, accessible to South Australian students across a significant time period. This contribution can also be measured through the opinions expressed by people who attended SAMMC during the 25-year history. The consistency of their answers confirms that these opinions were widely held amongst a sizable cohort. The clarity of their recollections confirms that the experience had a lasting impact. Several strong themes emerged regarding the significant contribution of SAMMC to the music education history of SA.

⁵³⁰ Herring, interview.

⁵³¹ Chenoweth, interview.

⁵³² Oosterbaan, interview.

⁵³³ Bickley, interview.

⁵³⁴ Donald Crook, Interview with Jennifer Watkins, January 19, 2016.

⁵³⁵ Bradley, interview.

⁵³⁶ Collins, E, interview.

⁵³⁷ McGowran, interview.

Anthony Bishop understood that his father David Bishop saw SAMMC as an extremely strong complement to MB activities, providing an extension to school programs. David Bishop believed every child should have the opportunity to learn a musical instrument at school. SAMMC was a natural progression, enabling students to come together and participate in quality ensemble music making. David Bishop saw it as the pinnacle of each calendar year, supplementing what was going on in schools.⁵³⁸ Grahame Dudley, past ECM lecturer in Music Education and Creative Music, stated that MB provided students with the opportunity to learn music, and SAMMC allowed them to do more.⁵³⁹ Heiligenberg confirmed that the MB program coupled with the extension offered at SAMMC, provided her with great encouragement.⁵⁴⁰ Figures regarding the number of SAMMC participants who attended public, private and tertiary institutions can be seen in Appendix N.

Karen Alexander, daughter of founder Ruth Alexander experienced first-hand the efforts of her mother, for the music camp movement in Australia, and the support she provided in the foundation of SAMMC. As an observer of state music camps, and attendee of NMCs, Karen witnessed the expansion of day camps throughout Australia. "Day Camps were very influential in giving young people opportunities. Working alongside John Bishop, Ruth Alexander was very supportive of the SAMMC."⁵⁴¹

Elizabeth and Simon Collins acknowledged that SAMMC provided student pathways, confirming that in the late 1960s, '70s and '80s, SA public schools had a particularly strong string teaching program. Teachers of the day sent their students to SAMMC, and many went on to fill the string sections at NMC and AYO.⁵⁴² Simon was one of several MSO members who attended SAMMC.⁵⁴³ Heiligenberg believed her career direction was shaped to a certain extent, by going to SAMMC and then NMC. The experience provided a stepping stone towards her successful career as a Violinist with the Bavarian Radio Symphony Orchestra.⁵⁴⁴ Shephard said that SAMMC was very significant, especially for students from schools with limited ensembles. Camp also provided a pathway for past campers to train for the teaching profession, by returning as tutors.⁵⁴⁵ Southcott shared that as a private school student, SAMMC enhanced the

⁵³⁸ Bishop, interview.

⁵³⁹ Grahame Dudley, Interview with Jennifer Watkins, April 26, 2016.

⁵⁴⁰ Heiligenberg, interview.

⁵⁴¹ Karen Alexander, Interview with Jennifer Watkins, May 27, 2016.

⁵⁴² Collins, E, interview.

⁵⁴³ Collins, S, interview.

⁵⁴⁴ Heiligenberg, interview.

⁵⁴⁵ David Shephard, interview.

opportunities available. It was beyond what any one school could do and there was no combined schools orchestra within the independent school system.⁵⁴⁶

Brunsdon believed the contribution of SAMMC to South Australian music education history was enormous, stating that it was a huge influence for those who continued in the professional world of music playing, and one of the most valuable things musically to happen in Adelaide at the time.⁵⁴⁷ SAMCA also created a new performance opportunity for students, through the formation of SAYO. Patrick Brislan, former Associate Dean at ECM and member of the ECM Wind Quintet from 1970 to 2000, was a SAMCA committee member between 1971 and 2000. Brislan recalled the launch of SAYO by SAMCA as very important for advanced SA music students to participate at a local level, believing that this encouraged music educators to work towards the launch of the AdYO Inc. in 2001.⁵⁴⁸

SAMMC provided encouragement for James Ferguson, who described it as a ‘turbo boost’ to his playing. Ferguson returned to school enthusiastic to play in that environment and seek opportunities to play with friends. Ferguson joined NMCSASA, actively working to organise concerts, sight-reading sessions and mini-camps, encouraging enthusiasm amongst his peers.⁵⁴⁹ He later became an ASO Administrator. Bartsch believed that SAMMC was vital to upskill students who returned enthusiastically to their schools and communities.⁵⁵⁰ Lim shared that her school did not have an orchestra, and her weekly ensemble involvement through the Primary Schools Orchestra was capped by the annual SAMMC, which was very important to her and her friends.⁵⁵¹ This view was shared by Julie Webb, SAMMC tutor who said most South Australian schools did not provide a comparable orchestral experience.⁵⁵² Chenoweth believed SAMMC was a highlight of the year, providing encouragement for students to strive to attend NMC and AYO.⁵⁵³

SAMMC provided extension for regional students to join with others in an intensive, short-term, ensemble experience. Hawkes attended as a student from Penola, and stated from personal experience that many

⁵⁴⁶ Southcott, interview.

⁵⁴⁷ Brunsdon, interview.

⁵⁴⁸ Patrick Brislan, Interview with Jennifer Watkins, July 28, 2015.

⁵⁴⁹ James Ferguson, Interview with Jennifer Watkins, July 27, 2016.

⁵⁵⁰ Bartsch, interview.

⁵⁵¹ Lim, interview.

⁵⁵² Julie Webb, Interview with Jennifer Watkins, September 30, 2015.

⁵⁵³ Chenoweth, interview.

professional Australian musicians progressed through the state music camp system, aspiring to attend NMC and AYO. She believed the contribution of SAMMC was enormous. It was not until she attended camp that she spent time with another bassoonist, which gave her a sense of belonging and spurring a long-term friendship.⁵⁵⁴ Bickley's school in Whyalla did not provide access to an ensemble experience comparable to SAMMC. Attending camp for seven years provided him with a yearly boost.⁵⁵⁵ He now encourages his classroom music students at Woodville SIMC to attend SASMC. Bradley said it was not until he attended SAMMC that he truly became aware of his abilities as a trumpeter. Camp encouraged him to practice, and later audition for SAYO, AYO and NMC. Bradley, an instrumental music teacher and freelance musician, believed SAMMC participation encouraged him to pursue ensemble opportunities.⁵⁵⁶

Allan Giles, SAMCA committee member from 1976 to 1998, believed SAMMC contributed greatly to SA music education history, providing an opportunity for students to work with musicians who were not their regular teachers.⁵⁵⁷ Bickley confirmed that access to professionals provided inspiration and a different perspective to that given by regular teachers.⁵⁵⁸ Elizabeth Collins added that SAMMC provided the opportunity to work with quality conductors and tutors, exposure to mainstream orchestral repertoire, and allowed students to hone their orchestral skills.⁵⁵⁹ Roose believed SAMMC was very important because it provided access to professional musicians who were embedded in the music education scene across the year. SAMMC was a central element when Roose reflected on his music education.⁵⁶⁰

Bell was introduced to the Bassoon through the activities of MB. The lessons provided at school, coupled with the performance opportunity at SAMMC allowed her to enjoy the life-long music experience available through a community orchestra.⁵⁶¹ Millar agreed that SAMMC provided opportunities, and spurred students to move on to community ensembles.⁵⁶² Peter Webb shared that many of his community orchestra members attended music camps.⁵⁶³

⁵⁵⁴ Hawkes, interview.

⁵⁵⁵ Bickley, interview.

⁵⁵⁶ Bradley, interview.

⁵⁵⁷ Giles, interview.

⁵⁵⁸ Bickley, interview.

⁵⁵⁹ Collins, E, interview.

⁵⁶⁰ Roose, interview.

⁵⁶¹ Bell, interview.

⁵⁶² Millar, interview.

⁵⁶³ Webb, P, interview.

SAMMC provided students with a sense of belonging. Laurs shared that as a child from a family of political refugees, the strength of the community was important to him. Being a member of the Latvian community in Adelaide, he remembered other Latvian friends attending SAMMC. His social life was meeting at orchestra or at school. He remembered the family connections at SAMMC and being involved in the spirit of community music making.⁵⁶⁴ Pusz contributed that South Australian community orchestras are full of people who had their beginning at SAMMC. The camp helped to build community, something which he believed was and is vital for the mental and emotional health of the country. As an immigrant to Australia during the 1960s, SAMMC provided Pusz with a sense of belonging.⁵⁶⁵ Andrew Newhouse, Music Teacher at Prince Alfred College since 1994, believed that SAMMC inspired a generation of educators.⁵⁶⁶ Herring agreed that SAMMC had influenced many instrumental teachers, and people who had been through the camp experience have an affinity with each other. She encourages her current students to attend SASMC, with her school subsidizing families financially.⁵⁶⁷ Pope believed that without SAMMC there would have been a hole in the development of many music students' understanding of good orchestral repertoire, and the experience of playing in an orchestra.⁵⁶⁸

Alison Rosser, Advanced Skills Lecturer in Music at TAFE FSSM for 24 years, said SAMMC provided a very good introduction to orchestral and band music under experienced conductors and educators.⁵⁶⁹ SAMMC provided Mary Waterhouse with her early orchestral education. She relayed the invigorating thrill of experiencing the sound of playing surrounded by an orchestra.⁵⁷⁰ Anna Lester, SAMCA committee member from 1980 to 2000 said SAMMC provided a challenging and rewarding ensemble experience.⁵⁷¹

Webb believed that SAMMC played a significant role in SA music education history, claiming this from his own experience as a student at Victorian State Music Camp and NMC, and later SAMCA tutor. These events had a profound effect on his career decisions. He learned to love playing in orchestras. As a past member of the ASO, he said, "Players in SA say that SAMMC was *the formative* influence on them in

⁵⁶⁴ Laurs, interview.

⁵⁶⁵ Pusz, interview.

⁵⁶⁶ Newhouse, interview.

⁵⁶⁷ Herring, interview.

⁵⁶⁸ Pope, interview.

⁵⁶⁹ Alison Rosser, Interview with Jennifer Watkins, January 19, 2015.

⁵⁷⁰ Mary Waterhouse, Interview with Jennifer Watkins, September 29, 2015.

⁵⁷¹ Anna Lester, Interview with Jennifer Watkins, April 21, 2016.

choosing a music career, or developing a love of listening to fine music, or even though they trained in another field, to maintain a wish to pursue higher skills on an instrument and be a community player.”⁵⁷²

⁵⁷² Webb, P, interview.

6.3 What may be the future of the music camp of the SAMCA?

Music education has changed greatly in SA since 1962. The continuance of MB, through the Instrumental Music Service within the public-school system, the assessment of music students and the popularity of certain instruments, are three examples of this. Schools funding has varied, new experiences to learn have come and gone, trends have caused some opportunities to gain and lose popularity with both educators and students. Therefore, the long-term continuation of any educational setting is not guaranteed. The general opinion of research participants towards the possible future of the camp of the SAMCA was positive. They agreed there was a need for the short, intensive ensemble experience provided by SAMCA, coupled with other year-long ensemble opportunities such as those offered by AdYO Inc. Both settings offer different experiences for students. The Youth Orchestra experience provides students with a long-term performance goal, and the opportunity to partake in a programmed series across a whole year. Students members of seasonal orchestras may value their holiday breaks and not wish to attend music camps, while others take every opportunity to attend both a music camp and a Youth Orchestra, purely for the love of ensemble participation.

Shephard saw no reason to change the existing camp model, provided student support was maintained. Enrolment was vital for the continuance of SASMC, and if the event was run by a committee of committed people, there was no reason it should not continue to operate.⁵⁷³ Saffir agreed that the continued enthusiasm for camp must be promoted by a dedicated committee across the year, who foster this enthusiasm amongst younger musicians, who could take over.⁵⁷⁴ Bickley believed that music camp was essential for children from regional areas, and worried about the opportunities available to them, if funding cuts were made to music in schools.⁵⁷⁵ Ian Russell, who conducted at the SAMCA camp on five occasions, stated that camp provided access to mentoring for students from lower socio-economic areas.⁵⁷⁶ Anthony Bishop believed that no matter what is being done in schools, they could never replicate the experience of music camp.⁵⁷⁷

⁵⁷³ Shephard, interview.

⁵⁷⁴ Saffir, interview.

⁵⁷⁵ Bickley, interview.

⁵⁷⁶ Russell, interview.

⁵⁷⁷ Bishop, interview.

Soetratma believed SASMC had a good future, because there were many musicians and teachers who had personal connections with state-based music camps and fully understood their importance.⁵⁷⁸ Roose believed that camp would need to change to ensure its survival,⁵⁷⁹ a view also shared by Brislan, who added that the organisers would always have to plan in the face of competition from other activities, such as sport and holidays. SAMCA will need to find ways to make music camp attractive to ensure continued attendance.⁵⁸⁰

Bradley agreed SAMCA needed to ensure the audition process was streamlined to appear professional. The experience of camp must be positive, yet stimulating for students. Bradley believed that the future of music education would be interesting, depending on what the South Australian government decided to do regarding instrumental teaching in public schools. The number of music students in senior schools would drop if the primary schools did not provide good programs, and this could have a massive impact on SASMC. Bradley was still optimistic, believing music camp had enough good-will within the music industry, and with teachers in SA.⁵⁸¹ Chenoweth reinforced this view, stating that school programs were in some cases diminishing due to a lack of resources. SASMC was a quality outlet for young aspiring performers, attractive to students and parents keen to seek high quality extension programs which offer pathways.⁵⁸²

Peter Webb was concerned that with the reduction in the availability of rarer, more expensive instruments in schools, such as Oboe, Bassoon, French Horn and Viola, this could have a detrimental effect on music camp. Without these key instruments, orchestras cannot operate. This would add pressure on private schools to stretch available funds to subsidise students to learn rare instruments, and the result of such action would reinforce a stereotype of orchestral music being elitist.⁵⁸³ Southcott said that music camps could play a potential role for young musicians who need to be supported to play orchestral music, which tends to be an atypical activity for a teenager in 2017, especially with the increase in popularity of other

⁵⁷⁸ Noble, interview.

⁵⁷⁹ Roose, interview.

⁵⁸⁰ Brislan, interview.

⁵⁸¹ Bradley, interview.

⁵⁸² Chenoweth, interview.

⁵⁸³ Webb, P, interview.

forms of musical engagement such as jazz.⁵⁸⁴ Herring confirmed that electronic music, both instrumental and media-based, was gaining popularity with children.⁵⁸⁵

Elizabeth Collins highlighted that escalating costs and venue availability could potentially impact the future of SASMC. The association was dependent on a great deal of good-will from several organisations and individuals. Camp fees needed to remain achievable for the average family to ensure enrolments.⁵⁸⁶ Brunsden suggested SAMCA might consider experimenting with change, such as the addition of a Chamber Orchestra. Conductors must choose repertoire wisely to ensure students find the music challenging and exciting, encouraging repeated attendance.⁵⁸⁷ Providing children with the opportunity to participate in and experience orchestral music, will allow them to appreciate the music presented at camp. Hawkes said electronics and social media provide distractions, as well as alternative interests for children, and music camp will have to compete with a variety of trends in the music tastes of young musicians. She believed it would be a mistake to think that technology is the only path with which children want to engage. Hard work must be done to compete, and make SA State Music Camp an attractive proposition to a modern society.⁵⁸⁸

⁵⁸⁴ Southcott, interview.

⁵⁸⁵ Herring, interview.

⁵⁸⁶ Collins, E, interview.

⁵⁸⁷ Brunsden, interview.

⁵⁸⁸ Hawkes, interview.

Chapter 7 Conclusion

Through SAMMC, the SAMCA provided a quality music ensemble experience for many music students, and contributed significantly to the music education history of SA. From 1962, SAMMC operated alongside other organisations, in a spirit of good-will. Established through the fund-raising efforts of the NMCA, state-based music camps were established across Australia, and the SAMMC was launched in Adelaide. The SAMMC operated during the May school holidays from 1962 until 1986, and during that 25-year period of operation, consistently provided an intensive learning opportunity through music for students of orchestral and band instruments. The number of ensembles offered at SAMMC grew as demand increased,⁵⁸⁹ with thousands of students enrolling during that time, benefitting from the professional tutoring and conducting offered at camp. SAMMC offered something different for the students of the time, being a five-day intensive ensemble experience, under the guidance of skilled educators, with a public performance on the final night at camp. It was different to anything offered in schools at that time, and allowed children to play alongside other musicians who they did not know, or only saw at camp. Unlike seasonal Youth Orchestras, SAMMC took place in the school holidays. It complemented schools' programs, and offered extension for advanced musicians as well as a pathway of graded ensembles.

SAMMC provided numerous benefits for Adelaide and South Australian regional students. They were given the opportunity for skills development, while increasing social and friendship networks. They improved sight-reading skills, aural perception, the ability to listen, tone production and concentration. Working with tutors or conductors who were not their regular teacher, provided a different perspective. They learned to follow directions and work cooperatively as a team, focus on a goal, and through exposure to a wide range of repertoire, expanded their musical knowledge. Students developed cooperation, self-confidence, responsibility, expression, and nurtured their appreciation of music.

The growth of music education in SA across the Twentieth Century, stimulated by the activities of such organisations as the PSMS along with the instrumental program instigated in South Australian public primary schools in 1962 through Music Branch, each contributing to the environment into which SAMMC emerged. The dedication of David Bishop and his father John Bishop, contributed to the good-will present

⁵⁸⁹ South Australian Music Camp Association, *South Australian May Music Camp Program* (1986): 3-6.

in the Adelaide music community at that time. The efforts of music educators such as Lloyd Davies, Robertson Collins, Standish Roberts, David Merchant and Betty Marcus enabled SAMMC to operate successfully for 25 years. Many more people contributed to SAMCA and SAMMC between 1962 and 1986, demonstrating the importance that they placed on this educational opportunity. They each recognised the value that music camp offered to music education in SA. They were enticed by the momentum of the venture, which enhanced the rapidly growing program of music tuition taking place in SA public schools. Music Educators offered their valuable time and knowledge to SAMCA for an honorarium, enabling further students to benefit from the program offered. Many participants in this research returned to contribute to music camp because they valued the work being done, and had benefitted personally from attendance at SAMMC.

Through this research, a detailed chronological history of the SAMMC has been assembled. A significant collection of sources including programs, applications forms, personal correspondence and association documents has been accumulated, enabling a thorough and factual account to be recorded. The support of the SAMCA, assistance from the Barr-Smith Library, UofA, the NLA, and the cooperation of archivists at PGS and SPC, has aided the researcher in the search for relevant sources. Coupled with the oral testimony of past participants, a comprehensive record of the SAMMC has been assembled. Gathering of these sources has permitted a thorough investigation into the structure of the organisation, and enabled the researcher to deduce a chronological history of the SAMMC. Until now, no recorded history of the SAMMC has existed, so this thesis will be of value to future researchers, as well as the SAMCA, and makes a significant contribution to the music education records of SA.

Aside from the music camps in SA, Vic., and the Border Music Camp, NMCA founded camps have ceased to exist in other Australian states. The current SAMCA has embraced modern technology, utilising social media to advertise camp, ensuring that news of the event continues to reach a wide audience. The planned expansion of the association's online presence will address the current means by which potential families' source information. This research will enhance the information contained on that site. Adapting to a contemporary method of enrolment through online applications via the SAMCA web-site, will enable families to learn about and engage with the association. Such forward thinking by the SAMCA will ensure that decisions regarding the future of the camp are made in the best interests of the students.

This research provides the basis for future study into the activities of SAMCA and the SAMMC. There is scope for extensive research regarding the SAYO, also administered by SAMCA between 1978 and 1993. This orchestra, preceded by other student ensemble activities at the ECM and TAFE FSSM during the 1960s and '70s, was later followed by the launch of the AdYO Inc. in 2001. The administration and activities of YOs in SA would be a topic worthy of investigation. The current research touched upon the activities of Music Branch, a program which made a significant contribution to SA music education. These activities should be recorded for future generations, and would be a valuable source for educators advocating for music education in schools. The results of this research clearly indicate that the SAMMC, organised by the SAMCA, holds a significant position in the music education history of SA.

Bibliography

Books and Journals

Apfelstadt, Hilary. "First Things First: Selecting Repertoire." *Music Educators Journal* 87:1 (2000): 19-22.

Barrett, Margaret S. and Smigiel, Heather M. "Children's perspectives of participation in music youth arts settings: Meaning, value and participation." *Research Studies in Music Education* 28:39 (2007): 39-50.

Battisti, Frank L. "Teaching music: The leadership component." *Music Educators Journal* 85:6 (1999): 38-50.

Bishop, David. "Instrumental Teaching in South Australian Department of Education Schools." ASME VI Proceedings Adelaide (1986): 57-59.

Burland, Karen and Davidson, Jane W. "Training the Talented." *Music Education Research* 4:1 (2010): 121-140.

Chatterton, Brian. "A decade of Music Education in Australasia (1967-1977): South Australia." *Australian Journal of Music Education* 20 (1977): 54-70.

Clark, Mary R. *Christopher Martin 'In the Middle of the Music' Memoir and Memories*, Melbourne, Arcadia, 2012.

Collett, Morwenna. "The Queensland Youth Orchestra and its role in the development of young musicians: a case study of benefits." *Australasian Music Research* 9 (2007): 95-119.

Diaz, Frank M. and Silveira Jason. "Dimensions of Flow in academic and social activities." *International Journal of Music Education* 31 (2013): 310-320.

Eccles, Jacquelynne S., Barber, Bonnie L., Stone, Margaret, and Hunt, James. "Extracurricular Activities and Adolescent Development." *Journal of Social Issues* 59:4 (2003): 865-889.

Eckermann, Arthur H., and Donaldson, Gail R. *A Century of Children and Music 1891-1991: The history of the South Australian Public (Primary) Schools Music Society*. Education Department of SA, Darlington 1991.

Edgeloe, Victor Allen. *The Language of Human Feeling: A Brief History of Music in the University of Adelaide*. Adelaide: University of Adelaide, 1980.

Epstein, June. *Concert Pitch: the story of the National Music Camp Association and the Australian Youth Orchestra*. Melbourne, Hyland House, 1984.

Fox, Malcolm. "Music education in South Australia 1836-1984", in *From Colonel Light into the footlights*, ed. Andrew McCredie, Norwood, SA: Pagel Books, 1988, 383-410.

Government of South Australia. *Department for Education and Child Development Special Interest Music Centres – Centres of Excellence in Music*, (2015): 1-4.

Hallam, Susan. "The power of music: Its impact on the intellectual, social and personal development of children and young people." *International Journal of Music Education* 28 (2010): 269-289.

Heller, George N. and Wilson, Bruce D., *Historical Research in Music Education* in Jane Southcott, "Evaluating Music Education: The role and processes of historical inquiry," *Directions for the 21st Century Research in Music Education Proceedings of XIX* (1980): 33.

Heller, George N. and Wilson, Bruce D. "Historical Research in Music Education: A Prolegomenon." *Bulletin of the Council for Research in Music Education* 69 (1982): 1-20.

Heller, George N. and Wilson, Bruce D. *Historical Research in Handbook of Research on Music Teaching and Learning*, ed. Colwell, New York, Schirmer Books 1992.

Hewitt, Allan, and Allan, Amanda. "Advanced youth music ensembles: Experiences of, and reasons for, participation." *International Journal of Music Education* 31 (2013): 257-275.

Hopkins, John. "The Music Camp Movement." *Australian Journal of Music Education* 15 (1974): 37-38.

Hyams, BK., *Oral History in Educational Research, Methodology and Measurement, International Handbook*, 2nd ed. JP Keeves, Cambridge University Press: Pergamon, 1997.

Jones, Percy. "Tribute speech to John Bishop" at the 1965 National Music Camp Geelong Concert, 1964.

Kartomi, Margaret. "The Australian Youth Orchestra Inc.: Its identity as a national icon and expansion of its performance & educational programs." *Australasian Music Research* 9 (2007a): 27-53.

Kartomi, Margaret. "Youth Orchestras in the global scene." *Australasian Music Research* 9 (2007b): 1-26.

Kokotsaki, Dimitra and Hallam, Susan. "Higher education music students' perceptions of the benefits of participative music making." *Music Education Research* 9:1 (2007): 93-109.

Kuntz, Tammy L. "High school students' participation in music activities beyond the school day." *Applications of Research in Music Education* 30 (2011): 23-31.

Lofthouse, Andrea. *Who's Who of Australian Women*. Compiled based on research by Vivienne Smith, Methuen Aust. 1982.

Loughlin, John. "Aspects of Australian Music Education: The Music Camp Movement." *Australian Journal of Music Education* 1 (1967): 40-42.

- Mark, Michael L. "Unique Aspects of Historical Research in Music Education," *The Bulletin of Historical Research in Music Education*, 6:1 (1985): 29-33.
- Mathers, Andrew. "The impact of visiting conductors on the development of Melbourne Youth Music's Annual Music Camp & the building of a symphonic band program within a Youth Orchestra Association." *Australasian Music Research* 9 (2007): 145-166.
- Middenway, Ralph. "National Music Camp: Thirtieth Anniversary." *The Australian Journal of Music Education* 2 (1978): 43-44.
- Moore, Derek G., Burland, Karen, and Davidson, Jane W. "The social context of musical success: A developmental account." *British Journal of Psychology* 94 (2003): 529-549.
- Morrison, Steven J. "The school ensemble: A culture of our own." *Music Educators Journal* 88 (2001): 24-28.
- Pear, David. "Youth Orchestras and repertoire: towards an Australian case study." *Australasian Music Research* 9 (2007): 79-93.
- Perks Robert and Thomson Alistair (Eds.) *The Oral History Reader* 2nd ed. Devon, Great Britain: Routledge. P. 2006.
- Petersen, RC. *History of Education Research: What is it and how to do it*. Sydney RC Petersen, 1992.
- Robertson, Beth M. *Oral History Handbook*. 5th ed. Oral History Assoc. of Australia (SA Branch) Inc., 2006.
- Rodwell, GW. "*Historical Research in Education*" in *Educational Research*, Australia ed. Cavanagh DM & Rodwell GW, Dialogues 1992.
- Rosevear, Jennifer. "Innovation and Tradition in instrumental music in South Australian government schools." Proceedings of the XXXth Annual Conference: Innovation and Tradition; *Music Education Research* (2008): 219-225.
- Rourke, P. "Music History – what do we leave out?" *Australian Journal of Music Education*, (1980): 51.
- Russell, Ian. "Minutes of the PSMS, December 6, 1960," in *A History of the Music Branch of the Education Department of South Australia*, (Unpublished paper Barr Smith Library Archives, 1988).
- SA's Greats: the men and women of the north terrace plaques*. ed. John Healey Historical Society of South Australia, Open Book Print, 2001.
- Southcott, Jane, and Sell, David. "Introduction to historical research" in *Music Education in Research Methodologies in Music Education*, ed. KA Hartwig, Cambridge Scholars Publishing UK, 2014: 9-34
- Southcott, Jane. "Evaluating Music Education: The role and processes of historical inquiry." Proceedings Australian Association for Research in Music Education National Conference, (1997b): 33-42.

Southcott, Jane. "The Establishment of the Music Curriculum in South Australia: The Role of Alexander Clark." *Research Studies in Music Education* 5 (1995): 1-10.

Southcott, Jane. *Music in State-Supported Schooling in South Australia to 1920* (Unpublished Doctoral Thesis, Deakin University Library, 1997a).

Stone, Lawrence. *The Past and the Present Revisited*. London: Routledge and Kegan Paul 1987.

Symons, Christopher. *John Bishop, a life for music*. Hyland House, South Yarra, Vic, 1989.

University of Adelaide Archives, *Staff records*, Lloyd Davies staff card, 1990.

University of Adelaide. *1960 Golden Jubilee Commemoration Booklet*, 15 October 2010.

Warburton, Elizabeth. *A History of the Arts Council of SA Inc. Published by The Arts Council of SA*, Griffin Press, 1992.

Weiss, Gillian. "Fundamental or Frill? Music Education in Australian Schools since 1880." *Research Studies in Music Education* 5 (1995): 55-65.

Correspondence

Alexander, Ruth. Correspondence to Bishop, John. 1961, August 26.

Alexander, Ruth. Correspondence to Ferguson, James. 1971, October 26.

Alexander, Ruth. Correspondence to Marcus, Betty. 1966, July 25.

Alexander, Ruth. Correspondence to Moses, Sir Charles Moses. 1961, July 21.

Alexander, Ruth. Correspondence to South Australian Music Camp Association Committee Members, 1970, April.

Alexander, Ruth. Correspondence to State Committees, 1972, May 25.

Alexander, Ruth. Correspondence to State Music Camp Directors, 1968, May.

Alexander, Ruth. Correspondence to State Music Camp Directors, 1971, March 16.

Alexander, Ruth. Correspondence to State Music Camp Directors, 1972, May 25.

Allan, Geoff. Correspondence to Alexander, Ruth. 1961, June 26.

Allan, Geoff. Correspondence to Alexander, Ruth. 1962, August 27.

Bishop, John. Correspondence to Alexander, Ruth. 1954, January 29.

Bishop, John. Correspondence to Alexander, Ruth. 1955, February 3.

Bishop, John. Correspondence to Alexander, Ruth. 1961, August 10.

Bishop, John. Correspondence to Alexander, Ruth. 1961, January 20.

Bishop, John. Correspondence to Alexander, Ruth. 1962, April 31.

Bishop, John. Correspondence to Alexander, Ruth. 1962, April 6.

Bishop, John. Correspondence to Alexander, Ruth. 1962, June 1.

Bishop, John. Correspondence to Alexander, Ruth. 1962, May 26.

Bishop, John. Correspondence to Alexander, Ruth. 1963, April 24.

Bishop, John. Correspondence to Alexander, Ruth. 1964, April 16.

Bishop, John. Correspondence to Alexander, Ruth. 1964, November 21.

Bishop, John. Correspondence to Allan, Geoff. 1961, September 5.

Bishop, John. Correspondence to Allan, Geoff. 1962, April 31.

Bishop, John. Correspondence to McCreery, JS. 1954, May 7.

Bishop, John. Correspondence to Symonds, WMC., staff member ABHS, 1962, 24 May.

Davies, Lloyd. Correspondence to the organising party of the SAMMC, 1965, February 17.

Jones, Percy. Correspondence to State Committees, 1974, April.

Marcus, Betty. Correspondence to Alexander, Ruth. 1965, March 1.

Marcus, Betty. Correspondence to Alexander, Ruth. 1965, June 11.

Marcus, Betty. Correspondence to Alexander, Ruth. 1973, July 27.

Marcus, Betty. Correspondence to Committee Members, 1986, May 1.

Marcus, Betty. Correspondence to Committee Members, 1987, January 30.

Marcus, Betty. Correspondence to the Executive of the South Australian Music Camp Association, 1973,
27 July

Porter, Leonard J. Correspondence to Lim, Lillian. 1979, August 17.

Maslyn-Williams, Robert R. Correspondence to Bishop, John. 1960, January 24.

National Music Camp Association Documents

- Fairs, David. National Music Camp Students' Association South Australia Newsletter, 1975, May.
- Middenway, Leigh. National Music Camp Students' Association South Australia Newsletter, 1975, May.
- National Music Camp Association Central Fund-raising Committee, Minutes, 1961, April 24.
- National Music Camp Association Central Fund-raising Committee, Minutes, 1962, January 24.
- National Music Camp Association Fund-Raising Committee, South Australia, Minutes, 1962, April 30.
- National Music Camp Association Minutes, 1978, February 11.
- National Music Camp Association Minutes, 1978, June 17.
- National Music Camp Association Minutes, 1981, January 11.
- National Music Camp Association, List of students in attendance at South Australian May Music Camp, 1962, May 15.
- National Music Camp Association, Minutes, 1962, September 11.
- National Music Camp Association, Minutes, 1978, August 20.
- National Music Camp Association, National Fund-Raising Counsel Appeal Appraisal and Plan, 1961.
- National Music Camp Association, National Fund-Raising Counsel Memorandum, 1961, April 24.
- National Music Camp Association, National Music Camp Donor pamphlet, 1954.
- National Music Camp Association, Promotional brochure, 1961
- National Music Camp Association, Promotional brochure, 1962.
- National Music Camp Association, Promotional brochure, 1970.
- National Music Camp Association, South Australian May Music Camp Application form, 1963
- National Music Camp Association, South Australian May Music Camp Application form, 1966.
- National Music Camp Association, South Australian May Music Camp Notification of Acceptance, 1962, May 3.
- National Music Camp Association, South Australian May Music Camp Notification of Acceptance, 1970.
- National Music Camp Association, South Australian May Music Camp Organising Committee Minutes, 1965, September 6.

National Music Camp Association, South Australian May Music Camp Organising Committee Minutes, 1966, April 21.

National Music Camp Association, South Australian May Music Camp Organising Committee Minutes, 1966, March 4.

National Music Camp Association, South Australian May Music Camp Program, 1963.

National Music Camp Association, South Australian May Music Camp Program, 1965.

National Music Camp Association, South Australian May Music Camp Student notification of acceptance, 1962, May 3.

National Music Camp Students' Association South Australia, Constitution of the South Australia branch of the National Music Camp Students' Association, 1974.

Newspaper Articles

"Music Camp for Children," Advertiser (Adelaide, SA), May 15, 1965, 3.

"Students live in harmony," Advertiser (Adelaide, SA), May 12, 1976, 10.

"Take a Bow," Advertiser (Adelaide, SA), May 11, 1971, 1.

Horner, John. "Music Camp Concert 'Satisfies'," Advertiser (Adelaide, SA), May 18, 1967, 35.

Horner, John. "Music Camp Successes," Advertiser (Adelaide, SA), May 20, 1965, 11.

Horner, John. "Music Makers' Camp," Advertiser (Adelaide, SA), March 14, 1969, 10.

Horner, John. "SA Music Camp as Challenge," Advertiser (Adelaide, SA), May 22, 1969, 17.

Horner, John. "Star turn of camp concert," Advertiser (Adelaide SA), May 18, 1970, 24.

Lloyd, Tim. "Orchestra Debuts," Advertiser (Adelaide, SA), November 22, 2001, 91.

Middenway, Ralph. "Music Camp reminder of youthful ability," Advertiser (Adelaide, SA), May 17, 1971, 13.

Music Critic, "Music-camp Movement plans start in NSW," Sydney Morning Herald, August 26, 1954, 2.

Paterson, B. "David Bishop Obituary," Advertiser (Adelaide, SA), October 8, 2011, 82.

Rait, Noel. "Musical Holiday for 180 Students," Advertiser (Adelaide, SA), May 5, 1971, 30.

Roose, Joannes. "Lean year at camp," Advertiser (Adelaide SA), May 21, 1979, 27.

Silsbury, Elisabeth. "Three Ages of the Orchestra," Advertiser (Adelaide, SA), May 21, 1973, 33.

Symons, Christopher. "Ruth Alexander Obituary," (author notes) The Age, January 8, 1999, 1.

Personal Diary Entries

Southcott, Jane. personal diary 1969, May 16.

Southcott, Jane. personal diary 1969, May 17.

Southcott, Jane. personal diary 1969, May 18.

Southcott, Jane. personal diary 1969, May 19.

Southcott, Jane. personal diary 1969, May 20.

Southcott, Jane. personal diary 1969, May 21.

School Publications

Pulteney Grammar School, The Magazine, published by Pulteney Grammar School, 1972.

Ray, Canon WR. Pulteney Grammar School 1847 – 1997, The Council of Governors of Pulteney Grammar School, Inc. Wakefield Press, Adelaide SA, 1997.

St Peter's College, A record of the Activities of the School and of Old Boys, published by the Church of England Collegiate School of St Peter, St Peters South Australia, No 200, December 1962.

St Peter's College, A record of the Activities of the School and of Old Boys, published by the Church of England Collegiate School of St Peter, St Peters South Australia, No 204, December 1967.

St Peter's College, A record of the Activities of the School and of Old Boys, published by the Church of England Collegiate School of St Peter, St Peters South Australia, No 211, December 1974.

St Peter's College, Saints Newsletter, 1984.

St Peter's College, St Peter's College MAGAZINE, No 215, 1978.

St Peter's College, St Peter's College MAGAZINE, No 224, 1986.

St Peter's College, St Peter's College MAGAZINE, No 229, 1991.

South Australian May Music Camp Directors Reports

Bishop, David. South Australian May Music Camp Directors Report, 1970.

Bishop, David. South Australian May Music Camp Directors Report, 1973.

Bishop, David. South Australian May Music Camp Directors Report, 1974.

Bishop, David. South Australian May Music Camp Directors Report, 1975.

Bishop, David. South Australian May Music Camp Directors Report, 1976.

Bishop, David. South Australian May Music Camp Directors Report, 1977.

Bishop, David. South Australian May Music Camp Directors Report, 1978.

Bishop, David. South Australian May Music Camp Directors Report, 1979.

Bishop, David. South Australian May Music Camp Directors Report, 1980.

Bishop, David. South Australian May Music Camp Directors Report, 1981.

Bishop, David. South Australian May Music Camp Directors Report, 1982.

Bishop, David. South Australian May Music Camp Directors Report, 1983.

Bishop, David. South Australian May Music Camp Directors Report, 1984.

Bishop, David. South Australian May Music Camp Directors Report, 1985.

Bishop, David. South Australian May Music Camp Directors Report, 1986.

Bishop, David. South Australian State Music Camp Directors Report, 1987.

Davies, Lloyd. South Australian May Music Camp Directors Report, 1965.

Davies, Lloyd. South Australian May Music Camp Directors Report, 1967.

Davies, Lloyd. South Australian May Music Camp Directors Report, 1969.

Davies, Lloyd. South Australian May Music Camp Directors Report, 1971.

Davies, Lloyd. South Australian May Music Camp Directors Report, 1972.

Davies, Lloyd. South Australian May Music Camp Directors Report, 1973.

South Australian Music Camp Association Documents

South Australian Music Camp Association Agenda, South Australian Music Camp Association, 1966.

South Australian Music Camp Association Constitution, 1966.

South Australian Music Camp Association Minutes, 1965, September 6.

South Australian Music Camp Association Minutes, 1966, April 21.

South Australian Music Camp Association Minutes, 1966, July 7.

South Australian Music Camp Association Minutes, 1966, March 4.

South Australian Music Camp Association Minutes, 1967, July 31.

South Australian Music Camp Association Minutes, 1968, August 27.

South Australian Music Camp Association Minutes, 1969, August 26.

South Australian Music Camp Association Minutes, 1970, August 28.

South Australian Music Camp Association Minutes, 1971, September 10.

South Australian Music Camp Association Minutes, 1972, September 1.

South Australian Music Camp Association Minutes, 1973, August 2.

South Australian Music Camp Association Minutes, 1974, September 30.

South Australian Music Camp Association Minutes, 1975, September 19.

South Australian Music Camp Association Minutes, 1976, December 13.

South Australian Music Camp Association Minutes, 1976, March 1.

South Australian Music Camp Association Minutes, 1976, September 14.

South Australian Music Camp Association Minutes, 1977, April 21.

South Australian Music Camp Association Minutes, 1977, August 25.

South Australian Music Camp Association Minutes, 1977, February 1.

South Australian Music Camp Association Minutes, 1977, March 31.

South Australian Music Camp Association Minutes, 1977, November 28.

South Australian Music Camp Association Minutes, 1978, July 19.

South Australian Music Camp Association Minutes, 1979, November 21.

South Australian Music Camp Association Minutes, 1979, September 19.

South Australian Music Camp Association Minutes, 1980, November 12.

South Australian Music Camp Association Minutes, 1982, June 7.

South Australian Music Camp Association Minutes, 1983, October 26.

South Australian Music Camp Association Minutes, 1984, October 29.

South Australian Music Camp Association Minutes, 1985, May 6.

South Australian Music Camp Association Minutes, 1986, October 27.

South Australian Music Camp Association Objects of the Association, 1965.

South Australian Music Camp Association Regulations of the Association, 1965.

South Australian Music Camp Association, AGM Agenda, 1982, November 23.

South Australian Music Camp Association, South Australian May Music Camp Acceptance letter, 1986.

South Australian Music Camp Association, South Australian May Music Camp Application form, 1970.

South Australian Music Camp Association, South Australian May Music Camp Application form, 1973.

South Australian Music Camp Association, South Australian May Music Camp Application form, 1974.

South Australian Music Camp Association, South Australian May Music Camp Application form, 1983.

South Australian Music Camp Association, South Australian May Music Camp Program, 1968.

South Australian Music Camp Association, South Australian May Music Camp Program, 1970.

South Australian Music Camp Association, South Australian May Music Camp Program, 1974.

South Australian Music Camp Association, South Australian May Music Camp Program, 1976.

South Australian Music Camp Association, South Australian May Music Camp Program, 1977.

South Australian Music Camp Association, South Australian May Music Camp Program, 1980.

South Australian Music Camp Association, South Australian May Music Camp Program, 1986.

South Australian Music Camp Association, South Australian May Music Camp Timetable, 1983.

South Australian Music Camp Association, South Australian State Music Camp Application, 2000.

South Australian Music Camp Association, South Australian State Music Camp Program, 1998.

Websites

National Trust South Australia, accessed March 31, 2018, <http://www.adelaideheritage.net.au/all-site-profiles/flinders-street-primary-school/>

South Australian Music Camp Association, accessed February 21, 2016, <http://www.samusiccamp.net.au/about.html>

Temple Christian College Mile End, "Our History" accessed June 25, 2015, <https://www.tcc.sa.edu.au/images/PDFs/Temple-30-Year-Book.pdf>

APPENDIX A - PARTICIPANT INFORMATION SHEET

PROJECT TITLE: The South Australian May Music Camp: 1962 - 1986

PRINCIPAL INVESTIGATOR: Dr Jennifer Rosevear

STUDENT RESEARCHER: Jennifer Watkins

STUDENT'S DEGREE: Master of Philosophy

Dear SA Music Camp Associates,

I'm writing to invite you to participate in a project regarding a history of The South Australian May Music Camp. The research will form the basis for the degree of Master of Philosophy at the University of Adelaide, which is being supervised by Dr Jennifer Rosevear & Dr Julia Szuster.

The aim of the project is to provide a history of The South Australian May Music Camp: 1962 - 1986. You may be aware that the foundations of the SA May Music Camp lie in the history of the National Music Camp. In 1962, the NMC initiated the first State Music Camp in Adelaide, following the expanding popularity of the National Music Camp. A clear historical timeline of SAMMC from 1962 does not exist. Items such as programs and concert advertisements are slowly being discovered, but a great deal of the history of this organization exists in the oral history of those who have been involved in the annual event. Many of you have took part in SAMMC for some years, still offer your time to SAMCA, or showing a keen interest. I would like to interview as many of you as possible to make a record of the oral histories of SAMC. I extend the invitation to you to participate in this research due to your involvement with the SA Music Camp Association. This information is being communicated to you through the SAMCA, and no contact details have been provided to the researcher.

Participation in this project is completely voluntary and you can withdraw at any time. In the interview you would be asked 10 questions, which would be provided in advance. With your permission, an audio recording of the interview would be made and then transcribed. A copy of this interview would be supplied to you to make sure the transcription was an accurate record of the meeting. The interview could take place at a venue convenient to you. Suggested venues could be the University of Adelaide campus, a café or an interview space at Concordia College, Highgate where I work.

The interview would take between 30 minutes & 1 hour, depending on how much information you wish to share. During the interview you may remember friends or places which you had previously forgotten. It is not my intention to cause any discomfort, so you may like to consider your answers before meeting me.

Any information gathered in the interview process will help to create a clearer picture of the history of SAMMC. The benefits of this research are that historical details including a timeline, data base of people, venues, repertoire, ensembles and notable events, will exist. This would be enhanced by the personal memories of past participants and staff members. It is important to involve you in undertaking this historical investigation as it acknowledges the value of your contribution to the music education history of South Australia. Sadly, a number of key people involved with SAMCA Inc. have passed away in recent

time. As the organization has been running for over 50 years, it would be timely to ensure that those people, who have had an association with SAMCA Inc. and wish to share their oral histories, are given the opportunity to do so while those memories are still very clear.

At the conclusion of my study, I would like to give my thesis to The South Australian Music Camp Assoc. Inc., in the hope that the history of the organization can continue to be recorded, enabling this process to be one of maintenance rather than a full scale investigation. Data collected, personal stories or copies of artefacts, will all add to the known history of SA May Music Camp. Dr Jenny Rosevear and Dr Julia Szuster will have access to the information in their roles as Applicant and Co-supervisor of the project. Information collected may in the future, form the basis for a journal article or conference paper.

The study has been approved by the Human Research Ethics Committee at the University of Adelaide (approval number H-2015-049). If you have questions or problems associated with the practical aspects of your participation in the project, or wish to raise a concern or complaint about the project, then you should consult the Principal Investigator. Contact the Human Research Ethics Committee's Secretariat on phone (08) 8313 6028 or by email to hrec@adelaide.edu.au. If you wish to speak with an independent person regarding concerns or a complaint, the University's policy on research involving human participants, or your rights as a participant. Any complaint or concern will be treated in confidence and fully investigated. You will be informed of the outcome.

If you would like to participate in this study, or have any questions regarding the project, please contact me, Jenni Watkins by any of the following means:

Yours sincerely,

Jennifer Watkins,

Researcher

jennifer.watkins@adelaide.edu.au

Appendix B - Interview Questions

Title: *The South Australian May Music Camp: 1962 - 1986*

Name of Participant _____

Relevant Background Information (i.e. occupation, qualifications, instrument etc.)

- 1) Were you a SA May Music Camp participant yourself and if so, which camp?
- 2) Please describe your role(s) in SA May Music Camp.

Tutor	Conductor	Administrator
Composer	Committee Member	Other _____
- 3) Why did you become involved in SA Music Camp Association as an adult?
- 4) Do you have any memories or artefacts which you would be willing to share or talk about, in relation to your involvement with the SA May Music Camp?
- 5) What do you believe are the benefits of participating in Music Camps for young musicians?
- 6) What is your opinion on the repertoire performed by SA May Music Camp ensembles?
- 7) What role do you believe SA May Music Camp has played in the music education history of South Australia?
- 8) What is your opinion on the viability of Youth Orchestras run across the year as opposed to the shorter, intensive ensemble experiences offered by SAMCA Inc.?
- 9) Do you believe the school calendar year affected SA May Music Camp in the past and currently?
- 10) What future do you see for state based music camps such as the one held in South Australia by the SAMCA Inc.? On what do you base this opinion?

***Jennifer Watkins, Master of Philosophy student
Elder Conservatorium University of Adelaide***

Ethics Approval Number: H-2015-049

APPENDIX C – PARTICIPANT CONSENT FORM

1. I give consent to my involvement in the following research project:

Title:	The South Australian Music Camp: 1962 - 1986
Ethics Approval Number:	H-2015-049

2. I have had the project, so far as it affects me, fully explained to my satisfaction by the research worker. My consent to be interviewed is given freely.

3. Although I understand the purpose of the research project, it has also been explained that involvement may not be of any benefit to me.

4. I give permission to be identified by name in this research paper. Yes No

5. I give permission to be identified by name in a possible future conference paper or journal article. Yes No

6. I understand that historical details which I provide may assist in establishing a timeline or data base of people, places, repertoire or ensembles which may in the future appear on the South Australian Music Camp Assoc. Inc. website. Yes No

7. I agree to the interview being audio recorded. Yes No

8. I understand that I am free to withdraw from the project at any time. Yes No

9. I am aware that I should keep a copy of this Consent Form when completed, and also the attached Information Sheet.

Participant to Complete:

Name: _____

Signature: _____

Date: _____

Researcher to Complete:

I have described the nature of the research to the participant and in my opinion they have understood the explanation.

Name: _____

Signature: _____

Date: _____

OBJECTS
OF
SOUTH AUSTRALIAN MUSIC CAMP ASSOCIATION

1. The name of the Association is SOUTH AUSTRALIAN MUSIC CAMP ASSOCIATION.
2. The objects for which the Association is established are:-
 - A. To maintain and develop an organisation for the encouragement of the study and enjoyment of music by young people and in particular but without affecting the generality of the foregoing:-
 - (a) To conduct Music Camps providing opportunity for young musicians to live and study in close and friendly contact with Tutors.
 - (b) To found and maintain and aid in founding and maintaining orchestras and in particular an orchestra to be known as the Australian Youth Orchestra.
 - (c) To hold concerts lectures discussion and other functions.
 - (d) To carry on any other activity which may seem to the Association capable of being conveniently carried on either in connection with or subsidiary to any of the foregoing and which will directly or indirectly further the study and enjoyment of music among members of the Association or young people generally.
 - B. To affiliate with or enter into any partnership arrangement union of interest or co-operation whether reciprocal or otherwise or to acquire the business or undertaking of or to amalgamate with any other Company or Association having all or any of its Objects similar to the foregoing Objects whose regulations prohibit the division of its income and property amongst its members to an extent not less than that set out in paragraph 3 hereof.
 - C. For the purpose of carrying out any of the aforesaid Objects to exercise each or any of the following powers:-
 - (a) To purchase or otherwise acquire and hold or lease either in its own name or in the name of its nominees or trustees real and personal property and rights of all kinds and in particular but without restricting the generality of the foregoing lands of any tenure buildings hereditaments business concerns and undertakings, mortgages charges annuities patents copyrights trademarks tradenames licences and things of a like nature.
 - (b) To acquire and hold shares stock debenture stocks bonds and securities issued or guaranteed by any company or private undertaking constituted or carrying on business in the Commonwealth of Australia or in any other British or foreign country and debentures debenture stock bonds and securities issued by any Government of the Commonwealth or any of the States commissioners public body or authority supreme municipal local or otherwise and to acquire any such shares stocks debentures debenture stocks bonds or securities by original subscription tender purchase transfer exchange or otherwise and to exercise and generally to enforce and exercise all rights and powers conferred by or incident to the ownership thereof and in particular to sell transfer exchange or otherwise dispose of the same.

- (c) To invest and deal with the moneys of the Association in such manner as may be determined upon from time to time by the Committee for the time being.
- (d) To lend deposit or advance money securities and property and negotiate loans or give credit to such persons or companies or groups of persons on such terms and conditions as may be determined by the Committee from time to time.
- (e) To borrow or raise money and to secure the payment of money owing or to become owing for the satisfaction or performance of any liability incurred or undertaken to be incurred or undertaken by the Association in such manner and upon such terms as may seem expedient.
- (f) Without limiting the generality of the foregoing to secure such payment satisfaction or performance in any one or more of the following ways that is to say by redeemable or irredeemable bonds debentures or debenture stock or by legal or equitable mortgages or charges liens bills of exchange promissory notes or any other instruments or in such manner as may seem expedient.
- (g) For the foregoing purposes or any of them to charge (by way of floating security or otherwise) the whole or any part of the undertaking and the real and personal property and rights (both present and future) of the Association.
- (h) To borrow money without giving any security therefor and upon such terms as the Association shall think fit.
- (i) To purchase and redeem and pay off any such securities as aforesaid.
- (j) To construct or erect and to contract for the construction or erection of upon any freehold or leasehold property any building or buildings for any one or more of the Association's objects.
- (k) To draw make accept endorse discount execute and issue cheques promissory notes bills of exchange debentures and other negotiable or transferable instruments.
- (l) To sell give options over improve manage develop exchange assign lease sublet mortgage dispose of turn to account or otherwise deal with all or any part of the property and rights of the Association for such consideration and upon such terms and conditions as the Association may think fit.
- (m) To obtain any provisional order or Act of Parliament for enabling the Association to carry any of its objects into effect and to accept grants or gifts of money and property from any Government person company or group of persons and to that end to make any appeal public or otherwise to any Government person company or group of persons by way of direct appeal by the Association petition or any other means whatsoever.

- (n) To enter into arrangement with any Government or authorities municipal or local or otherwise that may seem conducive to the Association's objects or any of them and to obtain from any such Government or authority any rights privileges and concessions which the Association may think desirable to obtain and to carry out exercise and comply with any such arrangements rights privileges and concessions.
- (o) To establish and support or aid in the establishment and support of associations institutions funds trusts and conveniences calculated to benefit employees or ex-employees of the Association or the dependants or connections of such persons and to grant pensions and allowances and to make payment for insurance and to effect insurance against risk or loss to the Association and to insure any servants of the Association against risk or accident in the course of their employment by the Association and to pay premiums upon any such insurance and to subscribe or guarantee money for charitable or benevolent objects or for any exhibitions or for any public general or useful object.
- (p) To do all other things as are incidental or conducive to the attainment of the foregoing Objects or any of them or the exercise of any of the foregoing powers this general statement of powers being deemed as enabling and not in any way as restrictive of the foregoing powers.

PROVIDED THAT the Association shall not support with its funds or endeavour to impose on or procure to be observed by its members or others any regulation or restriction which if an Object of the Association would make it a trade union within the meaning of the Trade Unions Act.

3. The income and the property of the Association whencesoever derived, shall be applied solely towards the promotion of the Objects of the Association as set forth in these Objects and no portion thereof shall be paid or transferred directly or indirectly by way of dividend, bonus or otherwise howsoever, by way of profit to members of the Association.

Provided that nothing herein contained shall prevent the payment in good faith of remuneration to any officers or servants of the Association or to any member of the Association in return for any services actually rendered to the Association nor for goods supplied in the ordinary and usual way of business, nor prevent the payment of interest at a rate not exceeding the rate for the time being and from time to time charged by the Commonwealth Trading Bank of Australia on overdraft account on money borrowed from any member of the Association or reasonable and proper rent for premises demised or let by any member of the Association but so that no member of the Committee or management or governing body of the Association shall be appointed to any salaried office of the Association or any office of the Association paid by fees and that no remuneration or other benefit in money or money's worth shall be given by the Association to any member of such Committee or governing body except repayment and out-of-pocket expenses and interest at the rate aforesaid on money lent or reasonable and proper rent for premises demised or let to the Association.

4. If upon the winding up or dissolution of the Association there remains after satisfaction of all its debts and liabilities any property whatsoever, the same shall not be paid to or distributed amongst the members of the Association but shall be given or transferred to some institution or institutions having Objects similar or in part similar to the Objects of the Association and which shall prohibit the distribution of its or their income and property among its or their members to an extent at least as great as is imposed on the Association under or by virtue of the third paragraph hereof, such institution or institutions to be determined by the members of the Association at or before the time of dissolution.

REGULATIONS
OF
SOUTH AUSTRALIAN MUSIC CAMP ASSOCIATION

1. In these Regulations unless there be something in the subject matter or context inconsistent therewith:-

"The Association" means the body incorporated with the Registrar of Companies and known as "South Australian Music Camp Association".

"Office" means the office for the time being of the Association.

"Member" means member of the Association.

"Month" means calendar month.

"In writing" means written or printed or partially written and/or printed.

Words importing the singular number shall include the plural number and vice versa.

Words importing the masculine gender only shall include the feminine gender.

MEMBERSHIP

2. All members of the Committee of the unincorporated body hitherto known as National Music Camp Association may become members of the Association on its incorporation.
3. New members may be admitted to the Association from time to time. The name of any candidate for admission to membership shall first be submitted to the Committee. Before becoming a member of the Association every candidate shall be proposed by one member and seconded by another and the admission to membership ratified by the Committee.
4. Members of the Association shall pay such annual subscription to the Association as the Committee shall from time to time determine. If the subscription of any member is in arrears for a period of three months the Committee may by notice in writing request him to pay the arrears within 14 days and if the arrears are not paid within that time he shall cease to be a member.
5. If any member is in the opinion of the Committee guilty of conduct detrimental to the interests of the Association or calculated to prejudice the Association in the attainment of its object the Committee may determine his membership and he shall thereupon cease to be a member of the Association, provided that before exercising the power conferred by this regulation the Committee shall give the member concerned seven days' notice in writing of the time and place which it will consider the matter and the nature of the conduct in question and at such time and place the member concerned shall be entitled to submit a statement in writing and be heard on the matter.
6. The Committee shall have power to admit any person as an associate of the Association and may determine any such associateship. The rights and obligations of an associate and the qualifications and procedure of admitting an associate shall from time to time be determined by the Committee. The Associate shall not be entitled or subject to all the rights and obligations of a member and the term member when used in these regulations shall not include an associate unless specifically stated.

7. Any member may resign his membership at any time by giving notice in writing of his resignation to the Secretary and thereupon he shall cease to be a member of the Association. Notwithstanding resignation a member shall continue to be liable to pay to the Association the subscription for the current year and any other money due or payable by him at the time of such resignation.

GENERAL MEETINGS

8. The Annual General Meeting of the Association shall be held once in each calendar year not more than fifteen months from the last Annual General Meeting and at such time and place as may be determined by the Committee.
9. All other meetings of the Association shall be called Extraordinary General Meetings.
10. Extraordinary General Meetings of members may be convened at any time by the Secretary under direction of the Committee.
11. Fourteen days' notice in writing of any General or Extraordinary General Meeting shall be given to members and such notice shall specify the place, the day and the hour of the meeting and the general nature of any business intended to be transacted at such meeting. If any election of members of the Committee is to take place at any meeting notice of this fact and of the closing date for nominations is to be included in the notice calling the meeting.
12. No business shall be transacted at any General Meeting unless a quorum requisite shall be present at the commencement of the business and a quorum shall be ten members present personally or by proxy and entitled to vote.
13. If within thirty minutes from the time appointed for the holding of a General Meeting a quorum is not present the meeting if convened on the requisition of members, shall be dissolved. In any other case it shall stand adjourned until the same day in the next week at the same time and place or to such other place as the Chairman shall appoint and if at such adjourned meeting a quorum of members is not present within thirty minutes from the time appointed for holding the meeting the members present shall be a quorum.
14. The President of the Committee shall preside as Chairman at every General Meeting but if there be no such President or if at any meeting the President shall not be present within fifteen minutes after the time appointed for holding the same or shall be unwilling to preside the members present shall choose some member of the Committee or if no such member be present or if all the members of the Committee present decline to take the chair they shall choose some member of the Association who shall be present to preside.
15. With the consent of any meeting at which a quorum is present the Chairman may adjourn a meeting from time to time and from place to place as the meeting shall determine but no business shall be transacted at any adjourned meeting other than business which might have been transacted at the meeting from which the adjournment took place. Whenever a meeting is adjourned for ten days or more notice of the adjourned meeting shall be given in the same manner as of an original meeting. Save as aforesaid the Members shall not be entitled to any notice of any adjournment or of the business to be transacted at an adjourned meeting.

24. At the first annual General Meeting of the Association all the members of the Committee shall retire from office and the Association shall elect members of the Committee for the ensuing year. At the Annual General Meeting of every subsequent year one third of the members of the Committee or if their number is not a multiple of three the number nearest to one third shall retire from office.
25. The Committee members to retire every year shall be those who have been longest in office since their last election but as between persons who became Committee members on the same day those who retire shall (unless they otherwise agree among themselves) be determined by lot.
26. A retiring Committee member shall be eligible for re-election.
27. The Association at any Annual General Meeting at which a Committee member retires in the manner aforesaid may fill up the vacated office by electing a person thereto and in default the retiring Committee member shall be deemed to have been re-elected unless at such meeting it is resolved not to fill up such vacated office.
28. Any casual vacancy occurring in the Committee may be filled up by the Committee but the person so chosen shall be subject to retirement on the day on which the Committee member in whose place he was appointed was last elected a Committee member.
29. If any member of the Committee resigns or refuses to act or becomes incapable of acting or is convicted of any misdemeanor or felony punishable by imprisonment or becomes bankrupt or without permission of the Committee absents himself from three consecutive ordinary meetings of the Committee, his seat may be declared vacant by the Committee.

PROCEEDINGS OF THE COMMITTEE

30. The Committee shall elect annually from its members a President, Vice-President, Treasurer and not more than three other members who shall form an executive and shall hold office until the next Annual General Meeting.
31. The Committee may delegate to the Executive such powers and duties as it may from time to time deem necessary.
32. The Committee shall appoint a Secretary who shall hold office during the pleasure of the Committee. The Secretary shall be a member of the Committee and an ex-officio member of the Executive and all such committees set up by the Committee.
33. The Committee shall meet for the despatch of business adjourn and otherwise regulate their meetings as they think fit and determine the quorum necessary for the transaction of business. Until otherwise determined four members of the Committee shall form a quorum.
34. Questions arising at any meeting shall be decided by a majority of votes and in case of equality of votes the President shall have a second or casting vote.
35. The President shall act as Chairman of all meetings of the Committee at which he shall be present but if there is no such President or if at any meeting the President be not present within fifteen minutes after the time appointed for holding a meeting the members of the Committee present shall choose someone of their number to be Chairman of the meeting.
36. The Secretary shall whenever required in writing to do so by the President or by three members of the Committee summon a Special Meeting of the Committee by notice served upon the several members of the Committee.

37. A meeting of the Committee at which a quorum is present shall be competent to exercise all the authorities powers and discretions by or under the regulations of the Association for the time being vested in the Committee generally and may in addition to the particular powers herein conferred upon them exercise all such powers and do all such acts matters and things as the Association is by its Objects authorised to exercise.
38. All acts bona fide done by any meeting of the Committee or any sub-committee of the Committee or by any person acting as a member of the Committee or of any such sub-committee shall notwithstanding it be afterwards discovered that there was some defect in the appointment of any such member or person acting as aforesaid or that they or any of them were disqualified be as valid as if every such person had been duly appointed and was qualified to be a member of the Committee or sub-committee of the Committee.
39. The Committee shall cause proper Minutes to be made of the proceedings at all meetings of the Association and of the Committee and of any sub-committee of the Committee and all business transacted at such meetings and any such Minutes of any meeting if purporting to be signed by the Chairman of such meeting or by the Chairman of the next succeeding meeting shall be conclusive evidence without any proofs of the facts therein stated.
40. A Resolution in writing signed by three-fourths of the members for the time being of the Committee shall be as valid and effectual as if it had been passed at the meeting of the Committee duly convened and constituted.
41. The Committee may from time to time appoint sub-committees to carry out any special work and may disband any such sub-committees or dismiss them and appoint others in their place.

THE CAMP DIRECTOR

42. The Committee shall appoint a Camp Director for each Music Camp held by the Association. It shall be the duty of the Camp Director to organise and manage the Camp for which he is appointed.
43. The Camp Director may appoint a Camp Organizing Committee to assist him in his duties. Persons who are not members of the Association may be appointed to the Camp Organizing Committee but all persons appointed shall first be approved by the Committee.
44. The Camp Director shall from time to time and whenever requested to do so submit a report to the Committee of the activities of himself and the Camp Organizing Committee.
45. The Committee may at any time terminate the appointment of the Camp Director and appoint another Director in his place.

THE COMMON SEAL

46. The Seal of the Association shall be under the control of the Committee who shall provide for its safe custody. The Seal shall not be affixed to any document except by the authority of a resolution of the Committee and in the presence of at least two members of the Committee in addition to the Secretary or such other person as the Committee may from time to time appoint for the purpose and those two members of the Committee and the Secretary or other person as aforesaid shall sign every document to which the Seal of the Association is so affixed in their presence.

NOTICES

47. Any notice may be served by the Association upon any member either personally or by sending it through the post in a prepaid envelope addressed to such member at his place of address as appearing in the books of the Association and such notice shall be deemed to have been duly served upon such member in due course of post. The non-receipt of a notice or the accidental omission to give a notice to any of the members of any General Meeting of the Association or meeting of the Committee shall not invalidate any resolution passed at such meeting.

ACCOUNTS

48. The Association shall cause to be kept proper books of accounts of the Association in which shall be kept full true and complete accounts of the affairs and transactions of the Association.

AUDIT

49. Once at least in every year the accounts of the Association may be examined and a duly audited income and expenditure account and balance sheet may be placed before the members at the Annual General Meeting.
50. The members of the Committee and other officers of the Association shall be indemnified out of the funds of the Association against all costs charges losses damages and expenses which they shall respectively incur or be put to by reason or on account of any contract act deed matter or thing which shall be made done permitted entered into or executed by them respectively on behalf or bona fide in the interest of or with the view of benefiting the Association notwithstanding that the same may be ultra vires in point of law and any such member of the Council or other officer shall be chargeable only for as much money as he shall actually receive and they respectively shall not be answerable for the acts receipts neglects or defaults of each other but each of them for his own acts receipts neglects or defaults only nor shall they respectively be answerable for any Solicitor Banker Broker Collector or other person appointed by the members of the Committee with whom or into whose hands any property or moneys of the Association may be deposited or come nor for the insufficiency of any title to the estate or property which may from time to time be purchased by order of the Committee on behalf of the Association nor for the insufficiency of any security upon which any of the moneys of the Association shall be invested by order of the Committee nor for any loss or damage which may happen in the execution of their respective duties unless the same happen through their own respective negligence default breach of duty or breach of trust.

REGULATIONS

51. The Committee shall have power from time to time at any time to make alter vary or repeal such regulations as it may deem necessary or expedient or convenient for the proper conduct management and administration of the affairs of the Association.

Appendix E

South Australian May Music Camp

SAMMC Organising Committee 1962 - 1965, and SAMCA Committee Members 1966-1986

Sources: SAMMC Association Minutes, Programs, and Applications

1986 SAMCA Committee			
President	David Bishop		
Vice-President	Robertson Collins		
Secretary/Treasurer	Betty Marcus		
Librarian	Allan Giles		
Committee	Mitch Brunsdon	J Leonard Porter	Rosemary Stimson
	Patrick Brislan	Standish Roberts	Jiri Tancibudek
	Bogdan Kazimierczak	David Shephard	Verdon Williams
	Anna Lester	Richard Smith	
Patrons	Prof David Galliver	Lloyd Davies OBE	
1985 SAMCA Committee			
President	David Bishop		
Vice-President	Robertson Collins		
Secretary/Treasurer	Betty Marcus		
Librarian	Allan Giles		
Committee	Patrick Brislan	Standish Roberts	Rosemary Stimson
	Bogdan Kazimierczak	Lydia Shaxon	Jiri Tancibudek
	Anna Lester	David Shephard	Verdon Williams
	J Leonard Porter	Richard Smith	
Patrons	Prof David Galliver	Lloyd Davies OBE	
1984 SAMCA Committee			
President	David Bishop		
Vice-President	Robertson Collins		
Secretary/Treasurer	Betty Marcus		
Librarian	Allan Giles		
Committee	Patrick Brislan	Lydia Shaxon	Richard Smith
	Bogdan Kazimierczak	David Shephard	Rosemary Stimson
	Anna Lester	J Leonard Porter	Jiri Tancibudek
	David Merchant	Standish Roberts	Verdon Williams
Patrons	Prof David Galliver	Lloyd Davies OBE	
1983 SAMCA Committee			
President	David Bishop		
Vice-President	Robertson Collins		
Secretary/Treasurer	Betty Marcus		
Librarian	Allan Giles		
Committee	Patrick Brislan	Lydia Shaxon	Richard Smith
	Bogdan Kazimierczak	David Shephard	Rosemary Stimson
	Anna Lester	J Leonard Porter	Jiri Tancibudek
	David Merchant	Standish Roberts	Verdon Williams
Patrons	Prof David Galliver	Lloyd Davies OBE	
1982 SAMCA Committee			
President	David Bishop		
Vice-President	Robertson Collins		
Secretary/Treasurer	Betty Marcus		
Committee	Patrick Brislan	David Merchant	Richard Smith
	Heather Forster	J Leonard Porter	Rosemary Stimson
	Alan Giles	Standish Roberts	Jiri Tancibudek
	Bogdan Kazimierczak	Lydia Shaxon	Thomas Wightman
	Anna Lester	David Shephard	Verdon Williams
Patrons	Prof David Galliver	Lloyd Davies OBE	

Appendix E cont. p2

SAMMC Organising Committee 1962 - 1965, and SAMCA Committee Members 1966-1986.

Sources: SAMMC Programs 1963 - 1986

1981 SAMCA Committee			
President	David Bishop		
Vice-President	Robertson Collins		
Secretary/Treasurer	Betty Marcus		
Librarian	Allan Giles		
Committee	Patrick Brislan	J Leonard Porter	Rosemary Stimson
	Heather Forster	Standish Roberts	Jiri Tancibudek
	Bogdan Kazimierczak	Lydia Shaxon	Thomas Wightman
	Anna Lester	David Shephard	Verdon Williams
	David Merchant	Richard Smith	
Patrons	Prof David Galliver	Lloyd Davies OBE	
1980 SAMCA Committee			
President	David Bishop		
Vice-President	David Merchant		
Secretary/Treasurer	Trisha Clarke		
Assistant Secretary	Heather Forster		
Librarian	Allan Giles		
Committee	Patrick Brislan	Standish Roberts	Rosemary Stimson
	Robertson Collins	Lydia Shaxon	Jiri Tancibudek
	Bogdan Kazimierczak	David Shephard	Thomas Wightman
	Anna Lester	Richard Smith	Verdon Williams
	J Leonard Porter		
Patrons	Prof David Galliver	Lloyd Davies OBE	
1979 SAMCA Committee			
President	David Bishop		
Vice-President	David Merchant		
Secretary/Treasurer	Trisha Clarke		
Assistant Secretary	Heather Forster		
Librarian	Allan Giles		
Committee	Patrick Brislan	David Shephard	Jiri Tancibudek
	Zdenek Bruderhans	Richard Smith	Thomas Wightman
	Robertson Collins	Standish Roberts	Verdon Williams
	J Leonard Porter	Lydia Shaxon	Ronald Woodcock
Patron	Prof David Galliver		
1978 SAMCA Committee			
President	David Bishop		
Vice-President	David Merchant		
Secretary/Treasurer	Trisha Willmer		
Assistant Secretary	Heather Forster		
Librarian	Allan Giles		
Committee	Patrick Brislan	David Shephard	Jiri Tancibudek
	Zdenek Bruderhans	Richard Smith	Thomas Wightman
	Robertson Collins	Standish Roberts	Verdon Williams
	J Leonard Porter	Lydia Shaxon	Ronald Woodcock
Patrons	Prof David Galliver	George Hooker	

Appendix E cont. p3

SAMMC Organising Committee 1962 - 1965, and SAMCA Committee Members 1966-1986.

Sources: SAMMC Programs 1963 - 1986

1977 SAMCA Committee			
President	David Bishop		
Vice-President	David Merchant		
Secretary/Treasurer	Trisha willmer		
Assistant Secretary	Heather Forster		
Librarian	Allan Giles		
Committee	Patrick Brislan	David Shephard	Thomas Wightman
	Zdenek Bruderhans	Richard Smith	Verdon Williams
	Robertson Collins	Jiri Tancibudek	Debbie Wirzu
	Harold Fairhurst	Standish Roberts	Ronald Woodcock
	J Leonard Porter	Lydia Shaxon	
Patrons	Prof David Galliver	George Hooker	
1976 SAMCA Committee			
President	David Bishop		
Vice-President	David Merchant		
Secretary/Treasurer	Betty Marcus		
Librarian	Allan Giles		
Committee	Patrick Brislan	Lydia Shaxon	Richard Smith
	Heather Bills	David Shephard	Jiri Tancibudek
	Zdenek Bruderhans	Harold Fairhurst	Thomas Wightman
	Kenneth Carroll	J Leonard Porter	Verdon Williams
	Robertson Collins	Standish Roberts	Ronald Woodcock
Patrons	Prof David Galliver	George Hooker	
1975 SAMCA Committee			
President	Lloyd Davies OBE		
Vice-President	David Bishop		
Secretary/Treasurer	Betty Marcus		
Committee	Patrick Brislan	J Leonard Porter	David Shephard
	Zdenek Bruderhans	Standish Roberts	Richard Smith
	Kenneth Carroll	Lydia Shaxon	Jiri Tancibudek
	David Cubbin	David Fairs	Thomas Wightman
	Harold Fairhurst	David Merchant	
Patrons	Prof David Galliver	George Hooker	
1974 SAMCA Committee			
President	Lloyd Davies OBE		
Vice-President	David Bishop		
Secretary/Treasurer	Betty Marcus		
Committee	Patrick Brislan	Leonard Porter	Jiri Tancibudek
	Kenneth Carroll	Standish Roberts	Peter Moore
	David Cubbin	Dr Malcolm John	Thomas Wightman
	Harold Fairhurst	David Merchant	
Patron	Prof David Galliver		
1973 SAMCA Committee			
President	Lloyd Davies OBE		
Vice-President	David Bishop		
Secretary/Treasurer	Betty Marcus		
Committee	Patrick Brislan	Leonard Porter	Standish Roberts
	KL Carroll	Gabor Reeves	Jiri Tancibudek
	Stewart Cockburn	Malcolm John	Paul Whitbread
	David Cubbin	David Merchant	Thomas Wightman
	Harold Fairhurst		
Patron	Prof David Galliver		

Appendix E cont. p4

SAMMC Organising Committee 1962 - 1965, and SAMCA Committee Members 1966-1986.

Sources: SAMMC Programs 1963 - 1986

1972 SAMCA Committee			
President	Lloyd Davies OBE		
Vice-President	David Bishop		
Secretary/Treasurer	Betty Marcus		
Committee	Patrick Brislan	David Merchant	Gabor Reeves
	KL Carroll	Leonard Porter	Standish Roberts
	Stewart Cockburn	James Ferguson	Jiri Tancibudek
	David Cubbin	Malcolm John	Thomas Wightman
	Harold Fairhurst		
Patron	Prof David Galliver		
1971 SAMCA Committee			
President	Lloyd Davies OBE		
Vice-President	David Bishop		
Secretary/Treasurer	Betty Marcus		
Committee	Patrick Brislan	David Merchant	Gabor Reeves
	KL Carroll	Leonard Porter	Standish Roberts
	David Cubbin	John Horner OBE	Jiri Tancibudek
	Harold Fairhurst	Damien Thomson	Thomas Wightman
	Stanley Fry		
Patron	Prof David Galliver		
1970 SAMCA Committee			
President	Lloyd Davies		
Vice-President	David Bishop		
Secretary/Treasurer	Betty Marcus		
Committee	Phillip Britton	David Merchant	Gabor Reeves
	KL Carroll	Leonard Porter	Standish Roberts
	David Cubbin	John Horner	Jiri Tancibudek
	Harold Fairhurst	Damien Thomson	Thomas Wightman
	Stanley Fry		
Patron	Prof David Galliver		
1969 SAMCA Committee			
President	Lloyd Davies		
Vice-President	David Bishop		
Secretary/Treasurer	Betty Marcus		
Committee	Phillip Britton	David Merchant	Standish Roberts
	KL Carroll	Leonard Porter	Norman Sellick
	David Cubbin	Gabor Reeves	Jiri Tancibudek
	Harold Fairhurst	John Horner	Thomas Wightman
	Stanley Fry	Gregory Lohe	
Patron	Prof David Galliver		
1968 SAMCA Committee			
President	Lloyd Davies		
Vice-President	David Bishop		
Secretary/Treasurer	Betty Marcus		
Committee	Phillip Britton	David Merchant	Gabor Reeves
	KL Carroll	Leonard Porter	Standish Roberts
	David Cubbin	Stanley Fry	Norman Sellick
	Harold Fairhurst	John Horner	Jiri Tancibudek
	Frederick Finlay	Gregory Lohe	Thomas Wightman
Patron	Prof David Galliver		

Appendix E cont. p5

SAMMC Organising Committee 1962 - 1965, and SAMCA Committee Members 1966-1986.

Sources: SAMMC Programs 1963 - 1986

1967 SAMCA Committee			
President	Lloyd Davies		
Vice-President	David Bishop		
Secretary/Treasurer	Betty Marcus		
Committee	Phillip Britton	Gabor Reeves	Norman Sellick
	KL Carroll	Standish Roberts	Jiri Tancibudek
	David Cubbin	John Horner	Thomas Wightman
	Harold Fairhurst	David Merchant	Gordon Anderson
	Stanley Fry	Leonard Porter	Damien Mansfield
Patron	Prof David Galliver		
1966 SAMCA Committee			
President	Lloyd Davies		
Vice-President	David Cubbin		
Secretary/Treasurer	Betty Marcus		
Committee	David Bishop	Norman Sellick	Thomas Wightman
	Harold Fairhurst	Frederick Finlay	Gordon Anderson
	John Horner	Leonard Porter	
Patron	Prof David Galliver		
1965 SAMMC Organising Committee			
Chairman	Lloyd Davies		
Secretary/Treasurer	Betty Marcus		
	David Cubbin	Thomas Wightman	Malcolm John
	David Bishop	Gordon Anderson	Duncan McKie
	KL Carroll	James Govenlock	John Slee
	Harold Fairhurst	Norman Sellick	David Swale
	John Horner	Frederick Finlay	James whitehead
Patron	Leonard Porter		
	Mrs John Bishop		
1964 SAMMC Organising Committee			
Chairman	John Bishop		
Secretary/Treasurer	Betty Marcus		
	Other members unknown		
1963 SAMMC Organising Committee			
Chairman	John Bishop		
Secretary/Treasurer	Betty Marcus		
	Other members unknown		
1962 SAMMC Organising Committee			
Chairman	Prof John Bishop		
Executive Officer	Ken Carroll		
	Lloyd Davies	Mr J Black	Mrs E Campbell
	Harold Fairhurst	Mrs M Colley	Mrs E Jolly
	John Horner	Mrs W McGregor	Mrs H Griggs
	Mr K Bengier	Mrs H Krips	Mrs D Marcus (Betty)
	Mr A Philpot	Mrs G Angas Parsons	Mrs M Miller
	Mr H Menz		
	Guest	Mr A L Knight	

Appendix F

South Australian Music Camp Association

SAMCA Committee Meeting Venues 1962 - 1986

Year	Venues	Source: SAMCA Minutes
1986	The Arts Council of SA, 97 South Terrace, Adelaide	October 27, (1986): 1
1985	The Arts Council of SA, 97 South Terrace, Adelaide	May 6, (1985): 1
1984	The Arts Council of SA, 97 South Terrace, Adelaide	October 29, (1984): 1
1983	The Orphanage, 181 Goodwood Road, Millswood	May 10, (1983): 1
1982	The Orphanage, 181 Goodwood Road, Millswood	November 23, (1982): 1
	St Peter's College, Rudall Centre, Hackney	June 7, (1982): 1
1981	The Orphanage, 181 Goodwood Road, Millswood	August 17, (1981): 1
1980	The Orphanage, 181 Goodwood Road, Millswood	November 12, (1980): 1
	The Flinders Street School of Music, Room 16B	October 1, (1980): 1
1979	The Orphanage, 181 Goodwood Road, Millswood	September 19, (1979): 1
1978	The Orphanage, 181 Goodwood Road, Millswood	May 5, (1978): 1
	The Arts Council of SA, 458 Morphett Street	February 28, (1978): 1
1977	Education Department Music Branch, Goodwood	November 28, (1977): 1
	The Arts Council of SA, 458 Morphett Street	July 18, (1977): 1
	Education Department Music Branch, Sturt St	April 21, (1977): 1
1976	Education Department Music Branch, Goodwood	September 14, (1976): 1
	Education Department Music Branch, Sturt St	March 1, (1976): 1
1975	The Arts Council of SA, 458 Morphett Street	September 19, (1975): 1
1974	The Arts Council of SA, 458 Morphett Street	September 30, (1974): 1
1973	Elder Conservatorium, University of Adelaide	August 2, (1973): 1
1972	Elder Conservatorium, University of Adelaide	September 1, (1972): 1
1971	Elder Conservatorium, University of Adelaide	August 28, (1971): 1
1970	Elder Conservatorium, University of Adelaide	September 10, (1970): 1
1969	Home of Mr J Horner	August 26, (1969): 1
1968	Elder Conservatorium, University of Adelaide	August 27, (1968): 1
1967	Elder Conservatorium, University of Adelaide	July 31, (1967): 1
1966	Elder Conservatorium, University of Adelaide	April 21, (1966): 1
1965	Elder Conservatorium, University of Adelaide	NMCA, SA Organising Committee Minutes, March 4, (1965): 1
1964	Elder Conservatorium, University of Adelaide	Bishop J., corr. to Alexander R., April 14, (1963): 1
1963	Elder Conservatorium, University of Adelaide	Bishop J., corr. to Alexander R., April 14, (1963): 1
1962	Elder Conservatorium, University of Adelaide	NMCA, SA Organising Committee Minutes April 30, (1962): 1

Appendix G

South Australian May Music Camp

Funds Returned 1962-1974, and remittance paid 1975-1986 to the NMCA

Year	Students	Student Levy	Total Student Levy Paid	Library Fund	Funds	Source: SAMCA Statement of Receipts and Payments
1986	270	\$8.00	\$ 2,168.00	\$ 1,232.00	\$ 3,500.00	Sept 30 1985 - Sept 29 1986: 1
1985	277	\$8.00	\$ 2,216.00	\$ 2,500.00	\$ 4,716.00	Oct 4 1985 - Sept 30 1985: 1
1984	260	\$8.00	\$ 2,080.00	\$ 2,500.00	\$ 4,580.00	Sept 7 1983 - Oct 4 1984: 1
1983	254	\$7.50	\$ 1,905.00	\$ 518.81	\$ 2,423.81	Aug 28 1982 - Sept 6 1983: 1
1982	256	\$5.00	\$ 1,280.00	\$ 265.21	\$ 1,545.21	Jan 1 1982 - Aug 27 1982: 1
Jan 1 1982 - Aug 27 1982 shows repayment of \$1000 loan to NMCA, used to set up SAYO						
1981	247	\$1.50	\$ 370.50	none	\$ 370.50	Jan 1 - Dec 31 1981: 1
1980	218	\$1.50	\$ 327.00	none	\$ 602.26	Dec 31 1979 - Dec 31 1980: 1
1979	229	\$1.50	\$ 343.50	\$ 1,389.28	\$ 1,732.78	Aug 1 1978 - July 31 1979: 1
1978	260	\$1.50	\$ 390.00	\$ 1,091.84	\$ 1,481.84	Aug 1 1977 - July 31 1978: 1
1977	213	\$1.50	\$ 319.50	\$ 252.07	\$ 571.50	Aug 10 1976 - July 31 1977: 1
1976	207	\$1.50	\$ 310.50	\$ 180.93	\$ 491.43	Sept 1 1975 - Aug 10 1976: 1
1975	224	\$1.50	\$ 336.00	\$ 237.58	\$ 573.58	Statement to August 31, (1975): 1
1974	238	\$1.50	\$ 357.00	\$ 801.16	\$ 1,158.16	Statement to August 31, (1974): 1
1973	224	\$1.50	\$ 336.00	\$ 424.00	\$ 760.00	Statement to August 31 1974: 1
1972	228	\$1.00	\$ 228.00	\$ 351.00	\$ 579.00	Statement to July 31, (1972): 1
1971	177	\$1.00	\$ 177.00	\$ 377.30	\$ 554.30	Statement to July 31, (1972): 1
1970	188	\$1.00	\$ 188.00	\$ 568.00	\$ 756.00	NMCA Fincancial Statement, (1970): 1 and Davies L., Directors Report, (1970): 1
1969	198	\$1.00	\$198.00	NA	\$ 400.00	NMCA Fincancial Statement, (1969): 1 and Davies L., Directors Report, (1969): 1
1968	186	\$1.00	\$186.00	NA	\$ 400.00	NMCA Accounts ledger, August 31, (1968): E5
1967	140	\$1.00	\$140.00	\$ 260.00	\$ 400.00	SAMCA Minutes July 31, (1967): 1
1966	102	\$1.00	\$102.00	NA	NA	Marcus B., correspondence to Alexander R., May 16, (1966): 1
1965	99	NA	NA	NA	£80:--:--	Davies L., Directors Report, (1965): 1 and NMCA SAMMC Program, (1965): 4
1964	No Camp					
1963	56	NA	NA	NA	NA	NMCA SAMMC Program, (1963): 4
1962	67	NA	NA	NA	NA	NMCA SAMMC List of students, May 15, (1962): 1-5

Appendix H

South Australian May Music Camp

Student Participant Fee and Audition Details 1962 - 1986

Year	Attendance Fee	Age Group	Recommended AMEB Grade	Source: Application Forms
1986	\$ 48.00	21 and under	Woodwind and Brass 4 Strings 3	(1986): 2
1985	\$ 45.00	21 and under	Woodwind and Brass 4 Strings 3	(1985): 4
1984	\$ 42.00	21 and under	Woodwind and Brass 4 Strings 3	(1984): 4
1983	\$ 38.00	21 and under	Woodwind and Brass 4 Strings 3	(1983): 4
1982	\$ 35.00	21 and under	Woodwind and Brass 4 Strings 3	(1982): 3
1981	\$ 30.00	21 and under	Woodwind and Brass 4 Strings 3	(1981): 3
1980	\$ 28.00	21 and under	Woodwind and Brass 4 Strings 3	(1980): 3
1979	\$ 25.00	21 and under	Woodwind and Brass 4 Strings 3	(1979): 3
1978	\$ 25.00	21 and under	Woodwind and Brass 4 Strings 3	(1978): 2
1977	\$ 20.00	21 and under	Woodwind and Brass 4 Strings 3	(1977): 2
1976	\$ 18.00	21 and under	Woodwind and Brass 4 Strings 3	(1976): 2
1975	\$ 16.00	21 and under	Woodwind and Brass 4 Strings 3	(1975): 2
1974	\$ 12.00	21 and under	Woodwind and Brass 4 Strings 2	(1974): 2
1973	\$ 10.00	21 and under	Woodwind and Brass 4 Strings 2	(1973): 2
1972	\$ 9.00	21 and under	Woodwind and Brass 4 Strings 2	(1972): 2
1971	\$ 9.00	21 and under	Woodwind and Brass 4 Strings 2	(1971): 2
1970	\$ 9.00	21 and under	Woodwind and Brass 4 Strings 2	(1970): 2
1969	\$ 9.00	21 and under	Woodwind and Brass 2 Strings 2	(1969): 2
1968	\$ 9.00	21 and under	Woodwind and Brass 2 Strings 2	(1968): 2
1967	No application form available			
1966	\$ 8.00	21 and under	Woodwind and Brass 2 Strings 2	(1966): 2
1965	£4:-	21 and under	Woodwind and Brass 2 Strings 2	(1965): 2
1964	No Camp			
1963	£2:2:-	18 and Under	Woodwind and Brass 4 Strings 4	(1963): 2
1962	£2:2:-	18 and Under	Woodwind and Brass 4 Strings 5	(1962): 2

Appendix I

South Australian May Music Camp

Concert Proceeds 1962 - 1986

Year	Earnings	Concert Venue	School	Source: Statements of Income and Expenditure or Financial Statements
1986	\$ 3,781.00	Opera Theatre	SPC	SAMCA Sept 30 1985 - Sept 29 1986: 1
1985	\$ 2,933.00	Memorial Hall	SPC	SAMCA Oct 4 1984 - Sept 30 1985: 1
1984	\$ 2,727.00	Memorial Hall	SPC	SAMCA Sept 7 1983 - Oct 4 1984: 1
1983	\$ 2,376.70	Memorial Hall	SPC	SAMCA Aug 28 1982 - Sept 6 1983: 1
1982	\$ 1,935.50	Memorial Hall	SPC	SAMCA Jan 1 1982 - Aug 27 1982: 1
1981	\$ 1,519.88	Memorial Hall	SPC	SAMCA Jan 1 1982 - Dec 31 1981: 1
1980	\$ 1,296.20	Memorial Hall	SPC	SAMCA Dec 31 1979 - Dec 31 1980: 1
1979	\$ 1,235.90	Memorial Hall	SPC	SAMCA 1978 - 1979: 1
1978	\$ 1,350.00	Memorial Hall	SPC	SAMCA 1978 - 1979: 1
1977	\$ 864.00	Memorial Hall	SPC	SAMCA 1976 - 1977: 1
1976	\$ 513.60	Memorial Hall	SPC	SAMCA August 10, (1976): 1
1975	\$ 478.00	Memorial Hall	SPC	SAMCA August 31, (1975): 1
1974	\$ 488.20	Memorial Hall	SPC	SAMCA August 31, (1974): 1
1973	\$ 421.00	Wyatt Hall	PGS	SAMCA July 24, (1973): 1
1972	\$ 413.00	Wyatt Hall	PGS	SAMCA, (1972): 1
1971	\$ 352.20	Wyatt Hall	PGS	SAMCA, (1971): 1
1970	\$ 313.00	Wyatt Hall	PGS	NMCA, (1970): 1
1969	\$ 230.00	Wyatt Hall	PGS	NMCA, (1969): 1
1968	\$ 203.00	Wyatt Hall	PGS	NMCA, (1968): 1
1967	\$ 180.00	Wyatt Hall	PGS	SAMCA Minutes July 31, (1967): 1
1966	\$ 119.20	Wyatt Hall	PGS	SAMMC, (1966): 1
1965	£54:08:00	Wyatt Hall	PGS	SAMMC, (1965): 1
1964	No Camp			
1963	£24:18:01	Elder Hall	PGS	NMCA, Accounts Ledger entry dated March 31, (1964): J24
1962	£29:13:--	Assembly Hall	ABHS	NMCA, Accounts Ledger entry dated March 31, (1963): J22

Appendix J

South Australian Music Camp Association

Donation to Hosting School for SAMMC 1962 - 1986

Year	Donation	Cleaning	School	Source: Statement of Receipts and Payments, or Financial Statements
1986	\$ 300.00	NA	SPC	SAMCA Sept 30 1985 - Sept 29 1986: 1
	Additional Costs: Hire of the Opera Theatre \$1629.42 and Transport of Instruments \$723.50			SAMCA Sept 30 1985 - Sept 29 1986: 1
1985	\$ 300.00	NA	SPC	SAMCA Oct 4 1984 - Sept 30 1985: 1
1984	\$ 300.00	NA	SPC	SAMCA Sept 7 1983 - Oct 4 1984: 1
1983	\$ 250.00	\$ 172.65	SPC	SAMCA Aug 28 1982 Sept 6 1983: 1
1982	\$ 200.00	\$ 169.54	SPC	SAMCA Jan 1 1982 - Aug 27 1982: 1
1981	\$ 200.00	\$ 158.62	SPC	SAMCA Jan 1 - Dec 31, (1981): 1
1980	\$ 200.00	\$ 120.60	SPC	SAMCA Dec 31 1979 - Dec 31 1980: 1
1979	\$ 200.00	\$ 108.33	SPC	SAMCA 1978 - 1979: 1
1978	\$ 200.00	\$ 99.27	SPC	SAMCA 1978 - 1979: 1
1977	\$ 200.00	\$ 140.36	SPC	SAMCA July 31, (1977): 1
1976	\$ 200.00	\$ 139.00	SPC	SAMCA Aug 10, (1976): 1
1975	\$ 150.00	not listed	SPC	SAMCA Aug 31, (1975): 1
1974	\$ 150.00	not listed	SPC	SAMCA Aug 31, (1974): 1
1973	\$ 150.00	\$ 50.00	PGS	SAMCA July 24, (1973): 1
1972	\$ 135.00	\$ 47.00	PGS	SAMCA July 31, (1971): 1
1971	\$ 120.00	\$ 20.00	PGS	SAMCA July 31, (1971): 1
1970	\$ 120.00	not listed	PGS	SAMCA July 31, (1970): 1
1969	\$ 100.00	\$ 20.00	PGS	NMCA Accounts Ledger entry August 31, (1969): J32
1968	\$ 100.00	\$ 23.00	PGS	NMCA Accounts Ledger entry August 31, (1968): J3
1967	\$ 100.00	not listed	PGS	SAMCA Minutes July 31, (1967): 1
1966	\$ 50.00	\$ 20.00	PGS	SAMMC Minutes July 12, (1966): 1
1965	£25:-:-	£9:-:-	PGS	SAMMC (1965): 1
1964	No Camp			
1963	NA	NA	PGS	NA
1962	NA	NA	ABHS	NA

Appendix K

South Australian May Music Camp

Honoraria paid - SAMMC staff 1962 - 1986

Year	Honoraria	School	Source: Statement of Receipts and Payments or Financial Statements.
1986	\$ 3,885.00	SPC	SAMCA Sept 30 1985 - Sept 29 1986: 1
1985	\$ 3,205.00	SPC	SAMCA Oct 4 1984 - Sept 30 1985: 1
1984	\$ 3,000.00	SPC	SAMCA Sept 7 1983 - Oct 4 1984: 1
1983	\$ 2,610.00	SPC	SAMCA Aug 28 1982 - Sept 6 1983: 1
1982	\$ 2,265.00	SPC	SAMCA Jan 1 1982 - Aug 27 1982: 1
1981	\$ 2,043.00	SPC	SAMCA - Jan 1 - Dec 31 1981: 1
1980	\$ 1,845.00	SPC	SAMCA Dec 31 1979 - Dec 31 1980: 1
1979	\$ 1,600.00	SPC	SAMCA 1978 - 1979: 1
1978	\$ 1,360.00	SPC	SAMCA 1978 - 1979: 1
1977	\$ 1,075.00	SPC	SAMCA Aug 19 1976 - July 31 1977: 1
1976	\$ 1,065.00	SPC	SAMCA Aug 10, (1976): 1
1975	\$ 1,005.00	SPC	SAMCA Aug 31, (1975): 1
1974	\$ 855.00	SPC	SAMCA Aug 31, (1974): 1
1973	\$ 744.00	PGS	SAMCA July 24, (1973): 1
1972	\$ 688.00	PGS	SAMCA (1972): 1
1971	\$ 558.00	PGS	SAMCA (1971): 1
1970	\$ 544.00	PGS	NMCA Ledger of Accounts entry Aug 31, (1970): J43
1969	\$ 533.00	PGS	NMCA Ledger of Accounts entry Aug 31, (1969): J32
1968	\$ 545.10	PGS	NMCA Ledger of Accounts entry Aug 31, (1968) E2
1967	\$ 532.00	PGS	NMCA Financial Statement, (1967): 1
1966	\$ 413.00	PGS	SAMCA Financial Statement July 31, (1966): 1
1965	£153:-:-	PGS	NMCA,SAMMC Financial Statement, (1965): 1
1964	No Camp		
1963	NA	PGS	NA
1962	NA	ABHS	NA

Appendix L

South Australian May Music Camp

Lunch and Morning Tea Associated Costs 1975 - 1986

Year	Cost	School	Source: Statement of Receipts and Payments or Financial Statements.
1986	\$ 5,768.01	SPC	SAMCA Sept 30 1985 - Sept 29 1986: 1
1985	\$ 5,034.89	SPC	SAMCA Oct 4 1984 - Sept 30 1985: 1
1984	\$ 4,053.88	SPC	SAMCA Sept 7 1983 - Oct 4 1984: 1
1983	\$ 3,650.48	SPC	SAMCA Jan 1 1982 - Aug 27 1983: 1
1982	\$ 4,390.06	SPC	SAMCA Jan 1 1982 - Aug 27 1982: 1
1981	\$ 4,376.07	SPC	SAMCA Jan 1 1981 - Dec 31 1981: 1
1980	\$ 2,630.13	SPC	SAMCA Dec 31 1979 - Dec 31 1980: 1
1979	\$ 2,028.45	SPC	SAMCA 1978 - 1979: 1
1978	\$ 2,004.70	SPC	SAMCA 1978 - 1979: 1
1977	\$ 1,590.70	SPC	SAMCA 1976 - 1977: 1
1976	\$ 1,343.50	SPC	SAMCA 1975 - 1976: 1
1975	\$ 1,143.00	SPC	SAMCA for year ending Aug 31, (1975): 1
Between 1962 and 1974, students brought their own lunch - SAMMC or preordered from a local Deli, with lunches being distributed during the student break.			

Appendix M

South Australian May Music Camp

Picnic and Recreation Day Associated Costs 1965-1980

Year	Cost	Activity	Venue	School	Source: Statement of Receipts and Payments
1980	\$ 207.20	Picnic	School	SPC	SAMCA 1979 - 1980: 1
					SAMCA, Notice to staff members May, (1980): 1
1979	\$ 177.00	Recreation Day	School	SPC	SAMCA 1979 - 1980: 1
					Bishop, D., Directors Report, (1979): 1
1978	\$ 150.80	Recreation Day	School	SPC	SAMCA 1978 - 1979: 1
					Bishop, D., Directors Report, (1978): 1
1977	\$ 155.58	Recreation Day	School	SPC	SAMCA 1976-1977: 1
					Bishop, D., Directors Report, (1977): 1
1976	\$ 226.01	Recreation Day	School	SPC	SAMCA August 10, (1976): 1
					Bishop, D., Directors Report, (1976): 1
1975	\$ 252.27	Recreation Day	Cleland National Park	SPC	SAMCA August 31, (19175): 1
					Bishop, D., Directors Report, (1975): 1
1974	\$ 225.85	Picnic	Long Gully Oval	SPC	SAMCA August 31, (1974): 1
					Bishop, D., Directors Report, (1974): 1
1973	\$ 157.71	Picnic	Unknown	PGS	SAMCA July 24, (1973): 1
1972	\$ 168.36	Picnic	National Park Belair	PGS	SAMCA July 31, (1972): 1
					Davies, L., Directors Report, (1972): 1
1971	\$ 112.34	Picnic	Moana Beach	PGS	SAMCA July 31, (1971): 1
					Davies, L., Directors Report, (1971): 1
1970	\$150	Picnic	Unknown	PGS	NMCA Statement of Finances, (1970): 1
1969	\$61	Picnic	Moana Beach	PGS	NMCA Statement of Finances, (1969): 1
					Diary entry Jane Southcott, Sunday 18 May, (1969): 1
1968	\$148	Picnic	Unknown	PGS	NMCA Statement of Finances, (1968): 1
1967	\$139	Picnic	Unknown	PGS	NMCA Statement of Finances, (1967): 1
1966	\$ 142.57	Picnic	Victor Harbor	PGS	SAMCA July 31, (1966): 1
					Marcus, B., correspondence to Alexander, R., May 16, (1966): 1
1965	£63:14:6	Picnic	Parra Wirra Reserve and Barossa Reservoir	PGS	NMCA SAMMC Financial Statement, (1965): 1
					Davies, L., Directors Report, (1965): 1
1964	NO CAMP				
1963	NA	No activity	No activity	PGS	SAMMC Acceptance Letter, (1963): 1
1962	NA	No activity	No activity	ABHS	SAMMC Acceptance Letter, (1962): 1

Appendix N

South Australian May Music Camp

Student Attendance 1962 - 1986: public, private, regional and tertiary

Year	Total Students	Public School Students	%	Private School Students	%	Regional School Students	%	Tertiary Students	%	Source: Final May Music Camp Student List
1986	271	172	63.47	72	26.57	55	20.29	27	9.96	SAMCA 1986
1985	277	191	68.95	67	24.19	56	20.21	19	6.86	SAMCA 1985
1984	260	169	65.00	77	29.61	38	14.61	14	5.39	SAMCA 1984
1983	254	160	62.99	76	29.92	51	21.25	18	7.09	SAMCA 1983
1982	256	NA				34	13.25	NA		SAMCA 1982
1981	247	NA								SAMCA Statement of Receipts & Payments from January 1 to December 31, (1981): 1
1980	224	131	58.00	57	25.00	21	9.00	15	6.00	SAMCA 1980
1979	245									Bishop, D., Directors Report, (1979): 1
1978	271	141	53.00	71	26.00	34	12.00	25	9.00	SAMCA 1978
1977	213	139	65.26	63	29.58	25	11.73	11	5.16	SAMCA 1977
1976	207	137	66.18	54	26.08	25	12.07	16	7.73	SAMCA 1976
1975	224	NA								SAMCA Statement of Receipts and Payments to August 31, (1975): 1
1974	238	157	65.96	76	31.93	28	11.76	5	2.10	SAMCA 1974
1973	224	126	56.00	70	31.00	23	10.00	5	2.00	SAMCA 1973
1972	220	NA								Davies, L., Directors Report, (1972): 1
1971	177	NA								SAMCA Statement of Receipts and Payments to July 31, (1972): 1
1970	183	75	40.00	82	44.00	23	12.00	3	1.00	SAMCA 1970
1969	189	62	32.00	91	48.00	23	12.00	13	6.00	SAMCA 1969
1968	≈186	NA								SAMMC Program, (1968)
1967	140	NA								SAMCA Minutes, July 31, (1967): 1
1966	≈100	NA								Bishop, J. Correspondence to supporters and SAMCA Committee members, May, (1966): 1
1965	101	62	61.39	33	32.67	2	1.98	6	5.94	SAMCA 1965
1964	No Camp									
1963	56	NA								SAMMC Program, (1963)
1962	95	NA								Bishop, J., Correspondence to National Fund Raising Committee members, May, (1962): 1

VIOLIN

STATE CAMP

VIOLIN
BOOK 2
PAGE 28

SIGHT READING.

PLAY AS FAST AS YOU CAN.

Moderato (Use vibrato where possible)

Try to use the printed fingering

Spiccato (off the string in the lower half)

'martelé' (upper half)

Tempo Commodo + very legato

Sautillé, and as fast as possible

Appendix P

South Australian May Music Camp

Breakdown of individual instruments 1962-1986

Source: Directors Reports for each relevant year

Instrument	1978	1979	1980	1981	1982	1983	1984	1985	1986
Violins	102	88	70	78	73	88	Not Available	96	Not Available
Violas	22	26	22	18	21	17		20	
Cellos	28	31	29	34	35	27		35	
Double Basses	4	6	5	2	2	2		2	
Flutes	23	16	17	21	30	29		24	
Oboes	6	8	8	11	12	8		8	
Clarinets	22	14	23	19	19	22		18	
Bassoons	3	4	4	7	6	6		6	
French horn	11	9	7	7	9	9		8	
Trumpets	13	16	16	17	20	18		17	
Trombones	12	9	6	12	10	7		7	
Tuba	0	2	4	1	2	1		2	
Euphonium	1	0	0	0	0	0		0	
Percussion	11	8	10	12	11	15		14	
Harps	9	8	10	5	6	4		4	
Saxophones	0	0	4	3	4	5	3		

Instrument	1969	1970	1971	1972	1973	1974	1975	1976	1977
Violins	111	101	87	102	Not Available				
Violas	18	13	14	22					
Cellos	23	25	23	31					
Double Basses	1	1	1	0					
Flutes	13	8	7	13					
Oboes	2	2	3	4					
Clarinets	12	14	16	14					
Bassoons	2	1	0	2					
French horn	3	1	5	7					
Trumpets	7	8	8	8					
Trombones	2	2	2	3					
Tuba	0	0	0	0					
Euphonium	0	0	0	0					
Percussion	2	1	4	4					
Harps	2	0	5	8					
Saxophones	0	0	2	1					

Instrument	1962	1963	1964	1965	1966	1967	1968
Violins	Not Available	Not Available	NO CAMP	Not Available	Not Available	Not Available	Not Available
Violas							
Cellos							
Double Basses							
Flutes							
Oboes							
Clarinets							
Bassoons							
French horn							
Trumpets							
Trombones							
Tuba							
Euphonium							
Percussion							
Harps							
Saxophones							

Appendix Q-1

SAMMC Repertoire - First Orchestra

Sources: SAMMC Programs 1963 - 1986

Year	Orchestra Name	Composer	Work - Source SAMMC Programs for relevant year.
1986	Bishop	Wagner, R	Prelude to Act.3 ' <i>Lohengrin</i> '
		Khachaturian, A	Spartacus Suite No.2 (<i>Adagio of spartacus and Phrygia</i>)
		Hurd, M	Dance Diversions (<i>Allegro commodo - Andante con moto - Andante con moto, Motlo vigoroso - Andante sostenuto - Allego molto</i>)
1985	Bishop	Sibelius, J	Karelia Suite Op.11
		Wagner, R	Overture to Die Meistersinger
		Chabrier, E	Espagna
1984	Bishop	Brahms, J	Symphony No.2 in D major Op.73 (<i>Mvt.1 - Allegro non troppo</i>)
		Rimsky-Korsakov, N	Capriccio Espagnol (<i>Alborada, Vaiazioni, Alborada, Scena e Canto gitano, Fandango asturiano</i>)
1983	Bishop	Platts, K	Four Elizabethan Dances Op.33 (i. <i>Sarabande</i> ii. <i>Galliard</i> iii. <i>Pavane</i> iv. <i>Tabor Dance</i>)
		Delius, F	The Walk to the Paradise Garden (<i>Intermezzo</i>) from the Opera <i>A Village Romeo and Juliet</i>
		Berlioz, H	Overture <i>The Corsair</i> Op.21
1982	Bishop	Dvorák, A	In Nature's Realm Overture
		Platts, K	Concerto for Youth Orchestra
1981	Bishop	Wagner, R	Rienzi Overture
		Tchaikovsky, P.I	Finale from Symphony No.5 in E minor Op.64
1980	Bishop	Elgar, E	Variations on an Original Theme Enigma Op.36 (ix. <i>Nimrod</i>)
		Sibelius, J	Symphony No.1
1979	Bishop	Brahms, J	Symphony No.4 (<i>Mvt. 2 - Andante moderato, Mvt. 4 - Allegro energico e passionato</i>)
		Vaughan Williams, R	Overture to <i>The Wasps</i>
1978	Bishop	Brahms, J	Symphony No.2 (<i>Mvt.1</i>)
		Washburn, R	Excursion for Orchestra
		Nelhybel, V	Movement for Orchestra
1977	Bishop	Handel, G.F/Elgar, E	Overture in D minor (<i>Maestoso : Allegro : Maestoso</i>)
		Dvorák, A	Symphony No.5 in E minor (<i>Mvt. 1 - Adagio: Allegro Molto, Mvt. 4 - Allegro Con Fuoco</i>)
		Nelson, R	Jubilee Overture (<i>Allegro</i>)

Appendix Q-1 cont. p2

SAMMC Repertoire - First Orchestra

Sources: SAMMC Programs 1963 - 1986

Year	Orchestra Name	Composer	Work - Source SAMMC Programs for relevant year.
1976	Bishop	Bernstein, L	Overture <i>Candide</i>
		Borodin, A	Dance of the little Girls from <i>Prince Igor</i>
		Hill, A	The Moon's Gold Horn
		Beethoven, L van	Symphony No.5 in C minor (<i>Finale - Allegro</i>)
1975	Bishop	Nicolai, O	Overture to <i>The Merry Wives of Windsor</i>
		Schubert, F	Symphony No.8 in B minor "Unfinished Symphony" (<i>Allegro Moderato</i>)
		Gershwin, G (arr. Williams, V)	Selection from <i>Porgy & Bess</i>
1974	Bishop	Ponchielli, P	Dance of the Hours
		Borodin, A	Symphony No.2 in B minor (<i>Mvt. 1</i>)
		Beethoven, L van	Prometheus Overture
1973	Bishop	Shostakovich, D	Symphony No.1 Op.10 (<i>Mvt.2 - Allegro</i>)
		Bizet, G	L'Arlesienne Suite No.1 (<i>Overture, Adagietto</i>)
		Bizet, G	L'Arlesienne Suite No.2 (<i>Menuetto, Farandole</i>)
1972	Bishop	Beethoven, L van	Symphony No.8 in F major (<i>Mvt.1 - Allegro Vivaco e Con Brio</i>)
		Sculthorpe, P	Sun Music No.3
		Wagner, R	Themes from <i>The Mastersingers of Nuremburg</i>
1971	Bishop	Elgar, E	Two Bavarian Dances
		Schumann, R	Symphony No.4 in D minor Op.120 (<i>Mvt.1</i>)
		Vaughan Williams, R	Fantasia on <i>Greensleeves</i>
		Dvorák, A	Slavonic Dances Nos. 4 & 8
1970	Bishop	Mathias, W	Serenade for Small Orchestra
		Schubert, F	Unfinished Symphony, First Mov. <i>Allegro Moderato</i>
1969	Bishop	Haydn, F.J	Minuetto Allegro, Finale Allegro Spiritoso
		Domenico Scarlatti (arr. Tommasini, V)	The Good Humoured Ladies' Suite (<i>Mvts. 2 & 4</i>)
		Handel, G.F (arr. Beecham, T)	The Faithful Shepherd Suite (i. <i>Introduction and Fugue</i> , ii. <i>Adagio</i> , iii. <i>Bourree</i> , vii. <i>Finale</i>)
1968	Bishop	Borodin, A	Prince Igor Overture
		Haydn, F.J	Haydn Symphony No.97 in C
		Cooper, I	Humoresque For National Music Camp

Appendix Q-1 cont. p3

SAMMC Repertoire - First Orchestra

Sources: SAMMC Programs 1963 - 1986

Year	Orchestra Name	Composer	Work - Source SAMMC Programs for relevant year.
1967	Bishop	Schubert, F	Overture <i>Rosamunde</i>
		Vaughan Williams, R (arr. Jacobs, G)	Intermezzo "My Bonny Boy" from the <i>English Folk Song Suite</i>
		Sibelius, J	Tone Poem <i>Finlandia</i>
1966	Bishop	Beethoven, L van	Symphony No.1 in C Minor (<i>Mvt.1 - Adagio molto : Allegro con brio, Mvt.2 - Andante cantabile con moto, Mvt.3 - Menuetto : Allegro molto e vivace</i>)
		Rachmaninov, S	Impromptu on themes from <i>Concerto No.2</i>
		von Gluck, C.W	Concerto (<i>Mvt.2 - Adagio</i>)
		Vaughan Williams, R	Folk Songs from <i>Somerset</i>
		Evans, L	Aboriginal Dance
1965	Bishop	Schneider, J	Andante for Flutes
		von Gluck, C.W	Excerpts from <i>Iphigenia in Tauris</i> (<i>Introduction, Ballet Music, Chorus of Priestesses, Hymn</i>)
		German, E	The Nell Gwyn Dances (<i>Country Dance, Pastoral Dance, Merry-makers' Dance</i>)
1964	No Camp	No Camp	No Camp
1963	Bishop	Bishop not listed	Only 56 campers listed on the program
1962	Bishop	No program available	No record of repertoire performed

Appendix Q-2

SAMMC Repertoire - Second Orchestra

Sources: SAMMC Programs 1963 - 1986

Year	Orchestra Name	Composer	Work - Source SAMMC Programs for relevant year.
1986	Alexander	Platts, K	Mountbatten Overture
		Vaughan Williams, R	March of the Kitchen Utensils
		Arnold, M	Little Suite (<i>Prelude, Dance, March</i>)
1985	Alexander	Frescobaldi, G	Toccata
		Britten, B	Soirees Musicales (<i>March, Conzonetta, Tirolese</i>)
1984	Alexander	Järnefelt, A	Praeludium
		Pierne, G	Entrance of the little Fauns
		Brahms, J	Hungarian Dances Nos. 5 & 6
		Sibelius, J	Finlandia
1983	Alexander	Rossini, G	Overture to <i>The Barber of Seville</i>
		Elgar, E	Variations on an Original Theme Enigma Op.36 (ix. <i>Nimrod</i>)
		Thompson, V	Fugue from <i>Louisiana Story</i>
1982	Alexander	Bizet, G	L'Arlisienne Suite No.1 (<i>Prelude and Carillon</i>)
		Dvořák, A	Slavonic Dance Op.46 No.8
		Walton, W	Crown Imperial
1981	Alexander	Bartholdy Mendelssohn, F	Overture Calm Sea & Prosperous Voyage Op.27
		(arr.) Morgan, D.S	Theme from <i>S.W.A.T.</i>
		Nelhybel, V	Music for Orchestra
1980	Alexander	Kodály, Z	Intermezzo from <i>Háry János Suite</i>
		Beethoven, L van	Symphony No.7 (<i>Mvt.2 - Allegretto</i>)
		Khachaturian, A	Adagio from <i>Sparticus</i>
1979	Alexander	Vaughan Williams, R	March "Sea Songs"
		Vaughan Williams, R.	Suite "The Four Seasons"
		Gounod, C	Ballet Musc - Faust Nos. 2, 3, 5, & 7
1978	Alexander	Brahms, J	Hungarian Dance No.5
		Mussorgsky, M	Night On Bare Mountain
1977	Marcus Orchestra	Wagner, R (arr. Herfurth, C)	March of the Meistersingers
		Nelhybel, V	Music for Orchestra

Appendix Q-2 cont. p2

SAMMC Repertoire - Second Orchestra

Sources: SAMMC Programs 1963 - 1986

Year	Orchestra Name	Composer	Work - Source SAMMC Programs for relevant year.
1976	Hatcher	Handel, G.F	Pomposo from the <i>Water Music</i>
		McKay, G	Scenes from the South West (<i>Sunlit Sky, Singing Cowboy, Rodeo Riders, Over the Masa, Gold Camp</i>)
		Elgar, E (arr. Akers, H)	Pomp and Circumstance
1975	Hatcher	Mathais, W	Serenade (<i>Mvt.1</i>)
		Schubert, F	Ballet Music (<i>Rosamunde</i>)
		Rameau, J-P	Rondeau, Minuet & Trio
1974	Hatcher	Handel, G.F (arr. Stone, D)	Suite No.1 from <i>Water Music</i> (<i>Bouree, Minuet, Air, Horn Pipe</i>)
		(arr.) Lauret, J	Rock, Rock, Merrily on High (Old French Carol)
		Krebs, J (arr. Matesky, R)	Minuet
		(arr.) Matesky, R	Jig-o-rama
1973	Davies	Mendelssohn, F (arr. Benoy, A.W)	Introduction & Fugue
		Berlioz, H	Hungarian March
		McCabe, J	Burlesque
1972	Ray	Vaughan Williams, R	Folk Songs from the Four Seasons - No.5 (<i>Wassail Song and Children's Christmas Song</i>)
		John, M	Sonare 1 [commissioned work for Camp 1972]
		Moussorgsky, M	Great Gate of Kiev from <i>Pictures at an Exhibition</i>
1971	Ray	Haydn, F.J (arr. Stone, D)	Divertamento
		Hoddinott, A	Two Welsh Dances
		Bizet, G (arr. Stone, D)	Farandole from <i>L'Arlésienne Suite No.2</i>
1970	Ray	Khachaturian, A	Dance of the Flower Maidens
		John, M	3 Songs from <i>5 Australian Folk Songs</i>
		Handel, GF	The <i>Water Music</i> (<i>Air, Hornpipe, Air, Finale</i>)
1969	Ray	Beethoven, L van (arr. Professor Bishop, J)	Dance Suite (<i>Folk dance, Minuet in C, Dolce, Tranquillo, Finale</i>)
		(arr.) Hansen, E	Little Norwegian Suite (<i>Mvt. 1</i>)
		Morand, P	Trepak (<i>Russian Dance</i>)

Appendix Q-2 cont. p3

SAMMC Repertoire - Second Orchestra

Sources: SAMMC Programs 1963 - 1986

Year	Orchestra Name	Composer	Work - Source SAMMC Programs for relevant year.
1968	Ray	Mozart, W.A	Il Seraglio Overture
		Moussorgsky, M	Great Gate of Kiev from <i>Pictures at an Exhibition</i>
		Brahms, J	Waltzes (Two from Op.39)
1967	Ray	Pollet, J.J	March - The Three Musketeers
		Purcell, H	Air and Rondo
		Vaughan Williams, R	Linden Lea
		Méhul, É	Menuetto
1966	Ray	Monsigny, P	Overture - On ne s'avise jamais de tout
		John, Malcom	Three Episodes for Orchestra (<i>Scandinavian Stroll, Andalusian Amble, Spanish Siesta</i>)
		Arbeau, T	Pavane
1965	Ray	Palmer, E & Best, A	Six Short Pieces (<i>Prelude, Improvisation in three and Fours, Reverie, Rondo Pizzicato, Elegy, A Little March</i>)
		Dobbs, J.P.B	A Holiday in Holland (<i>Bicycles, Canals, Country dance, Clogs, Windmills, Fishermen</i>)
1964	No Camp	No Camp	No Camp
1963	Ray	Handel, G.F	Music for the Royal Fireworks (<i>Larghetto, Allegro, Bourre, La Paix, La Rejouissance, Menuet, Menuet</i>)
		Corelli, A	Sonata in F for 2 violins (<i>Preludio, Corrente & Giga</i>)
		Haydn, F.J	Symphony in E flat No.103 - "The Drumroll" (Mvt.1 Adagio - Allegro con apirito)
		Mozart, W.A	Sonata for Bassoon & Cello K292 (<i>Allegro</i>)
		Mendelssohn, F	War March of the Priests from <i>Athalia</i> Op.74
1962	Junior	No program available	No record of repertoire performed

Appendix Q-4

SAMMC Repertoire - Concert Band

Sources: SAMMC Programs 1977 - 1986

Year	Orchestra Name	Composer	Work
1986	Stanley	Jewell, F (ed. Boyd, J)	The Old Circus Band March
		Williams, C	The Sinfonians
		Panerio, R	Jubiloso
		Hamlisch, M & Kleban, E (arr. Edmondson, J)	Selections from <i>A Chorus Line</i>
1985	Stanley	Sousa, J.P	Semper Fidelis
		Handel, G.F	Sarabande and Bourée
		(arr.) Moss, L	Classical Gas and Scarborough Fair
		McBeth, F	Battaglia
		Kepner, F	In Town Suite
1984	Mills	(arr.) Barker, W	The Great Movie Marches
		Forsblad, L	Elektra
		Rimsky-Korsakov, N (arr. Whittaker, M)	Hindu Song
		Corea, C (arr. Lowden, B)	Chick Corea Ole
1983	Mills	Holst, G	First Suite in Eb for Military Band (<i>Chaconne, Intermezzo, March</i>)
		Myers, S (arr. Edmunds, J)	Cavatina from the film <i>The Deer Hunter</i>
		Joel, B	Billy Joel in Concert
1982	Mills	Halvorsen, J	Entry March of the Boyares
		(arr.) Giovannini, C	Chicago Medley
		Forsblad, L	Litany and Alleluia
		(arr.) Lowden, R.W	Barry Manilow on Tour
1981	Mills	Williams, J	Theme from <i>Superman</i>
		(arr.) Walters, H	A Night at the Ballet
		(arr.) Baker, W	Billy Joel in Concert
1980	Mills	Berlioz, H	Marche Triomphale
		Rimsky-Korsakov, N	Procession of the Nobles
		Holst, G	I'll Love My Love
		Rogers, R	Victory at Sea

Appendix Q-4 cont. p2

SAMMC Repertoire - Concert Band

Sources: SAMMC Programs 1977 - 1986

Year	Orchestra Name	Composer	Work - Source SAMMC Programs for relevant year.
1979	Previously:	Mazas, F (arr. Frey, G)	Symphonette (<i>Overture, Allegro maestoso, Romance Andante</i>)
	Merchant Strings Orchestra	Schubert, F	Shepherds Dance (<i>Allegretto</i>)
		Dobles, J.B.B	Slavic Dances (<i>Allegro</i>)
		Bartok, B	Ten Easy Pieces (<i>No.1 Poco allegretto</i>)
		Williams, J (arr. Frey, G)	Star Wars
1978	Previously:	Rameau, J-P	Suite (<i>Allegretto, Andante Espressivo, Allegro Marziale</i>)
	Merchant Strings Orchestra	Purcell, H	Chaconne
		Bartok, B	14 Little Pieces for Orchestra (<i>Childrens Song, Play</i>)
		Schubert, F	Sonatina Op.137 No.1
1977	Previously:	Boyce, W	Trio Sonata Op.9 in C major (<i>Grave, Allegro</i>)
	Merchant Strings Orchestra	Schubert, F	Andante
		Handel, G.F	Little Fugue
		Beethoven, L van	Minuet
		Handel, G.F	Fireworks Music (<i>Bourree, Minuet 1, Minuet 2</i>)

Appendix Q-3

SAMMC Repertoire - Junior Strings Orchestra

Sources: SAMMC Programs 1967 - 1986

Year	Orchestra Name	Composer	Work
1986	Shinkfield	Mussorgsky, M (arr. Stone, D)	The Great Gates of Kiev
		Brahms, J (arr. Stone, D)	Waltz No.1 from 4 Waltzes Op.39
		Chopin, F (arr. Isaac, M.J)	Grande Valse from <i>Les Sylphides</i>
		Matthias, W	<i>Lento</i> and <i>Allegro con slancio</i> from 'Serenade for Small Orchestra'
1985	Shinkfield	Handel, G.F (arr. Stone, D)	Minuet from <i>Samson</i>
		Vaughan Williams, R (arr. Stone, D)	Fantasia on <i>Greensleeves</i>
		Elgar, E (arr. Woodhouse, C)	Pomp & Circumstance
		Woodhouse, C	Peasant Dance
1984	Shinkfield	Dvořák, A	Slavonic Dance Op.46 No.8
		Delibes, L	Three dances from <i>Le Roi S'Amuse</i> (i. <i>Gaillarde</i> , ii. <i>Pavane</i> , iii. <i>Passepied</i>)
		Romeo, A	French Carousel
		Isaac, M.J	Rumanian Overture
1983	Shinkfield	Mussorgsky, M	The Great Gates of Kiev
		Stone, D	Nocturne
		Cole, H	Black Lion Dances (i. <i>Allegro Pesante</i> ii. <i>Con Moto</i> iii. <i>Allegro Deciso</i> iv. <i>Allegro</i> v. <i>Animato</i>)
		Bizet, G	Farandole from <i>L'Arelsienne Suite No.2</i>
1982	Shinkfield	Bizet, G	March from <i>Carmen</i>
		Shubert	Rosamunde Entractes Nos. 2 & 3
		Dvořák, A	Waltz in B flat
		Saint-Saëns, C	March Militaire Francaise from the <i>Algerian Suite</i>
1981	Shinkfield	Tchaikovsky, P.I (arr. Benoy)	Mazurka from <i>Swan Lake</i>
		von Gluck, C.W (revised. Wagner, R)	Overture to <i>Iphigenia in Aulis</i>
		Bartók, B	Roumanian Folk Dances (i. <i>Jocul Cu B âta</i> ii. <i>Brâul</i> iii. <i>Pe Loc</i> iv. <i>Buciumeana</i> vi. <i>Mâruntel</i> vii. <i>Mâruntek</i>
1980	Shinkfield	Copland, A	Variations on a Shaker Melody
		Szönyi, Er	Allegro
		Bizet, G	Farandole from <i>L'Arelsienne Suite No.2</i>

Appendix Q-3. p2

SAMMC Repertoire - Junior Strings Orchestra cont

Sources: SAMMC Programs 1967 - 1986

Year	Orchestra Name	Composer	Work
1979	Shinkfield	Tomlinson, G	Prologue, Minuetto, The Sleepwalkers & Square Dance
		Schubert, F	Rosemunde
		Copland, A	Down a Country Lane
		Bach, J.S	Chorale: Sleepers, Wake!
1978	Miller	Mendelssohn, F	Dance of the Clowns
		Purcell, H	Rondo
		Cole, H	Blacklion Dances
		Handel, G.F	March from <i>Scipio</i>
1977	Miller	Schubert, F	Symphony No.6 in C major (<i>Mvt. 1</i>)
		Sibelius, J	Karelia Overture Op.10
1976	Miller	Benjamin, A	Jamaican Rhumba
		Tchaikovsky, P.I	Symphony No.5 (<i>Mvt. 2</i>)
		Glinka, M	Overture to <i>Rusdian & Ludmilla</i>
1975	Miller	Handel, G.F	Suite from <i>Music for the Royal Fireworks</i>
		Tchaikovsky, P.I	Suite from <i>Swan Lake (Scene, Dance of the Little Swans, Hungarian Dance)</i>
		Berlioz, H	Hungarian March
1974	Miller	Smetana, B	Polka from <i>The Bartered Bride</i>
		Cole, R	Black Lion Dances
1973	Robson	Offenbach, J	Barcarolle from <i>Tales of Hoffmann</i>
		Brahms, J	Four Waltzes Op.39 Nos. 1, 2, 5, & 11
		(arr.) Matesky, R	Indian Dances
1972	Smeaton	Mozart, W.A	Andante
		Mozart, W.A	Moderato
		Eccles, J	Minuet
		Phillips, E	The Hobbiton Suite [especially written for Camp 1972] - (<i>Hobbiton by Day, Bag End by Night, Across the Brandywine</i>)
1971	Smeaton	Purcell, H (arr. Rowland, E)	Prelude
		Cooper, I	Petite Suite (<i>Allegretto, Andante Espresso</i>)
		Schumann, R (arr. Wright, D)	Chorale
		(arr.) Flay, A.L	Ye Banks & Braes

Appendix Q-3. p3

SAMMC Repertoire - Junior Strings Orchestra cont

Sources: SAMMC Programs 1967 - 1986

Year	Orchestra Name	Composer	Work
1970	Smeaton	Byrd, W	The Leaves Be Greene
		Schubert, F	5 Waltzes
		Bartok, B	6 Pieces for Strings and Harp
1969	Smeaton	von Gluck, C.W	Dance of the Blessed Spirits
		Mozart, W.A	Trio
		(arr.) Rowland, E	The Lord Mayor's Swan-Hopping Trumpet Tune from <i>Suite of Eighteenth Century Tunes</i>
		Mozart, W.A	Minuet from <i>Don Juan</i>
		Grieg, E	Gavotte from <i>Holberg Suite</i>
		(arr.) Rowland, E	The Duke of Cumberland's March from <i>Suite of 18th Century Tunes</i>
1968	Smeaton	Sarabande, G.P	A Telemann Sarabande
		Bach, J.S	A Bach Chorale
		Ukamara (arr. Brunnsden, M)	17th Century Japanese Wedding Music
1967	Smeaton	Haydn, F.J	Menuet de Concert
		Schumann, R	Wiegenlied (<i>Cradle Song</i>)
		Mozart, W.A	Divertissement

Appendix Q-5

SAMMC Repertoire - Smaller Ensembles

Sources: SAMMC Programs 1963 - 1979

Year	Orchestra Name	Composer	Work
1979		No smaller ensembles	
1978	Brass	Nelhybel, V	Ancient Hungarian Dances
1977	Brass	Jacob, G	Interludes from <i>Music for a Festival</i> (<i>Intrada, Round in seven Parts, Interlude, Sarabande, Madrigal</i>)
1976	Brass	Di Lasso, O	Surrexit Pastor Bonus
1975	Brass	Jacob, G	Fanfare
		Purcell, H	Symphony from <i>The Fairy Queen</i>
1974	Brass	Bliss, A	Fanfare - Homage to Shakespeare
		Gabrieli, G	Brass Choir - Canzon Septimi Toni No.2
1973	Brass	Altenberg, J	Fanfare for Trumpets & Timpani
1972	Brass	Evans, L	Fanfare 1955
1971	Brass	(arr.) Cooper, I	National Anthem
		Buxtehude, D	Fanfare
1970	Brass	John, M	Royal Fanfare
1969	Brass	Bach, C.P.E	Fanfare for Trumpets & Timpani
1968		No extra ensembles	
1967	Recorders	Tallis, T (arr. Dr. Illing)	Nine Psalm Tunes (<i>First tune, Eighth Tune, Veni Creator</i>)
	Percussion Ensemble	Kraft, W	Theme & Variations for Percussion Quartet (<i>Theme and First Variation: The Conventional Four, The Idiophones, The Membraphones, Finale</i>)
1966	Flute Quintette	Hervig, R	3 Pieces for Flute Quintette (<i>Dialogue, Antiphon, March - Rondo</i>)
1965	Elder Wind Ensemble	Copland, A	Variations on a Shaker Melody
		Williams, C	Symphonic Suite (<i>Intrada, Chorale, March, Antique Dance, Jubilee</i>)
1964	No Camp	No Camp	No Camp
1963	The Elder Pianoforte Trio	Dvorák, A	Dumky Trio Op.90
1962		No program available	No record of repertoire performed

Appendix R

South Australian Music Camp Association

Music Camp Directors

1962-1986 SAMMC

1987-2018 SASMC

Sources: SAMMC and SASMC Programs and Applications, 1962 - 2018

Year	Director	Name of the Director
2017 - 2018	SA State Music Camp	Wendy Hilgenberg
2008 - 2016	SA State Music Camp	Peter Webb
1999 - 2007	SA State Music Camp	Elizabeth Koch
1995 - 1998	SA State Music Camp	David Shephard
1994	SA State Music Camp	Michel Brunsden
1987 - 1993	SA State Music Camp	David Bishop
1973 - 1986	SA May Music Camp	David Bishop
1971 - 1972	SA May Music Camp	Lloyd Davies
1970	SA May Music Camp	David Bishop
1965 - 1969	SA May Music Camp	Lloyd Davies
1963	SA May Music Camp	John Bishop
1962	SA May Music Camp	Lloyd Davies

Appendix S

South Australian Music Camp Association

SAMMC Ensemble Conductors 1962 - 1986

Sources: 1962 personal correspondence, 1963 - 1986 SAMMC programs

Year	First Orchestra	Second Orchestra	Concert Band	Junior Strings	Smaller Ensembles
1986	Michael Hurd	Michel Brunsdn	Stephen Eads	Alan Tooke	
1985	Alexander Ingram	Stan Closs	Hal Hall	Ian Russell	
1984	Joannes Roose	Robertson Collins	Hal Hall	Alan Tooke	
1983	Graham Wood	Stan Closs	Barrie Baker	Alan Tooke	
1982	Graham Wood	Robertson Collins	Barrie Baker	Gunter Frey	
1981	George Logie-Smith	Michel Brunsdn	Thomas Lambert	Gunter Frey	
1980	Christopher Martin	Michel Brunsdn	Thomas Lambert	Grahame Dudley	
1979	Christopher Martin	Thomas Lambert	Gunther Frey	Josef Aronoff	
1978	George Logie-Smith	Thomas Lambert	Gunter Frey	Josef Aronoff	Brass: Standish Roberts
1977	George Logie-Smith	Stanley Closs	John Gould	Joannes Roose	Brass: Standish Roberts
1976	Verdon Williams	Stanley Closs		Ronald Woodcock	Brass: Standish Roberts
1975	Verdon Williams	Joannes Roose		Ronald Woodcock	Brass: Standish Roberts
1974	Michael Goodwinn	Harold Fairhurst		Grahame Dudley	Brass: Standish Roberts
1973	Raffaele Altwegg	Grahame Dudley		Joannes Roose	Brass: Standish Roberts
1972	Robert Miller	Malcolm John		Joannes Roose	Brass: Standish Roberts
1971	Christopher Martin	Ronald Woodcock		Janis Laurs	Brass: Standish Roberts
1970	Raffaele Altwegg	Ronald Woodcock		Phillip Britton	Brass: Malcolm John
1969	Christopher Martin	Michel Brunsdn		Phillip Britton	Brass: Standish Roberts
1968	Dr Phillip Downs	Grahame Dudley		Michel Brunsdn	
1967	Dr Phillip Downs	Harold Fairhurst		Michel Brunsdn	Percussion: Michel Brunsdn
					Recorder: Cecily Wood
1966	Lindley Evans	Melvyn Cann			Flute: David Cubbin
1965	Duncan McKie	Harold Fairhurst			Elder Con Wind: David Cubbin
1964	No Camp				
1963	James Whitehead	Harold Fairhurst			Elder Piano Trio: James Whitehead
1962	James Whitehead	Norman Sellick			

Appendix T

South Australian Music Camp Association

SAMMC Concert Details 1962 - 1986

Sources: SAMMC Programs

Year	Name	Concert Date	Concert Day	Concert Time	Camp Dates	Concert Venue
1986	May	24 May	Saturday	7.30pm	20-24 May	The Opera Theatre
1985	May	25 May	Saturday	8.00pm	21-25 May	SPC Memorial Hall
1984	May	19 May	Saturday	8.00pm	15-19 May	SPC Memorial Hall
1983	May	21 May	Saturday	8.00pm	17-21 May	SPC Memorial Hall
1982	May	22 May	Saturday	8.00pm	17-22 May	SPC Memorial Hall
1981	May	23 May	Saturday	8.00pm	18-23 May	SPC Memorial Hall
1980	May	24 May	Saturday	8.00pm	19-24 May	SPC Memorial Hall
1979	May	19 May	Saturday	8.00pm	14-19 May	SPC Memorial Hall
1978	May	20 May	Saturday	8.00pm	15-20 May	SPC Memorial Hall
1977	May	21 May	Saturday	8.00pm	16-21 May	SPC Memorial Hall
1976	May	15 May	Saturday	8.00pm	10-15 May	SPC Memorial Hall
1975	May	17 May	Saturday	8.00pm	12-17 May	SPC Memorial Hall
1974	May	18 May	Saturday	8.00pm	13-18 May	SPC Memorial Hall
1973	May	19 May	Saturday	8.00pm	14-19 May	PGS Wyatt Hall
1972	May	13 May	Saturday	8.00pm	9-13 May	PGS Wyatt Hall
1971	May	15 May	Saturday	8.00pm	10-15 May	PGS Wyatt Hall
1970	May	16 May	Saturday	8.00pm	11-16 May	PGS Wyatt Hall
1969	May	21 May	Wednesday	8.00pm	16-21 May	PGS Wyatt Hall
1968	May	15 May	Wednesday	8.00pm	10-15 May	PGS Wyatt Hall
1967	May	17 May	Wednesday	8.00pm	13-17 May	PGS Wyatt Hall
1966	May	18 May	Wednesday	8.00pm	13-18 May	PGS Wyatt Hall
1965	May	19 May	Wednesday	8.00pm	14-19 May	PGS Wyatt Hall
1964	No Camp					
1963	May	24 May	Friday	8.00pm	20-24 May	Elder Hall, Conservatorium of Adelaide
1962	May	24 May	Thursday	evening	21-24 May	Adelaide Boys High School Assembly Hall

Appendix U

South Australian Music Camp Association

SAMMC Ensemble Titles 1962 - 1986

Sources: 1962 personal correspondence, 1963 - 1986 SAMMC programs

Year	First Orchestra	Second Orchestra	Concert Band	Junior Strings	Other Ensembles
1986	Bishop	Alexander	Stanley	Shinkfield	
1985	Bishop	Alexander	Stanley	Shinkfield	
1984	Bishop	Alexander	Mills	Shinkfield	
1983	Bishop	Alexander	Mills	Shinkfield	
1982	Bishop	Alexander	Mills	Shinkfield	
1981	Bishop	Alexander	Mills	Shinkfield	
1980	Bishop	Alexander	Mills	Shinkfield	
1979	Bishop	Alexander	Merchant	Shinkfield	
1978	Bishop	Alexander	Merchant	Miller	Brass and Percussion
1977	Bishop	Marcus	Merchant	Miller	Brass
1976	Bishop	Hatcher		Miller	Brass
1975	Bishop	Hatcher		Miller	Brass
1974	Bishop	Hatcher		Miller	Brass
1973	Bishop	Davies		Robson	Brass
1972	Bishop	Ray		Smeaton	Brass
1971	Bishop	Ray		Smeaton	Brass
1970	Bishop	Ray		Smeaton	Brass
1969	Bishop	Ray		Smeaton	Brass
1968	Bishop	Ray		Smeaton	
1967	Bishop	Ray		Smeaton	Percussion Ensemble
					Recorder Ensemble
1966	Bishop	Ray			Flute Ensemble
1965	Bishop	Ray			Elder Conservatorium Wind Ensemble
1964	No Camp				
1963	Bishop	Ray			Elder Conservatorium Piano Trio
1962	Bishop	Ray			

Appendix V

South Australian Music Camp Association

Interview Participants and their Involvement in SAMCA and SAMMC 1962-1986

Sources: SAMMC Programs and student lists

Legend	
A	Administator
C	Committee Member
Con	Conductor
D	Director
CA	Camp Administrator
L	Librarian
LA	Library Assistant
P	President
Par	Parent
S	Student
T	Tutor

Interview participants involved in SAMCA			15	15	19	14	17	17	19	18	16	16	15	15	13	13	10	11	6	8	9	8	4	3		5	2
Surname	Name	Instrument	1986	1985	1984	1983	1982	1981	1980	1979	1978	1977	1976	1975	1974	1973	1972	1971	1970	1969	1968	1967	1966	1965	1964	1963	1962
Alexander	Karen	Relation																									
Amadio	Len	NMCA/ACA																									
Bartsch	Kylie	Violin			S	S	S	S	S	S	S	S	S														
Bell	Alison	Bassoon											S	S	S												
Bickley	Terry	Clarinet	LA	LA	LA	S	S	S	S	S	S	S															
Bishop	Anthony	French Horn					T			S	S	S	S	S	S	S											
Bowley	Jill	Violin					S	S	S	S																	
Bradley	Geoff	Trumpet	S	S	S	S	S																				
Bridgewater	Sheryl	Viola			S																						
Brislan	Patrick	French Horn	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C									
Brunsdon	Mitch	Clarinet	C	C	C																						
Cann	Melvyn	Conductor	Con	T				Con	Con				T														
Chenoweth	Rob	Trumpet						S	S																		
Collins	Elizabeth	Violin					S	S	S	S	S	S	S	S													
Collins	Simon	Viola									S	S	S	S	S	S	S	S	S								
Crook	Don	Percussion							T																		
Day	Alison	Recorder - Clarinet																S	S	S	S						
Day	Rosalie	Recorder - Cello																S	S	S	S						
Dudley	Graham	Trombone							Con						Con	Con					Con		T				
Fairs	Amanda	Viola												S						S	S	S					

NO CAMP

Appendix V cont. p2

South Australian Music Camp Association

Interview Participants and their involvement in SAMCA and SAMMC cont

Sources: SAMMC Programs and student lists

Surname	Name	Instrument	1986	1985	1984	1983	1982	1981	1980	1979	1978	1977	1976	1975	1974	1973	1972	1971	1970	1969	1968	1967	1966	1965	1964	1963	1962
Ferguson	James	Violin															C	T	T				S	S	S		S
Giles	Allan	Double Bass	C L	C L	C L	C L	C L	C L	C L	C L	C L	C L	C L	L	L			S									
Hawkes	Josie	Bassoon	T	T	T	T		S	S	S	S	S	S	S	S	S											
Heiligenberg	Wendy	Violin														T	S	S	S	S	S	S					
Herring	Leanda	Brass								S	S																
Kazimierczak	Bogdan	Violin	C T	C T	C T	C T	C T	C T	C T																		
Koch	Elizabeth	Flute				T	T	T	T	T	T	T				L	L	LA									
Laurs	Janis	Cello															Con				T	S				S	S
Lester	Anna	Clarinet	C T	C T	C T	C T	C T	C T	C T				T	T			L				S	S	S				
Lim	Shirin	Violin											S	S	S	S	S	S									
Marcus	Kate	Violin	S	S	S	S	S	S																			
McGowran	Lisi	Cello	S	S	S																						
McGowran	Brian	Parent	Par	Par	Par																						
Millar	Stephen	Trombone									S																
Newhouse	Andrew	Trumpet	S	S																							
Ooseterbann	Andre	Brass											T				T		T	T					T	S	S
Pope	Darryl	Trumpet												S													
Pusz	Ryszard	Percussion											T	T		T				T	S	S				S	S
Roose	Joannes	Flute			Con							Con	Con		Con	Con	Con	T	T	T	T		S	S		S	S
Rosser	Alison	Flute											T	T													
Russel	Ian	Strings		Con			T			T						S											
Saffir	Ruth	Cello																S									
Shephard	David	Clarinet	C	C	C	C	C	C	C	C	C	C	C	C													
Soetratma	Sari	Violin						S	S																		
Southcott	Jane	Clarinet																S	S	S	S	S	S				
Stimson	Rosemary	Oboe	C T	C T	C T	C T	C T	C T	C T																		
Thorpe	Kim	Cello										S	S		S	S	S	S									
Waterhouse	Mary	Clarinet			S	S	S	S	S																		
Webb	Julienne	Viola			T																						
Webb	Peter	Oboe			T	T	T		T	T	T	T															
Wilmer	Trish	Secretary							A	A	A	A															

NO CAMP

Appendix W

South Australian May Music Camp

Research Participants Background and Qualifications (not exhaustive – details prior to July 2017)

Alexander, Karen	Piano and Oboe Daughter of Ruth Alexander NMC attendee
Amadio, Len	NMCA Committee Arts Council of Australia
Beck (nee Bridgewater), Sheryl	B Mus Perf – ECM Grad Dip Ed Viola & Violin Instrumental Teacher Kings Baptist and Loreto College SAMMC participant
Bell, Alison	Bassoon Burnside Symphony Orchestra UniSA lecturer SAMMC participant
Bickley, Terry	B Mus Perf Hons – ECM Clarinet Dip Ed – Uni of Adelaide Music Coordinator at Woodville HS Specialist Music Centre. SAMMC participant SAMCA committee member and library assistant
Bishop, Anthony	Son of David Bishop and grandson of John Bishop B Mus Perf – ECM French Horn SAMMC participant and tutor NMC participant AYO participant
Bowley, Jill	BEd AMUSA Violin Classroom Music Educator Concordia College SAMMC participant
Bradley, Geoff	BMus Perf Hons – ECM Trumpet Instrumental Teacher at Concordia College, St Peters Boys School and Pulteney Grammar School Freelance Trumpet player Former casual ASO member SAMMC participant and tutor SAYO participant NMC participant AYO participant SAMCA committee member

Brislan, Patrick	MA from Flinders Former Associate Dean at ECM French Horn Member of the ECM Wind Quintet 1970 – 2000 SAMMC tutor SAMCA committee member
Brunsdan, Mitch	B Mus Perf – ECM Violin Instrumental Teacher IMS SAMCA Committee member SAMMC tutor and Conductor SAMCA life member
Chenoweth, Rob	B Mus Perf – ECM Grad Dip Ed (Primary) Trumpet Music Teacher Marrayatville HS SIMC SAMMC participant SASMC Conductor
Collins, Elizabeth	B Mus – ECM Violin – ASO Private Music Teacher AMEB Examiner – Violin and Viola SAMMC participant and tutor NMC participant AYO participant SAMCA tutor and committee member
Collins, Simon	SAMMC participant SAYO participant AYO participant State Opera Orchestra SA 1979. MSO retired member. Violist, studied at the ECM. Worked in the ASO after leaving HS, 1978. Casual until 1980 MSO 1981 retired after 35 years in 2015. Now freelancer. Media Entertainment arts alliance, federal president in that union.
Crook, Don	Grad Dip in Jazz Ed Cert Advance Music (Flinders St) Percussion Instrumental Teacher IMS for 10 years and Temple College Mile End
Dudley, Graham	B Mus Perf Hons (1 st Class) – ECM DSCM Composition – won a scholarship at ECM Trombonist ECM lecturer – Music Education Creative Music Professional Conductor and Composer Compere of a Classical Music Radio show SAMMC tutor and Conductor
Fairs, Amanda	Viola Learnt with Lloyd Davies, then Beryl Kimber at ECM SAMMC participant NMC participant

Ferguson, James	Violin Student ECM SAMMC participant and tutor SAMCA committee member
Giles, Allan	B Mus Double Bass Dip Ed, Education Dept. 1974-2000 MB SAMMC participant SAMCA librarian and committee member
Guthrig (nee Bartsch), Kylie	B Mus Perf – ECM Violin Instrumental Teacher at Kings College, Queensland SAMMC participant NMC participant AYO participant
Hawkes, Josie	B Mus Bassoon Marryatville HS SIMC Instrumental teacher SAMMC participant, tutor and Conductor SAMCA Committee member
Heiligenberg (nee Thompson), Wendy	B Mus Perf (Hons) – ECM ASO Casual ECM Violin teacher AYO 1976 lead violin Studied in Cologne for 4 years M Mus at Cologne Music School Bavarian Radio Symphony SAMMC participant and tutor SAMCA committee member SASMC Director 2017
Herring, Leanda	B Mus Perf – ECM Trumpet Grad Dip Ed B Ed Masters Head of Music, Woodville HS, SIMC Secondary Teacher at Clare HS. IMS Instrumental Teacher SAMMC student SASMC conductor
Kazimierczak, Bogdan	B Mus Perf Violin Instrumental Teacher SAMMC tutor and Conductor SAMCA Committee member and life member

Koch, Elizabeth	B Mus Perf Flute Head of Woodwind Studies at the ECM and Classical Performance Member of many committees: Flute Society of SA, Music Teachers Association of SA SAMMC librarian and tutor SAMCA Committee member and Honorary life member SASMC Director
Lauris, Janis	B Mus Perf Cello Instrumental Teacher ECM and privately SAMMC participant, tutor and Conductor Founder of AdYO Inc.
Lester, Anna	B Mus – ECM Dip Ed – Uni of Adelaide Clarinet & Saxophone Former DECD IMS Instrumental Teacher SAMMC participant, librarian and tutor SAMCA Committee member
Lim Shirin	B Mus Violin ASO Violin Instrumental Teacher SAMMC participant SAYO participant AYO participant
Marcus, Kate	Violin Lawyer SAMMC participant
McGowran, Lisi	Grad Dip, BMus, MMus (ECM) Cello IMS Instrumental Teacher - Cello SAMMC participant SAMCA committee member
McGowran, Brian	Parent Scientist SAMMC parent
Millar, Stephen	B Mus Perf – ECM, Dip Ed Trombone Head of Music at St Ignatius College 16 years at Brighton HS SIMC Pembroke School SAMMC participant SASMC Conductor
Newhouse, Andrew	B Mus Trumpet Classroom Music teacher at Prince Alfred College Head of Music Performance SAMMC participant

Noble (nee Soetratma), Sari	B Ed Sec Mus Piano and Violin Classroom Music Teacher St Peters Girls School SAMMC participant
Oosterbann, Andrew	Trumpet Music Education Business – Music Is Fun SAMMC participant and tutor
Pope, Darryl	Music Director at Pembroke School Previously Music Director at Wilderness School Member AHOMINGS Organiser ABODA Music Festival Many committees across Adelaide SAMMC participant SAMCA committee member
Pusz, Ryzard	MPhil – ECM PhD Candidate & retired Percussion Started the first national steel band in the Middle East. Tutor with IMS (Music Branch) Casual with the ASO USA, Poland, Hungary orchestras SAMMC participant and tutor SAMCA committee member
Roose, Joannes	B Mus Flute Special Studies Music student at ECM Instrumental Teacher School Music Director Involved in Tertiary Music Education Melbourne Sinfonia Conductor SAMMC participant, tutor and Conductor
Rosser, Alison	B Mus Perf Hons – University of Melbourne, Dip T Flute Master in Disability Studies – Flinders University Former flautist with MSO Advanced Skills Lecturer in Music and Woodwind Faculty Co-ordinator at the School of Music, TAFE (24 yrs) Patron of the Flute Society of SA Instrumental teacher AMEB examiner and syllabus consultant NMC participant SAMMC tutor
Russell, Ian	B Mus – ECM, Grad Dip Ed, Dip Business (HR) Dip Management Violin Former State and National President AUSTA Former Manager DECD IMS (Music Branch) AMEB Examiner and syllabus consultant SAMMC participant, tutor and Conductor

Saffir, Ruth	Cellist, teacher ECM Studied at ECM AYO participant SAMMC student SASMC tutor
Shephard, David	Studied Royal Academy of Music, London; LRAM Diploma; Awarded ARAM; BA University of Adelaide Principal clarinet QSO Lecturer Canberra School of Music Senior Lecturer (Clarinet) ECM of Music Dean of Music and member of the Executive Committee, UofA Director, ECM of Music Member of Board, Chair and Examiner AMEB; Chief Examiner PEB (later SSABSA); Moderator for SSABSA; concerto soloist with QSO, CSO, ASO; Adjudicator Adelaide and Broken Hill Eisteddfod; SAMMC tutor and SAMCA committee member
Southcott, Jane	Associate Professor of Music Education, Monash University Melbourne B Mus ECM Clarinet SAMMC participant
Stimson, Rosemary	B Mus Perf – ECM Oboe Diploma of Education at the University of Adelaide Instrumental Teacher Concordia College, Walford, Seymour SAMMC tutor SAMCA committee member and life member SASMC President
Thorpe, Kim	B Mus Perf – ECM Cello SAMMC participant
Waterhouse, Mary	B Mus Perf – Elder Don Clarinet Instrumental Teacher Concordia, Walford, Seymour SAMMC participant SASMC tutor SAMCA committee member
Webb, Julie	B Mus – University of Melbourne Violin Hobart TSO Instrumental Teacher SAMMC tutor
Webb, Peter	Arts Degree - University of Melbourne Majors in Philosophy and Music History AMusLCM (Assoc of Music at the London College of Music) – Theory Oboe and Cor Anglais Composer and Instrumental Teacher VMC participant SAMMC tutor, SASMC tutor, Conductor and Director SAMCA committee member and life member
Wilmer, Trish	SAMCA Committee member