

THE MUSIC TEACHERS' ASSOCIATION OF SOUTH AUSTRALIA INC.

HISTORY OF THE SCHOLARSHIPS AND PRIZES AND BIOGRAPHIES OF THE PROMINENT TEACHERS AND SPONSORS AFTER WHOM THESE AWARDS ARE NAMED

The Music Teachers' Association has a number of Scholarships and Prizes that are awarded annually. Prominent, inspiring music teachers and/or sponsors have been recognised by having Scholarships or Prizes named after them. Some background information and biographies are published here, compiled and edited by Robert Brown.

THE REIMANN-ROBINSON SCHOLARSHIP

This Scholarship is open to all instrumental/vocal students of any member of the Music Teachers' Association of South Australia who are teaching in a private capacity. Open to students who are 18 years or under on the closing day of entry to the Scholarship.

IMMANUEL GOTTHOLD REIMANN, RAM, CMB



Co-founder with Prof. E. Harold Davies of the Music Teachers' Association of South Australia in 1930 and the first President of the Music Teachers' Association.

From 1838 many German people came to live in South Australia because of religious and civil strife in their own country. They settled mainly at Hahndorf and the Barossa Valley, bringing with them their religious and cultural values and a willingness to work hard. Carl Freidrich Eduard Reimann, a farmer, and his wife Blondina Klotilda Leontina, née Schroeder, came from Schmölln, Prussia. They arrived at Port Adelaide on January 16, 1850 on the *Emmy*, which had sailed from Hamburg. They were part of a large scale migration that followed the 1848 revolution, a series of political upheavals throughout Europe. Eduard and Leontina established a farming property called Rebensberg near Hahndorf. Their second son, Immanuel Gotthold Reimann, was born on January 13, 1859 at Rebensberg. He was generally known as I.G. Reimann or Gotthold Reimann. Gotthold received singing and piano instruction at T.W. Boehm's Hahndorf Academy, later studying with Mrs B.J. Price. At 14 Gotthold went to Adelaide to become a schoolteacher, but a throat ailment intervened and he embarked on a musical career instead. He studied the piano with Otto Stange. In 1875 Gotthold became music master at the Hahndorf Academy. Two years later he worked as a music teacher in Adelaide.

Acting on his father's last wish, Gotthold left for Germany in 1880 to complete his musical education. He went to Berlin, where he studied with Theodor Kullak and Hans Bischoff, and later at the Berlin Conservatorium with Xaver Scharwenka. Gotthold gained his diplomas and returned to Adelaide in 1883 to begin his pioneering work with music education in South Australia. He founded the Adelaide College of Music in October 1883, which was located at

154-56 Wakefield Street in the area between St Stephen's Lutheran Church (erected in 1899) and Frome Street (the building has since been demolished). The College of Music Hall was located at 138 Wakefield Street, slightly west of Pulteney Street. Cecil Sharp (known for folk song collecting) was co-director from 1889-92. Otto Fischer and Guli Hack taught singing. Gotthold encouraged other German musicians to move to South Australia to teach at the College. Two of these German musicians stayed and contributed greatly to Adelaide's musical life: Hermann Heinicke (1863–1949), violinist and founder of Heinicke's Grand Orchestra and first conductor of the Elder Conservatorium Orchestra, and 'cellist and pianist Hermann Kugelberg (c1867–1950). The new College quickly gained repute and by 1896 had 250 students. Gotthold's gentleness made him a popular teacher; his strongest criticism being 'Mein Gott, mein Gott, what a row'. He trained many good performers.

On December 20, 1883 Gotthold married his student Johanna Marie Lührs at the Bethlehem Lutheran Church, Flinders Street. Their family included Leotina Meta Reimann (1884-85); Carelen Edward Reimann (1887-); Valesca Leonore Olive Reimann, MA (1888–1966), who taught at Trinity College, Kandy, Sri Lanka for 30 years and was author of *All the Gangways Are Up*; Leona Marie Reimann (1890-91); Hilda Marie Reimann (1892–1977), violinist with the South Australian Symphony Orchestra; and Dr Arnold Luehrs Reimann, DSc. (1898–1991), Physicist, born with a physical disability, he was a noted scientist and fine 'cellist, and a Senior Lecturer and Associate Professor, University of Queensland, 1939-68.

In 1897 Sir Thomas Elder's bequest of £20,000 (\$40,000) enabled the foundation of a conservatorium at the University of Adelaide. Joshua Ives came from England in 1885 to initiate the Bachelor of Music course at the University of Adelaide. In 1898 Gotthold Reimann accepted Prof. Ives' proposal to merge his College with the about-to-be-formed Elder Conservatorium of Music, forming its nucleus, with Gotthold appointed as Teacher of Piano. For the first two years of its existence the Elder Conservatorium was located at the College premises in Wakefield Street while the Conservatorium building was erected at Adelaide University, and then opened in 1900.

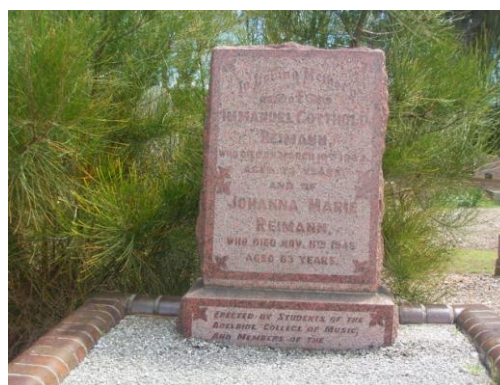
The closure of the Adelaide College of Music in March 1898 prompted the students to present Gotthold Reimann with a pair of silver candlesticks and an oak case containing spoons and forks. The Chief Justice Sir Samuel Way presented an illuminated address prepared by Miss Fiveash extolling Gotthold's virtues as a music teacher. In the same year Gotthold was unable to use his right arm and went to New Zealand for treatment. For over thirty years he was the Elder Conservatorium's piano teacher, and was the Acting Director in 1927 and on other occasions for short periods. Gotthold helped to shape the curriculum for music studies at the University of Adelaide. From 1891-1932, using the Backmann organ he had brought from Germany, he was organist and choirmaster at the Bethlehem Lutheran Church, Flinders Street.

Gotthold Reimann was a central figure in South Australian musical life. He was honorary pianist and director of the Adelaide String Quartet Club and the Adelaide Chamber Music concerts. He visited Europe several times to stay in touch with what was happening there. Gotthold was a long term delegate to the Australian Music Examinations Board, an examiner and the major editor and annotator of its publications. He was regarded as an authority on the piano throughout Australia. Late in his life he was preparing an edition of unpublished pieces by Mozart, and just before his death had arranged to revise the full list of Allan and Co's Imperial edition of publications. Gotthold's private music library at his home and the Conservatorium was very comprehensive and he had a vast knowledge of the piano's repertoire.

In July 1921 a Music Teachers' Conference was held at the Elder Conservatorium 'at the invitation of Professor Harold Davies'. Following this successful event, lectures for music teachers began at the Conservatorium in 1922. Gotthold Reimann's lectures for piano teachers 'were most comprehensive and covered such subjects as anatomy and foundations of piano technique and included a graded repertoire of studies and pieces for the piano student'. On March 15, 1930, Prof. Davies convened a meeting at his home in Hutt Street to discuss the formation of a Music Teachers' Association in South Australia. Present were John Dempster, Gotthold Reimann, Wallace Packer, Thomas Grigg, J.M. Dunn and G.H. Allan (Hon. Secretary). This was the first of five meetings; Prof. Davies chaired three and then Gotthold Reimann was appointed chairman.

The Association was formed at a meeting of music teachers held in the Banqueting Room of the Adelaide Town Hall on Wednesday June 11, 1930. Gotthold Reimann was elected the first President of the 'Musical Association of South Australia', as the Music Teachers' Association was originally named. Four musical evenings were held during the Association's first year, including one devoted to original compositions. The first Musical Evening was held at the Lady Colton Hall in Hindmarsh Square on August 30, and included Gotthold Reimann lecturing on the piano duet and playing some examples with Mrs E. Shoebridge. On Sunday March 22, 1931, the Musical Association presented a tribute at the Adelaide Oval to Dame Nellie Melba, who had died in Sydney on February 23. The Association organised a choir of 3,000 voices, a 250 piece orchestra and almost as many bandsmen. Over 50,000 people 'braved the threatening weather' to remember Melba; a unique occasion in South Australia's history.

Gotthold Reimann died on March 19, 1932 at his home at 12 William Street, Norwood. Members of the Musical Association of South Australia, former students of the Adelaide College of Music and associates donated funds for a headstone to be erected on his grave at West Terrace Cemetery as a lasting tribute for his many contributions to music education. Johanna Marie Reimann died on November 11, 1945.



GWEN ROBINSON

The Music Teachers' Association established in 1974 a new scholarship sponsored by Mrs Gwen Robinson, a highly regarded Adelaide piano teacher, for students of Music Teachers' Association members. Mrs Robinson was well-known for her high standards. For many years she taught at Wilderness School. Originally known as the Gwen Robinson Scholarship after its generous donor, the name was later changed to Reimann-Robinson to honour Gwen Robinson's much loved and honoured teacher, Gotthold Reimann.

THE MIRIAM HYDE OPEN AWARD

This Scholarship is open to all instrumental/vocal students of any member of the Music Teachers' Association of South Australia or related organizations. Open to students of any age.

THE MIRIAM HYDE JUNIOR AWARD

This Scholarship is open to all instrumental/vocal students of any member of the Music Teachers' Association of South Australia or related organizations. Open to students under 15 years of age on the closing date of entry.

**Dr MIRIAM HYDE, AO, OBE, AMUA, LAB, MusBac(Hons), ARCM, LRAM,
HonDLitt, HonFMusA, HonFIMT, FCompASMC, HonDipMus**



Miriam Hyde was one of the foremost Australian pianists and composers of the twentieth century. She was a Patron of the Music Teachers' Association of South Australia from 1975-2005.

Miriam Beatrice Hyde was born in the Adelaide suburb of Prospect on January 15, 1913. After early piano studies with her mother, Muriel, she won an AMEB scholarship in 1925 (aged 12) to study the piano at the Elder Conservatorium with William Silver. After gaining the University's diploma (AUA) in 1928 (aged 15), and also winning the South Australian prize for the Licentiate of the Associated Board (LAB), Miriam graduated with a Mus.Bac. in 1931 (aged 18) and won the Elder Overseas Scholarship for three years study at the Royal College of Music, London (1932-35).

In London her professors were Howard Hadley and Arthur Benjamin (piano) and R.O. Morris and Gordon Jacob (composition). During this time she won three major composition prizes, including the Cobbett Prize. Miriam gave her first London recital at Holland Park in 1933 and in 1934 her *Piano Concerto No. 1 in E-flat minor* was performed by the London Philharmonic Orchestra, conducted by Leslie Heward with her as soloist. In 1935, she performed Beethoven's *Piano Concerto No. 4* under Malcolm Sargent, and her own *Piano Concerto No. 2* with the London Symphony Orchestra, conducted by Constant Lambert. She also made short wave radio broadcasts to countries of the British Empire, including Australia. Miriam heard many of the great musicians of the time, including Rachmaninoff, Stravinsky, Prokofiev, Yehudi Menuhin and Elisabeth Schumann. In 1935 Miriam added to her diplomas the ARCM and LRAM.

Returning to Adelaide in 1936, she lived at Torrens Park. Miriam wrote much of the incidental music for South Australia's Centenary pageant, *Heritage*, produced at the Tivoli Theatre (now Her Majesty's). Of this music her *Fantasia on Waltzing Matilda*, an overture to one of the scenes, has become well-known in her various arrangements of it. In the same year

her *Adelaide Overture* was first performed by the Adelaide Symphony Orchestra and conducted by Dr Malcolm Sargent (later Sir). [There is more information about *Heritage* in the article about Norman Sellick.]

Miriam decided to her expand her horizons by moving to the larger metropolis of Sydney where she established a career as a recitalist, composer, teacher, lecturer, examiner and writer of articles for music journals. She taught for several years at Kambala School. It was here that she met her husband, Marcus Edwards: they were married in 1939. They had two children, Christine (1950) and Robert (1951). During the war years, while her husband was interned as a German prisoner of war after being captured on Crete, Miriam returned to Adelaide and taught piano and musical appreciation at the Elder Conservatorium from 1942-5. It was during this difficult time that Miriam wrote her dramatic *Piano Sonata in G minor*.

Her major works from the post war period include the *Happy Occasion Overture* (1957) performed in the inaugural concert of the Australian Youth Orchestra at the Sydney Town Hall, the *Kelso Overture* (1959), *Sonata for Clarinet* (1949), *String Quartet in E minor* (1952), *Sonata for Flute* (1962) and her two trios for winds and piano (1948, 1952). The *Happy Occasion Overture* was played at the official opening of the 1995 CHOGM (Commonwealth Heads of Government Meeting) in Wellington, New Zealand, in the presence of the Queen. One of her most famous works is the piano piece *Valley of Rocks* (1975) following its exposure in the 1988 Sydney International Piano Competition when it was selected by 23 of the competitors from the list of seven Australian works provided. Her output also includes many other solo works for piano, ranging from Preliminary to Diploma standards, more than fifty songs (several of which were set to her own poems) have won prizes, e.g. *Elfin Fantasy*, *Winter Willow Music*, *Sunrise by the Sea*, choral music, chamber music involving piano, violin, viola, cello, flute, oboe, clarinet and bassoon, *Viola Sonata*, four overtures and other orchestral works. Since the mid 1990s The Keys Press (Perth) and Wirripang Pty Ltd (Wollongong) have published more than 100 of her compositions for piano, chamber music and voice.

Miriam Hyde's work for the Australian Music Examinations Board (AMEB) spanned the years 1945–82, including her valuable contribution on the Advisory Board for New South Wales. Her activities included examining, mentoring, demonstrations and workshops, setting, reviewing and marking exam papers, and advising on syllabus content. She also wrote educational materials, including books of sight-reading, examples of form, aural tests for all grades, and tutor books including one for adult beginners.

She performed concertos with all the major Australian orchestras (except in Brisbane), and with famous conductors, including Sir Malcolm Sargent, Constant Lambert, Georg Schneevoigt, Sir Bernard Heinze, Dr Edgar Bainton, Joseph Post, and Geoffrey Simon, with whom, in 1975, she recorded her two *Piano Concertos* with the West Australian Symphony Orchestra and also *Village Fair*. During the 1990s she recorded two CDs of her own piano works for the National Anthology and Southern Cross. Her *Clarinet Sonata* is included on a Tall Poppies CD and the Macquarie Trio recorded for the ABC her *Fantasy Trio*.

Miriam Hyde was a recitalist in capital cities and regional centres, and broadcast extensively on ABC Radio and 2MBS-FM. She gave her services in concerts for musical and other charities.

Miriam Hyde was a Patron of the Music Teachers' Associations of NSW (she served on the Council from 1960-91) and SA, the Blue Mountains Eisteddfod, the Australian Musicians' Academy, and Honorary Life Member of the Fellowship of Australian Composers, the

Victorian Music Teachers' Association and the Strathfield Symphony Orchestra, with whom, in April 1996, she played the solo part of her *Fantasy Romantic* for the first time since 1963, when she had performed it during an Australasian Composers' Seminar in Hobart.

On May 7, 1988 the Music Teachers' Association of SA presented Miriam Hyde in a Recital at Pilgrim Church to celebrate her 75th birthday. The proceeds of \$908 from the concert were used to start the Miriam Hyde Award Fund. Miriam Hyde generously donated \$92 to bring the total to \$1,000. The Association provided a contribution of \$2,500 for this fund. Heats for the first award were contested in October 1988 with finalists performing at the 1989 Summer School, adjudicated by Miriam Hyde. The first award was for pianists only. Since then contests have also included other instruments and voice. Entrants have to learn from a financial member of The Music Teachers' Association. Since 2005 both a Junior award and Open award has been available. However, due to a lack of entries a competition has not always been held.

Miriam Hyde marked her 80th birthday in 1993 with recitals in Sydney, Perth, Adelaide and Ingham featuring the *Sonata in F minor* by Brahms and *Sonata in B minor* by Liszt and was soloist in her *Piano Concerto No. 2* with the Sydney Symphony Orchestra. In 1997, aged 84, she travelled to London to give a concert of her major works at the Royal College of Music, 62 years after her studies there.

Miriam Hyde wrote nearly 500 poems, published under her married name, Miriam Edwards. Three selections of her poetry were published during the War years by the Economy Press, Adelaide: *A Few Poems*, *The Bliss of Solitude* and *Dawn to Dusk*. The expression of words in a poetic form meant as much to Miriam Hyde as the expression of music. In an interview in 1992 she said that it was often 'a matter of chance whether her impressions would be embodied in words or in music'. In 1991 Sydney's Currency Press published her autobiography, *Complete Accord*. The royalties from this publication go to the Elder Overseas Scholarship that she won in 1931.

Miriam Hyde's awards include the OBE (1981), AO (1991), International Woman of the Year (1991-92) for service to music, bestowed by the International Biographical Centre, Cambridge, and Hon.F.Mus.A. (1995). An Honorary Doctorate was presented to Miriam by the Macquarie University. In 2002 Miriam accepted the Award for Long-Term Contribution to the Advancement of Australian Music at the APRA/Australian Music Centre Classical Awards, and was the Guest of Honour and Artist-in-Residence at the Barossa International Festival of Music. On her 90th birthday, January 15, 2003, the ABC presented a Celebratory Concert at the Eugene Goossens Hall, Sydney, which was broadcast on ABC Classic FM. Miriam received a further APRA/Australian Music Centre Award in 2004, the Special Award for Distinguished Services to Australian Music.

Miriam Hyde died on January 11, 2005 in Sydney, four days short of her 92nd birthday. Her husband, Marcus Edwards, died in 1995. A Tribute Concert of her music and poetry was held at the Sydney Conservatorium of Music, on July 23, 2005, to honour her life and work.

THE NORMAN SELLICK MEMORIAL PRIZE

This competition is open to all instrumental/vocal students of any member of the Music Teachers' Association of South Australia who are teaching in a private capacity. Open to students who are 12 years or under on the closing day of entries to the competition.

NORMAN SELLICK, LAB

by Robert Brown

Norman Sellick was The Music Teachers' Association of South Australia's longest serving President.

(Prepared for the Music Teachers' Association of South Australia's 75th Anniversary in 2005, and published in 'The Music Stand').



Norman England Sellick was born at Bowden on June 13, 1895. His parents, Benjamin John Sellick, a Surgical Bootmaker, and Elizabeth Bowering, were married at Salisbury in 1887¹. Norman Sellick's earliest memory was living in a terrace house in O'Connell Street, North Adelaide. Because his mother's family were Baptists the Sellicks attended the Tynte Street Baptist Church.

The Sellicks can trace their family tree back to 7th Century Somerset. Through the centuries the Sellicks showed a continuing devotion to the Anglican Church and the arts. Members of the family are recorded in Foster's *Ecclasticus* and the *Bishop's Registers* of 1334. The family Coat of Arms has the motto 'Our Trust is in God'. Benjamin Sellick's parents, William and Caroline, had arrived in South Australia on the *Trevelyan* in 1866².

A member of the Hindmarsh Council before moving to Unley, Benjamin Sellick served on the Unley Council for twelve years, being Mayor in 1929 and 1930³. 'He was for many years a member of the North Adelaide School Board, and was a member of the Metropolitan Abattoirs Board. He was an office-bearer of the Northgate Street Baptist Church. In his younger days he was a champion runner, and once won a State championship. He was a keen cricketer and footballer, and in later years became interested in bowls, being a president of the Sturt Bowling Club'. Benjamin Sellick died in 1947, leaving 'a widow, a daughter, Mrs P.A. Wood, and four sons, Messrs. Frank, Norman, Sam and Edward Sellick⁴'.

¹ Elizabeth Bowering's grandparents were Richard Bowering and Elizabeth née England.

² Sellick's Hill is 5 miles south of Aldinga. William Sellick, an early settler, obtained a land grant for sections 425 and 430, Hundred of Willunga in 1847. Sellicks Beach Estate was established in 1925.

³ He was a Councillor from 1917 to 1924, and an Alderman from 1924 to 1928.

⁴ *The Advertiser*, February 5, 1947.

Norman Sellick's first music teacher was his uncle, Frank Bowering, who was known as 'Professor'. He then studied with English violinist Gerald Walenn, who taught at the Elder Conservatorium from 1917 to 1923⁵. He sometimes deputised for his Master while he was on leave. Norman Sellick gained the L.A.B. Diploma⁶. While a student at the Elder Conservatorium he met Lilian Guard Keen, who was studying the piano. Lilian Keen was born at Arthurton on August 21st, 1900, and gained A.M.U.A. and L.A.B Diplomas⁷. Norman Sellick and Lilian Keen were married at the Unley Park Baptist Church on June 27th, 1922 by the Rev. Samuel Bowering⁸. They had two daughters, Natalie, born in 1924 and Norma, born in 1927.

Establishing himself as a violin teacher in the Unley area, Norman Sellick opened a studio at 218 Unley Road, Unley, opposite the Unley Town Hall, in the area now occupied by the Unley Shopping Centre. In the late 1950s a studio was established at 69 Flinders Street, Adelaide. Norman Sellick taught the violin at Unley High School, Adelaide Boys High School and Loreto College, Marryatville.

John Horner⁹ wrote in 1970 that Norman Sellick 'always seemed to be a bright and breezy bristler, with a habit of speaking up boldly and responsibly for whatever he thought should be done, and then doing something about it. Mr Sellick stood out prominently for two main things. Few musicians have had the vision and tenacity to create orchestras of their own and to persevere with them for a score of years or more. Mr Sellick became one of the few when he created' the Unley Orchestral Society 'in 1924'. A news item in *The Register*¹⁰ explained that Norman Sellick 'convened a meeting of his violin students to form the nucleus of what he hoped would be a permanent orchestra for the City of Unley'. Rehearsals took place on Thursday evenings 'in small halls, the membership subscriptions and a few gifts defraying the expenses. Those violinists soon gained sufficient experience to enable the conductor to get in touch with brass and woodwind players and he gradually formed an orchestra'.

Alfred Morris, Mayor of Unley from 1923 to 1924, helped Norman Sellick with his project to establish the orchestra. Benjamin Sellick, then serving as a Councillor, would no doubt have been of great assistance. 'The Unley City Council granted the use of the Banqueting Room at the town hall for weekly rehearsal, free of cost, in return for which the orchestra' gave 'three free concerts each year' as the Unley City Orchestra. The Council provided a storage area for the orchestra's equipment and a small grant. 'The orchestra ... purchased drums, stands, cymbals, two double basses, music, trombone folios, tympani, bassoon, French horns, glockenspiel, etc.'¹¹. The orchestra attracted notice by winning the Australian Orchestral Championship at the Royal South Street Society's Competitions in Ballarat in 1925, 1926 and 1928. In 1928 the orchestra had 52 members. Civic concerts were also given at the Goodwood and Parkside and Eastwood Institutes. Up and coming young artists and well-known performers were invited to appear as guest soloists.

The Mayor of Unley was the orchestra's Patron. During a concert given in April 1927, Mr George W. Illingworth, the Mayor of Unley, 'paid tribute to Mr Sellick for his splendid

⁵ Also played First violin in the Elder String Quartet. He transferred to the N.S.W. Conservatorium in 1924.

⁶ Licentiate of the Associated Board of the Royal College of Music and the Royal Academy of Music, London, changed later to L.R.S.M.

⁷ Her father, Silvanus Albert Keen, was a schoolteacher at Moonta and elsewhere.

⁸ Brother of Frank Bowering.

⁹ John Horner was appointed teacher of the organ and piano at the Elder Conservatorium in 1928. He was noted as a music critic, church organist, A.M.E.B. examiner and broadcaster. In 1953 and on various other occasions he served as Acting Director of the Conservatorium. He retired in 1966.

¹⁰ May 1928.

¹¹ *The Register*, May 1928.

services to the city as a musical director'. Alfred Morris 'praised the orchestra for the manner in which it had progressed ... it spoke volumes for the personal charm and influence of the young conductor ... he had conducted the concert in a manner that augured well for even greater success, and he thought Mr Sellick would probably become one of Australia's best musicians'. *The Register* commented that 'the capable young conductor was able to demonstrate to the large number of supporters that splendid talent, combined with a zealous interest in the art, is embraced in the company of musicians, many of whom are young. Mr Sellick rendered "Menuet" by Boccherini, as a violin solo, assisted by a selected orchestra. Excellent technique and finish marked the rendering of this charming melody'¹².

Philip Wood¹³, one of Norman Sellick's violin students, was the orchestra's Leader until 1935 when he became a student at the Elder Conservatorium; Minnie Offee took his place. Some members of the Sellick family played with the orchestra. Lilian Keen was the resident pianist and sometimes appeared as a concerto soloist. Ted Sellick, Norman's brother, played percussion instruments, and their sister-in-law, Gwen Collett, a singer, appeared as a soloist with the orchestra. Norman Sellick's daughters, Natalie ('cello) and Norma (flute), played in the orchestra. Ted Sellick's son, John, established Sellick's of Unley Reproduction Furniture, which was a well-known landmark on the southeast corner of Unley Road and Wattle Street until its closure in December 2003.

In September 1936, for South Australia's Centenary Year, the Unley City Orchestra participated in *Heritage*, which was the collaboration of *Historical Pageant* by Ellinor Walker and *Phantasy of South Australia* by Heather Gell, a teacher of Dalcroze Eurhythmics. *Heritage* used the combined forces of many amateur theatrical and dance groups and outlined the history of South Australia from the time of the proposed new Colony to the Centenary in 1936. The Women's Centenary Council sponsored the production of *Heritage*. There were 10 performances at the Tivoli Theatre¹⁴ in Grote Street. Miriam Hyde composed about half of the music used in the production (and played piano in the orchestra pit) and there were also contributions by Australian composers Hooper Brewster Jones¹⁵, John Horner, Prof. E. Harold Davies¹⁶ and Percy Grainger. John Horner conducted the orchestra. Continuing the Centenary theme, the Unley City Orchestra participated in a Grand Choral and Orchestral Festival in Centennial Hall on November 14, 1936, which included various soloists and the Centenary Festival Choir of 1,100 voices.

In the late 1930s Norman Sellick established a Junior Orchestra. Frank L. Gratton, Supervisor of Music for the Education Department from 1922 to 1936, created a Junior Choir that collaborated with the Junior Orchestra. Concerts were given in the Adelaide Town Hall, sometimes in conjunction with the Unley City Orchestra.

¹² *The Register*, April 1927.

¹³ While a student at the Elder Conservatorium Philip Wood was the Leader of the Elder Conservatorium Orchestra, which was then conducted by Harold Parsons, 'cello teacher at the Elder Conservatorium from 1906 to 1955. After graduating in 1938, Philip Wood joined the Adelaide Symphony Orchestra, taught the Saturday morning Violin Class at the Elder Conservatorium from 1939 to 1945 and was also the Music Teacher at Scotch College. During World War II, he established himself as an accountant, and continued with this profession until his untimely death at St Georges on December 13, 1954, aged 47.

¹⁴ Now Her Majesty's Theatre.

¹⁵ Hooper Brewster Jones (1887-1949), a child prodigy, gave a recital on the Adelaide Town Hall organ at the age of seven. After winning the Elder Overseas Scholarship in 1905 he studied at the Royal College of Music in London, returning to establish a career as a performer, teacher, composer and critic.

¹⁶ Elder Professor of Music, 1919-47.

Norman Sellick was Musical Director for productions presented by the Adelaide Musical Comedy Company at the Theatre Royal¹⁷ from 1937 to 1939. Some of the musicians from the Unley City Orchestra played in the pit. The objective was to raise money for charity. Seven charities were involved, with Lady Bonython as the 'Convenor of Charity Organisations'. The musicals presented included *Viktoria and Her Hussar*, *The Vagabond King*, *The Lilac Domino*, *Maid of the Mountains*, *The Arcadians* and *The Student Prince*. The well-known firm J.C. Williamson Ltd. was associated with some of these productions. In 1944 Norman Sellick conducted the A.B.C. Studio Orchestra in the first Carols by Candlelight celebration, organised by Radio station 5AD and the C.T.A. Choir. In 1948 Prof. John Bishop¹⁸ asked him to conduct a Junior Orchestra and Preparatory Class at the Elder Conservatorium. He carried on this work for over ten years.

During World War II, the Unley City Orchestra helped to raise money for such causes as the Red Cross and service comforts. This included several mobile tours on the back of a truck, playing in places such as Hindley Street. Patriotic songs were played and collections for the war effort were taken. The orchestra played for Anzac services and at the Cheer Up Hut Concerts¹⁹.

Norman Sellick retired from the Unley City Orchestra's podium in 1944 and W. Nelson Burton²⁰ took over the reigns. On January 29, 1946, the orchestra was registered as the 'Unley Orchestral Society and Unley City Orchestra Incorporated'. The orchestra was promoted as the 'Unley Symphony Orchestra'. Following a dispute with the Unley Council in 1956, the Unley City Orchestra relocated to the City of Kensington and Norwood in 1957, becoming the Norwood Symphony Orchestra²¹. While the move to Norwood was taking place, a small group of players left and founded the Burnside Symphony Orchestra in 1957. Another group of players broke away in 1980 and established the present Unley Symphony Orchestra.

Norman Sellick played First violin in the Adelaide Symphony Orchestra from its inception in 1936 until the early 1950s, and was sometimes Deputy Leader. He was a Musicians' Union Committee Member. Natalie Sellick played the 'cello in the Adelaide Symphony Orchestra for many years. In 1942 Norman, Lilian and Natalie formed the Sellick Trio, which appeared at Elder Hall Sunday afternoon concerts and broadcast on 5CL. Norma sometimes joined the family group for concerts and broadcasts.

Very few musicians have become actively involved with local Government. Norman Sellick was elected a Councillor for the Parkside Ward on November 13, 1937, and held office until 1945. He was 'Chairman of nearly every Council committee at one time or another'²², member of the Library Board and a Justice of the Peace. He was a member of the Post-War Rehabilitative Committee.

In 1928 Norman Sellick was elected Chairman of the L.A.B. Club of Australasia (Adelaide Branch), a society for graduates of the Royal College of Music and Royal Academy of Music. He was no longer serving on the Committee in 1929, and despite a membership drive, the

¹⁷ Located in Hindley Street, this was Adelaide's favourite theatre until it was demolished in 1962 to make way for Miller Anderson's car park.

¹⁸ Elder Professor of Music, 1948-64.

¹⁹ The Cheer Up Hut was just north of Parliament House, where the Festival Theatre Plaza is now located.

²⁰ Was the first resident conductor of the A.B.C.'s Studio Orchestra in Perth when it was established in 1933.

²¹ I joined the Norwood Symphony Orchestra in 1980, where I played until mid 2002. A number of the senior string players had joined the Unley City Orchestra when Norman Sellick was Conductor. They often spoke fondly of this era, which they regarded as the major high-point of their music making lives.

²² Quote from *Norman England Sellick* by John Horner.

L.A.B. Club had ceased to exist by 1935. This was caused in part by the foundation of the Musical Association of South Australia²³ in 1930 by Gothhold Reimann and Prof. E. Harold Davies. After serving as a committee member, Norman Sellick was elected President of the Musical Association of South Australia in July 1941.

As President he attended A.M.E.B. Board meetings and was a National Conference delegate. The war years saw a reduction in the number of meetings and the possibility of entertaining the troops was discussed. The Musical Association lobbied the A.M.E.B. through Prof. Harold Davies for improved standards of examining and 'greater clarity in the syllabus'²⁴. In 1943 this resulted in the A.M.E.B. taking some positive action. The first steps towards buying a grand piano for student concerts were taken.

After relinquishing the position in 1944 Norman Sellick was re-elected President in 1948. Government registration of music teachers was something that Norman Sellick considered being important. It seemed that this would be achieved in 1950, but by 1951, it had come to nothing. In the early 1950s fundraising commenced to obtain Clubrooms for the Music Teachers' Association. The Association moved into Committee Room No 7 of the Flinders Street Baptist Church complex in 1958, and soon after a Scheidmayer grand piano was purchased and placed in Mead Hall. Norman Sellick continued in office until the beginning of 1969, when he announced that he would be retiring after having served as President for 24 years. He was elected an Honorary Life Member of the Music Teachers' Association of South Australia in recognition of his services to the association and music teaching.

The Adelaide Musical Competitions Inc. began organising the Adelaide Eisteddfod in 1950. At the 1952 Annual General Meeting it was reported 'that because of the greatly increased costs the financial position of the Competitions had suffered greatly ... a considerable loss had been made on the Guide Books ... the Eisteddfod had been most successful'. A request to teachers for donations was made; 'the response had not been very great' but Norman Sellick, as President of the Music Teachers' Association, stated that 'more teachers would be contributing'. In December 1952, the Council decided to hold the 1953 Competitions in June. Sub-committees were established to organise the various Divisions; Dancing, Mrs Leslie Skinner, Mrs M. Rogers and Mr J. Wickham; Music, Mr N. Sellick and Mr J. Marshall; Vocal, Mr F. Williamson and Mr S. Grivell; Speech, Miss Beryl Alford, Miss Vera Tregoweth and Miss Thelma Baulderstone; Finance, Mr H. Rogers, Mr N. Cawthorne and Mr F. Cawthorne. Mr Clarence Bentley, Treasurer of the Music Teachers' Association, was appointed Secretary of the Adelaide Musical Competitions.

On December 14, 1953, a public meeting was held in the Institute Building, North Terrace, Adelaide, to discuss forming 'a Society to be called the City of Adelaide Eisteddfod'. It was agreed that such a Society would be formed. Those elected to the first Organising Committee were Mr Cyril Sparrow as President, Mr Fred Langley as Senior Vice-President, Mr Geoffrey Clarke as Vice-President, Mr C.L. Bentley as Secretary and Treasurer, and Mr Norman Sellick, Mrs Leslie Skinner and Miss Beryl Alford as Committee Members.

The financial problems continued and the 1954 Competitions had a deficit of £60 (\$120). On November 10th the Committee decided to send a circular to music teachers asking for donations to cover the deficit and 'provide a credit towards launching the 1955 Eisteddfod'; £2/2/- (\$4.20) was suggested. The Adelaide Eisteddfod Society was established on March 14th, 1955, and the Adelaide Musical Competitions Inc. was wound up in July 1955. The

²³ Renamed Music Teachers' Association of South Australia in 1945.

²⁴ Quote from *History of the Music Teachers' Association of South Australia Inc., 1930 to 1990* by Nina Murton.

approach to the music teachers must have been successful because after payment of the remaining debts the Adelaide Musical Competitions gave ‘the sum of £34/1/9 (\$68.19) ... to the Adelaide Eisteddfod Society’²⁵. Norman Sellick served as an adjudicator for the Adelaide Eisteddfod and was an Examiner for the A.M.E.B.

Norman Sellick’s service to the Association as its President spanned a period of over 20 years (beginning in 1941 through to resigning at the 1968/69).

Norman Sellick died on January 13, 1970, aged 74. A funeral service was held at his home, 161 Wattle Street, Malvern. Lilian Keen died on September 4, 1977, aged 77 years. Their grave is located in Centennial Park Cemetery.

Many tributes were issued after Norman Sellick died. Horace Billing²⁶ wrote, ‘Mr Sellick’s kindly personality and influence in teaching and promoting a love of good music have endeared him to everyone; men, women and students alike have not failed to be inspired by him’. Charles Wicks²⁷ wrote ‘Mr Sellick held a place of distinction in the musical world and contributed greatly to the general development of music in this State and in Australia as a whole. The work he has done will be long remembered, as so much of it was concerned with a period of pioneering progress, the fruits of which are just now beginning to show in the musical life of our community’.

To commemorate Norman Sellick’s significant contributions, the Music Teachers’ Association established the annual Norman Sellick Memorial Prize in 1972.



²⁵ Quotes taken from the Minute Book of the Adelaide Musical Competitions Inc.

²⁶ A parishioner at the Unley Park Baptist Church.

²⁷ Charles Wicks, a West Australian, joined the Australian Broadcasting Company as an accountant in 1929. The Australian Broadcasting Commission was established in 1932, and forsaking the accounting, Charles Wicks became an announcer and then a Programme Director. After a period as Manager in Tasmania, he came to South Australia as Manager in 1942. He retired in 1959.

MUSIC TEACHERS' ASSOCIATION OF SA INC./GRACE BARBARA TURNER AWARDS FOR EXCELLENCE IN PERFORMANCE

After looking through the Programme Books archived at the Adelaide Eisteddfod Society's office (not a complete set) it seems that the Music Teachers' Association began sponsoring the Adelaide Eisteddfod in about 1980. The 1980-1983 Programme Books list the Music Teachers' Association as a sponsor (\$75) but what this was for isn't indicated. In 1984 MTASA sponsored two x \$50 Encouragement Awards for non-First prize winners in the Instrumental Division, which excluded the Concerto. This was increased to two x \$60 prizes in 1985, and excluded ensemble and duet sections. In 1987 the prizes were two x \$75, and 1988 saw the two prizes separated into keyboard and non-keyboard. The Junior Violin Concerto was to be excluded in 1989. To be considered in 1990, competitors had to perform as a soloist and in a duet, ensemble or sight-reading section, with the two prizes increased to \$100. In 1993 the wording had changed slightly to 'duet/ensemble or sight-reading/accompanist section'. In 1995 'accompanist' was deleted. The 1998 Syllabus shows a change to '\$100 each to a keyboard and non-keyboard player who have not won a First Prize. They must have performed as a soloist'. This format continued until 2004.

For 2005, to make practical use of Grace Barbara Turner's bequest the Music Teachers' Association Council renamed it 'The Music Teachers' Association of SA Inc./Grace Barbara Turner Awards for Excellence in Performance' and expanded the number of prizes to four; keyboard, strings, wind and vocal. Vocalists were included for the first time. In 2006 the MTASA Council decided that 'the requirement that First Prize winners be excluded from being awarded a prize be removed'. The current wording reads: 'Four awards of \$100 will be made to competitors, one from each of the following Divisions, Keyboard, Strings, Wind and Vocal. Competitors must have performed as a soloist'.

GRACE BARBARA TURNER, L.Mus.A., A.Mus.A.

Grace Barbara Turner was born in Kalgoorlie, Western Australia, on October 21, 1913. She gained her A.Mus.A. at the age of 18 when she commenced teaching the piano in Kalgoorlie. At the age of 22 she gained her L.Mus.A. Following her move to South Australia in 1940 she lived at Rapid Bay and Cudlee Creek and in the early 1950s moved to Linden Park and commenced piano teaching again. She continued teaching until she moved into a Retirement Village in 1990. She also conducted Music Theory classes for a number of years and marked Music Theory examination papers. She was a church organist at Beaumont, Dernancourt and Mt Torrens Uniting Churches and when a new pipe organ was installed at Beaumont Uniting Church Mark Symons gave her some lessons.

She was always in demand as an accompanist for young instrumentalists and soloists and followed with great interest the musical achievements of those she accompanied. She served as a member of the Music Teachers' Association Council from July 30, 1972 to July 6, 1974, and maintained her association with the organisation until her death.

Following her move into a Retirement Village she took on the task of organising the annual Christmas Carols concert and played for the carols, accompanied soloists and played duets with her great niece. She maintained her involvement in the Carols concert until a year before her death on August 2, 2004.

She bequeathed a sum of money to The Music Teachers' Association of SA, to be used to fund an award to encourage young musicians. The Music Teachers' Association Council decided to use Grace Barbara Turner's bequest to expand the MTA's previous commitment to the Adelaide Eisteddfod Society by increasing the number of encouragement awards from

two to four. These are known as The Music Teachers' Association of SA Inc./Grace Barbara Turner Encouragement Awards and are awarded each year for excellence in performance at the Adelaide Eisteddfod in four categories: Keyboard, String, Wind and Voice. Competitors must have performed as a soloist. (Information provided by Anne Hutchesson.)

THE GEORGE PEARCE MEMORIAL AWARD

Prize money is provided each year by the Music Teachers' Association to the Australian Music Examinations Board (SA and NT) for this award to a Seventh Grade piano student.

GEORGE PEARCE, ARAM



George Mayo Pearce was born on July 14, 1892 at Balaklava, the second son of the Methodist Minister Rev. John Pearce and Louisa Jane Ellis. Announcing the Rev. Pearce's retirement in early 1928 Rev. C. H. Nield writing for *The News* mentioned 'The musical gifts of Rev. Pearce, and those of his sons, Messrs. George and John Pearce, are widely known'. George went to Prince Alfred College and studied the piano with William Silver, 'winning his scholarship for pianoforte for five years in succession'. He also studied ensemble playing with Eugene Alderman.

George enlisted in January 1916 and served in France in the original A.I.F. 11th Field Ambulance under Lieutenant-Colonel Downey. His brother John was wounded at Gallipoli. During the Battle of Messines in June 1917 George was gassed and then sent away to convalesce. While in France George conducted the orchestra attached to the 3rd Division Headquarters under General Monash and performed in Paris with the Divisional Concert Party. After being discharged he went to London to study the piano at the Royal Academy of Music with Oscar Beringer and Herbert Fryer, gaining the Associate of the Royal Academy. He also studied singing there.

In 1919, George joined the staff of the Elder Conservatorium and taught the piano there until 1958. He was a long term examiner for the A.M.E.B. and was also an examiner for overseas scholarships. He participated in a private performance of Percy Grainger's *The Warriors* given by the composer at the Adelaide Town Hall and was associated with the South Australian Orchestra.

George Pearce married violinist and orchestra leader Sylvia Whittington on December 15, 1927 at the residence of Mrs Whittington, Glenelg. They gave many public performances together and Sylvia taught the violin and viola at the Elder Conservatorium. Sylvia died on January 27, 1944, aged 54. Her grave at West Terrace Cemetery is one of the few that faces north-south. The headstone says 'In Loving Memory of Sylvia, Beloved Wife of George Pearce'. On December 27, 1945 George married Dorinda Bedson at Brighton.



George was an 'ardent motorist' and tennis and golf player. Many cups and trophies for his prowess as a tennis player adorned his music studio at his home in Downing Street, Hove.

George Pearce had many students who made a place for themselves in the musical profession. Three of the most important are Dr Alex Barnard, formally *The Advertiser's* music critic, he later taught at the Sydney Conservatorium; Jessica Dix, who is remembered for her outstanding work as an accompanist with the ABC; and Carmel Hakendorf, an accomplished pianist and violinist. He was the teacher of Joyce Sumner, who was winner of the Elder R.C.M. Overseas Scholarship for 1935.

During his lifetime, George was organist at Flinders Street Baptist Church, Adelaide, Trinity Methodist Church, Glenelg and then Brighton Methodist Church. George Pearce died on February 23, 1975, aged 83.

The inaugural meeting of past students of George Pearce to establish an Annual Prize in his memory was held on November 21, 1975 at the home of Andrea Williams. Contributions poured in from friends and his past students and together with numerous fund-raisers, the committee was able to award the first George Pearce Memorial Prize in 1976.

In 2005 the George Pearce Memorial Prize Committee asked the Music Teachers' Association to take over the responsibility for managing this award. It was decided that the funds would be used for the George Pearce Memorial Oration on topics related to piano pedagogy at the Music Teachers' Association Biennial Summer Conferences and the George Pearce Memorial Award of \$100 which is awarded each year by the Australian Music Examinations Board (SA and NT) to a Seventh Grade piano student.