An Interpretation of the Value Imparted by the Victorian Music Teachers’
Association to Music Education in Australia

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Abstract

Studio instrumental and vocal teaching has, for centuries, played a vital role in music education. Music Teachers’ Associations (MTAs) exist in all States of Australia and internationally, and are particularly supportive of instrumental teachers in a somewhat isolating profession. While also involved with school music, it is the studio teacher who is their chief focus. Little, however, is known of the history of the Victorian MTA and the part it has played in supporting music education. This study investigates the Victorian Music Teachers’ Association (VMTA), reporting on the Association’s contributions to music education in Australia. The Association’s origins are examined, and the influence of other Australian MTAs and parallel organisations internationally is noted. The views of the surviving former Presidents, Professor Max Cooke, OAM (b. 1924), Associate Professor Ronald Farren-Price, AM (b. 1930), Mr Graham Bartle, OAM (b. 1928) and Mr Darryl Coote (b. 1963) are presented, and the work of VMTA stalwart Eileen Stainkamph, both within and outside the VMTA, is discussed. Throughout the thesis, voices that are in danger of being forgotten are given some prominence.

The relationships between the Association and other organisations are discussed, and the under-appreciated support for composition, seen sporadically throughout the VMTA’s existence, is examined. A discussion of professional development activities and the wide-ranging advantages of membership is included, and the VMTA’s journal *Music and the Teacher* (MAT) is appraised. The significance of social aspects of the Association’s work is evaluated, and peripheral activities such as the production of fundraising cookbooks are discussed.

It is argued that significant identities in the Association’s history have shaped its direction and activities more consistently than educational, musical and social imperatives.
The thesis, based in historical inquiry, contextualises the findings within the broader setting of the Association’s contributions to music education, as well as presenting possible directions for the future, based on past successes, less noteworthy enterprises, and a recognition of the need to grow.
Declaration

This is to certify that:

(i) The thesis comprises only my original work towards the PhD except where indicated in the Preface.

(ii) Due acknowledgement has been made in the text to all other material used.

(iii) The thesis is fewer than 100,000 words in length, exclusive of tables, maps, bibliographies and appendices.
Preface

The University of Melbourne granted ethics approval for the researcher to interview surviving former Presidents of the Victorian Music Teachers’ Association (VMTA) in 2012, prior to enrolment in the PhD degree course.
Acknowledgements

I gratefully acknowledge the assistance of Associate Professor Neryl Jeanneret and Associate Professor Jane Southcott. Professor Jeanneret’s confidence in my capacity to submit a thesis, plus her many helpful comments, suggestions and ideas – conveyed with good humour and encouragement – have provided ongoing support. Her assistance in negotiating the various steps involved in reaching this point is greatly appreciated. Associate Professor Southcott’s inspirational guidance, meticulous attention to detail, assistance in the development of a writing style, and her profound knowledge of suitable resources has been of enormous value. I realise how fortunate I have been in having these two supervisors.

   To those who assisted through interviews and personal communication, thank you.

   To my family – my husband Colin and children James and Audrey – thank you for your patience, good humour and encouragement.
Dedication

In memory of Jill Thomas

VMTA Administrator 1988 – 2007
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Chapter One

Introduction

This is a historical inquiry into the role and work of the Victorian Music Teachers’ Association (VMTA). The Association represents, chiefly, instrumental music teachers and has a long and distinguished history. A formidable array of organisations – both educational and commercial – assisted in its formation: the University of Melbourne Conservatorium of Music,\(^1\) the Australian Music Examinations Board (AMEB), Allans Music and the *Australian Musical News* (AMN).\(^2\) No attempts have been made, however, to document its contribution to music teaching. This research presents an interpretation of the value imparted by the VMTA to music education in Australia. The Association began as the Association of Music Teachers of Victoria in 1928, becoming the Victorian Music Association in 1950 and assuming its current title in 1960. The name *VMTA* is so firmly entrenched in the minds of even the Association’s most senior members, that it will be used throughout the discussion. Precedents for this exist in the work of Spithill and Crews and in the Association’s own journal.\(^3\) The research began as a series of interviews with VMTA luminaries, and award research was not envisaged. The findings from the interviews fuelled a quest to expand the documentation beyond the scope of the original exercise.

The researcher and the motivation for the study

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\(^1\) The University of Melbourne Conservatorium of Music will be referred to as the *University Conservatorium*, except when the full title is used to add clarity.

\(^2\) The music journal *Australian Musical News* became *Music and Dance* from 1960 to 1963. Collectively, however, the periodicals are widely identified as the *Australian Musical News* (AMN). Allans (originally Allan & Co.) was a music warehouse and store, retaining an association with music to the present day. Allans and the AMN are discussed further in chapter four.

The researcher’s interest in the VMTA dates from the 1970s, while an undergraduate student at the University of Melbourne. Joining the Association’s Council as the first ‘Young Teachers’ Representative’ in 1988, at the invitation of then President May Clifford, saw the start of an ongoing and at times consuming relationship with the Association. The untimely death of serving President Ian Harrison in 2008 revealed a lack of corporate knowledge among Council members, highlighted by the presence of an able but new administrator, Felicity Caterer, still acquainting herself with the day-to-day functioning of the VMTA. Her predecessor, Jill Thomas, retired after almost twenty years in the role. At the time of Harrison’s death, Thomas was critically ill, dying six weeks after Harrison. The Council was thrown into disarray, with the Vice-President assuming responsibility for organising, among other things, tributes and memorial events in honour of the much-loved Harrison.

Shortly thereafter, the Council set about honouring Thomas. Anne Lierse, Vice-President, became acting President, and deftly managed the immediate aftermath of Harrison’s death but was unable to assume the role of President due to constitutional constraints. In another era rules might have been changed to fit the circumstances, but accountability was becoming an educational ‘buzzword’ and VMTA adhered to its Constitution. Darryl Coote was elected President, and it was he who dealt with the ongoing demands of the Association, including the departure of the administrator. The administrative assistant, Amy Spruce, was elevated to the senior position. Plans for the biennial summer school, due to take place six months later, required urgent response.

Particularly troubling was the lack of documented information in preparation for the international and interstate guests who were to give lectures and workshops for the Association in 2009. It became apparent that the Association would benefit from a more systematic approach to its activities – a not unexpected outcome for an organisation that owed much to goodwill, a sense of duty, and collegial cooperation among its Council members and office staff. Past
circumstances had not revealed so clearly the reliance on personal and undocumented communication.

The remainder of 2008 proved challenging but the Association mounted a well-attended summer school in 2009. The event was largely the work of Nehama Patkin, OAM, a greatly admired and well-connected part of Melbourne’s musical establishment. Also important in 2009 was the return to Council of Graham Bartle who had formerly retired from Council in 2002. There was much to be gained by the return of a former President with a fine knowledge of past practice.4 This period provided a time of much-needed (but short-lived) stability. In March 2010, serving Vice-President Patkin died after a short illness; until March 2010 there had been no diminution in her activities. At the time of her death, her diary of engagements within and outside Australia extended into 2012.5

Again, tragic and unexpected circumstances necessitated urgent action. Coote recommended a reconstruction of the Constitution, and this was begun in 2010. The Constitution could not accommodate the extraordinary series of events that had occurred, echoing a similar situation in Western Australia a generation earlier, when the sudden death of serving President Edward Black in 1971 brought about unexpected consequences.6 With hindsight, the death of May Clifford in 2005 was also a catalyst for the present inquiry – but one that did not become apparent immediately. At the time of her death there was not the sense of urgency to record the views of the older members of the Association that became a consideration a few years later. Clifford’s knowledge of the Association from its near-beginnings was, arguably, greater than that of any other individual, but her views and accumulated knowledge had not been recorded in a

4 Bartle, G, interview, April 12th 2012.
5 Personal communication, Margaret Bland, March 7th 2018. Bland was a close friend and colleague of Patkin and her successor as Director of Piano Teacher Training for Suzuki Music, Victoria.
6 Jamieson, R. 1986, What Harmony is This? 75 years of the Music Teachers’ Association in Western Australia, Subiaco, Western Australia: West Australian Music Teachers’ Association, p. 169.
dedicated manner. The loss is considerable. So began the researcher’s interest in recording aspects of VMTA’s history.

**Aims of the Study**

The chief aim of the research is to identify the work and impact of the VMTA relative to particular areas chosen for investigation. The rationale and motivation for the study are set out below and it is here that the researcher’s position in the Association is made clear. The research:

a) Chronicles, examines and interprets aspects of the VMTA’s work within both the musical and educational environments in Australia, especially within Victoria, from 1927 to 2011, with occasional references to the present day.

b) Identifies factors to which change can be attributed (both within and beyond the control of the organisation) with special reference to the people who have contributed to change and the advancement of the Association.

c) Examines the changing relationships between the VMTA and other organisations – educational, musical and commercial.

**Limitations of the Research**

The focus of this historical research generally falls within the period 1927 to 2011, with the motivation for the study dating from the events of 2008 and 2010. There are references to the present day when comparison of the past and more recent times enhances understanding; all former Presidents were asked to comment on the contemporary VMTA when interviewed. The study does not attempt a comparison with other State and Territory-based MTAs although these are referenced when necessary to add clarity, support or validation to remarks pertaining to Victoria. The chapters devoted to individual topics, collectively, do not aim to provide a history of the Association; rather, particular and significant aspects of the Association’s work emerge,
but there is much that has not been attempted. Governance matters are downplayed, constitutional changes are given only cursory attention and the researcher’s own uneventful presidency, occurring at a time of stability, has been given little attention. The thesis focuses on people rather than the ‘mechanics’ of the Association, unless the two are closely related.

There is occasional repetition of full names after abbreviations have been introduced, when the discussion gravitates to other areas. Similarly, the reader is reminded of key points in the Association’s history from time to time, as well as the connections between VMTA and other organisations. Some restatement and elaboration of information put forward in the Review of Literature or Methodology occurs in the individual chapters to re-set the scene. Particular areas of research material are presented several times. The Victorian School(s) Music Association (VSMA), for example, features in discussion relating to registration, concerts and the Association’s ‘friends’, with a different emphasis on each occasion. A person or event central to the discussion in one chapter may appear in another chapter as part of the supporting cast. ‘The story’ of VMTA is not known, several of the events and acronyms are unfamiliar even to Australian music scholars, and the names of many Association identities have been largely forgotten. The element of occasional repetition has been considered and is acknowledged.

\[7\] The VMTA used the term *Victorian School Music Association* although the organisation is more commonly known as the *Victorian Schools Music Association*. 
Organisation of the thesis

Chapter 1  Introduction
Chapter 2  Review of Literature
Chapter 3  Methodology

FINDINGS

The Association: Its Origins and People
Chapter 4  The Early Years: 1927 - 1934
Chapter 5  The Leaders
Chapter 6  Not Just Theory Papers: The Wisdom and Generosity of Eileen Stainkamph

Facilitating the Work of the Association
Chapter 7  With a Little Help From Our Friends: The Victorian Music Teachers’ Association’s Relationships with other Organisations
Chapter 8  But That’s Not What We Do! The Victorian Music Teachers’ Association and the Composer

Supporting Music Teachers
Chapter 9  A Summer School at Easter: Professional Development and Outreach Attempts
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Social Interaction and Other Benefits
Chapter 11  Dry-cleaning, Scores and Scones: Social Aspects and Outreach Attempts
Chapter 12  Food and Fundraising

CONSOLIDATION
Chapter 13  Discussion
Chapter 14  Conclusion

Figure 1: Structure of Thesis

The thesis consists of three parts, each of which contains subsections (see Figure 1). Part One includes the Introduction (Chapter One) the Review of Literature (Chapter Two) and the Methodology (Chapter Three). Part Two presents the Findings through nine ‘topic’ chapters (chapters four to twelve), each based on a different subject. Part Three, the Consolidation, provides a discussion and conclusion in which the aims of the thesis are reviewed in light of the discoveries from the topic chapters. Part Two (Findings) represents the greater part of the
research and is, in itself, organised into four subsections. The first, *The Association: Its Origins and People*, contains Chapters Four, Five and Six, and builds a picture of the Association’s work throughout the 20th and early 21st centuries. Chapter Four, *The Early Years: 1927 to 1934*, provides a historical overview from preliminary discussions in 1927, to 1934, by which time the Association was well-established. Personnel, financial issues, benefits for teachers, professional development and the considerable weight given by the powers-that-were to the public face of the Association, are discussed. The chapter that follows (Chapter Five) *The Leaders*, interprets data generated by interviews with surviving former Presidents (aside from the researcher) to 2011.8 The views and reminiscences of Professor Max Cooke OAM (b.1924), Associate Professor Ronald Farren-Price AM (b. 1930), Mr Graham Bartle OAM (b. 1928), and Mr Darryl Coote (b. 1963) are presented within the context of a survey encompassing all VMTA Presidents from 1928 to 2011. Reference will also be made to those who assisted them – Vice-Presidents and administrators especially. Occasional reference is made to the present day, in discussing the former Presidents’ views of the Association’s current relevance. The commentary highlights the impact of attitudes and expectations consistent with the periods in question, and draws conclusions from reminiscences.

Chapter Six expands on the actions of those in senior positions through an examination of the work of Eileen Stainkamph. Stainkamph was a member of the Association from its beginnings, but her significant contributions to the VMTA have been largely overlooked. Stainkamph’s recollections of the Association, noted in 1978 at its 50th anniversary, are among the most vivid of all accounts, and her influence is enduring. Politician Christopher Pearce spoke of the ‘unsung heroes in the music teaching fraternity’.9 Today, Stainkamph is one of the forgotten voices – but one without whose wisdom the Association might have ceased to exist. In

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8 Since completing the research, there is another past President – Julie Haskell.
an Association that has outlived many of its champions, it is important to create an awareness of those whose contributions were outstanding. Stainkamph’s impact on the Association, discussed in *Not Just Theory Papers: The Wisdom and Generosity of Eileen Stainkamph*, explores her life, musical career and wide-ranging influence. The title alludes to the popularity of her *Essential Theory Papers*.

Subsection Two of the thesis, *Facilitating the Work of the Association*, comprises Chapters Seven and Eight, and looks outwards to an examination of organisations and projects that helped shape the Association and promote its work. VMTA’s friends and helpers, bodies such as the AMEB and the University of Melbourne with whom the Association shared personnel, are discussed in Chapter Seven – *With a Little Help from Our Friends*. The many organisations that played a part in the development of the Association are discussed individually, and the length and depth of each relationship is assessed. *But that’s Not What We Do! The Victorian Music Teachers’ Association and the Composer* – Chapter Eight – consists of a discussion of the VMTA’s promotion of composition. This area could have been omitted or relegated to footnote status, although an examination of the changing place of composition within the Association illuminates people and ideas that might not have been captured elsewhere. While composition has been peripheral to the VMTA for decades, the abundance of historic compositional connections opens an area of investigation that is somewhat removed from the Association’s principal work as it is perceived today.

*A Summer School at Easter: Professional Development and Outreach Attempts*, and *What They Thought We Needed to Know: the Association’s journal Music and the Teacher*, form the third subsection, *Supporting Music Teachers* (Chapters Nine and Ten). The first of these chapters discusses the summer schools (conferences), workshops, lectures, discussion groups, masterclasses and the *Higher Training for Music Teachers* (HTMT) certificate course. In addition, the international study tours, visiting guest artists and the Association’s efforts to
support members from regional Victoria, are investigated. Chapter Ten examines the role of the Association’s mouthpiece from 1965, the journal, *Music and the Teacher* (MAT).

**Subsection Four, Social Interaction and Other Benefits of Membership**, comprises Chapters Eleven and Twelve and focusses on the benefits of membership beyond professional development. Chapter Eleven, *Dry-Cleaning, Scores and Scones: Social Aspects and Outreach Attempts*, and Chapter Twelve, *Food and Fundraising*, conclude the chapters representing individual areas of the Association’s work. The first of these chapters is an expected inclusion in research such as this, examining advocacy, social interaction and other benefits of membership beyond professional development. It expands the range of outreach attempts beyond those listed in Chapter Nine. *Food and Fundraising* has much in common with the chapter devoted to composition, and its exclusion would similarly have denied the reader insight into the farther reaches of the VMTA and its people. An examination of food and fundraising provides a richer understanding of personalities who helped to shape the Association during its glory years of the 1970s to 1990s. The social element was and remains an important part of bringing teachers together in the context of a profession that is somewhat isolating. Food was frequently at the heart of VMTA celebrations, hence the titular connection of the chapters in this subsection. The choices relating to the organisation of the chapters, and the selection of the subheading descriptors were designed to provide the most logical and interesting succession of ideas.

The Consolidation of the thesis (Part Three) occurs through a discussion chapter (Chapter Thirteen) and a conclusion (Chapter Fourteen). The discussion views aspects of the Findings in a different manner, reflecting on the abundance of activity that has characterised the VMTA, the people whose strength of character and determination brought about change, and the VMTA’s place in the wider community. Misconceptions are uncovered, and the Association’s successes

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and failures are noted. The conclusion provides a summary, addresses the aims of the research and re-examines the contentions that drove the study. Suggestions for future research are offered, and ideas that may help to shape the direction of the Association in the coming years are noted. The study of MTAs is under-represented in award research, and the thesis is an attempt to present study of this kind as a valuable enterprise that contributes to the wider understanding of community music in Australia.
Chapter Two

Review of Literature

Introduction

Preliminary investigations to uncover any significant studies relating to the VMTA or its earlier manifestations, confirmed that the history of the Association has been largely undocumented.

The tragic circumstances of 2008 and 2010 threw the Association into constitutional turmoil. The absence of a shared understanding of the way the VMTA functioned on a day-to-day basis emerged, and there was no systematic organisation of information on which to draw.\(^{11}\) Looking beyond the Association, and with three notable exceptions, it was clear that Australian Music Teachers’ Association (MTAs) and their role in supporting, particularly, the instrumental teacher, had not stimulated significant research.\(^{12}\) An examination of Stevens’ *Bibliography of Australian Music Education Research* (BAMER) strengthened the belief that there is little in the form of award research that relates to the topic.\(^ {13}\)

Off-setting the paucity of formalised research into Australian MTAs is an abundance of material which assists in the contextualisation of the present study. Methodological literature relevant to historical investigation is discussed in the Methodology. The following categories organise the various bodies of other literature, and highlight considerations that have helped to shape the research and inform the methodology. In several cases, resources contain elements from more than one category. In such instances the weight given by the author(s) to the various

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\(^{11}\) Personal recollections: much of the day-to-day working of the Association was conducted informally. This conclusion has been drawn from the researcher’s VMTA experience across a thirty year period.


facets of research, and the relevance of these to the present inquiry, determine placement. Some material is noted under several subheadings in this chapter.

(i) The development of music education research within Australia
(ii) The search for an Australian identity
(iii) Organisational and community history
(iv) Music Teachers’ Associations
(v) Instrumental teaching within and outside Australia
(vi) The quest for registration
(vii) Biographical material and key VMTA figures
(viii) Gender issues

(i) The development of music education research within Australia

The last decades of the 19th century and the early decades of the 20th century, saw the growth, and to a degree the formalisation, of musical activity in Australia. Significant and extensive investigation has been undertaken by several music education historians, with Southcott and Stevens, particularly, providing a comprehensive background to the establishment of music education programs. Burke regards music education research in Australia as relatively recent, dating from the late 1960s, although there are examples predating this period. Stevens and Southcott, working independently, have researched the processes of historical inquiry in music education, but this area of investigation has not yet proven to be particularly popular.

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has revisited the subject more recently with Sell, in a discussion of contemporary methodological considerations for today’s researcher of music education.¹⁷

The work of Southcott and Stevens individually, together, and with other researchers over many decades, presents a context for the positioning of the VMTA in Australia’s developing musical life in the early 20th century.¹⁸ Southcott has documented a considerable amount of the activity that took place in South Australia and more widely, and has examined the contributions of notable pioneers, the impact of growing feelings of national identity, and the formalisation of significant aspects of Australia’s musical traditions.¹⁹ Stevens’ research argues for the inclusion of music in the classroom and also investigates curriculum, major figures, and the effects of music within the colonial school context.²⁰ Southcott’s other areas of research include community music-making and performance anxiety in instrumentalists; she remains one of Australia’s most respected, versatile and prolific researchers in music education.

In 1996, Persso claimed that instrumental teaching had been somewhat neglected within music education research.²¹ Stevens notes, however, a substantial increase in instrumental teaching studies from 1978 to 1997.²² This century, research into Australian music education has

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expanded rapidly, as McPherson and Stevens concluded as early as 2004. At much the same time, Zhukov reflected that the study of music teaching in Australia focussed primarily on aspects of classroom practice. Certainly the preponderance of research relating to classroom music and curriculum still casts an intimidating shadow over other areas of music education research in Australia. Bridges’ work, the first substantial and sustained scholarly work of its kind in this country, represents a landmark in the investigation of studio teaching, examination systems, teacher training and registration.

Within music education research, historical discourse has not attracted sufficient attention to seriously rival other branches of investigation such as curriculum development and evaluation. Completed dissertations by Jenkins, Lauer, Maclellan, Murphy, Pope, Southcott, Stevens and Webster, however, all incorporate a historical perspective. Despite these historical studies – or perhaps because of the relatively low volume of research of this nature – music historian Radic stated ‘for the most part our historians ignore music’. Along similar lines, Callaway noted, when discussing Western Australia’s (WA’s) series of scholarly essays covering aspects of achievement in WA (driven by the Sesquicentenary celebrations of 1979) ‘these volumes contain little reference to our cultural history, notably its music.’

25 AJME 2014, no. 1, has seven articles including four on classroom and school activities. AJME, 2015, no. 1, has seven articles with a wider subject representation, but with school music still the dominant subject area.
30 Jamieson, R. 1986, op cit., p. vi
(ii) The search for an Australian identity

Southcott has extensively explored Australia’s growing sense of national pride in the early twentieth century.\(^{31}\) This burgeoning confidence was combined with a duality of thinking that saw Australia grappling with its British heritage in the early days of Federation.\(^ {32}\) In her study of nationalism, Southcott discusses broken links with the past when referring to the death of the last Anzac.\(^ {33}\) Similarly, the VMTA investigation, while lacking the wider impact of Southcott’s research, was begun at a time when the beginnings of the Association were newly outside living memory. Other researchers, including Jeanneret and Forrest, explore Australia’s self-consciousness in establishing an identity of its own. The subject, broadly, has been given much attention.\(^ {34}\)

Australia’s developing confidence and pride in the early decades of Federation emerge in *Music Makers of the Sunny South*.\(^ {35}\) The work lacks sophistication and adherence to scholarly convention, but has value through the selection of artists discussed, and the language and expression used. The text represents informal arts commentary in the early decades of the twentieth century, dating from the VMTA’s first decade and providing an unashamedly biased description of musical life in Victoria. The connection with community music making and the ordinary concert-goer is significant and useful, and Davies’ writing contributes a richer understanding of a somewhat informal and relaxed writing style of the day.\(^ {36}\)

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\(^{31}\) Southcott, J.E. 2014, ‘One Hundred Years of “Anglo-Saxondom” in the South: the Children’s Demonstration Pageant of Empire, South Australia 1936’ in *AJME*, no. 2, pp. 159 – 183.


\(^{33}\) Ibid., p. 53.


\(^{36}\) Ibid. passim.
More thought-provoking written account was also flourishing. Richardson’s *Once a Jolly Swagman: The ballad of Waltzing Matilda* delivers insight into the progression of journalism in late 19th century and early 20th century Australia.\(^\text{37}\) In turn, this informs the interpretation of press reports relating to the VMTA, and the way the Association promoted itself within its own publications. Richardson’s discourse on J.F. Archibald’s establishment of the *The Bulletin*, reveals an influential man refusing to see Australia as a British outpost.\(^\text{38}\) Clendinnen also identifies the importance of this thinking as an aspect of Australia’s growth, and notes the part played by *The Bulletin*.\(^\text{39}\) The VMTA Council saw fit to communicate with *The Bulletin*, duly recording the lack of interest shown by the publication in the Association’s concerns.\(^\text{40}\)

The need for ‘Australia to be Australian’ provided a stimulus for the formation of the national music examinations body, the AMEB, as a serious challenge to existing imported systems.\(^\text{41}\) The AMEB was closely aligned with the VMTA through personnel who were fundamental to its formation.\(^\text{42}\) Southcott provides insight into the lives of British examiners braving the Colonies as touring assessors, and discusses the difficulties of gruelling schedules and unfamiliar conditions.\(^\text{43}\) Wright’s comprehensive examination of the Associated Board of the Royal School of Music (ABRSM) comments on the touring arm of the ABRSM and the presence of music examinations in Australia predating the AMEB. It acknowledges the work of Bridges and her extensive study of Australian examining bodies.\(^\text{44}\) There is a growing body of literature

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\(^{38}\) Ibid., p. 35.


\(^{42}\) J. Sutton Crow, Life Governor of the VMTA, was Secretary of the AMEB and the University Conservatorium.

\(^{43}\) Southcott, J. 2017, op. cit.

\(^{44}\) Wright, D.C.H. 2013, op. cit. p. 94.
that examines aspects of the AMEB, dating, especially, from the 1970s to the present day.\(^\text{45}\) In addition, and of considerable significance, will be Crews’ study of the AMEB, planned for publication in its centenary year, 2018.

The importance of the music retailing business, Allans Music, (linked to the VMTA through personnel) is well-documented, and enthusiastic confirmation of the place of Allans in Melbourne’s musical life abounds.\(^\text{46}\) Game’s investigation provides a backdrop to the period prior to and including the early decades of the VMTA without overt reference to the Association.\(^\text{47}\) The understanding of many of the Association’s Council members, however, is enhanced through comments that are essentially asides in Game’s text.\(^\text{48}\)

(iii) **Organisational and community history**

The application of categories to define areas of research can be problematic. The current study investigates the history of an organisation, one that has music teaching as its focus, rather than researching a defined aspect of music education *per se*. In their identification of areas of study within music education research, Stevens and McPherson do not refer to the study of organisational or community history; the omission suggests the absence of significant interest in this area.\(^\text{49}\) The categorisation of such research is problematic.

Clendinnen identifies differences between collective and individual stories,\(^\text{50}\) and, considerably earlier, Donovan argued that a better understanding of a community is gained from

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\(^{46}\) *Australian Musical News* (AMN), September, 1944, vol. 25, no. 1, p. 26. Allans Music was a hub of activity throughout the second half of the nineteenth century and the 20th century. It remained the postal address of VMTA for decades.


\(^{48}\) Ibid., pp. 254, 283, 284 provide examples.


\(^{50}\) Clendinnen, O. 2006, op. cit., p. 39.
an examination of its organisations.\textsuperscript{51} Treating each organisation independently, however, may reduce the appreciation of the particular association’s achievements, if the worth is derived in part from interaction with other bodies. Interaction, collaboration and order of formation are relevant issues raised by Donovan in his discussion of historical research into clubs and societies, and although these points are not developed extensively, they are pertinent.\textsuperscript{52} Significant events generate spikes in historical interest and should be noted; at the time of Australia’s bicentenary, hundreds of local histories emerged.\textsuperscript{53} It can be assumed that these included studies of local clubs and societies.

There are particular complexities associated with researching the history of an organisation. Achieving a balance between the individual and the community in which he or she functions (or functioned) presents a challenge – in Donovan’s words, the need for ‘balancing the study of the tree with that of the forest.’\textsuperscript{54} Donovan also reflects on information ‘too sensitive to minute’.\textsuperscript{55} The potential for Minutes to be positioned emerges as a consideration, and the desire to protect those at the centre of events from negative criticism, is relevant. Collective goodwill is the backbone of many community organisations, and the work that allows clubs and societies to flourish is often undertaken in a voluntary capacity. Howe discusses the importance of volunteers in community organisations and identifies the isolation felt by studio teachers as a catalyst for the formation of clubs and societies.\textsuperscript{56} Carr advocates for the evaluation of events and policies (of the past) over people as individuals,\textsuperscript{57} and Weber makes reference to a sociological perspective,\textsuperscript{58} examining the relationship between institutions and those who formed them.\textsuperscript{59}

\textsuperscript{51} Donovan, P. 1992, \textit{So You Want to Write History}, Blackwood, South Australia: Donovan and Associates, p. 76.
\textsuperscript{52} Ibid., p. 76
\textsuperscript{53} Ibid., p. v.
\textsuperscript{54} Ibid., p. 6.
\textsuperscript{55} Ibid., p. 76.
\textsuperscript{56} Howe, S.W. 2014, op. cit., pp. 92, 97.
\textsuperscript{58} Ibid., p. 79.
Tosh comments on organisations that outlast those who made them worthy of study, and asserts that the most significant contributions of individuals are often those made in collaboration with others.

Collaboration is a theme underpinning the examination of community fundraising cookbooks which emerged from the need to contextualise the VMTA’s *Prestissimo Food for Agitato Musicians* – a fundraiser for the relatively short-lived Building Fund. Pitman’s article provides useful points for comparison, and Black’s *Tried and Tested: Community Cookbooks in Australia 1890 – 1980* documents the growing academic acceptance of such literature while exploring the community fundraising cookbook genre. The emergence of ‘hidden’ information in the context of literature viewed beyond its original function is rewarding. Black’s discussion of gender, class, ethnic and linguistic issues through a study of community cookbooks permits new interpretive insight when investigating VMTA’s efforts. Bannerman’s writing from the same period is also helpful in enhancing the Australian perspective. Articles by Bussell and Forbes, Boles, and Janet Mitchell promote increased sensitivity to the collective thinking of a community organisation and greater insight into volunteerism. An examination of literature relevant to fundraising aids an understanding of the trajectory of fundraising in Australia and the

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61 Ibid., p. 140.
65 Ibid., pp. vi, 14.
diversity of fundraising ventures. Khan’s research explores the potential for modest endeavours to bear impressive fruit, and Eben’s and Eben and Hull’s practical comments cast VMTA’s inexperience in fundraising ventures into sharp relief. Especially pertinent is commentary by Lyons, McGregor-Lowndes and O’Donoghue relating to fundraising in Australia. They discuss the myths and reality surrounding giving (of time and money) the motivation for donating, and the growing importance of the industry in a comprehensive but highly accessible article.

A generosity of spirit underpins fundraising efforts and is also at the heart of some collaborations. The alliance between the Victorian School[s’] Music Association (VSMA) and the VMTA saw a merger in 1965, proclaimed on the front page of the Association’s journal, *Music and the Teacher* (MAT) after years of discussion. The article states ‘[the] amalgamation …between the Victorian Music Teachers’ Association and the Victorian School Music Association…has now been completed.’ Although problematic and taking many years to bring to fruition, the merger did not attract comment in Stefanakis’s discussion of VSMA in 1999. She comments on the origins of the organisation, and indicates ‘VSMA’s role and aims over time have changed’ without reference to the VMTA. In the context of Stefanakis’ article, however, this is understandable, as more recent developments were the focus. Cave’s biography of Percy Jones provides a setting for the place of VSMA in State music education in the late 1940s – the time of VMTA Council member Jones’ attempts to engage, on behalf of VMTA, in discussions.

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72 MAT, June 1965, p. 1.
with VSMA.\textsuperscript{74} The presence of organisations such as VSMA in the VMTA’s history, serves to broaden the understanding of the Association’s relationships with other bodies and the continuing efforts (although limited) to bring classroom teachers into the VMTA fold. Scrutiny of the relationship with the Australian Society for Music Education (ASME) yields worthwhile information – particularly in relation to the intense and protracted discussions between Australian music education luminaries Sir Frank Callaway and Max Cooke.\textsuperscript{75} Cooke provides a succinct summary of the fundamental differences between VMTA and ASME and discusses such organisations as the Institute of Music Teachers (IMT) with which VMTA had considerable contact in the 1990s, particularly.\textsuperscript{76} Cooke’s memoirs are of value in providing a picture of musical life in Melbourne across more than half a century.

In a historical appraisal of an organisation there will be figures who emerge as important catalysts for change, and those whose ‘steady as she goes’ leadership style is also noteworthy. The study of the charismatic figures whose personalities were often just as powerful as their ideas, requires a perspective that places historical ‘heroes’ within relevant social and other constructs.\textsuperscript{77} The ‘Great Man’ theory espoused by Carlyle, and popular during the 19\textsuperscript{th} century, has long since lost credibility, although some historians regard a bias towards ‘the individual as hero’ as having the legitimacy of any other form of bias.\textsuperscript{78} Harold Elvins’ address as inaugural VMTA President offers a reminder of a time when charismatic ‘Great Men’ exercised considerable influence. In discussing overseas artists touring Australia, Elvins notes ‘The support of great celebrities visiting us should receive the keenest attention...these great people play a very definite part in moulding the public taste.’\textsuperscript{79} The examination of individuals, while

\textsuperscript{76} Ibid., pp. 172 – 173.
\textsuperscript{78} Carr, E. 1976, op. cit., pp. 45 – 46.
\textsuperscript{79} VMTA Archive, 1929, \textit{Association of Music Teachers of Victoria Ltd. President’s Inaugural Address}, East Richmond: Cremorne Press, pp. 8 – 9.
essential to a study of institutional history, must bypass the temptation to glorify and isolate the achievements of major figures.

Significant VMTA identities – former President Louis Lavater and Vice-President Herbert Davis – are noted in Tan’s *The Musical Society of Victoria Celebrating 150 Years 1861 – 2011*, which provides a brief celebratory account of Australia’s oldest surviving music association.\(^8^0\) It remains a common occurrence for key musicians to serve on multiple committees. Important VMTA office-bearers are also discussed in a different context in Gilmour’s study of the Melba Memorial Conservatorium of Music, based on an institution with which she had considerable personal contact.\(^8^1\) This situation mirrors, to some degree, the connection between researcher and subject matter that exists in the VMTA investigation. Gilmour’s reflections on Elvins, and (VMTA Patron) Fritz Hart, have been useful in providing a wider view of the day-to-day activities of influential men. While the account presents Elvins as a respected musician who understood business practice and possessed an air of authority, it also indicates a rich life outside the VMTA. The only reference to the Association is through a quotation from Elvins’ obituary.\(^8^2\) The balancing act between the individual and the collective presents a challenge to the researcher.

(iv) Music Teachers’ Associations

In 2011 Watson noted that there were, at the time, approximately thirty-five Australian organisations related to music teaching, but most of these have not been the focus of extended

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\(^8^1\) First known as the Conservatorium of Music, Melbourne, (or the Melbourne Conservatorium), also the Albert Street Conservatorium, later, the Melba Conservatorium of Music and finally the Melba Memorial Conservatorium of Music.

The extensive research resulting in the three notable exceptions is attributable, at least in part, to milestones in organisations formed early in Australia’s post-colonial history. Celebratory accounts of the Western Australian Music Teachers’ Association (WAMTA) South Australian Music Teachers’ Association (SAMTA), and the Music Teachers’ Association of New South Wales (NSW), dominate the literature directly related to the current study. The first and second of these mark seventy-fifth and sixtieth anniversaries, with the third celebrating the centenary of the NSW Association. The studies identify problems, financial difficulties, dissent among Council members, and other challenges. Each account identifies professional development activities, social events, figures who brought about change, and the individual problems associated with geographical issues, affiliated institutions, and circumstances directly related to the times.

Differences between the MTAs emerge as worthy of comment. The NSW practice of returning former Presidents to the role, (also quite common in Western Australia) is rare in Victoria. In NSW six Presidents have experienced a least one resumption of the position, with one President having held the office on eight occasions, separated each time by another musician occupying the role. Official receptions were important for NSW during the 1950s, while in Victoria the decade represented a time of relative austerity. Women were not eligible for Council membership until 1934 in NSW, although Victoria in 1928 welcomed Ethel Ashton to its first Council. Women fared even better in the West, where the WAMTA Committee of 1911 to 1912 consisted of six men and three women. A. J. Leckie, first President of WAMTA, appeared comfortable with women serving on the Committee, and Jane Young was elected President in

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In a gesture indicating some ambivalence, however, Leckie moved to leave the organisation of the planned Music Festival in the hands of male committee members only. NSW’s first female President assumed the position several decades after Ethel Ferriman in Victoria, although it is unlikely that any significance can be attached to this point. The circumstances of the two State MTAs are more likely to have had an impact than any underlying indication that women in NSW were not up to the task until 1984.

The influence of one State (or several) on another, emerges in all three extended discussions of MTAs. Leckie, as founding President of WAMTA stated ‘we have been able in some small degree, to help other bodies of musicians to work together as musical citizens’. The narratives from WA, SA and NSW all refer to the Federation of Australian Music Teachers Associations (FAMTA), but interaction between the individual MTAs outside the FAMTA context is not discussed significantly. Comparison between States is inevitable, and Jamieson lists various state MTA membership figures from 1980. The omission of Victoria possibly relates to VMTA’s withdrawal from FAMTA in 1976, but the absence is not entirely explained. At the time, Victoria boasted a membership well in excess of its nearest rival. Much can be learnt from selective reporting.

Differing terminology from State to State requires consideration, with NSW’s curiously named ‘At Homes’ (generally held in a department store) and the tellingly-dated ‘Smoke Socials’ most closely resembling VMTA’s Quarterly Meetings, with performances, discussion and a strong social element. While essentially descriptive and celebratory, the State-based

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89 Ibid., p. 15.
90 Ibid, p. 90.
93 Ibid., p. 165.
94 Minutes, Annual General Meeting, June 23rd, 1980; VMTA membership was 904. Jamieson, R. 1986, op. cit., p. 165, lists the 1980 membership figures for the other MTAs. The Queensland Association was closest to Victoria, with 733 members.
studies also provide some critical commentary, addressing less successful efforts as well as acknowledging achievements. The enduring value of these studies lies in the documentation of information quickly forgotten in organisations largely dependent on volunteers.\textsuperscript{97} The ‘everyday’ is often overlooked as unworthy of preservation until the passage of time renders it historically interesting. As Blainey remarked, ‘one of the most difficult tasks in history is finding out those things which were so obvious at the time that they were not recorded.’\textsuperscript{98}

The WA and NSW Associations were formed in 1910 and 1912 respectively, and both organisations witnessed the effects of World War 1. The work of the two Associations in addressing the hardship brought about by The Great War is documented, with philanthropic activities given considerable emphasis in both accounts.\textsuperscript{99} Such emphasis appears to have been noted by the VMTA, as benevolent action is listed among its Articles of Association in 1929.\textsuperscript{100} The first post-World War 1 MTA to be established was the Queensland Association, formed in 1921, but its early history has not yet been formally recorded. An understanding of its formation relies, to date, on newspaper accounts of meetings, influential musical identities, and the stated aims of the fledgling Queensland Association, as reported in the press.\textsuperscript{101} The dawn of the 1930s saw the formation of SAMTA, celebrated in Murton’s account.\textsuperscript{102} While the commentary is somewhat brief, SAMTA was formed almost contemporaneously with VMTA, and Murton’s findings provide interesting points for comparison.\textsuperscript{103} Literature pertinent to Australian MTAs formed after the VMTA, is negligible. Interesting, however, is Jamieson’s reference to the

\textsuperscript{100} VMTA Archive, 1929, \textit{Association of Music Teachers of Victoria Ltd. Memorandum and Articles of Association}, East Richmond: Cremorne Press, item ‘k’, p. 3.
\textsuperscript{101} ‘Music Teachers: A Registration Scheme to Advance Culture’ in \textit{The Telegraph}, (Brisbane), November 6th 1922, p. 3.
\textsuperscript{102} Murton, N. 1990, op. cit.
\textsuperscript{103} The AMEB featured in the establishment of SAMTA and VMTA.
Tasmanian MTA, generally regarded as having been formed in 1960, as dating from 1938.\textsuperscript{104} The National Council (officially known as the Music Council of Australia) admitted Tasmanian representation from 1938, and this is the likely cause of the confusion. Since this time, the term ‘Music Council of Australia’ has assumed different connotations (see Figure 2). Richard Letts is identified as having ‘founded the Music Council of Australia’ in 1994.\textsuperscript{105}

![Figure 2: First Conference of the Music Council of Australia; signatures. VMTA Archive](image)

Local newspapers can assist in clarifying such anomalies, and obituaries have been helpful in confirming detail, enriching context and expanding the understanding of the lives led by important figures in the history of Australian MTAs. The examination of journals and unpublished material from interstate Associations has also been useful in evaluating VMTA’s place within a broader context. Reports, usually written by Warren Thomson and published as part of the ‘News from Societies’ section of \textit{AJME}, provide a summary of FAMTA activities, of

\begin{flushleft}
\textsuperscript{105} Bebbington, W.A. 1997, op. cit., p. 338.
\end{flushleft}
relevance in view of the relationship between FAMTA and the VMTA, with FAMTA launched from Victoria in 1970.\textsuperscript{106}

Council Meeting Minutes have been fundamental in confirming information, and \textit{Music and the Teacher} (MAT) established five years prior to FAMTA’s formation, has been invaluable in determining the order of events and clarifying detail since 1965. To gain additional understanding of the role of journals within music education organisations, articles by Reimer, McCarthy, and Hickey were studied.\textsuperscript{107} The perusal of journals representing particular societies has not attracted significant academic attention, yet it offers a rich field of study. MAT has seen many changes in the last half century, and Reimer’s investigation, especially, provides a template for analysing such developments productively. Freer discusses the significance of journal covers as a means of understanding an organisation’s view of itself and its relationship to the wider community.\textsuperscript{108}

(v) Instrumental teaching within and outside Australia

The dissertations of Zhukov and Holmes have relevance through their emphasis on studio teaching.\textsuperscript{109} Holmes devotes little attention to professional associations such as VMTA, and it is the absence of discussion that is interesting. The lack of response to his call to teachers, made through MAT and in support of his research, is worthy of reflection; it is unclear whether VMTA members were too busy to respond or simply not interested in contributing.\textsuperscript{110} None responded. Zhukov emphasises the lack of research surrounding studio teaching but does not set out to

\begin{itemize}
\item \textsuperscript{106} Examples of these reports include \textit{AJME} 1979, p. 64, \textit{AJME}, 1982, pp. 73 – 74.
\item \textsuperscript{108} Freer, P. May 2014, “‘MEJ Covers from the First 100 years’ Designing to Unite a Profession’ in \textit{Music Educators Journal}, National Association for Music Education, pp. 39 – 45.
\end{itemize}
examine the influence of MTAs; her study is chiefly devoted to tertiary teaching and learning. Wanzel states that parents – and students themselves – contribute little data to the research undertaken in instrumental teaching, although their presence is obvious and essential.\(^{111}\) McPherson, however, has explored such influences extensively.\(^{112}\)

Mark and Madura advise that the instrumental teacher should become a familiar face within the community, when discussing the relationship between the music teacher and the world outside the school environment.\(^{113}\) They identify professional associations as the third important support network, behind the school and wider communities, and allude to the camaraderie that can emerge from membership of such organisations. The text, while not providing more than suggestions for the private studio teacher, some of which may be useful to the novice class teacher, does not develop the theme of the studio teacher significantly. Under the subheading ‘Private Teaching’, the studio teacher’s role is diminished by the suggestion that such teaching is a useful means of supplementing income while honing skills that could productively be applied elsewhere.\(^{114}\)

The notion of studio teaching as a money-spinner was acknowledged by Cooke four decades before Mark’s and Madura’s text,\(^ {115}\) although Cooke – a staunch advocate for the studio teacher – takes a different approach. He attaches significant weight to the work of MTAs, also identifying the place of the AMEB in the working life of the studio teacher. Articles by Hyde, Covell and Thomson similarly acknowledge the role of the AMEB; Covell, however, is the lone


\(^{114}\) Ibid., pp. 65 – 66.

voice among these writers to omit reference to State MTAs.\textsuperscript{116} Thomson’s article, along with several others, identifies the role of the Church – here, the Roman Catholic Church – in instrumental teaching.\textsuperscript{117} Edward Black, long-standing President of WAMTA, sought a closer relationship between the Religious Teachers’ Association of Music and Speech, and WAMTA, and the importance of the teaching sisters is noted.\textsuperscript{118} While Black and Thomson both acknowledge the place of the Church, Thomson’s article expands to include a wide variety of issues. The commentary, which today appears somewhat dated in its assumption that the instrumental teacher might act as a multi-purpose instructor able to fix any musical problem, nevertheless raises points overlooked by other writers. As well as generously crediting instrumental teachers with super-powers, he acknowledges the positive influence of some highly valued members of the instrumental teaching fraternity who lack formal qualifications.\textsuperscript{119} Thomson was an astute and highly respected musician and educator who occupied prestigious positions within Australia. It can be assumed that his views are worthy of consideration despite the passage of time and an over-generous turn of phrase.

Much of the material relating to studio teaching takes a more informal approach than that devoted to such areas as curriculum development and classroom teaching. Articles relating to studio teaching express opinions based largely on personal experience in an industry that has, quite literally, taken shape behind closed doors. As Stevens asserts, however, there is value in perusing the less scholarly data sources such as MAT.\textsuperscript{120} An \emph{AJME} author list reveals a collection of musicians, many employed by schools or universities, with outstanding profiles in research and education. The author index from MAT is more varied, including amateur writers

\begin{footnotes}
\item[117] Ibid., p. 39.
\item[118] Jamieson, R. 1986, op. cit., p. 53.
\end{footnotes}
as well as academics. Within MAT the contributions of Miriam Hyde and Maurice Hinson stand out during the golden years of the 1970s to 1990s.\textsuperscript{121} These authors shared an ability to communicate with an audience they understood well. Both were good friends of VMTA, and became known to members through social events as well as lectures and articles. The international reputation of Hinson, and the national popularity of Hyde, ensured a following.

Tregear provides valuable lists of academic staff from the first hundred years of the University Conservatorium, although he acknowledges that there may be discrepancies in the lists.\textsuperscript{122} Many VMTA past Presidents and Council members are identified – hardly surprising in view of the Association’s origins and founders. Claude Wallis, who represented private studio teachers at the Conservatorium (and functioned as the VMTA Honorary Secretary for over twenty years) is not mentioned. Tregear’s volume does not, however, purport to be all-encompassing.\textsuperscript{123}

(vi) The quest for registration

A primary aim of the VMTA from its earliest days, and remaining high on its list of priorities, has been to agitate for professional recognition and the registration of suitably qualified instrumental teachers within the unregulated domain of studio teaching.\textsuperscript{124} At WAMTA’s twenty-fifth anniversary, President Richard Bastien declared ‘we have no protection at law from the activities of the incompetent teacher’.\textsuperscript{125} By securing a Parliamentary Bill requiring the registration of studio teachers, ‘backyard’ teaching would effectively be outlawed. Bridges

\textsuperscript{121} Hyde made a lasting impression on generations of musicians through her extensive and pedagogically helpful output. Hinson is an American pianist, pedagogue and music editor who visited Australia several times and wrote extensively.


\textsuperscript{123} Ibid., pp. xi, xiv.


\textsuperscript{125} Jamieson, R. 1986, op. cit., p. 31.
discusses the attempts by MTAs to address the studio teacher’s problems, and her observations regarding the AMEB teaching diplomas offered at the time, are insightful.\textsuperscript{126}

Other researchers have taken up the baton in railing against the lamentable but vexed issue of the studio teacher requiring neither educational nor musical qualifications in order to establish a teaching practice. Thomson’s acknowledgement of the role of unqualified teachers has been noted, and Hyde, in an impassioned article from 1970, presents another side of the argument by raising an obvious but seldom stated issue.\textsuperscript{127} She refers to the qualified instrumental teacher who nevertheless lacks the capacity to truly inspire, in a profession where highly particular personal qualities can be as crucial as subject knowledge. Hyde’s article also suggests that Australia lagged behind its Australasian cousins, referring to New Zealand’s Registration Bill of 1928.\textsuperscript{128} She acknowledges that her article’s basis is chiefly personal experience, and the significant work from Victoria is overlooked.\textsuperscript{129} The focus rests on the work undertaken by the NSW Association in the 1960s, and Hyde mentions the efforts of the newly-formed ASME.

The decade-by-decade history of Australia’s attempts to achieve appropriate studio teacher registration is not always appreciated. Jamieson’s more informed comments confirm that registration has occupied Australian instrumental teachers for over a century. She notes the approaches made by WAMTA to the Minister for Education as early as 1912.\textsuperscript{130} Indeed, the first point listed in WAMTA’s initial Articles of Association was the aim of ‘endeavouring to secure the passing of an Act of Parliament for the registration of all Music Teachers’.\textsuperscript{131} From its beginnings, the Queensland Association saw the need for registration, with newspaper reports

\textsuperscript{127} Hyde, M. 1970, op. cit., p. 7.
\textsuperscript{128} Ibid., p. 8.
\textsuperscript{129} Ibid., pp. 8 – 9.
\textsuperscript{130} Jamieson, J. 1986, p. 11.
\textsuperscript{131} Ibid., pp. 3, 116.
documenting the emphasis on ‘protecting’ qualified teachers and the public.\textsuperscript{132} Locally, and more recently, Watson provides relevant material relating to accreditation, MTAs, the Institute of Music Teachers (IMT) and FAMTA.\textsuperscript{133} In a later, similarly titled article, the focus lies elsewhere and MTAs are not discussed.\textsuperscript{134} Cooke’s experience as a former National President of ASME, President of VMTA, Dean of the University of Melbourne’s Faculty of Music and founder of IMT places him in an ideal position to review the relationships between various organisations. He notes their common aims and differences from his position as one of the most informed of all musicians on the subject of organisational history. His recollections are illuminating, although VMTA features only briefly.\textsuperscript{135} Jones’ biography includes a discussion of registration, although the Association is not mentioned, and his perspective is more limited than that of Cooke.

Accreditation, studio teacher status and to a lesser extent MTAs, have been discussed – or at least mentioned – in many journal articles, conference papers and dissertations. It is apparent, however, that the HTMT certificate course offered for many years through the University of Melbourne and the VMTA before being managed solely by the Association, is not widely known today. Other professional development courses administered by State-based organisations appear to have been similarly neglected or misunderstood. Thompson gives an over-generous account of the number of available courses,\textsuperscript{136} while Thomson’s reference to the programs offered in the 1980s provides an exaggerated view of their impact.\textsuperscript{137} Marie Bashir mentions ‘ongoing training’ provided by the MTA of NSW,\textsuperscript{138} but the distinction between extended teacher-training courses and short, individual professional development activities (that do, collectively, provide ‘ongoing

\textsuperscript{132} ‘Music Teachers: A Registration Scheme To Advance Culture’ in \textit{The Telegraph} (Brisbane), November 6\textsuperscript{th} 1922, p. 3.
\textsuperscript{133} Watson, A. 2010, ‘Guiding the professional practice of the Australian studio music teacher’ in \textit{VJME}, pp. 3 – 11.
\textsuperscript{136} Thompson, S. 1983 ‘Studio Teaching: some present thoughts’ in \textit{AJME}, no. 2, pp. 2 – 3.
\textsuperscript{138} Crews, R. and Spithill, J. 2012, op. cit. p. v. Bashir was Governor of NSW at the time.
training’) is not always clear. It was hoped that courses such as the HTMT would lead to registration – and that a lack of registration would prevent unqualified ‘teachers’ from operating.

Gwatkin’s discussion of registration and other issues affecting instrumental teachers permits an international comparison, with much of the data relating to North American efforts but with reference to Europe and the United Kingdom.\footnote{Gwatkin, J. *Investigating the Viability of a National Accreditation System for Australian Piano Teachers*, PhD, Western Australia: University of Western Australia, pp. 142 – 147, 153 – 171, 175 – 178, 182.} Gwatkin concludes that the issues surrounding accreditation are unlikely to be resolved, and discusses the indifference of governments and MTAs that have side-stepped the problem.\footnote{Ibid., p. 171.} She quotes a response from a survey participant ‘the issue would never be resolved by either the government or the profession itself as it was too hard and should therefore be left well alone.’\footnote{Ibid., p. 176 – 177.} Another participant (a ‘piano pedagogue’) responded with ‘it [registration] will never happen’.\footnote{Ibid., p. 216.} Registration remains a well-represented area of research within the study of studio teaching.

*Music and the Teacher* first documented efforts by the Association to rally for registration at its launch in 1965. The Minutes of the time reflect some urgency, but the more provocative ideas did not gain traction beyond Council Meetings, and were withheld from the journal. The then Minister for Education, L.H.S. Thompson, was approached by the Association at the time, with excerpts from his reply noted in the journal.\footnote{MAT, December 1968, pp. 2 – 3.} The issue was of sufficient importance for the Association to keep its members abreast of developments at all times. Interest remains current and widespread.

(vii) **Biographical material and key VMTA figures**
Much of the Australian historical research in music education is biographical.\textsuperscript{144} Roberts, and Connelly and Clandinin, are among those who identify a resurgence in biographical investigation,\textsuperscript{145} and Forrest notes the study of biography as an important part of historical investigation.\textsuperscript{146} Autobiographical reflection in the form of oral testimony is a relevant inclusion in historical inquiry,\textsuperscript{147} and has assisted in preserving the thoughts of some of the VMTA identities to whom the Association owes much. Biographical studies of Sir Bernard Heinze, Louise Hanson-Dyer, Percy Jones and Keith Humble, and the autobiographies of Miriam Hyde, George Loughlin, and Max Cooke (the latter, in collaboration with Faye Woodhouse) have helped to expand the understanding of a time largely outside living memory.\textsuperscript{148} Loughlin’s Preface illuminates – in passing – an issue that resonates with the discerning reading of autobiographical literature. Those who remind the writer ‘of many things long forgotten’ are those to whom he or she is closest – those who remember details of another person’s life that had somehow been forgotten by the central figure.\textsuperscript{149} Loughlin places family members, then colleagues (who, presumably, were supporters of the fourth Ormond Professor) in this category.\textsuperscript{150} Although a Patron of the VMTA, Loughlin does not discuss the Association. The VMTA is overlooked in most of the biographies relating to figures who, at various times, were vital to the Association. The Association, however, was not vital to them. Cooke’s biography is

\textsuperscript{144} Southcott, J. and Sell, D. 2014, op. cit., p. 21.
\textsuperscript{147} Tosh, P. 2000, op. cit., p. 200.
\textsuperscript{149} Loughlin, G.F. 1984, op. cit., p. v.
\textsuperscript{150} The Ormond Professorship was established through funds provided by the Honourable Francis Ormond, member of the Legislative Council of Victoria, to establish a Chair of Music at the University of Melbourne.
the exception; he devoted much time and energy to the VMTA and his biography notes his time as President.\textsuperscript{151}

In dealing with ‘the individuals who make history’, biographical investigation is valuable as a means of enriching contextual detail;\textsuperscript{152} Wedgewood’s interest lies in individuals and their place in historical discourse, and the significance of biographical information in this regard.\textsuperscript{153} There is, however, a temptation to underplay the place of biography (and oral history) in historical investigation through the division between biography (with its emphasis on the individual) and the more collective view of ‘history’. James compares oral history and autobiography,\textsuperscript{154} and Lejeune’s comprehensive discussion of the genre of autobiography (and its sub-genres) explores the differing conventions accepted by autobiographers and historians. He discusses the unintended distortions that can enter autobiographical musings, and explores the referential element common to both history and autobiography.\textsuperscript{155} The important consideration of biography transcending objectivity is also discussed by Yow, along with the appeal of pondering our own experiences.\textsuperscript{156} Bornat, too, discusses the distinction between the lived life and the told story that exists in biographical writing – an obvious but ever-present consideration when evaluating the place of biographies in historical account.\textsuperscript{157} Perks and Thomson note the differences between oral history and autobiography,\textsuperscript{158} while oral and social historian (Paul) Thomson discusses the limitations of autobiography in aiding the historian.\textsuperscript{159} Wiersma suggests

\begin{itemize}
\item \textsuperscript{151} Cooke, M., Woodhouse, F. 2010, op. cit., p. 173.
\item \textsuperscript{152} Forrest, D. 2002, op. cit., p. 138.
\item \textsuperscript{153} Wedgewood, C.V. 1955, \textit{The King’s Peace, 1637 – 1641 (The Great Rebellion)}, London: Collins, p. 17.
\item \textsuperscript{156} Yow, V. 2006, ‘Do I Like Them Too Much?’ in R. Perks, and A. Thomson, (A. (Eds.), op. cit., pp. 54 – 72, (pp. 60 – 63).
\end{itemize}
that the subject of the biography (or autobiography) may usurp the events being discussed, and the status of the writer, and his or her relationship to the central figure, become important issues when evaluating the credence that can be attached to biographical account. Bias must be considered as a possible consequence of the writer’s association with the subject. The capacity for biography to mislead, and the simplification that can result from the interpretation of events in this form of literature, are counter-balanced by the benefits biographical studies can provide. Tosh identifies potential problems associated with biographical research, suggesting reasons for the scepticism it attracts as a resource for historians. His comparison of the ‘coming of age’ of the biography, with the sanitised accounts of the Victorian era giving way to more realistic appraisals, affirms biography as an enduring tool that can aid the researcher.

Perks and Thomson discuss the growth of popular autobiography and place it within the broader context of historical research, identifying issues of compatibility between historical ‘common sense’ and autobiographical writings. Tosh, in his discussion of autobiographies, notes the significance of the author’s personality, also acknowledging the popularity of this literary form among politicians. Context emerges as a telling factor in any biographical study, and an understanding of time and place is essential. Historical narrative features in every biography and autobiography, and Donnelly and Norton discuss the productive trading of knowledge that can exist between members of different professions, in historical discourse.

161 Tosh, 2000, op. cit., p. 75.
162 Ibid., p. 76.
163 Ibid., p. 66
164 Ibid., p. 75.
166 Ibid., p. 51.
who might not otherwise peruse historical works, in turn rendering the genres both popular and ubiquitous.

Comprehensive biographies are many, but short biographical entries have their place in evaluating perceived priorities in the lives chronicled. *The Oxford Companion to Australian Music*, and *A Dictionary of Australian Music*, have assisted in the investigation of some of the figures associated with the establishment and growth of the VMTA.\textsuperscript{170} While these volumes are, by necessity, selective, the absence of figures such as Eileen Stainkamph (discussed in Chapter Six) is noted. There are few references to the VMTA and some information is misleading; Cooke’s presidency of the Association is noted, but with incorrect dates.\textsuperscript{171} May Clifford’s entry (which includes the affectionate nickname ‘Mamie’) identifies her as ‘the doyen of studio music teachers in Victoria’ and the ‘long-serving President of the Victorian Music Teachers’ Association’,\textsuperscript{172} while the entries for other former Presidents James Steele, Roy Shepherd and Ronald Farren-Price make no reference to their terms of office. These former Presidents were staff members at the University Conservatorium, with Cooke and Farren-Price as former Deans; their lives extended far beyond the VMTA. Clifford was exceptional in that she was an active staff member of the University Conservatorium for decades,\textsuperscript{173} but her VMTA work appears to have been equally significant.\textsuperscript{174}

The biographical entries for both the *Companion* and *Dictionary* reflect input from a variety of writers, and it is interesting to see the way in which notable figures were regarded by those researching their contributions. Clifford is listed as ‘pianist’ – interesting in view of her teaching profile – while Steele appears as a ‘music educator’. Cooke is ‘pianist teacher’.\textsuperscript{175} There


\textsuperscript{172} W.A. Bebbington, (Ed.), 1997, op. cit., p. 130.


\textsuperscript{174} VMTA Archive. Citation, *Honorary Fellowship in Music, Australia*, awarded by the AMEB, 1998.

\textsuperscript{175} Bebbington, W.A. 1997, op. cit., pp. 130, 530, 151.
are no separate entries for the State-based MTAs although the VMTA at the time of publication boasted a membership in excess of twelve hundred.\textsuperscript{176} Reference to State-based organisations is present, however, with societies such as the Victorian Folk Club granted an entry. The omission of the VMTA in view of its reputation in the place of publication (Melbourne) and in light of Council membership at the time (the late 1990s) is interesting.

(viii) Gender Issues

Literature relating to gender issues has relevance to the broader picture of the VMTA and the changing role of women in music performance, instrumental instruction and community music. Southcott and Sell note the relatively recent influence of feminisms that advocate for voices of the past to be acknowledged,\textsuperscript{177} and Yow identifies those who have revealed gender as a pervasive and ever-present factor in research.\textsuperscript{178} Blackmore’s \textit{Making educational history: a feminist perspective} discusses the management of data relating to gender issues,\textsuperscript{179} assisting in the interpretation of information relating to Stainkamph especially. The work makes an important distinction between notable people who are women, and a consciously feminist approach. Howe discusses the neglect of the significant contributions made by women to teaching, particularly in English-speaking countries. She identifies a rise of interest in this area of research from the 1980s, while also mentioning the musical contributions of women beyond the teaching sphere.\textsuperscript{180}

\textsuperscript{176} \textit{MAT}, September 1993, p. 15.
\textsuperscript{178} Yow, V. 2006, op. cit., p. 61.
\textsuperscript{180} Howe, S.W. 1998, ‘Reconstructing the History of Music Education from a Feminist Perspective’ in \textit{Philosophy of Music Education Review}, vol. 6, no. 2, pp. 96 – 106 (pp. 97, 98, 100, 101 – 102).
Several Australian music education historians have explored the contributions of women composers, teachers and performers.\textsuperscript{181} Patton addresses gender issues relative to institutions and individuals, and has written extensively on the roles of specific women, and women generally, in Australian music.\textsuperscript{182} Jamieson discusses the ‘Right to Work’ controversy that affected female instrumental teachers in the Depression years; those whose husbands were employed were not permitted to continue their teaching.\textsuperscript{183} Farren-Price identifies Clifford and Elsie Fraser as exceptions to the usual mid-20th century University Conservatorium practice of relegating female members of the academic staff to non-examining roles. In WA, female members of the early Advisory Board of the AMEB were not seen as having potential as examiners, and this attitude appeared to linger into the late 1930s. Perhaps as a means of quelling the suggestion that women were experiencing discrimination – and the vast majority of instrumental teachers were women – female examiners were later introduced to the AMEB’s examining lists, although they were not employed in this capacity for some years.\textsuperscript{184} Several women emerge as unsung champions of the VMTA, and it is fruitful to consider gender in relation to MTAs, particularly the office-bearers and decision-makers. Clegg discusses the social position of women,\textsuperscript{185} and Jamieson notes that the membership of WAMTA in the early 1920s saw women outnumber men by up to five to one.\textsuperscript{186}

\begin{itemize}
\item \textsuperscript{183} Jamieson, R. 1986, op. cit., p. 19.
\item \textsuperscript{184} Ibid., pp. 184 - 185.
\item \textsuperscript{186} Jamieson, R. 1986, op. cit., p. 15.
\end{itemize}
Jenkins has been active this century in focussing attention on musical identities who might otherwise be forgotten,\textsuperscript{187} describing the contribution of women to private music teaching as ‘incalculable’.\textsuperscript{188} Her discussion of Australian women composers from the first half of the 20th century provides a template for the discussion of significant figures from the VMTA. It has been useful to view VMTA initiatives for female composers in light of Jenkins’ findings.

Stainkamph (identified by Game as a composer) pre-dated, to a large extent, the rise of feminism, and appears to have exhibited few of the characteristics associated with the feminist movement.\textsuperscript{189} Her presence, however, contributed greatly to the survival of the VMTA. Clifford benefitted from having a father with a progressive attitude towards the education of women, but was not aggressively feminist.\textsuperscript{190} She did, however, break new ground for many female teachers, with an attitude characterised by adaptability and an obvious enjoyment in gently challenging the expectations of the day. She appeared to relish the ‘bad girl’ image when revealing her forays into jazz and the effects of this on her standing as a Scholarship holder at the University Conservatorium.\textsuperscript{191} Dreyfus’ discussion of the work of Australia’s all female bands and orchestras up to the end of the Second World War features a picture of ‘Mamie’ Clifford as a pianist in Harry Jacobs’ Women’s Orchestra.\textsuperscript{192} Clifford maintained her maiden name, in common with many other instrumental teachers, especially those teaching at tertiary level.

Cooke attaches the title ‘Mrs’ to the fictional character ‘Mrs Willsing’ in his discussion of studio teaching.\textsuperscript{193} The title is understandable in view of the enduring appeal of instrumental teaching for married women, due to its apparent compatibility with family life. The title of

\begin{footnotes}
\footnotetext[188]{Jenkins, L. 2007, op. cit., p. 42.}
\footnotetext[189]{Game, P. 1976, op. cit., p. 182.}
\footnotetext[190]{MAT, September 1999, p. 15.}
\footnotetext[191]{Ibid., p. 18.}
\footnotetext[193]{Cooke, M. 1967, op. cit., p. 31.}
\end{footnotes}
Cooke’s earlier article ‘Men and Music in Germany’ would be deemed politically questionable today but, in the late 1960s,\textsuperscript{194} made an arresting lead piece for MAT. In the 1970s, Cooke reported (somewhat derisively) on particular music educators in Japan referring to the study of music ‘producing calm mothers’.\textsuperscript{195} Macmillan discusses feminist musicology, citing similar examples still occupying a place decades later.\textsuperscript{196} Men have tended to be associated with positions of influence in all spheres of music-making, leaving the teaching of music at junior and intermediate levels in the hands of women. Expanding the international view, Howe, and Locke and Barr, reflect on the contributions of women in various areas of musical endeavour.\textsuperscript{197}

**Concluding Remarks**

The literature in its varied forms has assisted in understanding the actions of Association identities and the manner in which these actions have been reported. The exercise of categorizing the sources has permitted a more manageable view of the multitude of relevant information that is available. It is the primary data, however, from interviews, Council Minutes and MAT, as well as the surviving archival material and accounts from Jamieson, Murton, and Spithill and Crews, that has been the chief source material for this investigation.

\textsuperscript{194} *MAT*, September 1969, p. 1.
\textsuperscript{195} *MAT*, September 1979, p. 14.
Chapter Three

Methodology

Introduction

The methodology discusses the organisational framework and the methods and principles directing the study. The contentions that provided much of the initial impetus for the research are set out, and the purposes of historical investigation are examined. A discussion of styles and genres of research, with emphasis on narrative approaches, follows. The multiplicity of data sources is described, the classifications imposed on the collected materials are discussed, and the challenges of interpretation are presented. Considerable weight is given to oral account, and the interviews with former VMTA Presidents that triggered the investigation, are noted. Validation and verification are addressed.

Organisational Framework

The conceptual framework may be pre-determined or take shape as the data is collected, according to the subject matter and the experiences of the researcher. Practical matters can also contribute to the final framework. As the current investigation progressed, themes emerged, contentions were confirmed and modified, and it became clear that the original plan for the thesis – a history of the VMTA – was too unwieldy and problematic a task. Attention shifted to the option of a thesis with publication, which proved helpful in focussing the material. Finally, it was decided to return to the conventional thesis format. It is anticipated that the individual discussion chapters will be re-shaped for submission as articles to a variety of State, national and international journals at a later date.

The starting point for the investigation was the desire to record the views and reminiscences of surviving former Presidents through a series of interviews undertaken with
appropriate ethics approval from the University of Melbourne. Significant themes that arose from the interviews (transcribed, by the researcher, from the recordings) included professional development, the relationship of the Association to other educational and musical bodies, the important figures who contributed to the Association’s development, and the quest for the registration of studio music teachers. Each of these themes was worthy of investigation beyond the scope of the interviews, and the more modest task of recording the views of past Presidents developed into a much more expansive study. The interviews added some worthwhile material but also fuelled an interest in learning more about the interviewees from other sources. Each participant was interviewed once, by the researcher. Further clarification was sought as needed, and the final inclusions were approved by the participants. The interviews were a vital part of data collection for Chapter Five.

Data collection and interpretation have been guided by several contentions.

a) The first contention is that change within the Association is more directly brought about by people – members, the Council and the Presidents – than by external influences such as government policy and school curricula.

b) The second contention is that the Association’s advocacy has been more successfully and consistently applied to its work for instrumental teachers than classroom music teachers.

c) The third contention is that past practice has had little impact on the direction of the VMTA throughout its history.

The primary source data falls into four categories. The first category consists of documents including Council Meeting Minutes, Annual General Meeting and other reports, Presidents’ correspondence and other material drawn from the VMTA archives. Interviews, primarily with the four surviving former Presidents, plus personal communication, form the second category.
Publications, including the Association’s journal, *Music and the Teacher*, newspapers, the popular press and the *Australian Musical News*, collectively, created another body of data. It is recognised that some secondary sources are present in this third category. Photographs and artefacts represent the fourth valuable data source (see Figure 3).

**Figure 3: Data sources (principally primary sources).**

- **The purposes of historical inquiry**

Historical research is an ongoing dialogue involving generations of historians who may arrive at differing interpretations and make new discoveries.\(^{198}\) Southcott and Sell assert that there is a historic presence in all music education research, even if limited to a reflection (from the past) or a contextualisation (again, from the ‘before now’) to set the scene.\(^{199}\) The discussion in this investigation, however, will focus on historical inquiry *per se*. In broad terms, this type of study

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can inform, challenge, motivate and impose order, and Stricker views history as a means of preserving information relating to significant events, people and institutions. The somewhat dated concept of history preserving deeds deserving of emulation is interesting in light of Voltaire’s ‘History is just the portrayal of crimes and misfortunes’. Stern refers to Barraclough’s comment that history should fulfil a constructive purpose, while Clendinnen takes altruism further, seeing the discipline as a means of increasing reason and compassion in the world. Certainly, historians can feel a need to correct past injustices and there is a sense of responsibility – duty even – in re-examining that which has been misrepresented. There is also considerable satisfaction to be derived from historical research, both in shedding new light on what has long been assumed as ‘fact’ as well as satisfying at least some of the curiosity that inspired the investigation. The notion that established interpretations provide the only possible explanations can cloud the acceptance that another view, one which permits the introduction of newly discovered information, is plausible. The reality that new data can come to light at any time demands a willingness to accept the unexpected.

Righting wrongs presents historical research as rather a noble enterprise, but this is a somewhat naïve and self-congratulatory view. History can, however, establish patterns of behaviour which can inform present action. Stricker’s assertion that history can provide protection against contemporary confusion suggests that the lessons of the past may provide direction for the present; many historians share the view that history can inform current and

203 Ibid., p. 23.
future debate. The relationship between past, present and future extends, as would be expected, beyond the world of the historian, with President John F Kennedy declaring ‘Our goal is to again influence history instead of merely observing it’. In exhorting the American public to ‘make a difference’ (by ‘influencing history’) Kennedy grasps the essence of the term ‘making history’, which has lent itself to everything from a ‘dot com’ address to a novel, and a series of films. Carr discusses the potential for history to gain meaning and objectivity when a clear relationship between past and future is established. With the knowledge that today’s future will be tomorrow’s present, this is no less reasonable than the belief that historical knowledge can guide present action. The ebb and flow between the past and the future becomes a constant for the historian who seeks to interpret the past with one eye on today.

Hobshawm describes a contemporary obsession with the ‘now’, and the role of historical research as a safeguard against losing knowledge of the past. He discusses the threat of an undesirable ‘permanent present’ to be balanced by the work of historians with the flair and imagination to make history engaging. The somewhat disturbing concept of Google serving as an alternative to collective memory is a potent present-day challenge for the historian.

- **The interpretation of historical data**

There is no single method of historical inquiry that can be applied across today’s array of historical approaches, but there is an abundance of material to assist in the quest for historiographic insight. Material ranges from the sophisticated and scholarly, to easily

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digestible introductions to the study of history, including Donovan’s *So you want to write history*. Such prefatory texts present an accessible entry to the discipline and introduce some of the significant figures of historiography. More comprehensive resources, however, form the basis for this Methodology. Carr, Marwick, Stern, Tosh, and Donnelly and Norton are amongst the historians whose work has provided a background for a broader understanding of the discipline of history in all its manifestations. Much has been written on the subject, but these historians address the specific features of historical research, cover approximately half a century of critical thinking, and reflect on centuries of scholarship. While it is the influence of their writing, chiefly, that has informed the commentary in this Methodology, the work of Southcott, Clendinnen, Stevens, Heller and Wilson, Petersen and others has also been valuable.

The perennial question ‘What is history?’ – also the title of Carr’s seminal text – continues to vex historians. That it continues to be posed warrants some attention in view of the historical foundation of this thesis. Historians acknowledge that there is no definitive response and whatever the answer put forward, it is context-dependent and shaped by an array of variables. Burckhardt describes history as ‘the most unscientific’ of scholarly disciplines, describing it as representing ‘the record of what one age finds worthy of note in another’.

Opinions – and therefore the historical view – may change, however, as the historian’s distance from the events in question lengthens, and as different historians rise to the particular challenges of recording what is ‘worthy of note’. Carr describes history as ‘both the inquiry conducted by

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the historian and the facts of the past into which he inquires’,\textsuperscript{219} while Heller and Wilson identified four meanings for the term ‘history’.\textsuperscript{220}

Their broad first definition – the past – is a starting point, but many historians address the distinction between history and ‘the past’. As Southcott and Sell state ‘history is about the past but it is not the past itself’.\textsuperscript{221} History as written account of the past (the second definition) is easy to grasp, while the third – ‘living memory of the past’ – is more complex and requires support from various modes of historical investigation. There is a need to contextualise and verify individual and collective memory in order to maintain accuracy and critical integrity. Memory can provide an inspiring addition to the researcher’s armoury of resources but requires substantiation by other means in order to counter the element of unreliability noted by Clendinnen and others.\textsuperscript{222}

Clendinnen is one of many historians who explain the important fact that it is not possible to ‘relive’ the past, as hindsight affects the perception of what has gone before.\textsuperscript{223} From the perspective of the present we understand ‘what happened next’, colouring the collective understanding of past events and the degree to which history can repeat itself.\textsuperscript{224} Many historians qualify their reference to historical ‘re-runs’, identifying the individuality of each situation.\textsuperscript{225} Knowing what happened next and the specific details of each scenario renders each event unique, although the significance attached to uniqueness can become exaggerated.\textsuperscript{226} There is a need to generalise at times – or at least find commonality between events – that challenges the concept of absolute uniqueness. Heller and Wilson’s fourth definition relates to the discipline of

\textsuperscript{219} Carr, E. 1976, op. cit., p. 55.
\textsuperscript{220} Heller, G. and Wilson, B.D. 1982, op. cit., pp. 1 – 20 (p. 3).
\textsuperscript{221} Southcott, J. and Sell, D. 2014, op. cit., p. 10.
\textsuperscript{224} Tosh, J. 2000, op. cit., p. 116.
history with its multiplicity of historiographic approaches to the informed study of aspects of the past.

- **The role and identity of the historical researcher and the choice of topic**

The role of the historical researcher is multi-faceted, adapting to accommodate each research question. One of the researcher’s functions is to interpret, in a systematic manner according to the protocols of the discipline, aspects of the past. Donovan notes that ‘popular’ histories are often produced by those who lack a background in the discipline. Carr, too, discusses writers of history who are not historians, but refers to a more erudite approach on the part of the researcher.\(^{227}\) The documentation of events associated with the VMTA has been largely dependent on those whose interests lie in the Association rather than adherence to scholarly conventions. The current inquiry, however, seeks to acknowledge and adhere to the expected conventions of the discipline.\(^{228}\)

The researcher’s sensitivity and powers of discernment are essential to the analysis and interpretation of data derived from qualitative research methods, and inevitably affect interpretation.\(^{229}\) The individuality of the researcher – in Stern’s words, the ‘me’ of the historian – colour each phase of research, from the choice of topic through to the conclusions drawn.\(^{230}\) The first indication of the researcher’s presence and identity is the subject matter of the inquiry.\(^{231}\) Drawing on Mazzini, Stern, asserts that the character of the researcher is evident in the first twenty pages of his or her research,\(^{232}\) with Carr’s ‘before you study the history, study

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\(^{232}\) F. Stern, (Ed.), 1956, op. cit., p. 25. Guiseppe Mazzini, 1805 – 1872, was an Italian activist and founder of the ‘Young Italy’ movement. He wrote extensively.
the historian’ echoing this view. Southcott, too, notes that each historian brings his or her own history to the production of historical knowledge. The way in which the historian views the world is ‘shot through and through with relativity’, with social and other circumstances playing their parts. The presence of the researcher is unavoidable, but raises the frequently discussed issue of objectivity, with complete objectivity seen as unattainable. The historian’s perspective will inevitably affect every observation made. Attempting to see the Association, in part, through the eyes of specific figures important in its formation, and also in broader terms, presents a challenge.

Historians write about what attracts them – subjects that already resonate with them and invite further exploration. Indeed, personal involvement in the subject aids the historian although an attraction to, and fascination with the past is as essential as a connection with the ‘interesting particulars’ of a favourite subject. Southcott and Sell discuss the nature of Australian historical research in music education, suggesting that the small population and relatively few music education historians have produced somewhat limited research dominated by the idiosyncratic interests of those who are active in the field. The research surrounding developments in South Australia, for example, is perhaps disproportionately large when Australia is viewed as a whole, and remains the work of, essentially, one active historian.

- **The identification and documentation of change**

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233 Carr, E. 1976, op. cit., p. 44.
235 Carr, E. 1976, op. cit. p. 70.
239 Ibid., p. 23.
The element of change – the changing relationship between the inquirer, the research question, and within historiography itself – is worthy of attention, especially in relation to research projects that may occupy many years. The historian’s relationship with data is continuously evolving, and Stern discusses the ‘ever varying discipline’ and the difficulties of recording a past that the researcher has never known. Carr reflects on the constantly changing landscape and the presence of ‘movement’, within historical discussion. The constantly-increasing distance from the time inhabited by the protagonists of the drama (and history provides the best dramas) must also be considered, and the evidence viewed from different vantage points. The characters of the past cannot be brought back to life, and it is necessary to comprehend – as much as is possible from the perspective of today – the values and practices of another time. Tosh discusses the element of difference – or change – as a major theme for the historian. Music historian Radic, asks the question ‘what is the context of our musical life and how does the context and the life change?’

**Styles and Genres of Research**

By broadening the understanding of history to include the ‘before now’ it is easy to grasp that there is a historical element in most research. Connell indicates that music education inquiry can be categorised as (1) politicising (2) celebratory (3) biographical and (4) historical. This study of the VMTA embraces the celebratory, the biographical and the historical more earnestly than the political, although discussion relating to the VMTA’s advocacy for the registration of

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240 Ibid., p. 10.
instrumental teachers belongs emphatically to this category. Much informal historical research is celebratory – inspired by landmark events, identities and organisations worthy of note. While frequently limited in scope, with unexplained gaps in the commentary and little if any contextualisation, such research is frequently of use to the historian as a means of amplifying the understanding of what is already known.\textsuperscript{248} The re-contextualisation of existing data and the presence of a new perspective introduces a revisionist element to historical research. All historians, by the nature of their work, exhibit revisionist features, although insistence on labels is not always helpful.\textsuperscript{249}

**Narrative Approaches to Historical Research**

Narrative approaches are the most popular means by which the historian will convey the ‘story’;\textsuperscript{250} historical inquiry deals with humans, and, story-telling comes naturally.\textsuperscript{251} The writer of critical narrative history, however, does not merely chronicle the facts. Interpretation colours the narrative and there is no single account that provides the final word on any subject.\textsuperscript{252} The asides, afterthoughts, incidental remarks and digressions that are an accepted part of human story-telling can make historical narrative ‘real’, but require perception and sensitivity on the part of the researcher. Historical narrative is also literature, and the same constraints apply.

The narrative interpretive historian accepts the surprising and allows for the deviations and subplots that humanize the narrative,\textsuperscript{253} but with the unexpected comes the possibility of uncertainty.\textsuperscript{254} Interpretation requires an acknowledgement that some of the conclusions drawn

\textsuperscript{252} Stone, L. 1987, *The past and the present revisited*, p. 79.
\textsuperscript{253} Clendinnen, I. 2006, op. cit., p. 67.
will be guided, at least in part, by intuition; ‘informed hunches’ can come into play.\textsuperscript{255} The historian’s ‘sixth sense’, however, cannot be tested and must be introduced with caution. While Tosh discusses the limited value of narrative history devoid of analysis,\textsuperscript{256} the results from a researcher intent on telling a story both authentic (for the historian lacks the buffer provided to the historical novelist) and inspired, are valuable. McGillen’s article ‘The Narrative Voice in Music Education Research’\textsuperscript{257} discusses the application of narrative approaches to a specific inquiry but does not provide any persuasive definition for the ‘narrative approaches to collecting…data’, mentioned several times.\textsuperscript{258} The article does, however, confirm the value of interviews and the current prevalence of this method of data collection. McGillen alludes to the diversity of practice that exists within the narrative sphere and mentions the value of allowing individual voices to emerge. McGillen’s language – like that of other writers – is peppered with terms that vividly depict narratives as not-quite-predictable journeys.\textsuperscript{259}

**Collection, Classification and Interpretation of Data**

Petersen’s comment that history ‘is created out of the encounter of a historian with a document’ is frequently quoted or paraphrased as it defines, concisely, the historian’s essential connection with primary sources as a trigger for investigation.\textsuperscript{260} The present-day view of a ‘document’ has broadened considerably, to include a wide range of primary source materials.\textsuperscript{261} The historian, too, can generate his or her own primary sources in answer to a research question formulated, at

\textsuperscript{255} Southcott, J. 1998b, op. cit., p. 31.
\textsuperscript{256} Tosh, J. 2000, op. cit., p. 96, p. 107.
\textsuperscript{258} Ibid., pp. 52, 53, 56.
\textsuperscript{259} Ibid., p. 53, Southcott, J. and Sell, D, 2014, op. cit., p. 12.
\textsuperscript{260} Petersen, R.C. 1992, op. cit., p. 61.
least in part, by curiosity. In the current research, interviews functioned as the initial primary data to be scrutinised.

Historical research, like any field of investigation, displays unique characteristics. Wiersma and Jurs provide a discussion of the steps required in the identification of the research problem, the establishment of the research questions, the collection of data and the pathways to conclusions via classification, analysis and summary. Data may be collected while the research question is still taking shape, determined by broad relevance, the vagaries of access, and the depth of the researcher’s preliminary understanding of the subject. Alternatively, a more systematic approach may be adopted. As data is collected and collated, thematic categories emerge, which can provide a useful framework. The need to organise, catalogue and categorise, appears to be inherent in the historian’s genetic makeup; Carr identifies a compulsion to establish order – including the creation of a hierarchy of causes and a sequential representation of data.

In historical investigation, data is sought out rather than ‘created’; the data itself is not open to manipulation, although the integrity of the researcher comes into play in the handling and interpretation of material. Purpose can guide data selection, but the nature and limitations of the available data can also affect the direction of the inquiry. Historical research is frequently a combination of inquiry shaped by the research questions and inquiry shaped by the available data. Clendinnen discusses evasive sources, and the complexity of examining the traces of lives, events and conditions outside the historian’s direct grasp. Southcott describes the richness added by expansion beyond the readily available in uncovering data. It is this richness that mitigates the challenges of the researcher faced with data at its most ‘unruly, [and] wayward.’ The notion of the researcher becoming immersed in data, however, without a clear picture of

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262 Ibid., p. 13.
263 Ibid., p. 16.
266 Clendinnen, I. 2006, op. cit., p. 56.
where the search is leading (the data-led rather than problem-led approach) can have some appeal; MacClellan enthuses over the act of surrounding himself in archival material without a clearly apparent plan."\textsuperscript{268}

The historian’s natural attraction to archives and greater closeness to the subject of the inquiry can be a powerful catalyst for historical investigation – as Tosh discusses, the allure of the archive and the involvement of all the senses in the quest for deeper understanding.\textsuperscript{269} There is much to be gained by contact with original documents, the ease with which today’s researcher can gain access to data electronically, notwithstanding. Certainly marginalia, alterations to text, and evidence of page removal from original documents, can be revealing. The internet has aided the historian’s access to information, while, in many cases, reducing the experience of inhabiting ‘foreign’ archives in the hope of uncovering new and promising data. What remains is the excitement (and the historian needs to be excited) generated by the elusive ‘find’ that negates the dead-end efforts that are a frequent occurrence.\textsuperscript{270} Sources can remain elusive, but the temptation to allow limitations to shape the direction of research unduly, should be overcome.

Data in historical inquiry is seldom, if ever, finite; no historian can hope to fully explore every piece of data, and perceptions and conclusions can change in the course of the inquiry itself; new data can be uncovered, and assumptions questioned. The assertion that a ‘complete’ history of the NSW Music Teachers’ Association was not attempted because ‘such an undertaking would comprise several volumes’ acknowledges the wealth of raw material to be interpreted, while not addressing the open-ended nature of such an inquiry.\textsuperscript{271} Murton, in her account of SAMTA suggests that the impediment to a complete history of the South Australian MTA is the result of incomplete records, but this is perhaps an over-

\textsuperscript{269} Tosh, J. 2000, op. cit., p. 56.
\textsuperscript{270} Ibid.
simplification.\textsuperscript{272} The task can be viewed as inexhaustible, with the possibility of new material appearing, and technological advances allowing an ever-increasing investigation of the past.

What is omitted from a research discussion can be of equal significant to that which is included, and the selective element of historical writing has been frequently noted. The ‘reject/accept’ attitude to data as a means of proving a point for a determined ‘researcher’, diminishes the value of the discipline for every historian with an equally strong determination to achieve a valid – and validated – commentary.\textsuperscript{273} The destruction of (potential) data itself – by accident or intent – is another important issue that must be considered, eliminated, or factored into the study.\textsuperscript{274} The deliberate culling of data must be pondered in relation to the circumstances affecting the VMTA in the late 1940s. At this time, the Association faced financial ruin, the Executive stood down, and new office-bearers were elected. Events are likely to remain blurred by time, but contributing to the lack of clarity is the meagre amount of written documentation from the period. The fact that most (if not all) of the protagonists have died, also plays a part. There is an element of frustration in managing breaks in sequential data which can fuel the quest to surround the existing information with as much relevant material as can be found.\textsuperscript{275}

The original purpose of all data must be assessed before interpretation can begin. Meeting Minutes from a MTA would not have been written with the expectation that they would be scrutinised decades later, and material such as this was not intended as a basis for scholarly reflection. Unpublished material such as Minutes, presents different problems from those encountered when newspaper and magazine articles are perused as possible data sources. Newspaper accounts of VMTA social events particularly, often introduce peripheral (and at

\textsuperscript{272} Murton, N. 1990, op. cit., p. viii
\textsuperscript{273} Southcott, J. and Sell, D. 2014, op. cit., pp. 11 – 12.
\textsuperscript{274} Ibid., p. 14.
\textsuperscript{275} Ibid., p. 10.
times useful) information that can bring past events to life. Descriptions of ‘bowls of greenery…golden mimosa and scarlet gladioli’ to decorate the VMTA club rooms for its lavish receptions, speak more vividly of the Association’s priorities in its early decades than do the quarterly circulars forwarded to members. Newspaper articles also present the face of the VMTA to a public beyond the membership in a manner not overseen by the Association itself. Press articles covering the VMTA’s social events suggest an extravagant and somewhat grandiose approach generally not present in Association-generated data. Articles from the *Australian Musical News* (AMN) have helped to verify events from the early decades in a generally more contained style than is seen in the daily papers; much can be gleaned from perusal of both journals and newspapers. Such data is of particular significance, as primary sources from the VMTA’s beginnings in 1928 to the mid-1950s are somewhat depleted. Information from unpromising origins such as the weekly *Table Talk* magazine and *The Australian Women's Weekly* have also assisted in deepening the knowledge of VMTA identities. Such information, however, is not always reliable, and obvious bias can be found. If these factors are recognised, however, these sources can prove fruitful.

There may be an element of serendipity for the creative historian who turns to the unlikely in the hope of unearthing a ‘gem’; the collection and verification of data can be the result of fortuitous chance. This, however, is seldom identified as a contributing factor in historical research although many researchers have identified the presence of happenstance in shaping their work, when this factor is presented. Similarly, the historian’s fascination with information that initially seemed superfluous can pique an interest in an area that becomes more

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278 *Table Talk* was a magazine with an informal style of commentary. *The Australian Women’s Weekly*, February 8th, 1936, p. 25.
stimulating and significant than the original subject. Information that would, in time, provide a rich source of data for the historian, is often not preserved; the problems attached to the day-to-day workings of a small organisation are generally considered too prosaic to record. What is routine and mundane in the present, however, can become increasingly interesting to the historian with the passage of time – an element that can inform the approach to particular data sources.

Data has different life spans, depending on a multiplicity of factors. The reason for the survival of one body of data over another can baffle the historian, but is a question that warrants attention.²⁸¹ It has been a convenient myth to attribute the absence of much early primary source data relating to the VMTA, to the 1955 fire at Allans Music.²⁸² The well-known Music House had for many years functioned as the postal address of the Association, and the location of stored files. While there is no doubt that some records were destroyed in the fire, it is also clear that the event provided the Association with an opportunity to reduce its accountability for financial mismanagement. References to the loss of records in the fire are many.²⁸³ A single sentence appearing in the Minutes of November 1949, however, suggests that it was not only the fire that was responsible for the loss of primary sources: ‘The Secretary was instructed to destroy all records’.²⁸⁴ Presumably the new Secretary, Alun Sundberg, acted under instruction from the Council and much material was destroyed. Whether the raw material fell victim to ‘Alun’s fire’ or Allans’ fire is not, at present, known.

- **Preliminary Sources**

²⁸⁴ Minutes, May 5th 1950.
Data can be organised according to three distinct types of source material identified by Rodwell. Preliminary sources include encyclopaedias and biographies which help confirm information acquired from other origins. The Australian Dictionary of Biography and Bebbington’s Oxford Companion to Australian Music and Dictionary of Australian Music have been useful, particularly in view of the choice of figures deemed worthy of inclusion.

- **Primary sources**

It is primary data that represents the lifeblood of historical research and is essential to historical inquiry. Marwick indicates that the reliability and integrity of scholarly research depends on ‘the basic, raw imperfect evidence’, providing the basis for the historian’s work. Although it is at times difficult to categorise sources as either primary or secondary, there are conventions that can usefully be applied to differentiate between these categories. Primary sources date from the time in question and offer firsthand accounts of the events, circumstances and people relating to the particular inquiry. Primary sources can include documents (both published and unpublished), autobiographies, memoirs, archival material, transcripts or recordings of interviews from the day, films from the time, relics, and photographic memorabilia. Additional primary source material of value in the current inquiry includes responses to surveys distributed at professional development activities, and preserved communication from members. Primary sources represent the first port of call and ‘the last court of appeal’ for the historian. Postmodernists, according to Donnelly and Norton, are less concerned with the distinction between primary and secondary sources than they are with relevance, but uncertainty can persist in the classification of data. While there is an element of permanence in secondary sources – the commentary on primary source data

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289 Ibid., pp. 68 – 70.
presumably having some lasting worth – primary sources are not always intended for posterity. Tosh makes the distinction between primary source material designed to last and that which was never intended to remain, discussing the importance of both categories in historical research. 290

In this research the greatest body of primary source material exists in the form of Minutes from Council meetings of the VMTA. The data from the Minutes indicates what was of sufficient value to be discussed by Council, and identifies how those in authority responded to the pressures of the day. 291 Minutes can, however, be subjective. The other important body of primary source data is the Association’s magazine, MAT. While Stevens acknowledges the lack of scholarly rigour in such a publication, he also identifies the value of the material. 292 Both the Minutes and the journal were produced by those with firsthand knowledge and experience of the Association. In addition to its value as a primary source, the journal also provides examples of secondary sources – sources at least once removed from the object of the research. The journals are invaluable in providing an unbroken documentation of aspects of the Association’s history from the last half-century. Of particular interest, however, is the omission from MAT, of significant information found in the Minutes. It is not possible to draw watertight conclusions from the selective representation of material, but acknowledgement of the different readership and functions of Minutes and journal must be considered. In some instances the Association downplays particular events and decisions, in order to preserve its public face, revealing differences in emphasis between Minutes, Annual General Meeting (AGM) reports, and the journal’s offerings.

Letters – both formal and informal – are primary sources. Personal communication clearly fulfils a different role to the formal recording of business matters in letter form, and can be more revealing. Hand-written communication from May Clifford (President 1974 to 1999) to

Warren Thomson (President 1969 to 1974) concerning the rapidly changing relationship between the Association and the Victorian Junior Symphony Orchestra in 1973 to 1974 is valuable in indicating how the Association acted in pressured and challenging circumstances. In addition, much is to be learnt from such sources in establishing the limitations of the day. At the time, Thomson (President of both VMTA and FAMTA) was leading one of the overseas study tours for FAMTA, and hand-written letters were the most obvious means of communication. The survival of personal correspondence in the archives of the VMTA is more a matter of luck than design – a fortuitous accident which benefits the historian. The scrutiny of material not designed for a readership beyond the intended recipient, is revealing.

Information communicated through newspaper articles can represent either primary or secondary source material; the timing of publication relative to the timing of the events reported, is of significance. Columns written by a journalist present at an event can be placed within the scope of primary sources, and undated newspaper clippings preserved because of their direct connection with a person or event of the day, are primary sources. Historical Teacher Directories also expand the range of primary source material – and reflect an innocence that has been largely eroded in the ensuing decades, through their inclusion of personal information relating to teachers. Personal details for correspondence were also, on occasion, included in MAT.

Photographs included in the journal are numerous, but people and events have not been consistently identified, and the approach to the cataloguing of photographic memorabilia appears to have been haphazard. The identification of people, places and events represented in photographs from VMTA albums is difficult. Fashions can assist in dating photographs – or at least narrowing the timeframe – but many faces, to date, remain anonymous. Photographs can

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293 VMTA Archive, letter; Clifford to Thomson, January 14th 1974.
impart information not described elsewhere, in a way that encapsulates what words cannot easily express, heightening understanding and providing a useful resource.\footnote{Southcott, J. and Sell, D. 2014, op. cit., p. 15.}

Photographs relating to an Association generally fall into two categories; those resulting from the desire to preserve landmark events, often taken by professionals, and those taken as spur-of-the-moment ‘snaps’ by amateur enthusiasts at social and professional development gatherings. Occasional calls to members have been made through MAT to assist in the identification of people and events in photographs from the Association archives, but with little success.\footnote{The Age, Melbourne, May 18\textsuperscript{th}, 2016, p. 4; an appeal to readers to identify faces from photographs. MAT made similar appeals.} Past President Clifford’s astonishing memory for faces,\footnote{Personal communication, Dorothy Woodward, July 28\textsuperscript{th} 2017. Woodward was, for many years, VMTA’s Assistant Administrator.} her enduring position as President and the rapid expansion of the Association (and the resultant level of office work) during her time in office, are factors that contributed to the absence of fully documented material of this kind. Faces in photographs were not identified, as they were known by the President. That, at the time, was all that was needed.

- **Oral account**

The growing importance attached to oral history gives this body of data a significant place in historical research.\footnote{Rodwell, G. 1992 op. cit., p. 96.} Conversation has been an enduring and omnipresent means of communicating knowledge from the beginnings of mankind;\footnote{Kvale, S. and Brinkmann, S. 2009, op. cit., p. 17, p. 54.} Kvale identifies the interview as a form of conversation. Punch views the interview as one of the most significant data collection tools in qualitative research, regarding it as a significant means of understanding the views and perceptions of others.\footnote{Punch, K. 1998, \textit{Introduction to Social Research: quantitative and qualitative approaches}, London: Sage, pp. 174 – 176.} The use of interview techniques in the development and recording of
oral history is seen as a relatively recent phenomenon within the context of more traditional methods of historical inquiry, having gained acceptance since the mid twentieth-century.\textsuperscript{300} Tregear and Radic both acknowledge a reliance on oral testimony in (historical) celebratory and biographical contexts,\textsuperscript{301} while Perks and Thomson discuss the burgeoning of its impact and provide guidance in using material derived from interviews.\textsuperscript{302} The methodological, ethical and interpretive considerations that emerge in the handling of such data are manifold.

Kvale acknowledges the dangers of transferring knowledge from one setting to another indiscriminately, providing a salutary reminder of the importance of context and the need for discernment.\textsuperscript{303} The fact that the interview is not a literary product from the outset is noted, and the reliability of memory is questioned.\textsuperscript{304} The assertion that there is no single ‘right way’ to proceed emerges as significant, and linguistic considerations – particularly the relationship between the interview as the starting point, and the final, written interpretation – are discussed. The interview is raw material and, like other raw material, is subject to multiple interpretations which may change over time.\textsuperscript{305} Southcott and Sell raise the important issue of language evolving,\textsuperscript{306} with the meaning of popular terms and clearly understood phrases of one generation being misunderstood by another. The transformation of ‘awesome’, ‘random’ and ‘terrific’ illustrates this phenomenon. Philological understanding – or rather, the scope for misinterpretation – also occupies an important place in the discussions of oral account.\textsuperscript{307}

The limitations of oral history are made clear by several writers, and the interviewer has a responsibility to his subjects while taking, through necessity, an active and creative role as an

\textsuperscript{300} R. Perks, and A. Thomson, (Eds.), 2006, op. cit., p. ix.
\textsuperscript{302} R. Perks, and A. Thomson, (Eds.), 2006, op. cit., p. ix.
\textsuperscript{303} Kvale, S. and Brinkmann, S. 2009, op. cit., p. 178.
\textsuperscript{305} Kvale, S. and Brinkmann, S. 2009, op. cit., pp. 3 – 4.
\textsuperscript{307} Southcott, J. and Sell, D. 2014, op. cit., p. 17.
Certainly, the capacity to interpret with imagination and perception is an important aspect of the interviewer’s resourcefulness. The added dimension that separates the interview transcript from other written account warrants discussion. Transcription involves another facet of interpretation – a sensitivity to tone of voice, the use of silence, the placement of emphasis – that infuses the words with an additional layer to be examined. The transcriber’s subsequent approach to punctuation is also a consideration, and the transcript is shaped by the researcher’s own view of events, moulded by time, place and other variables. Most significant, however, is the relationship between interviewer and interviewee, with the need for issues of hegemony to be considered.

Kvale and Brinkmann provide an examination of the challenges, advantages and pitfalls of the interview scenario and include case studies, citing interviews in part or whole, followed by an examination of the contents and the presentation of differing interpretations. In addition, they suggest that research relating to interview techniques deals less with methodological considerations than with examples of the methods employed. The potential for an interview to become a cathartic experience indicates that great discernment must be exercised in the selection of questions, the management of the interview and the reporting of responses. Carr comments on the possibility of the elderly viewing the past as a ‘golden age’, perhaps colouring their recollections and choice of language. The fear of academic floodgates opening to the would-be historian armed with recording device and unwitting subject, is discussed by Portelli: ‘A spectre is haunting the halls of the academy: the spectre of oral history.’ His article provides a

309 Ibid., p. 82.
310 Kvale, S. and Brinkmann, S. 2009, op. cit., passim.
311 Ibid., pp. 13, 81, 84, 101, 145, 158, 229.
warning for those without an understanding of the special demands of the genre. The dangers, in an academic environment, of interpretative conflict are communicated effectively by Borland.\(^{314}\)

Interviews undertaken by the same researcher for a single purpose would be expected to have a commonality. The interviewer’s relationship to the interviewee, and the place of the interviewee in the field of study, would individualise each example perhaps more than other factors. In drawing from the transcripts of interviews conducted by others, however, the researcher’s difficulties are compounded. The presence of another interpretive voice – that of the original interviewer – must be acknowledged when pre-existing transcripts are examined.\(^{315}\)

Peterson notes that interview participants are generally chosen because of their particularity or as representatives of a type.\(^{316}\) Interviews were undertaken with members and non-members in addition to the interviews involving past Presidents; the interviews with non-members, however, did not uncover useful data. Personal communication – often occurring by chance – was of great value, and the researcher’s personal recollections are included, based on decades of involvement with VMTA. The small number of participants whose oral testimony contributed to the research has limited the generalizability of the findings but allowed the voices of ‘ordinary’ members to be heard and recorded, as well as those of the leaders.\(^{317}\)

Interview participants were not bound to adhere to the pre-formulated questions in the semi-structured interviews, although they were provided with a list of questions in advance of the interviews. Reminiscences from VMTA members, however, invite problems associated with the writing of contemporary history and the production of knowledge affecting those still living. While the current study examines the origins of the VMTA – a time outside living memory – much of the study is occupied with an investigation of events dating from the middle of the 20\(^{\text{th}}\) century to the early 21\(^{\text{st}}\) century.

\(^{317}\) MAT, March 1999, pp. 10 – 14, MAT, September 1999, pp. 15 – 22, MAT, March 2007, pp. 46 – 49 provide transcripts that have been reinterpreted by the researcher.
management of sensitive information becomes a consideration for the researcher employing the interview as a means of expanding the range of data. The questions appear in Appendix A and Appendix B.\(^{318}\) Appropriate ethics approval was sought and granted for interviews, and written approval was obtained from the VMTA for access to its archives.

**Validation and Verification**

A single document can seldom stand alone in historical inquiry, without substantiation from other sources. The historian must assess the character and limitations of each piece of data, acknowledging supposition and any ‘informed hunches’ guiding selection or interpretation.\(^{319}\) External criticism is necessary to establish the validity of the data, confirming its original purpose, date and place of origin.\(^{320}\) Consistency of handwriting serves to validate letters and early Minutes from the Association, and the location of much of the VMTA archival material supports its legitimacy. Donnelly and Norton, however, challenge the automatic acceptance of data recorded through Minutes and it becomes clear that a healthy scepticism aids the researcher in achieving validation.\(^{321}\) Information derived from Council Meeting Minutes is regarded as factual, but the level of experience of those recording the information demands scrutiny. Minutes recorded by a secretary or administrator who had occupied the position for many years (and there were four such Administrators who covered, collectively, sixty-two of the Association’s first seventy-nine years) may provide a more informed interpretation of events than those provided by personnel new to the role and unfamiliar with Association politics and past practice.\(^{322}\)

Experience would presumably lead to an intuitive interpretation of the workings of the Association, its President, its Council, and the idiosyncrasies of communication at Meetings.

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\(^{318}\) Appendix B: additional questions, approved by the University of Melbourne.

\(^{319}\) Southcott, J. and Sell, D. 2014, op. cit., p. 16.


Internal criticism addresses the content of the data and any biases that can be identified in relation to the author of the material; validation can present challenges for the researcher seeking to verify information from a less accountable age.\textsuperscript{323} An acceptance of the potential for rhetoric must also enter into the internal validation of data.\textsuperscript{324} This aspect of verification is made more difficult when there is limited additional data with which to surround the raw material.

Ethical issues require consideration from the outset.\textsuperscript{325} All interview participants were given the assurance that they would determine whether their comments would appear in the completed thesis. The reliability of memory has been tested chiefly through reference to Minutes and MAT. The processes involved in the triangulation of data – the cross-referencing of information derived from different sources as a means of enhancing the level of validation – is discussed by Kvale.\textsuperscript{326} The possibility of bias must be acknowledged at every stage of research, from the formation of the research question, through data collection and interpretation. Primary sources may reflect bias (intended or unintended), resulting in inaccuracies,\textsuperscript{327} and may even be designed to mislead.\textsuperscript{328} It is for the historian to identify the type and degree of any bias, and accommodate its presence.

**Concluding remarks**

The methodology establishes the foundations on which the Findings are built. Through the identification of the guiding principles that have shaped the interpretation and presentation of data, and the acknowledgement of the choices made by the researcher in shaping this study of the Victorian Music Teachers’ Association, a clearer understanding of the thesis as a whole is possible.

\textsuperscript{323} Wiersma, W. and Jurs, S. 2009, op. cit., p. 262.
\textsuperscript{324} Tosh, J. 2000, op. cit., p.183.
\textsuperscript{325} Kvale, S. and Brinkmann, S. 2009, op. cit., pp. 63 – 64.
\textsuperscript{328} Tosh, J. 2010, op. cit., p. 92.
Part Two: Findings

The reader must be warned that we will make several detours and deviations along the way, for we have tangled histories to weave, intriguing digressions to pursue, idiosyncratic personages to call upon and obscure volumes to sift. But this is what history is, the dirt roads and singing by-ways often having more to interest us than the straight black highway.329

The Association: Its Origins and People

Chapter Four

The Early Years: 1927 to 1934

Introduction

The VMTA has represented music teachers in Victoria, especially studio teachers, since 1928. Few teachers today are aware of its origins – an ancestry that sets it apart from other parallel organisations in Australia. A serendipitous confluence of events brought together key personnel from some of the major musical organisations in Victoria, leading to the establishment of an Association with an impressive lineage. Much was expected of a dynamic new Association with such a pedigree.

This chapter explores the Association’s origins, documenting significant factors that helped to shape the early years. A background is provided through a brief discussion of several MTAs internationally. The focus is then narrowed to Australia-wide MTAs. Particular reference is made to the three MTAs pre-dating the formation of the VMTA: Associations in WA, NSW and Queensland. The duality facing Australians in the early days of Federation is discussed, as this features prominently in the actions of those shaping the VMTA. Key organisations and personnel crucial to VMTA’s formation are examined. A

description of the Association’s formation in 1928 follows, tracing its development from the embryonic discussions of 1927, to the early 1930s. By this time the Association had ‘found its feet’ – at least in the minds of those in authority.

The manner in which the VMTA established itself is chronicled through an examination of its plans for the future, finances, social activities, advocacy for country members, relationship with Speech and Drama teachers, professional development offerings, reliance on radio broadcasts and the quest for the registration of qualified teachers. Key figures in VMTA’s formation – some of whom have been all but forgotten today – are identified and their contributions contextualised. Much has changed since the early years, both within and outside the Association, and it has outlived those involved in its formation. The study of a community is aided considerably by the study of its clubs and societies; this chapter provides a glimpse of the musical, educational, cultural and social climate of a bygone era through the examination of the early years of the VMTA.

Music Teachers’ Associations Internationally

It was perhaps the need for a sense of community that contributed to the formation of associations assisting those in the somewhat isolating profession of studio teaching. The actions of music teachers in Australia and elsewhere have demonstrated a need to join together in ways either formalised or casual, for well over a century. The scope of musical activity, however, encompassed a wider circle than that formed by teachers, and the early twentieth century saw the emergence of many societies associated with the appreciation and performance of music. While musical activity within Australia in the decades prior to and following Federation was plentiful, it is helpful to look beyond, to the formation of MTAs

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elsewhere. In so doing, a more convincing contextualisation of the formation of Australia’s MTAs becomes possible.

It could be expected that some early members of the Association were born outside Australia – many coming from Britain.331 Australia in the 1920s often took its lead from the world beyond, and the connection between the dominions of Australia, New Zealand and Canada, is understandable. The overseas influence extended to the United States of America (USA), with the Minutes from early Council Meetings requesting information as to ‘what was happening with American organisations’.332

The USA-based organisation, the Music Teachers’ National Association (MTNA), founded in 1876, has a membership today of over 22,000, and a staff of twelve full-time employees. Piano teachers certified through the MTNA may apply for certification and are eligible for membership in the International Piano Teachers’ Guild.333 Within the USA there are also State-based Associations. The Music Teachers’ Association of California (MTAC) began in 1897 with the meeting of seven teachers, organised by Volmer Hoffmeyer, who took responsibility for compiling a Constitution to support their activities. The group had been gathering for five years before the step towards formalisation was taken. The organisation’s activities included ‘the issuance of diplomas to competent instructors’ and, interestingly (in light of the VMTA’s original aims), ‘encouragement of… composition’.334

The website entry ‘Surviving Catastrophe’ could well have been applied to the VMTA in 1949 and 1950 but, for MTAC, described the devastation brought about by the San Franciscan earthquake of 1906.335 Membership plummeted to eleven, but the Association’s

331 Australian Government, Department of Home Affairs, http://www.immi.gov.au accessed May 29th 2015. Approximately fourteen per cent of Australians were born outside Australia at this time.

332 Minutes, November 12th, 1930.


records survived. By 1911 the MTAC showed renewed energies, with its convention that year resulting in a membership rise to one hundred.336 The MTAC boasts a membership today of over 4700, with this number comprising sixty-seven self-governing affiliated branches. These groups come together for State-wide activities, while individually planning events. The Association dedicates itself to ‘excellence in music education’.337

Musical activity elsewhere is worthy of note. The Victorian Branch of the British Columbia Registered MTA was established in 1930, essentially contemporaneously with Australia’s Victorian Association. The Canadian Association lists the organisation of concerts (including, presumably, concerts for members’ students) and fundraising for scholarships as two of its main objectives.338 The first of these has an equivalent in the initial charter of the VMTA, and scholarships continue to form a part of VMTA’s activities. Wanzel mentions the Canadian Federation of Music Teachers’ Associations,339 a parallel organisation in some of its aims, to the short-lived FAMTA. Both organisations advocated for registration.

The action taken by New Zealand to secure registration was discussed by Hyde in 1970.340 The resultant New Zealand Act of Parliament of 1928, must surely have been known to the founders of VMTA.341 In Canada from 1938, full membership of the Saskatchewan Registered MTA was acknowledged through an Act of Parliament. What had been achieved elsewhere perhaps motivated Australian teachers to continue towards the prohibition of unqualified but enterprising ‘instructors’ undermining the standing (and standards) of trained teachers. Like-minded teachers worldwide were forming associations with similar goals.

337 Ibid.
William R. Lee, referring to The Music Supervisors’ National Conference (MSNC) established in the USA in 1907, commented ‘A hundred or so men and women met, liked the novelty of being together and decided to develop a permanent organisation’. This remark could apply to the ad hoc establishment of some MTAs in Australia. Lee’s later reflections, however, confirm that the formation of the MSNC was more a plan and less a fortuitous ‘accident’. Founder Philip Cady Hayden, ‘sensed the right moment, the right need, and chose the right people’.

**Australian Associations**

At the time of VMTA’s formation in 1928, many musical organisations had already been established in Victoria, some of which survive today. The formation of clubs and societies was popular from colonial times and the early years of Federation, but lack of documentation and inconsistencies of terminology create uncertainty in tracing the origins, trajectories and lifespans of some of Australia’s musical and educational organisations. Visiting examiner Alfred Mistowski congratulated WA in 1911 on the formation of WAMTA in 1910, stating that similar organisations existed ‘in every one of the sister States’. Today, WAMTA is regarded as the first such Association in this country. It is evident that many associations flourished, and the musical connections between States pre-date the formation of WAMTA. There is a tenuous link between WAMTA and studio teaching in Victoria, through its founding President, Alexander Leckie. In 1952 Leckie recounted his early experiences in Perth:

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343 Ibid., p. 94.
344 The Musical Society of Victoria was established in 1861.
345 Jamieson, R. 1986, op. cit., p. 7
346 Ibid., pp. 1 – 2, 5.
When I arrived in Perth at Easter 1908, I was practically a raw student. I’d finished a course at the Royal College of Music the previous year, had a few inconspicuous months in Melbourne, trying to get a footing, and finding that one got mighty little help and co-operation from other members of the profession…it seemed to me that something should be attempted to establish a professional body that could speak and act for the profession.

The establishment of WAMTA saw a meeting of sixteen distinguished Perth teachers, at Leckie’s invitation. The meeting, at the Alexandra Café, followed a recital by Leckie’s students. When elected President, Leckie was youthful and inexperienced – his achievements all the more remarkable in this light.347

Spithill’s and Crews’ celebratory account of the NSW Association suggests that the NSW organisation took shape without the drawn out and systematically orchestrated manoeuvres connected with the Victorian initiative.348 The seriousness and sense of purpose – and the weight of responsibility associated with the VMTA’s informal ties to other organisations – was not captured in the formation of other Australian MTAs. The Sunday Mail (Brisbane) noted that the Queensland Association’s conference would become ‘an annual affair’, in 1929, and the Association had sufficient standing for its first conference to be opened by the State Governor.349 The Queensland Association’s history, however, has yet to be chronicled systematically.

All Associations in the first half of the 20th century exhibited confidence – audacity even – in the way they saw themselves. It was not unusual for MTAs to contact the State Premier or Prime Minister, seeking assistance. WAMTA approached the Prime Minister

347 Ibid., p. 2.
349 Sunday Mail (Brisbane), July 17th 1929.
when adjudicator Arnold Matters experienced travel difficulties. Its mission was successful and Matters arrived in time to hear the Western Australian Eisteddfod of 1945.\textsuperscript{350}

The ‘Old’ Country versus National Pride

With Federation (1901) came a growing sense of national pride, contextualised by Southcott in her investigation of burgeoning nationalism in the late nineteenth and early twentieth centuries. The notion of Britain as ‘Home’ was, however, still alive and well.\textsuperscript{351} Jeanneret and Forrest discuss the duality of thinking in the young nation,\textsuperscript{352} and the subject is well-documented. Fritz Hart, the first Patron of the Association, declared his vision for the Melba Conservatorium, as based on British music.\textsuperscript{353} Hart’s aim was for British (rather than Austro-German) music to be ‘the major source of influence for those studying [at his Conservatorium]’.\textsuperscript{354} An aim of the Melbourne Music Club, established by Hart, was ‘to study…especially those [works] of British composers, to raise the standard of musical taste and education.’ Hart was a respected figure in Melbourne music; his views had influence.

Hart’s Conservatorium colleague, Harold Elvins, emphasised allegiance to Britain in his 1929 address as founding President of VMTA: ‘Whenever a gifted young student appears…one immediately hears the remark \textit{He must be sent Home}...In the Old World he is constantly in touch with these great people and has an unlimited source from which he gains strength to build his own individuality’.\textsuperscript{355} The hope that VMTA ‘would obtain the assistance of the overseas visiting examiners’ was perhaps injudicious in view of the Association’s links

\textsuperscript{351} Southcott, J. E. 2012, op. cit., p. 45.
\textsuperscript{353} Hart was Director of the Melba Conservatorium from 1913.
\textsuperscript{354} Gilmour, K. 2000, op. cit., Gilmour taught at the Melba Memorial Conservatorium during the 1980s and 1990s.
\textsuperscript{355} VMTA Archive, 1929, \textit{Association of Music Teachers of Victoria Inc. President’s Inaugural Address}, op. cit., p. 9.
to the AMEB, but the examiners were British, and therefore of benefit. Elvins also discussed the part played by visiting celebrities in shaping public taste, stimulating the ‘desire to study’ – echoing Hart’s sentiments. Many of the celebrities were British. This duality pervades the VMTA’s actions throughout its early years – celebrating its ‘Australianness’ while grappling with the need to align itself with the security of enduring ‘Anglo-Saxondom’. The Association was ever-mindful of what was happening ‘in its own backyard’.

Behind the Scenes: Key Organisations in the Association’s Formation

An understanding of the Association’s early history requires an awareness of the various players in the historical drama. Reference will be made to the AMEB, Australia’s chief examining body for public music, theory and speech examinations. Enrolling for examinations became an expected part of instrumental and vocal study within Australia from the early 20th century; the type of benchmarking it provides occupies an important place in instrumental study throughout Australia. The AMEB, with its graded sequential examinations, is well-supported, and successful students receive certificates listing the distinguished educational institutions under whose auspices the AMEB operates. The AMEB has provided the backbone for the work of generations of studio teachers within Australia and, for a time, claimed a presence in Asia. Always strong in Victoria, the AMEB became a national body in 1918, with a complex structure of a Federal Office (located in Victoria) and State Offices. Joseph Sutton Crow, AMEB Secretary until 1946, was instrumental in establishing the VMTA.

356 Ibid., p. 8.
Allans also played a significant but informal part in VMTA’s beginnings. Established in Victoria in the mid-19th century, Allans was for many years a hub of musical activity in Melbourne. By 1877 the largest music warehouse in the southern hemisphere (a distinction it retained for many years), Allans sold sheet music and instruments before expanding to include recorded music. The original ‘Allan’, George Leavis Allan, (1826 – 1897), was a respected musician and businessman. He founded the Melbourne Philharmonic Society and was a driving force in the International Centennial Exhibition (1888), bringing its chief architect, Sir Frederick Cowen, to Melbourne for the event. Allan did much to promote music, support the formation of AMEB and encourage national pride in the days leading up to and following Federation. Allans itself was aware of its place in the musical firmament. A decade before the fire of 1955, advertising included such comments as ‘Just as the Faithful turn to Mecca for guidance, and inspiration, so, too, people of Melbourne turn to Allans for everything musical.’

Radic describes the influence of the University Conservatorium’s second Ormond Professor, Franklin Sievewright Peterson, in directing funds towards the University of Melbourne and Allan and Co. publishing. Rather than supporting foreign examination systems and music published via special license to London-based colleges and academies (such as Trinity College, London) in the early 20th century, Peterson expounded the value of a local alternative. Personnel from the AMEB, Allans and the University Conservatorium were crucial to the formation of the VMTA, contributing to the predominance of staff from the University Conservatorium – also the backbone of the AMEB’s examining fleet – being elected to the first VMTA Council.

361 AMN, September 1st 1944, p. 26 (back cover).
363 Ibid.
Allans was also a centre for teaching, with distinguished teachers leasing space for this purpose; it became ‘the meeting place for anyone who had the remotest interest in music’ (see Figure 4.1). Significantly, the music house also became the official publisher to the AMEB. For decades, the VMTA listed Allans as its postal address, and Council meetings were frequently held in its offices.

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The full repercussions of the 1955 fire will never be known, but, at the time, *The Argus* reported the loss of ‘a musical atmosphere which could never be recaptured in any
music store in Australia’;\textsuperscript{365} the role of Allans was significant. The AMN, owned by Allans, was responsible for the dissemination of information regarding the establishment of the VMTA, and regularly reported on Association matters. With threads from the University of Melbourne, the AMEB, Allans and the AMN coming together in the formation of the VMTA, it was an Association with much to prove.

**Behind the scenes: Two Key Figures in the Association’s Formation**

Two figures vital in the early years were Sutton Crow (1881 – 1969) and Claude Wallis (c.1884 – 1961). Sutton Crow was Secretary of both the University Conservatorium and the AMEB, and was a catalyst in forming the VMTA.\textsuperscript{366} Wallis, the VMTA Honorary Secretary from 1928 to 1949, was Sutton Crow’s appointee as representative of private studio teachers to the University Conservatorium. There is, however, no reference to him in Tregear’s Staff Lists from the period and it appears that the appointment was informal.\textsuperscript{367}

Wallis, a long-standing employee of Allans, was Manager of the AMN. Assisted by Vera Howe – his secretary at Allans – he also functioned as Public Officer for the Association. Wallis had worked at Allans for over twenty-five years when the VMTA was formed, and was well-known in musical circles. On his retirement in 1949 *The Argus* reported ‘Music world identity to retire after 48 years’.\textsuperscript{368} At the time of formation, the ‘movers and shakers’ of the VMTA had a finger in every musical pie, inspiring confidence in the Association as a musical powerhouse. It also rendered the Victorian Association unique in the auspicious nature of its beginnings.

\textsuperscript{365} ‘Fire that stopped the heart of the city: Allan’s was our biggest city blaze’ in *The Argus*, April 23\textsuperscript{rd} 1955, p. 7.

\textsuperscript{366} Crow was identified as ‘Dean’ in Tregear, P. 1997, op. cit., p. 149 and the program for the Centenary Celebrations of Melba Hall, in the researcher’s private collection.


\textsuperscript{368} *The Argus*, September 21\textsuperscript{st} 1949, p. 5.
Forming the Victorian Music Teachers’ Association

Regional groups of teachers were already functioning at the time of the VMTA’s first meeting, with the Council Minutes from November 1928 referring to the Teachers’ Associations of Bendigo and Geelong. While unstated, the context leaves no doubt that it was the Music Teachers’ Associations to which the minuted information referred. The Music Society of Victoria was established in 1861, but other organisations of lesser distinction and longevity also flourished. Choral societies gave both trained musicians and untutored music-lovers the chance to join forces; similarly, amateurs and professionals populated the orchestras that were established in the late nineteenth century and early days of Federation. There was much musical activity, and it was in the glow of this enthusiasm that the VMTA was born.

If MSNC’s founder Philip Cady Hayden sensed ‘the right moment’ for establishing an organisation, the same could be said of the astute and canny administrators and musicians who formed the VMTA. Those assembled in the Melbourne Town Hall for the preliminary meetings were greeted by a well-orchestrated line of attack, and Sutton-Crow was well-suited to his facilitator’s role. As choir-master, organist and conductor, his understanding of musicians functioning collectively was no doubt helpful. More significant were his roles with the AMEB and the University Conservatorium. Above all, he was a highly capable organiser, with important connections.

The timing was right. Sutton Crow appointed Wallis to the Advisory Board of the University Conservatorium as ‘Teachers’ Representative’ in May 1927, with the AMN

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369 Minutes, December 12th 1928.
370 Heidelberg District Choral Society was formed in 1920, the Southern Choral Society in 1921, the Oriana Madrigal Society in 1922.
article ‘Advisory Board: Representative of Teachers’ stating ‘Daily contact with so many of
the teachers especially fits him to voice their claims on a businesslike basis’. Wallis acted
quickly and called a meeting for May 30th, in Melba Hall, the aims of which were to inform
teachers of his role at the University, and seek their suggestions. Sutton Crow and Wallis
were intent on achieving results from the 1927 meetings, with advertisements in daily papers,
music institutions and through the AMN.

The AMN provided a point of contact for the musical community. Pages in each
edition were devoted to advertisements for many of Melbourne’s celebrated teachers,
concerts were advertised, critiques were included and examination results were printed.
Letters to the Editor were, on occasion, published. One such letter confirmed that at least
some members of the music teaching fraternity felt the need for a representative Association.
The letter discusses ‘the advisability of forming an association of music teachers, having for
its aim not only the protection of members, but also the general advancement of all things
musical’.373 ‘Protection of members’ is likely to have been a reference to teaching by the
unqualified that was a disturbing presence in an unregulated industry. The final point, ‘all
things musical’ anticipates, unwittingly, the lofty aims set out in the 1929 Objects of the
Association.374

It can be assumed that Sutton Crow helped to formulate the 1929 Objects, and he
exercised considerable influence. The meeting he convened for May 1st 1928 attracted over
two hundred teachers. A Provisional Council was drawn up, with additional distinguished
musicians co-opted, and a General Meeting of teachers was called six weeks later.375
Acknowledged under the heading in the AMN: ‘Music Teachers of Victoria: Forming the

373 AMN, July 1st 1927, vol. 16, no. 12, p. 18.
374 VMTA Archive, 1929, Association of Music Teachers of Victoria Inc. Memorandum and Articles of
Association, op. cit.
375 VMTA Archive, 1929, Association of Music Teachers of Victoria Inc. President’s Inaugural Address, op.
cit., p. 2.
Association’, the VMTA was inaugurated in the Melbourne Town Hall on June 15\textsuperscript{th} at a meeting of music teachers. While the article states that the membership was steadily growing,\textsuperscript{376} it was decided to rely on a Provisional Council and temporary Office Bearers until the membership reached ‘about one hundred teachers’.\textsuperscript{377} Sutton Crow had, however, ensured that the Association could function until the magic membership number was reached; the foundation members had drafted a provisional Constitution.\textsuperscript{378}

The Objects of the Association were, at that stage, limited to two:

a) to establish a unity of purpose and to maintain a high ideal among the music teachers of Victoria.

b) To convince the public of the necessity of sound musical training.

Sutton Crow encouraged comments, and it was decided that those elected to the Provisional Council would become foundation members of an Association that was expected to have ‘a powerful influence for good…on the community’.\textsuperscript{379} The reference to community suggests that the Association was looking beyond the teaching fraternity. At the time, music – especially personal involvement in music – was part of everyday life. This was the era of family ‘singalongs’, school bands, the new sound of jazz, and amateur concerts. Music was also enhanced by the arrival of immigrants after World War 1, who brought new songs and traditional instruments. ‘The public’ referred to in the second of the original Objects was a music-loving public – and the Association aimed high in its quest for wider appeal.

The meeting of October 1928 was advertised in the daily papers and did not exclude the general public, although it is not known whether any members of the wider community

\textsuperscript{376} AMN, vol. 17, no. 6, 1928, p. 16.
\textsuperscript{377} Ibid.
\textsuperscript{378} Ibid.
\textsuperscript{379} VMTA Archive, 1929, \textit{Association of Music Teachers of Victoria Inc. President’s Inaugural Address}, op. cit., p. 2.
attended. The chief aim was to elect a permanent Council. At the meeting, Sutton Crow outlined the aims of the Association before standing down. Elvins was proposed and seconded to preside over the remainder of the meeting. Support for Elvins was to be expected; he was a well-known figure through his status at the Melba Conservatorium of Music, his radio presence, and his work as accompanist to Dame Nellie Melba. As a teacher and performing artist with a mind for business – he was Treasurer and Deputy Director of the Conservatorium for many years before becoming Director – the eventual election of Elvins as President offered no surprises. Gilmour credits Elvins with ‘doing much to raise the standards of the music teaching profession in Victoria’, although she does not discuss his work for VMTA. The Election which resulted in the formation of the first Council produced the following results:

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
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<tbody>
<tr>
<td>President</td>
<td>Mr Harold Elvins</td>
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<tr>
<td>Vice-President</td>
<td>Mr Louis Lavater</td>
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<tr>
<td></td>
<td>Madame Ethel Ashton</td>
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<tr>
<td></td>
<td>Mr Mansley Greer</td>
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<td>Mr William James</td>
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<td>Mr William Mallinson</td>
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<td>Mr Thomas Leslie Middleton</td>
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<td>Mr James Steele</td>
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<tr>
<td>Hon Treasurer</td>
<td>Mr Leslie Curnow</td>
</tr>
<tr>
<td>Hon Secretary</td>
<td>Mr Claude Wallis</td>
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</tbody>
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The untimely death of Mansley Greer, connected with the University of Melbourne through his presence on the Australian Musical Board, necessitated the hasty co-opting of a

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380 *The Argus*, June 29th 1943, p. 3.
382 Two Allans employees were returning officers.


386 MAT, March 1978, p. 3.

387 William James joined the earliest manifestation of the organisation that became the Australian Broadcasting Company (ABC) in 1929, becoming its first Director in 1931. The ABC became the Australian Broadcasting Commission (1932 – 1983), then the Australian Broadcasting Corporation. It is doubtless through James’ assistance that the Association had easy access to visiting guest artists.

388 MAT, March 1978, p. 4.

389 *Minutes*, April 4th, 1929.
It was many years before a woman received the status of Life Membership, although the female presence was vital to the Association. Stainkamph and later Clifford, were driving forces within the Association, and the presence of singing teacher Ethel Ashton on the first Council is worthy of comment. While female teachers dominated the music teaching profession and the student population of the University Conservatorium, they seldom occupied senior positions. The NSW Association did not permit women to be elected to Council until 1934, inviting speculation as to whether Victoria was a catalyst for change in NSW. Information relating to female Councillors is generally easy to corroborate, although recollections from members are not always reliable. Reflections printed in MAT confirm, however, much of the information recorded in the Council Meeting Minute Books and other unpublished sources. Heinze was important in the establishment of the Association, and as Ormond Professor, could presumably have stopped the action suggested by Sutton Crow regarding the formation of an Association in support of private studio teachers. Heinze’s method of dealing with people whose actions annoyed him was straightforward. He ‘trod on them’. Sutton Crow survived, and it can be surmised that Heinze did not oppose the idea of forming the Association.

Sutton Crow features prominently in Radic’s biography of Heinze. Interesting, is the absence of any reference to the Conservatorium’s role in relation to VMTA, and the omission of Wallis’ name. Heinze’s involvement in the VMTA is not included – unsurprising, however, in the context of his and Sutton Crow’s day-to-day workloads. The biography does not purport to be exhaustive, and the VMTA was peripheral to Heinze’s professional life. There is little doubt that his support for the Association was crucial to its survival, although

the actions taken by Wallis, too, were fundamental to VMTA’s continuity. Heinze, however, had the position, acclaim and power to be of greater influence.

The Association’s Plans for the Early Years

The VMTA’s achievements – plans, at least – covered a variety of areas in its first years. Some twenty meetings of the Association were held from December 1928, to December 1930, and the Council occupied itself with the writing of the Articles of Association, the first Constitution, the first Teachers’ Register, promotional radio broadcasts and the recruitment of country members.392 The organisation of social events, adjustment to subscription fees and other financial matters, plus the exchange of ideas with other State MTAs, were also important issues requiring attention from the Association’s first Council.393 The Association was also looking towards the acquisition of ‘Club Rooms’.

Few of today’s members are aware of the gold-plated beginnings of the Association and fewer know of the prestigious premises awaiting the newly formed Association in its early years. The Association had powerful allies, but the conduit for Kelvin Hall as the setting for the Club Rooms is unknown. The area, in the Central Business District of Melbourne, stood among the most exclusive clubs, close to the Old Treasury Building, and remains a prized address. A year before the formation of the Association, the Allied Societies Trust Limited acquired new premises which became known as Kelvin Hall. The VMTA became one of the member bodies of the Societies Trust, and the timing was fortuitous for a fledgling organisation. The Association acquired rooms at Kelvin Hall in 1932.394 The buildings were also used for radio broadcasts, with stations 3LO (named after London’s 2LO)

392 Minutes, February 22nd, 1929, April 12th, 1929, April 16th 1930.
393 Minutes, November 29th, 1929.
394 Minutes, February 24th 1932.
and 3AR based there. Monthly meetings were generally held at Kelvin Hall and it was the most frequently used location for the Quarterly Meetings. The rooms were let to other organisations for performances until the 1940s when this practice was discontinued due to rising costs. The high-powered environment inspired ambitious plans, and surviving records indicate that many ideas were put forward in the early years. Enthusiasm was clear, even if some of the ideas failed to prosper.

First and foremost, the Association planned to assist teachers. The VMTA released its first Teachers’ Directory in July 1931, with plans for another issue in January 1932. Such action is puzzling; the Association perhaps anticipated a substantial increase in membership and wanted to respond accordingly. The 1931 Directory boasted a metropolitan membership of five hundred and fifty-five, with one hundred and ninety-two country members – the Association’s regular notices in the daily press were serving their purpose. The AMN advertised on the inside back cover of the first edition in a somewhat incestuous promotional exercise. In the interests of expanding the public’s awareness of the Association, advertising was investigated with Stephen’s Advertising Service, and the proposal was put forward to advertise each month in the AMN, at approximately eighteen shillings per issue. Members received regular circulars, recording events and initiatives such as the establishment of the Voluntary Donation Fund, suggested by Lavater in 1930. Regular communication with the members was ensured through the circulars.

The Association made every attempt to increase its profile throughout Victoria, and was approached by organisations such as the Royal South Street Competitions (in the

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396 Minutes, June 10th 1932.
397 Minutes, November 12th 1930, December 23rd, 1930. This was just over a quarter of the average weekly wage at the time. Fair Work Commission, https://www.fwc.gov.au, accessed February 27th 2018.
398 VMTA Archive. Several of the circulars to members have been preserved in the archive.
regional city of Ballarat) seeking Eisteddfod sponsorship. The VMTA planned to provide three awards – one each for piano, voice and violin. This was a healthy time for Australian composition (derivative as it was), and composer Lavater proposed that each Prize be awarded for the performance of an Australian work. Association members were to be advised to pay membership subscriptions ‘through the Association Prize’ although the practicalities of this were not minuted. The awards would have benefitted the Association, as ‘South Street’ was one of the most respected competitions within Australia, but benefits came, quite literally, at a cost.

Financial Management

In the years following the Association’s formation, the effects of the Great Depression were felt across the world, profoundly affecting Australia in the 1930s. The VMTA, however, carried on regardless, and despite the timing, membership increased. Financial matters occupied Council greatly during the first and second years. The initial subscription fees had been arrived at in a somewhat haphazard fashion, and the President declared them ‘inadequate’ less than eighteen months into the Association’s existence, having pointed out, in his inaugural address, that they were lower than in all other States. The extent of the increases was extreme. Annual fees almost trebled (seven shillings and sixpence to one guinea), country membership more than doubled (five shillings, to ten shillings and sixpence) and provisional members paid twice the original sum.

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399 Minutes, March 20th 1931, April 26th 1932.
400 The Composers’ Competition was established by the ABC in 1932. VMTA Archive, 1929, Memorandum and Articles of Association, op. cit., item ‘e’ makes reference to the publication of music.
401 Minutes, March 20th 1931.
402 VMTA Archive, 1929, President’s Inaugural Address, op. cit., p. 11.
403 Minutes, Annual General Meeting, 1st April 16th 1930. Provisional membership was granted to members who had not satisfied all requirements for admission to full membership status. Today, the approximate value of one guinea (twenty-one shillings) would be $95. Reserve Bank of Australia, inflation calculator, https://www.rba.gov.au
The Association needed to expand its reserves to fund other activities, but appeared to lack expert financial advice. The largesse of the VMTA extended to the decision – perhaps made in haste during the glow of the Association’s first months – to forward copies of the first Teachers’ Directory to all members free of charge.\footnote{Minutes, February 27th 1929.} The Directory was a drain on the Association’s funds, with the printing of membership certificates in the early years adding to the Association’s financial woes.\footnote{Minutes, May 8th 1931.} There is no evidence that costing for these projects was undertaken; to the Council, these were good ideas at the time. The VMTA was spending unwisely – perhaps encumbered by the perceived need to justify its existence. Wallis and Howe received honoraria, and air travel for the President when visiting interstate Associations placed a further strain on VMTA’s financial health. The Association had an image to uphold and Elvins was a busy man; air travel was a necessity. In 1932 Mrs James Dyer (later, Louise Hanson-Dyer) well-known philanthropist and supporter of the arts, was made a Patroness.\footnote{Minutes, March 11th 1932.} The Council understood the potential benefits of such a gesture.

**Social Activities**

Providing members with the ‘contact with celebrities’ that sounded so desirable in Elvins’ inaugural address, was a chief expense:

The support of great celebrities visiting us, is a matter that should receive the keenest attention…It is of vital importance as these great people play a part in moulding the public taste…The higher the standard that is set, the more the mind of the community will be stimulated…through the law of supply and demand, a greater teaching activity will follow.\footnote{VMTA Archive, 1929, *President’s Inaugural Address*, op. cit., pp. 8 – 9.}
Receptions were frequent and lavish. In 1929 a subcommittee was formed to consider musical programs for social gatherings, and artists were not expected to perform gratis. Later that year, Ethel Ashton convened a subcommittee for the organisation of the quaintly described ‘future entertainments’, and there was sufficient activity for the appointment of Eileen Stainkamph as Ashton’s assistant on this ‘Ladies’ Committee’. Stainkamph attended many receptions, and her name appeared frequently in the social pages of the daily press in the 1930s. Years later she remarked ‘[these were] exciting occasions when formal dress was worn.’ Such distinguished artists as Malcolm Sargent, Antal Dorati, Berno Moiseivitch, Wilhelm Backhaus, Jeray Poisetivych, the Vienna Boys’ Choir and others, including a number of British actors, were fêted. Australian artists returning from overseas were similarly honoured, and the financial impact did not discourage Council’s extravagant approach. Contact with celebrities, however, was not always as Elvins’ might have imagined. It was noted that Sir Hamilton Harty, after an apparently witty speech describing his life as an organist, departed the event after the musical items but before supper and the opportunity to engage socially. Other visitors were more generous with their time.

Much was expected of an Association quickly cementing its place in music within Victoria, and its public face had to be maintained. Elvins ensured that flowers from the Association were sent to Melba’s funeral in 1931, and such gestures were common; the Association aligned itself with greatness, and a portrait of Melba hung in the Club Rooms. The VMTA enjoyed its connections with celebrity through its social initiatives, and the Association’s Autograph Book featured prominently in the early decades. While the

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408 Minutes, December 14th 1928.
409 Minutes, July 12th 1929.
411 MAT, September 1978, p. 3.
412 Minutes, June 13th 1930. Florence Austral and John Amadio were two such artists.
413 Table Talk, May 17th 1934, p. 31.
414 The Argus, July 9th 1935, p. 11.
autographs are highly valued today, the Autograph Book was all but forgotten from the 1950s to the 1980s, while the Association grappled with other matters.

Receptions were not the only social events of the early years. There were less formal opportunities for members and their guests to enjoy a concert and supper at the conclusion of many of the Quarterly Meetings. Some of these encouraged the attendance of country members, giving teachers who often worked in isolation, the chance to visit Melbourne knowing that they would be warmly welcomed at Kelvin Hall.

**Country Members**

Elvins did not want the VMTA to be a parochial organisation; ‘in the near future we hope to strengthen our ideal by the introduction of country delegates’.415 The third of the original Articles of Association from 1929 mentions ‘Melbourne and elsewhere in Victoria’, underlining the importance of life beyond the metropolis.416 Elvins announced that 1930 would be the year in which the Council would devote itself to the needs of country members, having focussed on Melbourne throughout 1929. The reports from the Association’s early years show a preparedness to connect with country members in tangible and, for the day, quite sophisticated and logistically-challenging ways. The plans to use the new medium of radio to allow the participation of several regional centres in an elaborate, coordinated concert performance placed the spotlight firmly on country teachers in a manner that showed a serious concern for this branch of the membership.417 The organisation of such an event in the early 1930s would have been a major undertaking for a young Association with a

415 VMTA Archive, 1929, *President’s Inaugural Address*, op. cit., p. 12.
417 Minutes, February 10th 1933.
comparatively small country contingent. Nevertheless, the ambitious event, in a somewhat reduced form, took place, to considerable acclaim.⁴¹⁸

Some of the MTAs in Victoria’s smaller cities appear to have been thriving organisations with little need for interference from outside. While in Bendigo to adjudicate, however, Lavater approached members of the Bendigo Association, appointing a ‘representative [of the VMTA] for Bendigo.’⁴¹⁹ In seeking to understand its potential country members, the Council asked that Wallis ‘contact football leagues etc. to find out how they dealt with country members.’⁴²⁰ The connection with sport seems incongruous, but Vice-President Lavater, as Secretary of the Colac Cricket Club, presumably had some understanding of organisations in regional centres.⁴²¹ Others were not averse to linking sport and music. Sir Charles Moses, General Manager of the ABC from 1935 to 1965, reflected on Heinze, ‘he bubbled over with ideas, not only in his specialist field but even in…sport.’⁴²² The VMTA’s early reference to football was perhaps not so strange, and, in relation to country teachers, the Association required all the help it could get. The relationship between VMTA as ‘big brother’ to regional organisations was not without its problems, however, and difficulties were not confined to the early years.⁴²³

In January 1931 Council considered appointing a canvasser to recruit country members.⁴²⁴ Stainkamph recalls that Jack Howe was the Association’s ‘Manager’, reflecting that he ‘toured around all the Victorian country towns and was partly responsible for interesting country teachers in becoming members’.⁴²⁵ The results of Howe’s work impressed

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⁴¹⁸ *The Argus*, August 29th 1934, p. 5
⁴¹⁹ VMTA Archive, 1929, *President’s Inaugural Address*, op. cit., p. 12.
⁴²⁰ Minutes, June 14th, 1929.
⁴²³ Farren-Price, R. interview, May 10th 2012.
⁴²⁴ Minutes, January 24th 1931.
the Council; he received a twenty percent commission initially, but this was replaced by a five pound weekly salary – plus expenses and back monies paid.426 Stainkamph’s own interest in country teachers contributed to her ‘correspondence’ teaching which connected her to teachers in rural Victoria and interstate.427 Country membership remains an important aspect of VMTA’s activities, although the degree of energy, financial commitment and man-power devoted to country-focussed projects has waxed and waned.

Relevant to the early years was the involvement of Sutton Crow in the organisation of country tours for the University Conservatorium. According to Percy Jones (later, a Council member and Vice-Director of the University Conservatorium),428 Sutton Crow was ‘a colourful character who did an enormous job in spreading music appreciation and perception in Victoria…especially…in country centres’.429 Tregear enthuses ‘the impact and value of such music-making outside Melbourne, at a time when many people would not have otherwise had an opportunity to hear such music live, is hard to quantify’.430 These tours would surely have been known to the Council – many of whom were University Conservatorium teachers.

The extent and details of VMTA’s country touring in the late 1920s and the 1930s are unknown, but the practice retained some importance until the late 20th century.431 During the 1930s, daily papers helped to promote VMTA events, and articles in country newspapers ensured that members from regional Victoria were informed of activities. ‘The Association of Music Teachers of Victoria…wishes to call attention of all country teachers to the summer school to be held…on April 8, 9, and 10 [five weeks into the Australian autumn]’. After this

426 Minutes, August 14th 1931.
427 Tasmanian, Sister Valeria, was a member of VMTA, and her students – along with those of other teachers – benefited from Stainkamph’s actions. Personal communication, Colin Taylor, May 18th 2013. Taylor was a friend and former student of Sister Valeria.
428 Tregear, P. 1997, op. cit., p. 149.
429 Cave, D, 1988, op. cit., p. 56.
430 Tregear, P. 1997, op. cit., p. 60.
431 FAMTA, until the 1980s, operated The Remote Access Scheme for teachers in regional centres.
rally-cry, the program details and attendance costs concluded the article.\textsuperscript{432} Today, country tours are occasional,\textsuperscript{433} but the Association has continued its attempts to draw country teachers to Melbourne for professional development and social interaction.

**Speech and Drama**

Speech and Drama has been included in the program of examinations offered by the AMEB since 1926, and Elvins introduced the study to the Melba Conservatorium.\textsuperscript{434} Speech is still frequently embraced as an extension of music programs.\textsuperscript{435} With the Association President a clear supporter of speech and drama, and the connections between AMEB and VMTA, it is unsurprising that speech and drama teachers were admitted to the Association. Visiting actors Dame Maggie Teyte and Faye Compton were honoured through receptions, and the area was well-supported. Speech teachers had a clientele at a time when the Australian accent was regarded as somewhat unattractive and in need of refinement. Class singing was viewed as a means of cultivating more attractive tones, and a market for speech education also developed.\textsuperscript{436} The Association tried to cater for both speech and music teachers, and included Verse Speaking in the program (‘syllabus’, as it was known) for its First Annual Conference.\textsuperscript{437} The presenter, Eileen O’Keefe, was in demand, later teaching drama to music students at the University Conservatorium.\textsuperscript{438} There was a decided union between music and speech; a curious text from the nineteenth century – *Rhymes on the Rules of Harmony* – communicates the conventions of music theory through rhyme.

If on the dominant we write

\textsuperscript{432} *Frankston and Sommerville Standard*, April 4th 1931, p. 5.
\textsuperscript{433} Nehama Patkin and Janine Sowden have undertaken country VMTA work this century.
\textsuperscript{434} Gilmour, K. 2000, op. cit., p. 67.
\textsuperscript{435} Jamieson, R. 1986, op. cit., pp. 100, 155.
\textsuperscript{436} Southcott, J. 2006, ‘Changing the Voices of Teachers and Children: Singing and Elocution in South Australia in the Nineteenth and Early Twentieth Century’ in *JHRME*, vol. 18, no. 1, pp. 53 – 70, (61 – 62).
\textsuperscript{438} Tregear, P. 1997, op. cit., p. 99. [http://hdl.handle.net/11343/60252](http://hdl.handle.net/11343/60252)
This harmony, with what delight
You hear it sound, well, note it holds
A major third within its folds. 439

The VMTA continued to encourage close ties between speech and music in activities that
were independent of conferences; in 1933 Theosophus Roberts embraced both singing and
the speaking voice in his ‘lecturette’. 440 Professional associations in support of speech and
drama teachers exist in all States, but there are teachers who have gravitated towards MTAs,
perhaps as an outcome of the AMEB’s syllabuses. In Western Australia, celebrated speech
therapist Lionel Logue became a WAMTA member in 1919 and, despite the establishment of
a Western Australian Elocution Association in 1927, chose to remain a member of
WAMTA. 441

Professional Development for Members

In preparation for the Conference of 1931, it was suggested at the meeting of November
1930, that an ‘overseas Body’ be consulted, regarding the organisation of such an event. The
Body’s identity was not recorded, but at the time, helpful connections between Council
members and visiting artists were being established. The reception for Jan Kubelik had
already been held, and Sir Hugh Allen had similarly been honoured. 442 Planning was
underway for visiting pianist, Wilhelm Backhaus. In the Association’s early decades, artists
travelled to Australia by ship, staying for weeks or months, and it is likely that the more

Augener edition No. 10110, p. 16.
440 Table Talk, May 18th 1933, p. 35.
441 Jamieson, R. 1986, op. cit., p. 162 – 163. Logue was celebrated in the film The King’s Speech, and worked
with long-standing Association Vice-President Mack Jost. Personal communication, Graham Bartle, January
18th 2018.
442 Minutes, April 12th 1929.
forthcoming of the international guests provided ideas regarding conferences. Information was needed quickly; the Council did not have the luxury of time in planning its first large-scale event.

The First Conference was held under the Patronage of the Governor and was held at the Kelvin Hall. Drawing on its ancestry, the University of Melbourne’s Chancellor opened the event. The program covered a surprising range of subjects. Piano, strings, organ, voice, chamber music, choral singing, the symphony orchestra, operatic acting, history, opera, and speech, all attracted attention – not unexpectedly – but there were also subjects that would not be out of place in a conference of today. Sessions devoted to psychology, creativity, aural development, managerial information, and the body-mind relationship were also included. The orientation of the President – a well-known accompanist – possibly influenced the program, which today might appear unusually slanted towards vocal music. Elvins, whose inaugural report as President had shown an orator’s skill in its choice of words, presented the thought-provoking ‘Relaxation and Poise; The Control of Mind over Action’. Recitals were also featured, showcasing some of Australia’s most respected performers. The conference became an annual event until war intervened.

Radio

‘Radio has become a medium for first class entertainment. It …is here to stay. The Australian public is most discriminating in musical taste…and can enjoy the best in music.’ With these words, Heinze, in the 1920s, added his considerable cultural weight to the presence of radio in Australia. The medium added a new dimension to music, and the possibilities it presented

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444 The extended summer break that is part of the Australian music teacher’s calendar shortened the preparation time to a few months.
445 The Argus, April 8th 1931, p. 11.
446 Acclaimed pianist Edward Goll was one such artist.
had considerable impact.\footnote{Southcott, J. 2002, op. cit., p. 183.} Broadcasting in Australia was less than six years old when, midway through the Association’s first year, the Council decided to utilize the medium, and the significance of radio was acknowledged in early Council meetings.\footnote{Radic, T. 1986a, op. cit., p. 41. \textit{Minutes}, September 11\textsuperscript{th} 1931, February 12\textsuperscript{th}, 1932.} It was proposed by Council in April 1929 (before the move to Kelvin Hall) that Elvins present a radio talk to outline the aims of the Association, and before the year had ended, a concert broadcast had been arranged.\footnote{\textit{Minutes}, September 20\textsuperscript{th} 1929, November 22\textsuperscript{nd} 1929.} Remuneration for artists already in place from 3LO was to be subsidized by the Association, and the financial liability should have been a concern.\footnote{\textit{Minutes}, November 22\textsuperscript{nd} 1929.} The VMTA, however, was establishing itself as an organisation of the future, prepared to use all the means of communication at its disposal. The close proximity of the Club Rooms to radio stations 3LO and 3AR,\footnote{‘Radio 3AR’ refers to the Associated Radio Company of Australia, with the ‘3’ referring to its Melbourne-based location. ‘Radio 3LO’ refers to the Melbourne-based station which uses ‘LO’ as a reference to ‘2LO’, based in London. ‘Radio 3AW’ refers to the Melbourne-based station assisted in its formation by Allans (the ‘A’) and entrepreneurs J. C. Williamson (the ‘W’.)} plus the 3AW radio theatre from 1932, was useful, to say the least.\footnote{Central City Heritage Review 2011, op. cit.} Heinze became director-general of music at 3AR and 3LO for the National Broadcasting Service in 1929.\footnote{Radic, T. 1986a, op. cit., p. 41.} The Associated Radio Company of Australia Limited ran Australia’s first station, radio 3AR, while 3LO had connections with Taits and J.C. Williamson (both companies were theatrical entrepreneurs),\footnote{1 Ibid., p. 42.} the department store Buckley and Nunn, \textit{The Herald and Weekly Times} and, notably, Allans Music. Although the ABC quickly assumed responsibility for 3AR and 3LO, Allans, J.C. Williamson and \textit{The Age} collectively operated 3AW; the Allans connection with the VMTA and radio remained strong.\footnote{Ibid., p. 42.} ‘The broadcast question’ and ‘broadcast concert’ were frequent agenda items in the early years,\footnote{\textit{Minutes}, September 11\textsuperscript{th} 1931.} Stainkamph’s reminiscences of the broadcasts together with those of Clifford
a few decades later, suggest that the Association’s presence ‘on the wireless’ was at least of sufficient interest to be memorable many years on. Today, radio features little in VMTA’s activities, save the occasional interview prior to conferences.

**Registration and a National Organisation**

One factor which unites Associations Australia-wide is a determination to agitate for the recognition of suitably qualified studio teachers in the form of a Parliamentary Bill. The quest dates back more than a century. The first of WAMTA’s Articles of Association began: ‘[An aim is] to secure the passing of an Act of Parliament for the registration of all Music Teachers’.

The objective of prohibiting the teaching of music by the unqualified, while acknowledging through registration those with suitable credentials, is yet to be achieved satisfactorily in Australia. While the registration of the appropriately qualified is a positive step, there is no current legislation preventing unregistered teachers from operating. The desire for government recognition is shared by organisations internationally; certainly Australian MTAs have been united in this regard.

George de Cairo Rego’s name appeared regularly in the early Minutes. He, as Secretary of the New South Wales MTA, was significant in the establishment of the Music Council of Australia (MCA) – generally referred to as the ‘National Council’ (of Australian Music Teachers’ Associations). Early discussions dated from 1929, with representation from all existing MTAs. The preliminary objective was ‘to discuss matters of agreed common interest’ – providing considerable scope. A decade after the establishment of the AMEB, examination systems were a subject for discussion, but registration, too, occupied a

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459 Jamieson, R. 1986, op. cit., p. 202. The MCA referred to here is not to be confused with the organisation closely associated with Dr Richard Letts from the 1990s.
460 *Minutes*, November 22nd 1929.
461 *Minutes*, November 13th 1931.
significant place. Throughout the hundred-plus years since the establishment of WAMTA, the idea of gaining power through a federal collective has been revisited several times, most notably through the National Council (MCA) from the late 1920s to the late 1940s, and again in the 1970s and early 1980s through FAMTA. The worthy idea of strength through numbers was unsuccessful in terms of studio-teacher registration, but the National Council, in the words of Edward Black, long-serving WAMTA President, ‘worked very well while it lasted’.

Concluding remarks

The early years of 1927 to 1934 ensured that the Association made a sufficiently strong impression to sustain it through the years of the Second World War and beyond, and much was achieved. It was also clear that much needed to be learnt. This chapter has discussed the plans for the development of the Association and its formation, chronicling, explaining and evaluating its actions in light of the organisations that were influential in its establishment and continuance, and within the context of a few significant years in Victoria’s history.

During the early years of the Association, Australia was struggling with a sense of dual identity which was played out in Council actions of the day. The influence of the MTAs that predated the VMTA was also apparent in some of the decisions made by the first Council, particularly in the inclusion of benevolent action. Through the MTAs of WA, NSW and Queensland, Victoria had a ready-made list of Objectives from which it could borrow, although the breadth of the Victorian aims was astonishing, numbering twenty-three in all. The WA Association initially listed five. The reason for the level of confidence relates to

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462 FAMTA developed from discussion in Victoria in 1969, being established in 1970 with VMTA President Warren Thomson as the first FAMTA President. Federal organisations are discussed in chapter seven.
463 Jamieson, R. 1986, p. 204.
465 Jamieson, R. 1986, p. 3.
the personalities of those involved in leading the Association, but the influence of a fleet of supporters (the University of Melbourne, the AMEB, Allans Music and the AMN) gave the leaders every reason to believe that they would succeed. The fact that radio stations and the ABC were the Association’s next-door neighbours in the prestigious location of the Club Rooms, was no hindrance. The multiple roles played by notable musicians within a small music fraternity also played a significant part, and it is not always easy to determine which professional hat Council members were wearing when plans took shape. It is possible that even the Council members themselves did not always make the necessary distinctions. The Council members and Office Bearers were elected by those who knew them as outstanding figures in Melbourne’s musical life, and they could presumably be entrusted with the welfare and development of the new Association.

The Council addressed what it saw as the needs of its members, but its public face was important – perhaps, at times, too important. Positive action, however, characterised the early years. Country members were sought out and included, social interaction was encouraged, professional development was expansive and innovative, and advocacy for the recognition of suitably qualified teachers was ever-present. To this end, Victoria took an active role in the National Council and was in frequent communication with the powerful voices in other States. It is apparent that Council action in the early years was for collective rather than personal gain; as to whether such actions were consistently wise is, however, in question. By the time the ramifications of the Association’s expenditure were known in 1949, dramatic action was needed, the discussion of which opens another narrative in the VMTA story. The early years were productive, widely reported, and worthy of attention in light of the enduring presence of MTAs within Australia.
Chapter Five
The Leaders

Background and introduction

The VMTA owes much to its historic connections with the University Conservatorium, the AMEB, Allans Music and the AMN. Informal relationships between the Association and the University and AMEB exist today, although the strength of these relationships has diminished this century. The current University of Melbourne’s Ormond Professor, Professor Gary McPherson, is a Patron of the Association, continuing an unbroken tradition since the appointment of Heinze as Patron in 1932.\textsuperscript{466} From 1928 and throughout the 20\textsuperscript{th} century, the University was well-represented on Council, with Executive positions generally filled by University staff from 1949 and into this century. Summer schools were, until 2005, often held at the University.\textsuperscript{467} Examiners from the AMEB have, at all times, formed part of the Council, although this unbroken practice has never been a constitutional requirement.

The close but incidental connections with other bodies all but guaranteed that the Association would be taken seriously, and its membership was consistently greater than that of its counterparts. Figures can be misleading, but the MCA Commonwealth Register of Qualified Teachers of Music 1936 indicates that membership from Victoria exceeded the combined membership figures from all other states.\textsuperscript{468} The presidency was uneventful for the Association’s first fifteen years; the actions of Sutton Crow ensured a strong start and promising future, but nothing could have prevented the unusual circumstances that have pervaded the history of the VMTA’s leadership from 1943.

\textsuperscript{466} Since Heinze, Ormond Professors George Loughlin, Michael Brimer, Warren Bebbington and Gary McPherson have been appointed Patrons.
\textsuperscript{467} During the 1930s, Conferences were held at Kelvin Hall.
At times, the VMTA has lurched unexpectedly from one President to the next while maintaining a semblance of order as part of its public face, the pre-internet age enabling the Association to maintain a ‘business as usual’ image while dealing with challenges behind the scenes. The passage of time and depletion of early records preclude a more comprehensive survey of the decision-makers, and this assessment of VMTA’s leaders is, inevitably, incomplete. The need to record the views of those who played significant roles is at the chapter’s core. The researcher was the only other living past President when the investigation was completed. In May 2017, however, Julie Haskell retired as President, but her presidency lies outside the scope of this research. Occasional reference will be made, however, to the Association of today in order to emphasise differences between historic and contemporary practice.

The chapter begins with an overview of the four surviving former Presidents, Professor Max Cooke OAM, Associate Professor Ronald Farren-Price AM, Graham Bartle OAM and Darryl Coote, followed by a discussion of successive presidencies from 1928 to 2011. In this section, some former Presidents are given more attention than others – largely dependent on the impact of their presidencies. This is related, in part, to their respective places in the musical life of Melbourne; those with considerable influence (therefore generating useful data) have been more generously accommodated. A detailed account of the work of the four surviving former leaders is then presented, informed by an understanding of the places their presidencies occupied within the history of VMTA. The initiatives of Cooke and Farren-Price are discussed together, as their presidencies were almost consecutive. Bartle and Coote are similarly discussed together; their presidencies were separated by six years.

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469 All interviews took place in 2012. When interviewees were asked to comment on ‘the VMTA of today’ the comments refer to 2012.
Harold Elvins
1928 – 1943
*AMN*, October 1924

Louis Lavater
1943 – 1949
*AMN*, 1928, vol. 18, no. 4

James Steele
*AMN*, August 1938

Lindsay Biggins
1951 – 1953
*MAT*, December 1978

Roy Shepherd
*AMN*, 1938, vol. 28, no. 7

John Ingram
1958 – 1960
*Music and Dance (AMN)*, 1960,
vol. 51, no. 3

Ethel Ferriman
1960 – 1962
*AMN*, 1938, vol. 28 no 8

Max Cooke, OAM
1962 – 1965
*The Piano Teacher*

Noel Nickson
1965
*Music and Drama (AMN)*, 1962,
vol. 52, no. 9.
Figure 5.1: The Presidents

Ronald Farren-Price, AM  
1965 – 1969  
Musical Society of Victoria

Alexander Cameron  
1969

Warren Thomson, OAM  
1969 – 1974  
The University of Sydney  
Vale Warren Thomson page

May Clifford, OAM  
1974 – 1999  
Music and Dance (AMN),  
1960, vol. 50, no. 9.

Graham Bartle, OAM  
1999 – 2002  
ISME website

Elizabeth Mitchell  
2002 – 2005

Ian Harrison  
2005 – 2008  
Society of Organists of Victoria,  
2002

Darryl Coote  
2008 – 2011  
Team of Pianists website
The chapter addresses the means by which each former President provided a public face for the Association during changing times. The difficulties encountered, chiefly within each President’s term of office, are discussed, and advice for the Association is noted. The passage of time between each presidency and the present day resulted in different focuses emerging, and the individuality of each former President is made clear. Included, are references to key figures assisting those in leadership roles – some of whom might otherwise be overlooked in the history of community music. The interviews, when they occurred in 2012, were uncontaminated by any pre-formulated contentions, but the interpretation of the transcripts was informed by research undertaken after completion of the final interview. Each of the participants reflected on his reasons for joining the Association, the changes occurring since his term as President, and the relevance of the VMTA today. The invitation to add further comments generated reminiscences, questions, and an indication of varying degrees of familiarity with the current Association. Off-the-record remarks were plentiful and revealing, but their position outside the scope of the reporting was, by necessity, respected.470 The existing relationships between interviewees and interviewer permitted a comfortable flow of conversation.471

All of the former Presidents reflected on the accomplishments of other Presidents as well as discussing past and more current VMTA achievements. Coote reflected on a term of office quite recently expired, whereas Cooke and Farren-Price looked back almost half a century. Bartle’s perspective was coloured by his retirement from Council in 2002, later returning as a Council member to provide support, stability and advice in a time of crisis. The positioning of the presidencies within the professional (and to a lesser extent personal) lives of the participants,

471 Cooke and Farren-Price were Deans of the Faculty of Music, University of Melbourne during the researcher’s undergraduate and postgraduate studies, respectively. Bartle was a Senior Lecturer and Deputy Dean of the Faculty of Music during the researcher’s undergraduate and postgraduate studies. Coote is a near contemporary of the researcher. The researcher has examined piano with all four former Presidents.
the level of Council experience prior to each presidency, and the events immediately before the respective terms of office, emerged as important factors. The Council membership of the four covers 1957 to 2012, with at least one of the former Presidents serving on Council throughout much of this period.\textsuperscript{472} A sense of continuity results, although it should be noted that the presidential terms, collectively, represent only thirteen years – just over half the duration of Clifford’s presidency.

As identified in Chapter One, the researcher’s involvement with the Association began with an invitation from Clifford to attend Council meetings as the inaugural ‘Young Teachers’ Representative’ in 1988. The invitation was issued during a tea-break in AMEB examining; at the time Clifford was the Chair of Keyboard and Teaching examinations for the AMEB. Her personal style was such that work was often conducted via telephone or in passing, and there is much that was undocumented.\textsuperscript{473} The broader discussion in this chapter identifies the work of Clifford, the longest serving of all Presidents to the present day. All surviving former Presidents mentioned Clifford, and further discussions with Association members and close friends of Clifford expanded the knowledge of VMTA’s place in her life.\textsuperscript{474} The reflections of those who helped to shape community music in Australia through their involvement with the VMTA, add another layer of understanding to the appreciation of community music in this country.

\textsuperscript{472} There were six years when this did not occur.
\textsuperscript{473} Personal recollections
\textsuperscript{474} All but Coote also mentioned Thomson. During Thomson’s presidency, Coote was a school student.
The surviving former Presidents: an overview

Professor Max Cooke, OAM
The Piano Teacher

Associate Professor Ronald Farren-Price, AM
Musical Society of Victoria

Mr. Darryl Coote
Team of Pianists website

Mr. Graham Bartle, OAM
ISME website
The four surviving former Presidents were all (and in the case of Cooke and Farren-Price, still are) staff members of the University Conservatorium. Farren-Price and Cooke are former Deans of the Faculty of Music and currently Principal Fellows of the University of Melbourne. Bartle is a former Deputy Dean, and Coote was a sessional lecturer in piano. All are VMTA Life Members. Bartle and Coote, while a generation apart in age, were both Presidents this century and Bartle came to the presidency after several decades as an ordinary Council member. Bartle’s contemporaries – Cooke and Farren-Price – occupied the position of President in the 1960s when they were active performers, teachers, examiners and staff members of the University Conservatorium. They were also relatively young.\footnote{Cooke became President at thirty-eight, Farren-Price at thirty-five.} Certainly, they were more youthful at the time of their presidencies than earlier Presidents. Warren Thomson, however, was younger when he assumed the role in 1969 – at thirty-three, the youngest of all Association Presidents. Both Cooke and Farren-Price have over sixty years of University experience informing their reflections on studio teaching and the Association. Their Presidencies dominated the 1960s.

While the 1960s as a decade was not without challenges, it was a time of positive development, during which many initiatives were implemented. Bartle, whose presidency ushered in the twenty-first century, and Coote, whose elevation to the role was brought about by unexpected circumstances, saw quite a different Association. Coote’s interview responses had an immediacy coloured by a profound knowledge of contemporary VMTA practice. He joined the Council after many more years of ordinary membership than the other interviewees, and his pre-Council years saw him develop a sound knowledge of the Association. All former Presidents are well-known to each other, with Cooke, Farren-Price
and Bartle working together for many years at the University Conservatorium. Cooke was the teacher of Coote and they represent half the directorship of the ‘Team of Pianists’.476

**Harold Elvins and Louis Lavater**

Harold Elvins as inaugural President (see Figure 5.3), supported by Lavater (see Figure 5.4) and Honorary Secretary Wallis, managed the Association from its inception in 1928 until Elvins’ sudden death in 1943. Much was achieved by Elvins, and the Council retained many of its key players throughout this time. Elvins increased country membership and introduced competitions and conferences. Receptions to honour national and international celebrities were frequent, and the press reported the Association’s activities. Elvins was President for fifteen years, but longevity in the inaugural presidential position was not exclusive to Elvins in Victoria; it appears to have been a characteristic of inaugural MTA Presidents across Australia. The strength, vitality and commitment required to lead a new organisation was not for the faint-hearted. Following Elvins’ sudden death, his presence continued through the

476 Team of Pianists is a Melbourne-based organisation founded by Cooke which provides concerts, recordings, professional development for teachers, publications and social events.
appointment to Council of his sister Aimee, a singing teacher who had joined her brother at VMTA functions.477

In 1943 Lavater stepped into the leadership position but no one could have expected him to remain as President for long; he assumed the role at seventy-six – a considerable age at the time. His membership of various societies and associations ensured that he was well known, and the presidency of the Association was only one of his duties.478 Lavater’s presidency saw the continuation of receptions and performances, radio presentations and the development of the Study Circle as a means of fostering discussion and expanding knowledge (see Figure 5.5). His presidency saw a solid continuation of the work begun by Elvins, but the detailed examination of this period has been compromised by the depletion of records.

478 Kent, V. 1986, op. cit.
Most organisations can identify former Council members who contribute greatly behind the scenes while not stepping into the limelight. Others may not have assumed the top job but were held in sufficient regard to later be accorded Life Membership. Waldemar (Wally) Seidel falls into this category and he remained a loyal and trusted member throughout his life, having served on Council for almost two decades. Seidel retired from Council in 1946 when he was no longer able to attend meetings.\textsuperscript{479} The time of Seidel’s departure from Council saw cracks appearing in VMTA’s armour, and some lack of continuity. In 1948, Lavater, Herbert Davis and George Findlay chaired consecutive meetings, although the reason is unclear.\textsuperscript{480} It appeared that Council members were unaware of the growing financial difficulties throughout 1948, believing that the Association’s financial position was strong.\textsuperscript{481} The Minutes of 1947’s AGM state that the Association was ‘in a good financial position’.

\textsuperscript{479} \textit{Minutes}, August 23\textsuperscript{rd} 1946.
\textsuperscript{480} \textit{Minutes}, April 23\textsuperscript{rd} 1948, June 11\textsuperscript{th} 1948, July 9\textsuperscript{th} 1948.
\textsuperscript{481} \textit{Minutes}, March 14\textsuperscript{th} 1947.
Towards the end of Lavater’s presidency, Wallis’ letter of resignation signalled problems; by this time he had served as VMTA secretary for over twenty years.\textsuperscript{482} The Council deferred the issue for discussion at the next monthly meeting. There were irregularities in the Minutes at this time, and it was clear that the VMTA was entering a difficult phase. The significance of the subheading in the April 1949 Minutes ‘Change in Executive of Council’ is easy to overlook, as it sits alongside commonplace references to proposed events. Later, this time would be recalled as a period of hardship.\textsuperscript{483} The entire Executive stood down. The Minutes record the statement:\textsuperscript{484}

The Council felt that for some time past the Association was not meeting the advancement it should...on the proposal of Mr Wallis the present executive agreed to retire – Council to seek new members from outside with the hope of being able to find suitable members as President, Vice-President, Treasurer and Secretary. Wallis offered to stay until a replacement could be found and, almost a year after expressing his intention to resign, was still attending meetings, having agreed to remain in the short term as a business advisor.\textsuperscript{485} Paull Fiddian, with whom the Association had considerable contact through his roles within the University of Melbourne and the AMEB, was the first choice as Wallis’ successor. Like a latter-day Sutton Crow, Fiddian possessed business knowledge, considerable legal acumen and a passion for music.\textsuperscript{486} The coupling, however, did not occur; it was Alun Sundberg, manager of print music at Allans, who took the reins after Wallis’ departure.\textsuperscript{487} Lavater was replaced by James Steele.

\textsuperscript{482} Minutes, October 15\textsuperscript{th} 1948, August 19\textsuperscript{th} 1949, September 9\textsuperscript{th} 1949.
\textsuperscript{483} MAT, March 1978, p. 3, September 1999, p. 20.
\textsuperscript{484} Minutes, April 8\textsuperscript{th} 1949, meeting held at Allans, with Lavater presiding.
\textsuperscript{485} Minutes, October 15\textsuperscript{th} 1948, September 9\textsuperscript{th} 1949.
\textsuperscript{486} MAT, September 1986, p. 3.
\textsuperscript{487} Minutes, September 9\textsuperscript{th} 1949. Game, P. 1976, op. cit., p. 281.
James (Jimmy) Steele Takes Over

‘I desire, as your new President, to have a little talk with you regarding the welfare of our Association’.488 These words were part of a letter sent by new President Steele to the membership. In sharp contrast to Elvins’ approach – his inaugural address is marked by formality – Steele emerges as a strong but kindly figure talking to the members as equals. The wording says much about the man nominated by Stainkamph to rescue the Association in 1949.489 Steele was revered, but he was also a much-loved identity (Figure 5.6), known for his teaching, publications, compositions, kindness and interest in others.490 Peter Sculthorpe, the composer who helped to establish an Australian sound internationally, acknowledged Steele’s influence as a turning point in his decision to pursue music as a career: ‘he more or less convinced my father, that’s what I should do’.491 Steele’s obituary, written by Roy Shepherd, concluded with ‘Some teachers said to me “Jimmy Steele never did an unkind

488 VMTA Archive, letter to members, July 16th 1949.
489 Minutes, May 17th 1949.
490 MAT, December 1971, p. 2.
491 Interview transcript, Robin Hughes interviewing Peter Sculthorpe April 17th 1998.
thing to anyone”. What better tribute could there be? The affection for Steele emerges in the way he was addressed – rarely as James, frequently as Jimmy. Clifford, in talking about the 1940s referred to ‘Dr [A.E.H.] Nickson and Mr Steele and later, ‘Dr Nickson…and Jimmy Steele’. The Honorary doctorates of Nickson and Steele were conferred on the same day.

Steele became President in 1949, and the 1950s were essentially a time of re-invention rather than celebration. While the Association recovered on many levels, Council was not stable. There was, however, a determination to see the Association prosper again, and a new name was proposed in November 1949. Co-Vice-President Roy Shepherd (he shared the role with Lindsay Biggins) saw the need to give members the opportunity to meet the new Executive and discuss the name change. An Extraordinary General Meeting was held in late November 1949. It was hoped that Fiddian would attend, and Seidel was informed.

‘Musical Association of Victoria’, was put forward, but the name had already been registered and ‘Victorian Music Society’ was accepted at the Extraordinary General Meeting of December 19th. ‘Association’ quickly replaced ‘Society’. Not a mere re-arrangement of words, the implication was that the Association would embrace more than the teaching profession. The all-encompassing title suggested a change of direction, but the wisdom of choosing a name so closely resembling that of an already-registered organisation is questionable. The Association, however – regardless of name – was enduring a difficult period, and it is easy to question historic actions from the safety of the twenty-first century. Steele had the assistance of Wallis in the early months, and a strong connection was maintained with Fiddian, whose advice was sought regarding the related legalities of the new

492 MAT, December 1971, p. 2.
493 MAT, September 1999, p. 16. Dr A.E.H. Nickson was the father of Noel Nickson (later Professor Noel Nickson) who was President, briefly, in 1965.
494 Minutes, Extraordinary General Meeting, November 28th 1949.
495 Ibid.
name and the impact on the Constitution.\textsuperscript{496} The desire for the transparency that is a byword for organisations today was commendable. Steele decided ‘that all members of the Association would be told the true state of affairs’.\textsuperscript{497}

Stainkamph was of great assistance. The timely proposal that she be invited to join the Council, suggested at the first Council meeting of 1949, brought to the fore a teacher who was widely known, highly respected and possessed of a pragmatism that was perhaps lacking in some of her colleagues.\textsuperscript{498} According to Fiddian, Stainkamph contributed ‘a valuable voice…without being unduly talkative. Whatever the matter under discussion she always had a much-sought opinion…which, more often than not, was adopted.’\textsuperscript{499} Stainkamph showed a capacity for immediate response. At the October 1949 Council meeting she suggested ‘closing the rooms, selling the fittings, furnishings, piano to pay debts related and begin looking towards the Association’s future.’\textsuperscript{500} At the Extraordinary General Meeting her advice was reiterated for the wider audience.\textsuperscript{501} Her earlier efforts, as part of the Ladies’ Social Committee, had contributed to the purchase of the Association’s grand piano, but if Stainkamph was distressed by the turn of events there was nothing to indicate this.

The piano was sold for six hundred and thirty pounds, and the Reverend Doctor Percy Jones was approached to join the Council.\textsuperscript{502} The expertise of Jones, the first priest to be appointed to a fulltime music teaching post at an Australian university, was valued, with the Council changing the starting time of meetings to accommodate his availability.\textsuperscript{503} He was intent on bringing the sale of assets to completion; attempts were underway to sell chairs to the Conservatorium.\textsuperscript{504} Clifford’s recollection half a century later paints a brighter picture,

\textsuperscript{496} Ibid.
\textsuperscript{497} Minutes, November 11\textsuperscript{th} 1949.
\textsuperscript{498} Minutes, February 11\textsuperscript{th} 1949.
\textsuperscript{499} MAT, March 1982, p. 13.
\textsuperscript{500} Minutes, October 7\textsuperscript{th} 1949.
\textsuperscript{501} Minutes, Extraordinary General Meeting, November 28\textsuperscript{th} 1949.
\textsuperscript{502} Minutes, December 19\textsuperscript{th} 1949, August 19\textsuperscript{th} 1949.
\textsuperscript{503} Minutes, October 7\textsuperscript{th} 1949.
\textsuperscript{504} Minutes, May 5\textsuperscript{th} 1950.
suggesting gifts of oddments to the Conservatorium. The minuted reference to auctioning a pot plant holder and hat stand in 1950, however, suggests desperation.

The recovery of the Association was, according to Stainkamph, remarkable, and owed much to the hard work of Sundberg, the new Honorary Secretary. For the Association, life went on. ‘Art of Speech’ activities were discussed, and Jones was keen to explore possibilities for future communication between VSMA and VMTA regarding registration. This was an important proposal in light of the development of the VMTA-VSMA relationship as it evolved over the next fifteen years. The confidence of the re-formed Council had not been dimmed, and new activities were underway, with members expressing their delight. It was decided that Heinze would be invited to attend all events, and ‘Musical Critics and [the] Social Editress’ (of each daily paper) would similarly be invited to VMTA activities. Wallis had resigned in good standing (indicated by his continuing presence) and Lavater was proposed as a Patron, perhaps in an effort to present Steele’s predecessor as a victim of circumstances. The motion was ‘carried with acclaim’ and Lavater continued to be held in high esteem. The ‘no expense spared’ public face of the 1930s and 1940s helped establish the Association but at the cost of Lavater’s presidency, although Lavater’s age may also have been an important consideration.

The Council meeting of April 1950 was, with the benefit of hindsight, quite portentous. At the time, the Agenda may simply have seemed a little more varied than usual. A letter from Eileen O’Keefe, representing Speech teachers, sparked discussion, and new letterhead was proposed. Significantly, the Minutes also include the sentence ‘[the] Secretary

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505 MAT, September 1999, p. 20.
506 Minutes, July 31st 1950.
507 MAT, March 1978, p. 4. Minutes, 19th August 1949, October 7th 1949. It is assumed that Sundberg’s duties began on October 7th 1949.
508 Minutes, August 19th 1949.
509 Ibid.
510 Minutes, May 17th 1949.
to be given permission to destroy records prior to 1949’. Sundberg was new to the role; presumably he carried out the Council’s instructions without question. The fire at Allans music in 1955 contributed, certainly, to the loss of archival material stored in the Allans building, but the wilful destruction of records has been overlooked historically. At the time, the early days of the Association were comfortably within living memory, and ‘destroying the evidence’ must have seemed a sensible course of action by people whose fulltime work outside the Association precluded extended deliberation.

The Association settled into its new name during this time, and moved forward purposefully. Plans for the Association Competitions (the Melbourne Eisteddfod) progressed, and discussion regarding the important subject of registration continued. Jones raised the subject at the 1950 AGM, sparking considerable interest. Throughout the 1950s the Council occupied itself with the quest for instrumental teacher registration and a more austere approach to other matters was adopted. Steele’s overseas travel in late 1950 saw Shepherd function as Acting President until the AGM appointed pianist/teacher Biggins as President in April 1951. After Elvins’ fifteen year presidency and Lavater’s six years in the role, a two-year presidential term was imposed.

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511 Minutes, May 5th 1950, action proposed by Councillor Leo Collins.
512 Minutes, Annual General Meeting, April 17th 1950.
Figure 5.7: Lindsay Biggins
MAT, December 1978

Figure 5.8: Roy Shepherd
AMN, Feb 1st 1938, vol. 28, no. 7.
Cooke’s recollection of the presidency ‘wandering around’ among Steele, Biggins and Shepherd (and then ‘around again’) is apt, highlighting a period dominated by three men.\(^{513}\) Through Biggins (see Figure 5.7), the work towards registration continued, and the Melbourne Eisteddfod occupied Council time. Shepherd, another distinguished pianist/teacher at the University Conservatorium, succeeded Biggins in 1953 and discussion expanded to include the planning of student recitals and the Association’s relationship with country teachers, especially those from Geelong (see Figure 5.8).\(^{514}\) Steele returned as President in 1955, succeeded by Shepherd. The link with the Melba Memorial Conservatorium that persisted until Elvins’ death, had been replaced by a stronger-than-ever connection with the University of Melbourne that remained throughout the second half of the twentieth century. John Ingram’s appointment as President in 1958 brought a new face to the role and he continued to build the Association during his two years in office. Cooke, as Vice-President, introduced small discussion groups and negotiated an arrangement with the University Conservatorium to mount a joint summer school. Registration discussion was on hold while the Council waited for the announcement of Sir Bernard Heinze’s successor as Ormond Professor. During Ingram’s presidency, the Association approached Tasmanian teachers regarding the possibility of joining the Victorian Association.\(^{515}\) A year later, in 1960, the Tasmanian Music Teachers’ Association was formed.

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\(^{513}\) Cooke, M. interview 2012, op. cit.

\(^{514}\) Geelong is the closest regional city to Melbourne.

\(^{515}\) *Minutes*, February 2\(^{nd}\) 1959.
The 1960s: John Ingram, Ethel Ferriman, Max Cooke, Noel Nickson, Ronald Farren-Price, Alexander Cameron and Warren Thomson

Figure 5.9: John Ingram
Music and Drama (AMN) 1960, vol. 51, no. 3

Figure 5.10: Ethel Ferriman
AMN, 1938, vol. 28 no 8
In 1960, after ten years as the Victorian Music Association, the name Victorian Music Teachers’ Association became the enduring title – essentially a more concise rearrangement of the original Association of Music Teachers of Victoria.\textsuperscript{516} Less settled, however, was the role of President, although the period represented innovation, growing support and increased sophistication. The decade began with Ingram (Figure 5.9), handing over to the first female President, Ethel Ferriman, during 1960 (Figure 5.10). Ferriman continued the work of her predecessors and oversaw constitutional revisions and the continuation of the summer school. She does not, however, appear to have made a significant impact. At the time of her death, a decade after her presidency, an entry in the Council minutes stated ‘she had been a member of council for over a decade, during which she had actually been President.’\textsuperscript{517} Cooke followed Ferriman, with the landmark events of his term of office including the amalgamation with the Victorian School Music Association and the launch of Music and the Teacher. Cooke’s highly productive presidency had created a full agenda for his successor Nickson, with management of the Junior Symphony Orchestra (part of the VSMA-VMTA merger) increasing the Association’s concert profile. Nickson’s presidency was limited to nine months, due to his appointment to a professorship interstate (see Figure 5.11).

\textsuperscript{516} Minutes, July 4\textsuperscript{th} 1960.
\textsuperscript{517} Minutes, July 17\textsuperscript{th}, 1972.
Farren-Price was elevated to the role and his presidency saw continuing growth, significant expansion of the journal and the early negotiations for international study tours for members. Cooke’s and Farren-Price’s presidencies will be discussed later in the chapter. James Wastell became Vice-President under Farren-Price and made major contributions to the Association.

Wastell, well-known within school music circles, had been a member of both the Association and VSMA and was significant in the transition to the 1965 amalgamation. There was considerable support for the Junior Symphony Orchestra (JSO) at this time, and Wastell, particularly, assisted in supporting the orchestra.\(^{518}\) Wastell helped in the re-drafting of the Constitution, and took an active part in all VMTA activities throughout his life, attending social functions and AGMs into the 21st century. Farren-Price and Wastell attracted different groups of teachers to the Association, and the VMTA lost a dedicated advocate with Wastell’s departure in 1968.

On Wastell’s retirement, Stainkamph’s former student Alexander Cameron became Vice-President under Farren-Price and was elected to the presidency in 1969. Circumstances necessitated Cameron’s sudden resignation, to take up a music-based appointment in the

\(^{518}\) MAT, December 1991, p. 3; Wastell wrote the obituary for Stuart Wilkie, conductor of the JSO during its association with VMTA. MAT, December 2008, p. 44; in Wastell’s obituary his role as treasurer of the JSO is noted.
commercial sphere. During the 1960s, the presence on Council of Mr Alexander Cameron and Miss Alexandra Cameron had the potential to cause confusion. The latter, particularly, made a considerable and lasting contribution to music in Australia, although the VMTA presidency was one position of note that she did not occupy. Her name is closely aligned with the later manifestations of the JSO, and she left the Association at the time of her appointment as the first Inspector of Music for secondary schools in Victoria in 1966. Warren Thomson succeeded Alexander Cameron later in 1969.

Director of Music at Trinity Grammar School when elected President, Thomson was another memorable musician who made a considerable impact during his five years in office (Figure 5.12). Thomson ushered in a new decade and brought about change, raising the possibility of a federal association of MTAs in late 1969. There was much that was new. He supported the development of school music programs, encouraged original composition and publication, created new performance opportunities for young players and led the VMTA’s first overseas educational tour for teachers.

Figure 5.12: Warren Thomson, OAM
The University of Sydney
Vale Warren Thomson page
The 1960s saw a new name for the Association, the launch of its journal, the amalgamation with VSMA, the start of international study tours, publications, an insurance scheme for instrumental teachers, and a growing emphasis on youth. The 1970s witnessed the emergence of FAMTA from its beginnings in Victoria, an enthusiasm for promoting new Australian music and, from 1974, the surprisingly quick rise of Clifford to a position of enduring importance. The 1960s maintained the distinction of seeing three youthful Presidents in 1965 (Cooke, Nickson and Farren-Price (see Figure 5.13), and three in 1969 (Farren-Price, Cameron and Thomson). By comparison, the 1970s represented stability and were equally productive.

![Image](197x278 to 435x521)

**Figure 5.13:** Ronald Farren-Price (seated), Max Cooke and Vice-President Mack Jost Music and Dance (AMN), 1962, vol. 52. no. 10.

**The Clifford Years**
When Clifford succeeded Thomson in 1974 with little warning, the period of VMTA’s greatest growth began, but this is not to diminish the contributions of her predecessors. The impact of the Whitlam years on tertiary education, the emergence of the music department of the Victorian College of the Arts (VCA), and the new Victorian Premier – the arts-loving Dick (Sir Rupert) Hamer – all contributed to a climate in which music associations could flourish. The Perth Conference of the International Society for Music Education (ISME) in 1974 stimulated musical activity, and in the same year Heinze was named Australian of the Year – a triumph for the arts and a change from the usual rollcall of scientists and sporting greats.

Equal pay for women was becoming more of a reality for a considerable part of the workforce, and the timing, although unexpected, was close to perfect for Clifford. She led the Association from 1974 to the brink of the new century. The majority of Association members were women, but regardless of gender, teachers identified with Clifford. For her, VMTA was a passion, and this appeared to increase with the passage of time. She wore several
professional hats – some of them highly influential and most of them connected with teaching – earning widespread respect in the school environment, the AMEB and the University. At this time, new organisations were forming in response to the needs of non-pianists. Their emergence did not threaten the VMTA, however, with many teachers electing to use the collective power of VMTA while also enjoying the benefits of instrument-specific societies.

Clifford had a reputation as a performer, studying in London with Kathleen Long, and winning the State final of the earliest manifestation of the ABC’s ‘Young Performer of the Year’ award. As a solo pianist she worked with many of the major Australian orchestras, and was versatile. Clifford accompanied extensively (her capacity as a sight-reader was extraordinary) and established herself as a fortepianist when the performance of early music began to capture the public’s imagination. Clifford completed a Diploma of Education while in her fifties – somewhat uncommon at the time – in so-doing, setting herself apart from many of her colleagues. She decoded cyphers during the Second World War, and her (limited) study of criminal law revealed a mind well-suited to organisation and rational thought – qualities not always seen in artists. For the VMTA she devised a formula that worked. Within the context of the University, Clifford is best remembered for teaching classes and individual piano lessons. She also taught singing as a second instrument, and, as a student, played bassoon in the University Orchestra. To augment her income when her University scholarship expired, she worked as ‘Mamie’ Clifford in Harry Jacobs’ Women’s Orchestra.

519 The Australian String Teachers Association (AUSTA) was formed in the mid-1970s and the Australian Flute Guild began in 1969. The researcher’s communication with members of AUSTA indicated its start as 1974 or 1975.
520 Personal communication, Lois Goodin, March 31st 2017. Goodin was a friend and former student of Clifford.
521 MAT, September 1999, p. 19. Personal communication, Mollie Bright, March 31st 2017. Bright was a friend and former student of Clifford. Bright reflected on Clifford’s interest in the crime novels of Agatha Christie.
Clifford’s influence on music students, many of whom became instrumental teachers in some capacity, was vast. She taught, examined, adjudicated, wrote instructive texts, entertained and, with her husband William Bell, raised a family. The varied nature of her work gave her credibility in many spheres, and those who witnessed Clifford officiating at Association events remember a woman who could communicate equally with novice teachers and international celebrities. She embraced the journal, contributing many articles, and the Council – relatively stable during her presidency – reappointed her as President until she announced her intention to retire in 1999, aged seventy-nine. Others could have stepped into the role but no challenge was mounted.

Clifford’s only disappointment, as far as VMTA was concerned, is likely to have been the failure of the Building Fund, instituted by Clifford in the hope of raising sufficient funds for the Association to purchase its own rooms. Clifford contributed greatly to the VMTA, and membership grew until a slight tapering off occurred in the late 1990s. The final decade of her presidency saw Clifford encourage the introduction of younger members to Council; her first recruit, in 1988, became the next female President in 2002.523

Those from her inner circle of friends identified Clifford’s Christian faith as a driving force in her life. She campaigned for the preservation of the Latin Mass in Australia, and her husband, William Bell, was granted an audience with Pope John Paul 2. Her faith was strong but private, and many who knew her through VMTA were unaware of the depth of her beliefs. Hardship was endured without complaint but neither was she a long-suffering-martyr; she was too busy for such affectation and indulgence. In the first two decades of the Association there were two Presidents. In the twenty years that followed, there were ten. The timing of Clifford’s quarter-century ensured that her name will remain entwined with that of VMTA.

523 Mitchell, who led the first Young Teachers’ Group, became President in 2002.
The Post-Clifford Years

Bartle was the logical successor to a President who had represented the Association for so long that teachers had moved from student status to maturity with Clifford in charge. A decade younger than Clifford, Bartle represented a level of seniority that sat well with the members and the wider community. Like Clifford, he was widely known and his work was varied. He had classroom experience, and taught theory, aural training, formal analysis and an array of music education subjects at the University Conservatorium. His teaching profile and his role as Deputy Dean brought him contact with thousands of students. Today he continues to examine AMEB theory and piano, and chairs the specialist panel for theory and musicianship in Victoria. Bartle was an accomplished conductor and organist, and he is closely associated with ISME, also contributing to the development of ASME. His versatility is considerable.

The remaining period selected for discussion covers the presidencies of Bartle, Elizabeth Mitchell, Ian Harrison and Darryl Coote (see Figure 5.15). Mitchell continued the work of Bartle while drawing a younger membership to the Council. During this period (2002 to 2005) the ‘mentor system’ was introduced, linking each new member with a Council member who would answer questions, give assistance and provide a point of connection at Association events. Professional development activities continued, unchanged from the years of Clifford and Bartle. Mitchell and Administrator Jill Thomas sought to expand the range of Council expertise, and the nomination (albeit unsuccessful) of an improvising pianist as a potential Council member occurred during Mitchell’s presidency. At this time, distinguished

524 https://www.ism.org/member/graham-bartle Bartle is an Honorary Life Member of ISME and special advisor to the ISME forum for instrumental and vocal teaching. Personal communication, Graham Bartle, February 14th 2018. Bartle conducted the University of Melbourne choir and orchestra in a performance of Bach’s Mass in B minor in 1977.
pianist Ian Holtham, Professor and Head of Keyboard at the University Conservatorium, and celebrated composer Sonny Chua, were elected to Council. The Association’s office moved from Kew to the Arts precinct at the Abbotsford Convent, although the initiative was begun during Bartle’s presidency. Harrison succeeded Mitchell as a confident and popular President who had led the South Australian MTA thirty years earlier. Enthusiastic, hard-working and dedicated, he helped to acquire a performance space at the Richmond Uniting Church (RUC), with the Association using this location to the present day for concerts and a range of professional development events.

![Image of Ian Harrison](image.png)

Figure 5.15: Ian Harrison
Society of Organists of Victoria, 2002.

The profound impact of Harrison’s death on the musical community had far-reaching consequences. Vice-President Anne Lierse became Acting President, but was unable to become President due to Constitutional constraints. With her knowledge of government education policy, other organisations and the school music environment, her contribution to VMTA was vast. She was made a Life Member and received the Association’s Distinguished Teacher Award.
Harrison’s premature death and the ensuing difficulties obscured the triumphs and challenges of his own presidency. His Council was the first fully ‘online’ Council, and VMTA explored new means of using the internet to its advantage. Circumstances also helped the VMTA, with a generous donation from the Estate of distinguished pianist/teacher Margaret Schofield, enabling VMTA to purchase its own piano for the first time in half a century. Harrison arranged for the piano to be permanently housed at the RUC in 2005 and made other advances, organising a facilitator to work with the Council in 2007 to plan new directions. The year also brought the retirement of administrator Jill Thomas and her assistant, Dorothy Woodward, and the appointment of a new administrator and assistant. Shortly after Harrison’s death, the new administrator resigned, her assistant was elevated to the senior position, and Coote was elected President following Lierse’s interim term.

The VMTA’s biennial Conference was looming, and pressure was considerable. Some lack of documentation emerged in relation to Conference plans, and Coote saw the need to refine or develop systems to enhance the Association’s capacity to function in the 21st century. He uncovered a considerable reliance on goodwill and undocumented exchange, and one of his most significant contributions as President was in the implementation of policy. The Association was fortunate that such an organised and methodical musician had taken over the presidency at this time.

The Four Surviving Presidents: Cooke, Farren-Price, Bartle and Coote.

Professor Max Cooke and Ronald Farren Price.

Max Cooke joined the VMTA in 1952, in the wake of the mid-century’s turbulence, and joined the Council in 1957. He had studied in Europe with Alfred Cortot, served in Darwin during World War 2, and was a noted performer and University teacher while still in his
twenties. Encouragement to join the Association had come from University staff, who regarded him as a member who would actively contribute. Cooke was never shy of speaking out, sharing his views, and working actively for the greater good of the music teaching profession.

Before, since and during his own presidency, Cooke saw the VMTA as a place for discussion, inclusion and support. As a Council member he encouraged small discussion groups, to allow participation from most, if not all, of the attendees, and organised, with Shepherd, piano lecture-recital series. As President he tried to make the Association an organisation that was ‘not just about me…[but] for all of the members…I wanted to bring all the others in to take part…there were people who were functioning better as teachers because they felt that they were being wanted’. Cooke was keen to give teachers the opportunity, through the VMTA, to improve and expand their work; he considered the individual teacher while also looking to the membership as a whole.525 This attitude resembles, in part, that of Elvins, whose inaugural address acknowledged the desire for the Association to promote ‘the exchange of ideas and the individual expression of Ideals’ while also seeing the Association as ‘a common meeting ground for all’.526

Cooke established the week-long VMTA summer schools that were, for over half a century, the Association’s major professional development offerings. Earlier conferences lapsed in the 1940s. Victor Stevenson, University Conservatorium teacher and later VMTA Vice-President, ran summer schools at the University Conservatorium in the 1950s, and Cooke persuaded him to join forces with the VMTA, leading to a fruitful collaboration.527 To Cooke, professional development and bringing teachers together were priorities. The Ormond Professor of Music of the day, George Loughlin, functioned as Patron of the joint VMTA-

525 Cooke, M. interview May 10th 2012.
526 VMTA Archive, 1929, President’s Inaugural Address, op. cit.
University summer school in the early years, and profits and losses were shared. Loughlin wanted considerable involvement in planning, causing some contention, and VMTA assumed sole responsibility for the events from 1967.\textsuperscript{528}

The merging of VSMA with the VMTA was achieved in 1965, during Cooke’s presidency, although the possibility of collaboration with VSMA (in working towards registration) was first raised in 1949.\textsuperscript{529} Nickson thanked Cooke ‘for seeing the merger…through all sorts of complexities’, and it was felt that amalgamation would benefit both organisations.\textsuperscript{530} The VMTA gained members, and a new balance between class music teaching and those working as instrumental instructors was struck, although class music had featured in VMTA’s agenda prior to the amalgamation. During preparations for the merger, the VMTA Constitution was amended to ensure the presence of three class music teaching representatives on Council – initially, Alexandra Cameron, Wastell and Father Briglia. It is undeniable, however, that studio teaching has always been the first priority of the VMTA.

When interviewed, Cooke demonstrated no diminution in his passion for many aspects of the studio teaching profession. His comments were direct, at times uncompromising, and informed by current practice, coloured by a lifetime of teaching. His years as a Council member reveal strength, diplomacy and the capacity to negotiate and find positive responses to difficult situations. When two former Presidents resigned from Council as a protest against actions taken when they were absent from a meeting, a young Cooke proposed ways of addressing the issue, producing a positive outcome.\textsuperscript{531} Similarly, he

\begin{footnotesize}
\textsuperscript{528} Minutes, June 6\textsuperscript{th}, 1966.  
\textsuperscript{529} Minutes, November 28\textsuperscript{th} 1949.  
\textsuperscript{530} Minutes, Annual General Meeting, June 7\textsuperscript{th} 1965.  
\textsuperscript{531} Minutes, March 18\textsuperscript{th} 1958, April 11\textsuperscript{th} 1958. Cooke suggested that Steele and Shepherd be offered Life Membership (which both accepted) after they had reacted to the appointment of a new President without the consent of the full Council.
\end{footnotesize}
suggested ways of mollifying and addressing the concerns of disgruntled Bendigo members a
year later.\textsuperscript{532}

The registration of private studio teachers was a topic that featured prominently in
Cooke’s comments, and he referred to a period of intense activity in the 1950s. ‘And we
almost got there’ was a memorable remark from one who was aware of the many attempts to
bring a Bill before Parliament as a means of regulating the industry. At the time, the need to
protect both the public and suitably trained teachers from unqualified practitioners, had
occupied MTAs in Australia for decades. Neither educational nor musical qualifications are
required within the studio-based instrumental teaching industry, and the lack of regulation
has dogged MTAs in Australia for over a century.

The VMTA’s work as an advocate for teachers has frequently addressed non-payment
of fees and discontinuation of lessons. Until registration is achieved for private studio
teachers, the entitlements and expectations that are a normal part of professional practice
cannot be taken for granted by the studio teacher. MTAs throughout Australia, while
providing recommendations for adjudication, accompanying and teaching fees, are powerless
to take legal action on behalf of a teacher in what is essentially a gentleman’s agreement
between two parties (see Figure 5.16). Further to this, there is no regulation relating to the
administrative costs deducted from the instrumental teacher’s remuneration within the school
environment.

\textsuperscript{532} \textit{Minutes, April 6th 1959.}
Figure 5.16: Leaflet regarding fees, VMTA Archive.

Farren-Price inherited these concerns during his presidency. Described by Loughlin as ‘Australia’s first resident international pianist’, Farren-Price joined the staff at the University Conservatorium after returning from study abroad with Claudio Arrau. Farren-Price became a member of the Association when in his twenties, and became its President a decade later. In his first year leading the Association, Farren-Price dealt with several problems that had lain dormant.

The process of changing the existing Constitution to accommodate the merger with VSMA revealed that two earlier sets of amendments, thought to have been approved, had not been recorded. Father Briglia had been appointed to Council on the basis of assumed constitutional changes. Under the unchanged Constitution, Briglia’s religious calling should

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534 Tregear, P. 1997, op. cit., p. 151
have precluded full membership, as music teaching was required as the chief profession for fully accredited members. In addressing this and other problems, Farren-Price found that the VMTA archive was incomplete. Attempts by Alexander Cameron to find the missing records at the Melba Memorial Conservatorium were unsuccessful. The search at the Melba Conservatorium was a nod to inaugural President Elvins, Director (and owner) of the institution at the time of his death. The Council concluded that the files had perished in the 1955 fire at Allans Music. The present day urgency to ‘fill the gaps’ was not so acutely felt in the 1960s, and the conclusion was logical. Attempts to secure VMTA records had failed, and the past was comfortably within living memory. The VMTA turned its attentions to new issues.

In 2012 Farren-Price discussed the relationship between the VMTA and regional centres – of considerable significance during his years as President. His own experience touring regional centres was extensive, providing masterclasses and presenting recitals in rural areas. He made specific reference to centres such as Geelong and Ballarat, which had their own organisations supporting instrumental teachers. The thriving regional MTAs could justifiably argue a reduced need for a metropolitan-based Association attempting to address their needs. Farren-Price recalled negotiations with Geelong teachers during his presidency, identifying issues resulting from a strong teaching community in Geelong and the close proximity to Melbourne. Discussions regarding arrangements with Geelong resurface periodically.

Farren-Price identified Gippsland piano teacher Judy Hall as an important catalyst for some of VMTA’s most successful country ventures. Hall, a long-standing member, communicated with VMTA by letter in the 1960s, 70s and 80s and more recently via email.

535 Minutes, April 4th 1966.
536 Minutes, November 7th 1966, December 5th 1966.
537 Minutes, December 5th 1966.
She attends Association functions to the present day and made her debut as a concerto soloist in 2015, aged ninety-three. It is likely that the enthusiasm of Hall, with her ability to galvanise others into action, was a factor in the success of the tour to Traralgon that was undertaken by Farren-Price and Mack Jost (later, Vice-President) in 1969. Financial records of the day indicate that this tour was the only country trip to register a profit that year. With Hall as the driving force, an enthusiastic response was all but guaranteed (see Figure 5.17). It was also helpful that Farren-Price and Jost were two of Australia’s biggest drawcards in music performance and teaching.

![Image](image.jpg)

Figure 5.17: Judy Hall, O.A.M.
The Age, 2013, photo: Jewel Topsfield, Education Editor

Country teachers from the time of VMTA’s formation were important. During the 1960s and 1970s, tours to regional centres appear to have been more frequently undertaken than at any other time in the Association’s history. Tours were chiefly piano-based as a means of ensuring that attendance would be as high as possible, but they were demanding of time and effort, with little (if any) financial gain for the Association. In the 1960s the Council was well-represented by acclaimed concert performers, and Farren-Price, Cooke and Jost made frequent trips, together with other artists from within and outside the Council. It is ironic that since the introduction of a dedicated Country Teachers’ Representative in 1999,

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539 Hall, J. interview, May 14th 2014.
the number of country tours has diminished. The rise of information exchange through the internet, greater accessibility to Melbourne from many regional centres, and the employment circumstances of Council members have all had an impact. Times change, and the Council lost its strong representation of youthful, celebrated performers; tours this century have been occasional. The work of other organisations such as the AMEB in touring regional centres is also of significance.

During Farren-Price’s presidency music education in Australia was enriched by the 1967 emergence of ASME. Cooke, who had effectively led the VMTA through its merger with VSMA, was still on Council and played a prominent part in discussions with Sir Frank Callaway (based thousands of kilometres away in Perth, Western Australia) regarding the relationship between ASME and VMTA. Cooke’s efforts to persuade Callaway to encourage the admission of instrumental music teachers to ASME, were considerable.540 While wanting VMTA to be associated with Callaway’s quest to create opportunities for teachers to expand their knowledge, there were some contentious issues.541 Cooke, past-President of both bodies, is well-placed to comment.

Forty-five years after ASME’s establishment in Australia, Cooke discussed pivotal early meetings with Callaway in which membership categories were discussed. Callaway did not support different levels of membership, while Cooke saw various categories as providing an incentive for teachers to continue their studies and be rewarded with elevation to a higher membership level. Strenuous attempts were made to enable the maximum degree of productive collaboration between ASME and VMTA, and it was suggested in the preliminary discussions, that VMTA might become the Victorian chapter of ASME. With Farren-Price chairing the meeting, teacher and conductor George Logie-Smith addressed the VMTA

540 Personal communication, Max Cooke, March 10th 2018.
Council in the late 1960s as a representative of ASME, but the discussion appears to have been somewhat uncomfortable. After it had been established that VMTA wanted to retain its own identity, considerable time was devoted to establishing conditions that would enable the organisations to work side by side in ways that respected the charters of both bodies. One of the early aims of the VMTA ‘to encourage, assist and extend the influence of societies concerned with music, and to make skilled assistance and advice available to their members’ was being enacted.

Throughout his comments relating to ASME, Cooke’s strong belief in educational organisations helping members to improve their standards through professional development, was clear. In a non-regulated industry, however, many teachers, including those who are fully-accredited, accept reduced fees in order to survive in a competitive market – especially in country regions. Cooke commented on the need for the Association to help teachers with financial bookkeeping and the setting of appropriate fees, revealing a keen awareness of aspects of the music teacher’s life beyond the purely artistic and didactic.

Cooke and Farren-Price were both involved in the discussions with ASME, and both emphasised the need for the Association to enthuse and encourage teachers to continue learning and exchanging ideas, to participate, to play (both noting that many teachers cease playing when they begin to teach) and to attend concerts. Finding time for music in daily life – more particularly classical music – emerged as an essential. In the digital age it is interesting to note that both Cooke and Farren-Price, elder statesmen of Australian music and tertiary music education, advocated for ‘being present’. This is noteworthy in light of the prominence of online learning and the rise of instrumental lessons via Skype. Collaboration with others was also discussed. Cooke expressed some disappointment that the presidency of

542 Logie-Smith, OBE, was a distinguished music director, teacher and conductor.
543 VMTA Archive, 1929, Memorandum and Articles of Association, op. cit., item ‘h’, p. 3.
the Association has favoured pianists, reflecting on the importance of pianists collaborating with non-pianists, through observation of their teaching as well as chamber music participation. He referred to oboist Heinz Holliger and flautist Aurèle Nicolet whose teaching he observed during his years in Germany. In 1997 VMTA introduced ‘mini lessons’ to its summer school – short lessons provided by singers and instrumentalists for an audience comprised largely of pianists – exploring alternate ways of introducing non-idiomatic concepts.544

Although pianists have dominated VMTA since the Association’s beginnings, none of the surviving former Presidents would like to see the Association become an exclusively piano-based organisation. Farren-Price observed that students today may be inclined to study orchestral instruments as they afford greater opportunities for collaboration, and was keen to include as wide a representation of instruments as possible within the Association, complementing Cooke’s remarks.545

Both Cooke and Farren-Price noted the value of exchanging ideas with other MTAs. At the time of their presidencies, however, MTAs could not enjoy the convenience of teleconferences and Skype. A logical progression from cooperation with other MTAs was the formation of a federal collective, and Cooke indicated that increased numbers could affect the music fraternity’s ability to influence government policy. The formation of FAMTA, in 1970, was mentioned independently by both Farren-Price and Cooke.

Farren-Price was quick to applaud the efforts of others in various fields of endeavour within and outside the Association, and noted Thomson as having provided the Association with a greater air of sophistication and a stronger international presence. It was Farren-Price, however, who engaged in the initial discussions to design the itinerary for the first VMTA

544 Minutes, 18th March, 1996.
overseas study tour in 1969/1970.\textsuperscript{546} In considering the Association since his own presidency, Farren-Price noted the visits of American editor, teacher and academic Maurice Hinson at the invitation of VMTA, and of Sergei Dorensky from the Moscow Conservatorium. Dorensky travelled throughout Australia, and FAMTA and the individual MTAs communicated his progress through their journals in the pre-internet age.

*Music and the Teacher*, named and established by Cooke, began publication in March 1965. Cooke was identified as editorial advisor but gave considerable credit to the original editors themselves.\textsuperscript{547} He was ideal in the role; he was comfortable expressing his views in written form, communicating his concerns regarding matters musical and educational.\textsuperscript{548} The journal has continued to provide information to teachers for over fifty years, witnessing and reflecting educational, cultural and societal change. Farren-Price was President while the journal was expanding in size and scope.

Farren-Price’s enduring presence gives weight to his observations regarding student life and the ramifications of this for organisations such as the VMTA.\textsuperscript{549} In response to the question of VMTA’s relevance in the internet age, he remarked that he sees fewer students on campus at the University of Melbourne today, despite enrolment numbers increasing dramatically during his decades on the staff. The availability of different modes of learning has resulted in a campus life far removed from the time of Cooke’s and Farren-Price’s terms as Deans of the Faculty of Music in the 1970s and 1980s respectively. The reduced VMTA membership and attendance numbers at social and professional development events this century can be attributed, in part, to this trend of non-attendance or indirect attendance.

\textsuperscript{546} Minutes, March 3\textsuperscript{rd}, 1969. FAMTA managed all tours following the 1969/1970 tour.
\textsuperscript{547} Cooke, M. interview, 2012, op. cit.
\textsuperscript{549} Farren-Price, R. interview, 2012, op. cit.
Cooke and Farren-Price expressed common views on several issues, and an ongoing interest in the Association they once led.

**Graham Bartle and Darryl Coote**

Several decades after Farren-Price retired as President, his contemporary Graham Bartle continued the legacy of Clifford and, with the wisdom of half a century of teaching and extensive knowledge of VMTA, did not strive to change, dramatically, an organisation that was functioning productively. He had been encouraged to join by Clifford and Jost although he admitted that he knew little of the Association’s work when first a Council member. One major change instituted by Bartle was the re-instatement of subcommittees, driven by the desire to create a Council environment in which every member participated. As Patricia Wood, Office Manager 1982 to 1986 confirmed, Clifford was a strong leader who took responsibility for much of the VMTA’s work. Council was perceived by Wood as a stable unit, with Clifford’s efficiency and speed of response (generally a personal response) driving the VMTA forward. There was support from other Council members, certainly, but there was little for the Council to do that was not directed by Clifford.

Bartle saw another way of operating. Appropriate committee practices were important to him, and he employed a system he described as the ‘John Hopkins’ Meeting Rules’ to ensure that all Council members would contribute. Hopkins, founding Dean of VCA Music, used this technique when chairing historic University/VCA meetings attended by Bartle in the 1970s. In recognising that some Council members were reluctant speakers despite having strong opinions, Bartle invited each Council member to speak briefly in response to specific matters. Votes were cast and decisions were made through Bartle’s inclusive approach.

Alongside the implementation of ‘Hopkins’ Rules’, subcommittees provided reports at each

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550 Personal communication, Patricia Wood, August 3\textsuperscript{rd} 2016. Wood was a former VMTA Secretary.
meeting. Council members were able to comment on the reports, but Bartle discouraged self-indulgent chatter, while chairing each meeting with diplomacy and focus. The meetings were enjoyable, productive events, with banter flowing freely during the brief supper break at each meeting.

During Bartle’s presidency Council elections were held annually – an unusual practice beginning late in Clifford’s presidency after decades of Council appointments from within its own circles. Council membership became competitive, and, to the wider membership, this did much to establish that Council membership was prized – but also attainable to the ‘average’ teacher. Bartle recognised the need to include those who could attend meetings and contribute, regardless of their affiliations within the musical community. In so doing, the Council was no longer dominated by University of Melbourne staff, and members had a greater voice in the composition of the Council. This was healthy for the VMTA and brought a wider representation of teachers in schools and home-studios. The reliance on the University of Melbourne to populate the Council had ended. Bartle introduced a country representative and membership inherited from Clifford’s presidency remained strong.

Bartle commented on the valuable contribution made by administrator Thomas, and her foresight in securing office premises in the quickly developing Arts Precinct at the Abbotsford Convent.551 He also noted the ease with which members can now contribute their views through the internet; electronic communication was still in its infancy during his presidency. Greater communication was a thread throughout the interview with Bartle. He spoke of the role of the biennial Australasian Piano Pedagogy Conference (APPC) in providing State Presidents with an opportunity to discuss the individual MTAs collectively (it is usual for all State Presidents to attend the APPC). Coote also identified the importance of

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551 The Abbotsford Convent is a large arts precinct in inner suburban Melbourne.
the APPC in providing a platform for the sharing of ideas among MTA Presidents. The APPC and the State MTAs have no formal affiliation; the MTA meetings illustrate opportunism at its best. Bartle was, however, strongly in favour of VMTA extending its involvement beyond the keyboard sphere, acknowledging the need to recruit non-pianists and encourage interaction. In this respect Bartle echoed the views of other Presidents. Bartle continues to attend AGMs, voicing his views concerning subscriptions, the place of non-pianists in the Association and other ever-present issues. He presented a two-day Winter Workshop for the VMTA in 2016.

Bartle had been encouraged to join the VMTA by University staff, while Coote joined at the start of postgraduate studies at the suggestion of his teacher, Cooke. Graduation is also the point at which Coote encourages his own students to join. He acknowledged two reasons for joining; to belong to a professional association and to extend his connections with others in the field. He reflected on the challenges of his path to the presidency and noted the work of Harrison and Thomas, also acknowledging the considerable amount of knowledge that had not be documented. Coote ensured that the VMTA’s practices would be available to future staff and members through the establishment of the ‘knowledge bank’ for the Association’s website, and the formulation and documentation of a succession of policies. The arrangement with the Richmond Uniting Church had been based on a handshake until codified by Coote. A contractual arrangement for hire of the VMTA piano, housed in the church, was also devised. When reflecting on his presidency, Coote remarked that he had seen ‘the same thorny issues come up time and time again…and sometimes needlessly so’. The avoidance of this for future Councils became part of Coote’s plan. He was forward-thinking, having witnessed the difficulties of a community organisation unable to function effectively due to extraordinary circumstances. The sudden deaths of two office bearers in 2008 and 2010 triggered a major revision of the Constitution, and Rohan Murray (musician, lawyer and, like
Coote and Cooke, a Team of Pianists Director) oversaw the writing of the new Constitution. The multi-faceted professional life of a VMTA Council member was again helpful. A considerable part of Coote’s VMTA work was in repairing a system that had worked well under normal circumstances. He re-established order in the second half of 2008, also showing considerable artistic vision. Breakfast meetings with summer school convenor, Patkin, ensured that plans for the summer school of January 2009 could be realised. While remembered chiefly as a distinguished piano teacher and exponent of the Suzuki approach, Patkin’s career was varied. She had been a television actress, television presenter, dancer, composer, entrepreneur, recording artist and tireless worker for several charities. She maintained her long list of contacts, and VMTA benefitted. Patkin was a dynamo within the VMTA, and her work – and the number of influential music teachers, artists, politicians, philanthropists and media personalities with whom she had contact – fostered success. Her death in 2010 occurred ten months before the 2011 summer school, and Julie Haskell assumed the convenor’s role. There was much to report on the amalgamation of the Victorian College of the Arts’ School of Music and the former Faculty of Music at the University of Melbourne, and presentations relating to the amalgamation explained the workings of the resultant new Faculty. The questions of the day were being addressed, in addition to the presentation of more usual summer school staples. At an Extraordinary General Meeting the summer school attendees approved the new Constitution initiated by Coote.

In response to the question ‘who or what drives change in the VMTA’ Coote included the observation ‘even a scenario where there was…an ineffectual President, things would still happen because of the other members of Council and because of the membership.’ He also raised an important point not mentioned in such detail by the other former Presidents, in

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552 Coote, D. interview, May 7th 2012.
discussing the role of the administrator. There were some administrators whose work and/or longevity in the position set them apart. Sundberg was an experienced VMTA Secretary with more than a decade’s experience in the role by the time of Cooke’s and Farren-Price’s presidencies, although he left abruptly, to be replaced by another outstanding administrator in Helen Dore. Bartle benefitted from Thomas’ considerable experience (she was appointed in 1988 with Bartle assuming the presidency in 1999) but her retirement during Harrison’s presidency began a time of administrative instability, inherited by Coote. Since Thomas’ departure in 2007, there have been four senior administrators. Amy Spruce was highly valued in the role during her short tenure with the Association, which extended into the early stages of Haskell’s presidency. Coote noted the speed of technological advances, allowing easier communication between the Association and its members, but recognised the need to codify the ways in which technology was to be used to best effect. Coote and Bartle saw an opportunity for the membership today to contribute more readily in determining the direction of the Association, with Coote regarding Council as currently more responsive to the members’ needs. He also noted the advantages of a youthful Council in connecting with the membership.

In serving the members, Coote discussed the current difficulty of providing a course such as the Higher Training for Music Teachers (HTMT) certificate course, with which he had been involved. Clifford and Cooke had been driving forces in establishing the course, first delivered through the University Conservatorium and VMTA, becoming the sole domain of VMTA in its later years. Coote had much to say regarding community-based organisations providing bridging courses (such as the HTMT) acknowledging the difficulties of accommodating ‘what education boards and universities [currently]…will or won’t

553 From 2015, ‘General Manager.’
In discussing present-day challenges for the studio teacher, he, as did Cooke, acknowledged that the VMTA assists teachers with the demands of the systematic bookkeeping required today. Cooke and Coote, working together for the Team of Pianists, were aware of this element of the private teacher’s life, and the place of VMTA in addressing the teachers’ needs in this respect.

Concluding remarks

All surviving former Presidents saw the advantages of interaction between Australian MTAs, the need for VMTA to include as wide a range of instruments as possible within its membership, and shared a belief that VMTA is relevant today – technological advances notwithstanding – in an industry reliant on the one-to-one model. The Association remains a voice for teachers, continuing to act in their interests through government reviews, the organisation of social gatherings and professional development. The views of Cooke, Farren-Price, Bartle and Coote had much in common, despite the expected differences in focus and the distance between the individual terms of office. Remarkable, was the extent of Cooke’s recall, and particularly significant was his discussion of the quest for registration that occurred in the 1950s. Of interest was the additional information that came to the fore in the interviews with all former Presidents – comments relating to the University of Melbourne and the AMEB especially.

The survey of all Presidents from Elvins to Coote revealed the emergence of different presidential ‘types’. Cooke and Thomson were men of action who brought about change – some of it enduring – and presented the VMTA as a dynamic organisation of significant assistance to teachers. Notably, they were two of the youngest Presidents who served. Others such as Clifford were less inclined to introduce new practices, preferring to develop existing

555 Ibid.
successes (such as social events and the summer schools) without aiming for much that was different. Clifford’s desire for the Association to purchase its own premises, however, set her apart from her fellow Presidents. Others who occupied the role were required to restore the strength of the Association after times of crisis – Steele and Coote being the most obvious examples. Considerable weight has been given to some Presidents, to the near exclusion of others. To some degree Presidents emerged serendipitously in response to need, but not always by design. After the turbulence of the 1940s and the persistence of the 1950s’ registration campaign the apparently uneventful presidencies of Ingram and Ferriman may have been a welcome relief to Councils peopled by those who worked tirelessly for VMTA while also occupied with their ‘day jobs’. Most former Presidents made considerable and lasting impressions on the Association and their work for VMTA is worthy of wider recognition.
Chapter Six

Not Just Theory Papers: The Wisdom and Generosity of Eileen Stainkamph

Figure 6.1: Eileen Stainkamph
AMN, October 1924.

‘the well-known figures of the past tend to fade into oblivion’

Introduction

Figures of the past – those who were well-known and highly respected for several decades or even a lifetime – can disappear into obscurity with the passage of time. Southcott and Sell reflect on the unheard voices of historical conversation – the ‘supporting cast’ of the historical drama – and the need to record their contributions while the traces of their lives can still be captured. Eileen Stainkamph and many others risk being lost in a landscape dominated, often justifiably, by the historical superstars who monopolised Australia’s comparatively small musical fraternity of the 20th century (Figure 6.1). Such figures as

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556 MAT, March 1984, p. 9.
557 Clendinnen, O. 2006, op. cit., p. 56.
Louise Hanson-Dyer and Sir Bernard Heinze have, quite rightly, been accorded a place in history. Others have been unintentionally overlooked rather than deliberately neglected, but it was often they who contributed most in terms of day-to-day effort, while the drawcard names are remembered and revered. The construction of a narrative documenting the lives of such forgotten individuals can create a richer and more nuanced depiction of the workings of another time.

This chapter presents a picture of Eileen Stainkamph, an important figure from Australia’s past. Stainkamph’s early life, advocacy for teachers, publications, and relationship with the VMTA are documented, and her contributions to music, education, and the wider community, assessed, throughout the discussion. A rationale for her relative obscurity and neglect in the history of the VMTA and Australian music is put forward.

**Early Life and Education**

Eileen Freda Stainkamph, one of three children, was born in Ascot Vale, Melbourne, in 1904, the only daughter of William and Elizabeth Stainkamph. She attended St Columba’s Roman Catholic Girls’ College and the School clearly made a profound impression on her; she became Vice-President of the Old Collegians Association in 1948.\(^{558}\) Since 2000, the Eileen Stainkamph Scholarship has been offered annually by the College. The Stainkamph archive at St Columba’s contains memorabilia including photographs and editions of the AMN in which Stainkamph is featured.

Stainkamph did not proceed to formal tertiary music studies at any of the Conservatoria of the day. In place of this, she acquired what appears to have been – in view of the subjects she offered in the music courses she devised – a well-rounded musical education. She studied piano and theory privately with two of the most eminent musicians of

\(^{558}\) The Argus November 2\(^{nd}\) 1948.
the day – Steele and A.E.H. Nickson – for whom she maintained lifelong respect and admiration. Through their tutelage she satisfied the requirements for Licentiate of the Associated Board (LAB), the Licentiate of Music, Australia (LMusA), from the AMEB, and the Associate of the Trinity College, London. Stainkamph used these post-nominal letters in all advertising, along with the bracketed ‘Member of Association of Music Teachers’ (without mention of Victoria).

**Stainkamph as Teacher**

One of the first indications that Stainkamph had established herself as a teacher was an article appearing in the AMN promoting her newly established course for teachers. With the endorsement of the revered Nickson, the course reached out to country teachers especially, in the hope of addressing the ‘gaps’ occurring in the theoretical preparation of students by busy teachers preoccupied with purely pianistic demands. The course offered coaching for teachers from a resourceful woman of twenty-two, described by Nickson as having ‘a natural aptitude’ for teaching. At this time Stainkamph’s name also appeared in the advertising material promoting the ‘New Conservatorium’. Jenkins refers to the staging of scenes from Mona McBurney’s *The Dalmation* at the New Conservatorium, suggesting an institution of some size, scope and significance. The teaching staff was extensive. Somewhat surprisingly, Stainkamph is listed as one of several piano teachers but not as a teacher of harmony and counterpoint. Further evidence of Stainkamph’s reputation as a piano teacher was communicated via former VMTA Council member Patricia Leslie in her recollections of fifty years of Association membership. Leslie regularly travelled over three hundred kilometres from Albury to Melbourne on the *Spirit of Progress* to attend lessons with Stainkamph, who

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559 *AMN*, January 1927, vol. 16, no. 6, p. iv.
also urged her to join the Association.\textsuperscript{562} It was as a theory teacher, however, that Stainkamph is best remembered.

Vera Jepperson, VMTA Council member and long-serving Editor of MAT, began her Obituary for Stainkamph: ‘The passing of Eileen Stainkamph brings to an end the career of one of the most remarkable teachers of music theory of her generation in Victoria’,\textsuperscript{563} but during her lifetime Stainkamph’s involvement in music teaching was much broader. She also advertised as a teacher of harmony, counterpoint, musical perception and art of teaching, and expanded further in other areas of her professional life.\textsuperscript{564} Despite the early connection with the New Conservatorium, much of Stainkamph’s work was undertaken independently. As noted by Fiddian, ‘she had no need to seek the security of institutional teaching’.\textsuperscript{565} Stainkamph was one of the significant piano and theory teachers in Melbourne, and before reaching her thirties, she was a familiar identity within the music teaching fraternity. From the 1920s, The AMN frequently included information regarding her teaching practice, and it appears to have been Stainkamph who wrote the series of uncredited educational articles appearing in the publication in the 1930s. No direct reference is made to her as writer, but the appearance of her photo and teaching advertisement accompanying the first page of the article from December 1936, points to her authorship. Her teaching advertisements usually appeared earlier in the periodical, on a page of advertisements.\textsuperscript{566} Certainly, she was well-placed and sufficiently versatile to assume the role of journalist-teacher. The ‘Question and Answer’ section reveals Stainkamph (assuming her to be the writer) as an astute teacher able to provide succinct responses to theoretical and pianistic problems. ‘Grateful asks several questions’ introduces a series of queries, duly addressed. ‘Grateful’ must indeed have been

\textsuperscript{562} MAT, March 2003, p. 12.
\textsuperscript{563} MAT, March 1982, p. 12.
\textsuperscript{564} AMN, December 1938, p. 23.
\textsuperscript{565} MAT, March 1982, p. 13.
\textsuperscript{566} AMN, December 1936, pp. 20 – 21.
appreciative, as the responses were direct, detailed and realistic.\textsuperscript{567} The questions targeted pedalling, ornamentation, editions, and repertoire for small hands. Remarks such as ‘quite a large percentage of candidates read this bar wrongly’, ‘if the student cannot play the trills neatly it would be better to omit them altogether’ and ‘it is often necessary for small hands to omit certain notes from chords’ show a capacity to address the everyday concerns of the ‘typical’ teacher in need of direction.

In 1936 (at which time Stainkamph was thirty-two) her ‘Course for Private Students’ was sufficiently respected to receive attention in the AMN, with a large photograph of a somewhat serious Stainkamph inserted, presumably, to give prospective applicants some idea of the woman behind the course. The program focussed on solo playing, accompaniments (the plural was frequently used at the time),\textsuperscript{568} musical perception, aural studies and examination preparation. Those enrolled in the course were offered ‘evenings’ to expand their knowledge, and the choice of topics suggests an awareness of the need for the well-rounded student to look beyond scales and consecutive perfect fifths. Subjects presented in the four evening events included discussion of the ‘Voco’ class singing method,\textsuperscript{569} folk music, and the mechanics and history of the violin. A prospectus was available on request, with inquiries directed to Stainkamph’s home address.

Two years later Stainkamph was celebrating her ‘Tenth Annual Vacation Course for Teachers’ with an advertisement in the AMN.\textsuperscript{570} Solo playing, musical perception, aural studies and examination preparation remained central to the program, and additional subjects included pipes, kindergarten music and percussion bands. Stainkamph was sufficiently established to give herself a long vacation during the winter months, but ever mindful of her

\begin{footnotes}
\item[567] Ibid.
\item[569] In the 1930s the Voco class singing method was gaining a following. The Williamstown Chronicle November 28th 1936, p. 7.
\item[570] AMN, January 1\textsuperscript{st} 1938, vol. 28, no. 6, p. 6.
\end{footnotes}
students’ needs, she employed Mona Kenafick to deputise for her during absences.\textsuperscript{571} The two appeared to work well together – both taking an active role in meetings when serving on Council in the 1950s.

Stainkamph’s growing experience saw further expansion of the course. By 1944 she had added ‘art of teaching’. The statement ‘students trained as Solo Performers or Teachers’ suggests that one would preclude the other – a common view that persisted to some degree into the 1950s. Farren-Price commented on the prevailing attitude to performer-teachers when he returned to Melbourne after study abroad. Sir Eugene Goossens, British conductor who lived in Australia from 1947 to 1956, had been advised that the best teachers were not performers.\textsuperscript{572} Farren-Price, however, quickly gained widespread acclaim as both a teacher and performer at the highest level, and did much to promote excellence in the dual roles.

While Stainkamph did not develop a reputation as a concert artist, she was clearly proud of her teaching achievements and promoted herself as a specialist in preparation for diploma study. She sought opportunities for her students, and was openly supportive of more than one examination system. Despite what became an enduring relationship with the AMEB, Stainkamph’s piano students in the 1930s and 1940s were listed regularly in \textit{The Argus}, celebrating their success in the examinations offered by the Trinity College of Music, London. This was common practice at the time, as AMEB was a young organisation and the overseas examination bodies retained a strong presence. Stainkamph’s work included preparation for AMEB’s Associate and Licentiate Diplomas, the Licentiate of the Associated Board of the Royal Schools of Music, London, and the Associate and Licentiate Diplomas of Trinity College, London. Few teachers of piano at an advanced level were specialist teachers

\textsuperscript{571} \textit{The Argus} February 4\textsuperscript{th} 1928. \textit{Australian Women’s Weekly}, February 8\textsuperscript{th} 1936, p. 25.
\textsuperscript{572} Farren-Price, R. interview, 2012, op. cit.
of theory as well, and Stainkamph’s powers in this area would eventually overshadow her keyboard teaching.

Stainkamph’s ‘Advisory Bureau for Music Teachers’ (with inquiries directed to her home address and also to her studio at Allans Music), was established in 1938 when Stainkamph was thirty-four, although Clifford states that Stainkamph had begun conducting correspondence theory courses for teachers from Tasmania to North Queensland from the age of twenty-nine.\textsuperscript{573} Clifford indicates Stainkamph’s resourcefulness as a trigger for the success of these ventures, but her generosity (some of the benefits were free of charge) would no doubt have been another attraction. Financial gain appeared secondary to her desire to assist students and teachers. Stainkamph was one of the distinguished teachers (Lavater, Steele, and Ferriman were others) to invite tuition by correspondence. Like Clifford some years later, Stainkamph was acutely aware of the difficulties faced by music teachers who might have felt disenfranchised geographically. Her devotion to distance education in music – a prevailing concern in this country – indicates a wide-ranging and insightful awareness of problems that could not, during her lifetime, be assisted by social media and the internet.\textsuperscript{574}

Stainkamph approached teacher training and the sharing of information with a crusader’s zeal at a time when many others were known exclusively for their work with students rather than teachers. She was not unique in this regard, but there was a sense of purpose in her approach that set her apart. In later life this generosity of spirit and desire to help others became a hallmark of Stainkamph’s approach to many aspects of life.

In common with much of the goodwill-based practice that was alive in the first half of the 20\textsuperscript{th} century, teachers would write to Stainkamph during the long-gone golden age of written communication, with questions relating to theory and piano playing. Teachers, often

\textsuperscript{573} \textit{AMN}, October 1\textsuperscript{st} 1938, vol. 29, no. 3, p. 21. \textit{AMN}, September 1\textsuperscript{st} 1941, vol. 32, no. 2, p. 19.

not personally known to her, developed friendly relationships with their wise and generous mentor. Sister Valeria from the Convent of Mercy, Deloraine, Tasmania, was one such teacher who benefitted from Stainkamph’s attentions. A well-known piano and theory teacher, Sister Valeria would send the theory workings of her students for correction by Stainkamph, who would reply, by mail, with helpful hints. These distance consultations remained a part of Stainkamph’s teaching for decades. Former VMTA President Alexander Cameron, former student of Stainkamph, praised her ability to explain concepts clearly and concisely. Cameron assumed responsibility for Stainkamph’s Advisory Bureau after her retirement from this aspect of her work, and was clearly influenced by Stainkamph. It was through the material forwarded to students in the early days that the theory papers for which Stainkamph is best known, came into being.

Today, Stainkamph is regarded as conservative, and certainly there is nothing to suggest that she flouted convention, but she nevertheless embraced and tried to promote new ideas. Her advocacy for simple bamboo pipes as an aid to the musical education of children showed a pragmatism that remained with her throughout her life; the pipes were inexpensive and easily acquired, and she believed they had the capacity to revolutionise school music teaching. She was not alone in her views, and musical patron Louise Hanson-Dyer was also supportive of pipes. It is clear that Stainkamph was referring to simple pipes – she emphasised that they were easily made by school children – rather than the more elaborate raft-like panpipes, consisting of a collection of pipes of varying lengths, bound together. The

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575 Personal communication, Colin Taylor, May 18th 2013.
577 Ibid., p. 12.
578 Ibid., p. 13.
579 The Australian Women’s Weekly February 8th 1936, p. 25.
literature relating to Stainkamph’s relationship with pipes is misleading, in that the term ‘panpipes’ is often (inappropriately) applied.\textsuperscript{581}

In addition to teachers and students, family members were of great importance to Stainkamph. In 1957, under her married name of Morris, she established the Elizabeth Stainkamph Memorial Prize in memory of her mother, who had died a decade earlier. Stainkamph’s father survived his wife by several years and died while visiting his daughter, who continued to live in Ascot Vale, a few minutes’ walk from the home in which she was raised.\textsuperscript{582} The Elizabeth Stainkamph Memorial Prize was to be administered by the AMEB (Victoria), with an original sum of £250.\textsuperscript{583} The award was to be made to the candidate achieving the highest marks in the top grade offered by the AMEB in pianoforte (in 1957, Grade Seven, but later Grade Eight) and Grade Five theory. The inclusion of a piano requirement in the criteria may appear somewhat surprising today, given that Stainkamph’s status as a piano teacher has disappeared from collective memory. The original conditions of the Prize indicated that it could transfer to the University of Melbourne, if necessary, to be awarded as advised by the Dean, but the Award continues under the auspices of the AMEB, a body with which Stainkamph had considerable contact. Since 2013 the Prize has been presented by Professor Barry Conyngham, Chair of the Victorian Board of the AMEB, and also Dean of the Faculty of the Fine Arts and Music at the University of Melbourne.

Publications

The impact of such publications as *Essential Theory Papers* (see Figure 6.2) and *Essential Scales and Arpeggios* (see Figure 6.3), both designed to support the AMEB, eclipses

\textsuperscript{581} *The Australian Women’s Weekly*, February 8\textsuperscript{th} 1936, p. 25.

\textsuperscript{582} Stainkamph’s family home in Kent Street Ascot Vale was listed in early advertising. The home she shared with her husband was in nearby Harding Street.

\textsuperscript{583} The value of this sum today would be approximately $8000: Inflation Calculator, Reserve Bank of Australia, \url{https://www.rba.gov.au}
Stainkamph’s other achievements – understandable in view of the power of publications to reach thousands of students across several generations and across the continent. The breadth of her theoretical and analytical engagement extended in several directions, and Stainkamph continued to publish into the 1970s with texts including *Classical Analysis of Modern Chord Symbols*.

Stainkamph’s publishing success resulted in many written guides to musical form and specific repertoire, including analyses of all the Beethoven Sonatas (examining the construction of approximately ten hours of music) and those of Mozart. Selected Haydn Sonatas were also covered. Her penchant for discussion of late 18th and early 19th century repertoire is to be expected in view of the harmonic language employed, but the examination of formal design ventures into territory with which she is not, today, readily associated.

Stainkamph’s own teaching would have brought her into contact with all age groups, despite her preference for teaching older diploma students; she also addressed the needs of beginners. In all, she produced over twenty publications, chiefly relating to the theoretical and analytical aspects of music.

![Figure 6.2: Stainkamph’s *Essential Theory Papers*, published by Allans Music.](image)

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584 Published by Allans Music in 1974.
585 *My First Theory Course*, 1972, Melbourne: Allans Music. The average age of diploma examination candidates has reduced considerably since the 1980s. It is likely that Stainkamph’s diploma candidates would have been in their late teens or early twenties.
Stainkamph’s work as a composer, too, was overtaken by the success of her theory texts. Published by Allans Music in 1964, her collaboration with Anthony Hall *Sight Reading Exercises 1st to 7th Grades and Diploma* lists Stainkamph and Hall, jointly, as ‘composers’. Game identifies her as a composer, along with more expected figures such as Miriam Hyde, Dulcie Holland and Peter Sculthorpe, in his discussion of the publication of Australian music by Allans publishing.\(^{586}\) Stainkamph was, however, first and foremost a teacher rather than a composer. From time to time she occupied teaching rooms at Allans Music, where her summer school was delivered. The location, in the central business district of a rapidly growing city, suited a professional musician of her calibre.

\(^{586}\) Game, P. 1976, op. cit., p. 182.
Stainkamph’s relationship with the VMTA

Stainkamph was closely associated with the VMTA from the time of its formation, and was suggested for Council membership in 1948, becoming a Life Member in 1955, the month after retiring from Council. Her extensive contributions to the VMTA were at times crucial to determining the direction of the Association, and her presence within the Association that she supported from its initial formation meetings to her death (1927 to 1981) was strong. Somewhat reserved, she allowed others to take credit for her own initiatives but held the Association accountable for its actions. In later years Stainkamph remained an elder statesman whose support could legitimise action that might otherwise have been deemed questionable by those relatively new to both the Association and the realities of the studio teacher’s working life.

In 1978, at the time of the VMTA’s 50th anniversary celebrations, Stainkamph recalled the early days, discussing ‘a number of meetings in about 1927 over a period of twelve months’. Stainkamph acknowledges Sutton Crow as ‘one of the prime movers in the formation of the VMTA’. In recalling that the initial meeting to determine interest in forming an Association took place in the Lower Melbourne Town Hall, Stainkamph draws attention to the seriousness of the exercise. The connotations of holding the meeting in such a location elevate the event; other MTAs within Australia held their early discussions in less imposing surroundings. The meeting, ‘open to all’ as Stainkamph stated, attracted more than two hundred people.

By 1931 Stainkamph had sufficient confidence in the power of the Association to effect change and address problems, that she and her former teacher A.E.H. Nickson

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587 Minutes, March 3rd 1955, Stainkamph expressed her wish to retire from the Council. She was asked to remain until the AGM and was made a Life Member on that occasion. Minutes, May 3rd, 1955.
588 MAT, March 1978, p. 4.
contacted the Association in relation to examination issues.\textsuperscript{590} The Association Minutes do not reveal the nature of Stainkamph’s and Nickson’s concerns, but serve to illustrate an early interest in assessment – one which remained with Stainkamph throughout her life. In contacting the Association she also indicated her belief – later to feature more prominently – that the Association had a function to fulfil in addressing members’ needs. The young Stainkamph clearly made an impression on the small Association and she, in turn, was proud of her membership.

Stainkamph’s involvement with other organisations, too, saw her as an active presence at a variety of social events; she saw the potential for social interaction that membership of various societies provided.\textsuperscript{591} Some of the social activities were chronicled by \textit{The Argus}, which from time to time recorded her attendance in its social pages (noted earlier). In the early days Stainkamph was a prime candidate for appointment to VMTA’s ‘Ladies Committee’ for which she became Social Secretary and assistant to Ethel Ashton.\textsuperscript{592} The existence of such a position is not surprising in view of the times, but it should be noted that the VMTA devoted much time, energy and – significantly – funds, to entertaining on a grand scale. A teacher with Stainkamph’s reputation would have been familiar with the roll call of visiting luminaries, and she became a regular attendee at the receptions that fêted them. By today’s standards, the VMTA’s receptions of the 1930s and 1940s were somewhat grand; to host internationally-acclaimed singer Peter Dawson in 1933 ‘Kelvin Hall looked very delightful...with large bowls of golden wattle interspersed with masses of green foliage’.\textsuperscript{593}

Stainkamph’s recollections from 1978, confirmed by Council Meeting Minutes, recall an array of artists who signed the Autograph Book which was brought to receptions in the

\textsuperscript{590} Minutes, December 14\textsuperscript{th} 1931.
\textsuperscript{591} \textit{MAT}, March 1982, p.12.
\textsuperscript{592} Minutes, July 7\textsuperscript{th} 1932..
\textsuperscript{593} \textit{The Age}, August 19\textsuperscript{th} 1933, p. 12.
The inclusion of actors is understandable, as membership of the Association was made available to speech and drama teachers from the 1930s. Stainkamph’s remarks from 1978 reveal a keen memory of the early years and the people who helped to shape the development of the Association. Several figures not referred to by others outside the Meeting Minutes, were acknowledged by Stainkamph for their significant contributions. Of the surviving accounts of the early decades of the Association, it is Stainkamph’s that most comprehensively captures the circumstances of the early years. Her recollections show a richness of detail, providing a picture not so vividly depicted elsewhere. Stainkamph’s age at the time of the Association’s formation is significant. Clifford, who reflected knowledgeably on the history of the Association, was a child at the time the Association was formed, and missed Stainkamph’s direct understanding of this early period. Others once active did not maintain the connection, or, like former Presidents Lindsay Biggins and Louis Lavater, did not live to see the full extent of the Association’s recovery from the events of 1949.

Certainly it is valuable to have an account of the VMTA’s mid-century difficulties from the perspective of a Council member of the day, made with a knowledge of the Association’s subsequent survival and increasing strength and influence from the 1960s and during the ensuing years. Other recollections such as those of former President Roy Shepherd, included in his tribute to Dr James Steele, present a narrow focus.

It is Stainkamph’s acknowledgement of figures who might otherwise have gone unremembered that appears to have been a recurring aspect of her reminiscences. The sole reference to Jack Howe that has been uncovered outside the Minutes, is from Stainkamph, who identified his role in recruiting potential members from rural districts. Although not given a title in the Association Minutes, Stainkamph refers to him as ‘Manager’. There is

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594 VMTA Archives. The notion of an autograph book was raised at Council; Minutes, June 13th 1930.
595 MAT, September 1999, p. 20.
596 MAT, December 1971, p. 2.
597 MAT, March 1978, p. 4.
little doubt that Howe’s contribution to the Association was significant in the 1930s. His remuneration was increased within six months of beginning his Association service, acknowledging VMTA’s appreciation of his work in a field close to Stainkamph’s heart. A familial relationship between assistant Honorary Secretary Miss Vera Howe and Jack Howe has not been discovered.  

Despite the general clarity of her reminiscences, Stainkamph’s recollection of the exact membership of the first Council is not in total accord with the archival material. Her erroneous elevation of Ivor Boustead to the first Council highlights his standing in the musical community – and the fledgling Association – at the time. Boustead was a leading teacher of singing when Australian singers (courtesy of Nellie Melba) enjoyed critical acclaim both within and beyond Australia. Boustead taught at the Melba Conservatorium. Among his distinguished former students were celebrated singers John Brownlee and Marjorie Lawrence, and Lawrence’s autobiography highlights his influence on her development and career. Boustead’s promotion to Council status in Stainkamph’s recollections, fifty years after the fact, is understandable. 

Stainkamph’s comments relating to the crisis of 1949 understate her role, but it is likely that this relates more to her reluctance to focus on herself rather than to any forgetfulness. The various accounts of this period differ in detail, but all indicate that the Association had ‘fallen on hard times’ (Stainkamph’s description), eliciting a pragmatic response from one of the only women functioning at the time as part of a depleted Council. The Minutes indicate that the suggestion to ‘close the Club Rooms, sell the piano’ came from Stainkamph. Her own account from 1978 simply states ‘the reconstructed Council worked very hard, closed the Club Rooms, sold the piano etc., and with the guidance and unremitting

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600 MAT, March 1978, p. 4.
work of Mr A. Sundberg during his term of office, the association gradually built up again to what it is today. Curiously, her reference to Jimmy Steele, one of her much-admired former teachers, is cursory, although it was Steele who presided over the re-formed Council, and Stainkamph who nominated him for the role.

Alun Sundberg’s contribution to the Association warrants further discussion. Stainkamph’s obvious respect for Sundberg’s wisdom, dedication and hard work, draw attention to a man who did not receive the acknowledgement due to him for his work on behalf of the Association. Sundberg’s efforts were clearly appreciated by Stainkamph but deserve greater appreciation from the wider musical and educational communities, and certainly within the Association. Sundberg, like his predecessor Claude Wallis, was an employee of Allans Music.

At the time of Sundberg’s appointment to the role of Association Secretary, Stainkamph was elected to the Advisory Board of the AMEB, representing community music organisations through the Association. The VMTA had long agitated for a position on AMEB’s Advisory Board, and Stainkamph held this position from 1949 until she relinquished the role in favour of May Clifford, in 1974. Many musical and teaching organisations existed, but the VMTA was the obvious choice to represent music in the community, as it represented all instruments of the day and its pedigree gave it connections with the AMEB, although this was not a consideration in the selection process. As an active member of the Association, whether as a Council or ordinary member, Stainkamph was an efficient, knowledgeable and articulate voice for music teachers. According to Paull Fiddian ‘she often knew examination syllabuses better than those who had compiled them.’

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601 Ibid., p. 4.
602 Ibid., p. 4.
603 Sundberg resigned as Secretary after taking action – in the interests of the Association – that was at odds with the thinking of some of the Council members of the day. The President was absent from the meeting at which Sundberg resigned.
Stainkamph did not seek attention, although she appeared to assume the responsibility for communicating on behalf of the wider Association membership. The social element of her VMTA persona was never far from Stainkamph’s actions, despite her unstinting dedication to work. On occasions she conveyed greetings to the membership at large, in so doing forging, in a typically restrained way, better relationships within the wider musical community. The AGM of 1949 saw Stainkamph – a new Council member – give a ‘message of greeting’ from Miss Morton, Secretary of the NSW Association, to the Victorian Association. Similarly in 1969 the AGM saw Stainkamph expressing thanks to the Council on behalf of absent members.\(^{605}\) Stainkamph, officially representing the Association, attended the funeral of former President Ethel Ferriman, accompanied by former President Roy Shepherd.\(^ {606}\) Stainkamph’s practice of acknowledging the work of others was further illustrated in her comments regarding Wallis. At the AGM of 1961, held shortly after Wallis’ death, Stainkamph recalled his work, asking that his significant contribution to the VMTA and to the musical life of Melbourne be acknowledged in the Minutes.\(^ {607}\)

Almost two decades later, Stainkamph moved a vote of confidence in support of the actions taken by the Council (in particular President Clifford) at the time of the VMTA’s withdrawal from FAMTA. Today, Clifford is revered – ‘the doyen of studio music teachers in Victoria’ – and it is easy to overlook the courage of her actions in the 1970s.\(^ {608}\) At the time of the break from FAMTA in 1976 (ratified in 1977), Clifford had been President of the VMTA for only a few years, and had assumed the position under unexpected circumstances – by her own admission, not altogether prepared for the task.\(^ {609}\) Stainkamph’s support of Clifford when the motion to leave FAMTA was proposed at the AGM, would have lent credibility to

\(^{605}\) Minutes, Annual General Meeting, June 2\(^{nd}\), 1969.
\(^{606}\) Minutes, July 17\(^{th}\), 1972.
\(^{607}\) Minutes, May 16\(^{th}\) 1961.
\(^{608}\) W.A. Bebbington (Ed.), 1997, op. cit., p. 130.
\(^{609}\) MAT, September 1999, p. 20.
the Council’s decision. Within the Council the action created ructions, with one Council member withdrawing not only from Council, but from the Association, in protest against the means by which the Council had reached its decision. These difficulties were acknowledged at the AGM – at the request of the departing Councillor. Without Stainkamph’s support the discussion could well have taken a different turn. Someone who could be depended upon to steer students through the minefield of harmonic conventions attracted, almost by default, an air of wise judgement – and Stainkamph could certainly be depended upon. Clifford acknowledged Stainkamph’s integrity and highly-valued advice ‘in relation to the many problems which are part and parcel of this Association.’

It was Stainkamph who sought greater accountability from the elected representation of which she was a part. She was comfortable encouraging the Council to turn its attentions to important matters, when, presumably, discussion had veered off-course. The AGM of 1951 saw a rebuke of sorts from Stainkamph with the words ‘let’s talk about things of interest in the profession’. Her insight into the machinations of Council meetings gave her a respected voice at the AGMs that she regularly attended after retiring from the Council, and she used this to good effect.

The profession was of great importance to her – not just on a personal level, but more widely – and she worked consistently to further the standing of instrumental music teachers within the wider community. During Stainkamph’s time as a Councillor she contributed to the Association’s quest for the registration of suitably qualified instrumental teachers, and her husband, Jack Morris, appears to have been a great support. During the long campaign for instrumental teacher registration, Morris contacted his local member of Parliament by letter, seeking support for the proposed Bill to be put before parliament. Stainkamph was a Council

610 MAT, March 1982, p. 13
611 Minutes, Annual General Meeting, April 19th 1951.
member, and the Association had been advised to garner public support. Morris’ communication did not mention his connection to one of the most widely known teachers of the day; it was written by an interested member of the local community seeking support.

Stainkamph went further, suggesting the involvement of the National Council of Women (N.C.W.). In time, the N.C.W. – an organisation that boasted, as patrons, the wives of senior politicians – contributed letters of support to Victoria’s strenuous quest for registration, although the campaign was ultimately unsuccessful. One of Stainkamph’s strengths lay in her capacity to bring her ideas and suggestions to fruition – to take action herself, rather than expecting others (men, perhaps) to step in and address problems. Stainkamph’s elevation to Life Membership was swift, but when her actions over more than thirty years, especially the Council years, are viewed collectively, such acknowledgement is unsurprising. Stainkamph’s contribution to music education in Victoria was strong, sincere, enduring and multi-faceted. She remained a stalwart of the Association throughout the largesse of the 1930s and early 1940s and into the more austere 1950s and beyond, through the AGMs and her role within the AMEB on behalf of community organisations. She returned to the newly re-established VMTA Ladies’ Committee in 1970, assisted by her former student Patricia Leslie.

Stainkamph’s generosity was demonstrated not only in her active support of VMTA’s activities, but in more tangible ways. Monetary donations to the Association in times of need were discreet and generous.\footnote{Minutes, March 14th 1947. MAT, September 1975, p. 4.} There was a great sense of loyalty towards family, school and her fellow music teachers, accompanied by a sense of duty and responsibility. Stainkamph sought little, if any, recognition for her frequent acts of generosity, demonstrated in half a century of service to the Association and the wider community.

Concluding remarks

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Eileen Stainkamph remains a somewhat enigmatic figure today – one who emerges in snapshot glimpses from archival material and the reminiscences of her colleagues. She appeared to value her privacy despite her engagement with thousands of teachers during a long professional life. She carried out most of her work in the days before the women’s liberation movement of the 1960s and 1970s wrought havoc with established practices and began to accord greater importance and respect to the work of women. That Stainkamph succeeded – as she undeniably did with her theory books – in the pre-liberation days, is all the more remarkable. There was nothing about Stainkamph, however, that indicated that she would have embraced the feminist movement aggressively. ‘The system’ had accepted her, and she appeared almost oblivious to gender. She took it for granted that she had a voice at meetings – whether VMTA or AMEB or the Old St Columbans’ Society – but was equally comfortable in the ‘Social Secretary’ role that she occupied from time to time. She delivered lecture demonstrations at VMTA summer schools and graciously delivered salutations from interstate. Stainkamph was a voice for music – especially the studio teacher – rather than a voice for women; the voice was firm, confident and resolute, but not aggressive or insensitive. She was eminently sociable, while maintaining an essentially self-contained demeanour. Early photographs show an authoritative woman – probably not a teacher for the lazy student – yet her remembrance of those such as Wallis, Jack Howe and Sundberg shows a significant capacity for kindness and enduring loyalty. Her devotion to her mother, demonstrated by the Scholarship in Elizabeth Stainkamph’s name, is testament to her regard for family. Stainkamph was comfortable as Mrs Jack Morris and he in turn encouraged and supported his wife’s devotion to teaching. The Scholarship was established by Eileen Morris.
Jepperson commented on the thirty year span of Stainkamph’s teaching experience in her tribute at the time of Stainkamph’s death.\textsuperscript{613} Clifford, however, gave her a longer teaching life, indicating ‘since the 1920s, Stainkamph has been closely associated with the music teaching profession in Victoria’. Stainkamph was still teaching and advocating for teachers, in the 1970s. Half a century of influence would be more accurate – and perhaps this will be extended further through her publications. Limiting Stainkamph’s influence to Victoria denies the considerable impact of the contact she maintained with teachers Australia-wide via post. Jepperson does, however, acknowledge her involvement with interstate teachers ‘and beyond’, and her personal knowledge of Stainkamph provides considerable insight.\textsuperscript{614}

Stainkamph’s common sense and integrity have been noted. Her high standing as a teacher, her membership of several organisations, and her contact with a wide range of celebrated artists and similarly fêted colleagues, contributed to a rich life. Jepperson’s reference to her abilities as ‘a wonderful raconteur’ and her ‘delightful sense of humour’ suggest a character capable of reflecting with wit and humour on colourful events within the outwardly disciplined confines of her profession. Alexander Cameron, too, described her keen sense of humour coupled with an open mind and intelligence.\textsuperscript{615} The extended period of ill health prior to Stainkamph’s death was approached with equanimity, courage and a philosophical outlook,\textsuperscript{616} and the tributes following Stainkamph’s death confirm her place as a champion of music teaching and pioneer of distance music education in Australia. The theory papers and the scale book live on, but fail to provide a true reflection of the significant place occupied by Stainkamph in Australian music education.

Stainkamph was a participant in the first ‘women only’ event offered by the Association – a party in 1932 to celebrate the return to Australia of soprano Rita Miller, held.

\textsuperscript{613} MAT, March 1982, p. 12.
\textsuperscript{614} Ibid.
\textsuperscript{615} Ibid., p. 13.
\textsuperscript{616} Ibid., p. 13.
in the Association’s suitably decorated Club Rooms. Stainkamph’s position as Assistant Social Secretary built on her significant organisational skill; attendance at Miller’s reception was over one hundred and fifty. The popularity of the event indicates a thriving new Association, underpinned by the strong presence of women in the private teaching community. There was potential for the events to be more than social occasions, and fundraising soon entered the picture. The Ladies Committee raised sufficient funds to purchase a grand piano for Kelvin Hall through the ‘furnishing fund’, begun in the 1930s. The reception for Louise Dyer in 1934 drew attention from the press, and Stainkamph was again mentioned as one of the organisers. It was not only as an assistant for social events, however, that Stainkamph’s name appeared in the newspapers of the day.

In 1929 Stainkamph’s letter to the editor of The Age was published, promoting her summer school, discussing the plight of country teachers and encouraging them to attend while seeking the cooperation of other societies in providing inspirational experiences for those ‘teaching in isolated towns’. Stainkamph’s reputation gave her views a sense of gravity, and her ideas would resonate with today’s forward-thinking teachers. Eileen Stainkamph took action to stimulate curiosity, creativity and a sensitivity to sound at a time when this was far removed from ‘usual’. The motto of St Columba’s, Fidelis et Fortis (Faithful and Strong) was exemplified in the work of its former student, and her contributions to music education and to the VMTA were significant.

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617 The Age, July 1st, 1932, p. 5.
618 The Age, April 27th, 1933, p. 7.
619 The Age, December 3rd 1929, p. 7.
Facilitating the Work of the Association

Chapter Seven

With a Little Help from Our Friends:

The Victorian Music Teachers’ Association’s Relationships with Other Organisations

‘Collective stories have to be more dynamic than private ones because they have more work to do.’621

Introduction

No club, society or association is formed within a vacuum; there are influences that help to inspire, guide and shape a body of people working together for a common cause. The motivation for the establishment of a new alliance often comes from a need not, at the time, addressed. At the very least, the formation of a new association requires the assessment of existing organisations in order to position a new entity, determine its aims and objectives, and formulate its charter. Cooperation between organisations with similar aims is an advantage, and seeking out established associations that may prove to be useful allies, can be useful.

This chapter will initially discuss the close ties with the organisations that contributed significantly although indirectly, through shared personnel, to the formation of the VMTA – the AMEB, The University of Melbourne and Allans Music. Following, will be a discussion of other organisations with which the VMTA engaged in a variety of ways. The role of happenstance in the formation of connections will be identified, and it will be established that personnel played a significant part in creating ties between VMTA and other bodies. The identification of the multiple roles played by significant figures in Australia’s musical life

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will expand the understanding of music organisations, both educational and commercial, from the second quarter of the 20th century to the early 21st century.

The focus on VMTA’s ‘friends’ – those who contributed to the development, survival and success of the Association – revealed that, to most other organisations, VMTA was generally no more than a mere acquaintance. Reliance on primary sources proved to be fundamental to the study and an examination of Council Meeting Minutes provided the richest data source. In addition, newspaper cuttings (some, undated), circulars to members, letters between Council members, and photographs, were of value. The Association’s journal, MAT, shed new light on some of the findings – the more public airing of information filtering some of the lively debate regarding other organisations that took place at Council meetings. While former Presidents, when interviewed, provided information regarding other bodies, discussions with ordinary members of the VMTA did not prove to be particularly fruitful in this regard – indicating, perhaps, that the members were interested in the end product rather than the collaborative process involved in ‘the getting there’.

Secondary sources confirmed that the VMTA was somewhat insignificant to the organisations on which, at times, it depended. Bebbington’s *Oxford Companion to Australian Music* excludes the Association as an individual entry, but its importance in the life of Clifford is noted, and Cooke’s VMTA presidency is also mentioned. The biographies of VMTA identities – Cooke, Heinze, Hanson-Dyer, Loughlin, Jones and Humble – provided information on a variety of organisations with which the VMTA collaborated, and Tregear, Game and Gilmour were helpful in enriching detail. The single reference to the Association (aside from the aforementioned acknowledgements through Bebbington) came from Cooke – a musician whose knowledge of organisations and people in the second half of the 20th century and into the 21st century sets him apart from most of his contemporaries.622

The organisations selected for examination were those that were referenced frequently in the data collection – in some cases a brief but intensely productive relationship is documented. The list is not exhaustive, and it is possible that gaps in the primary sources currently preclude an understanding of other bodies of historic significance. Each organisation will be discussed individually, identifying the source(s) of the collaboration, key figures, the degree of dependence and the nature of the relationship. Conclusions will be drawn within each commentary when pertinent to the understanding of the relationship. This area of the research ends with a summary of VMTA’s ‘friendships’.

The Australian Music Examinations Board

For almost a century, Australian MTAs have enjoyed a productive relationship with the AMEB. A.J. Leckie, founding President of Australia’s oldest MTA, became the first Western Australian examiner, appointed three years after the AMEB was established nationally.623 While there are overarching consistencies from State to State within the AMEB, each State maintains its own Board, and there are practices that are individual to each State. A Federal Board includes representation from each State Board, and is responsible for syllabuses and publications.

In Victoria, the relationship between the VMTA and AMEB is, historically, a close one, and it was the Victorian AMEB’s Secretary, Sutton Crow, who saw the need to expand the presence of the instrumental music teacher in the community. Sutton Crow, assisted by Wallis, led the early meetings to form an organisation for instrumental teachers. The result was the VMTA, with Sutton Crow becoming Life Governor and Wallis as Honorary Secretary.624 For over two decades the relationship between the two organisations was an

624 Minutes, April 27th, 1965. Through the amalgamation of VSMA and VMTA Sutton Crow became a Life Member of VMTA in 1965.
unofficial one which continued after Sutton Crow’s retirement, through Paull Fiddian, who assumed the dual roles of Secretary to both the AMEB and the University Conservatorium from 1946. Fiddian maintained an informal involvement with VMTA in an advisory capacity, and his opinion was frequently sought, especially in relation to AMEB matters, and during the Association’s quest for registration in the 1950s. After the difficulties of the late 1940s, the Association needed to rebuild. The Council approached the AMEB, The Music Society of Victoria and Trinity College, London (a rival examination body in the Australian context) in an effort to strengthen membership. While there was a loyalty to AMEB, the VMTA was, first and foremost, in need of growth. At the mid-point of the 20th century the connection between the two organisations was strengthened by the formalised presence of the VMTA within the AMEB.

The passage towards a formally recognised link began in the late 1940s. Fiddian was approached by Wallis regarding representation of the studio teaching profession on AMEB’s Advisory Board. In 1949, two years after VMTA had raised the issue, the decision to introduce a representative from community music teaching organisations to the AMEB Board, was approved. Stainkamph was elected as the Association’s representative, nominated for the AMEB role by President Steele within a year of joining the Council. The VMTA was the ideal organisation for such representation although other organisations vied for a place on the Board when each term expired. It was, however, the VMTA presence that endured. Stainkamph remained in the role until Clifford assumed the position in 1974. In the early 21st century the AMEB Board in Victoria was significantly reconfigured, seeing a reduction in personnel. Community representation was no longer included at Board level. The

625 This is further discussed in chapter eleven.
626 Minutes, June 5th 1950.
627 Minutes, July 11th 1947.
628 Minutes, February 3rd 1950.
The final VMTA representative to hold the position was Mitchell, a Life Member of the VMTA who returned to the AMEB Board in 2014 in another role.

The fact that many Australian instrumental teachers play multiple roles is a significant factor in the close ties that are formed between different organisations sharing common ground. Historically, there were times when AMEB examinations contributed to the attainment of school certificates, although tuition was often provided outside the school environment by studio teachers, typically members of the VMTA. Former VMTA Presidents Clifford and Thomson, with their extensive experience of school certificates and the AMEB, were active in addressing the needs of those who included music subjects as part of their school studies. It can be assumed that links were made in the eyes of the public.

There has been regular communication between the Association and the AMEB – some of it prior to representation on the AMEB Advisory Board. Through the teaching diplomas the Association has maintained a close connection to the AMEB; the two State Chairs of this area have been Presidents of the VMTA, but the link is an informal one – coincidental rather than by design. The coincidence is hardly surprising, and the importance of informal connections in a relatively small musical community should not be underestimated. There are teachers who serendipitously become well-known identities through their multiple roles, and new relationships emerge. Chance encounters have resulted in significant recruitment. Thomson was known Australia-wide through the many positions he occupied, and he was also closely connected with AMEB while VMTA President – a consultant on new programs, and AMEB Director of Studies from 1972. His was a voice of authority in the musical community and his presence within several organisations assisted in assuaging the anxiety of teachers regarding proposed AMEB

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629 Minutes. April 16th 1948.
630 Clifford, then Mitchell occupied the position.
changes.\textsuperscript{632} ‘It is hoped that Music Teachers Associations…will be able to conduct courses to help their teachers to adjust’ from Thomson in 1974, evinced the close connection between AMEB and VMTA at the time.\textsuperscript{633}

New AMEB requirements have consistently been addressed by VMTA. The introduction of works encompassing more popular idioms saw the arrival of List E to the piano syllabus in 1994. The music of Christopher Norton featured prominently, and VMTA recognised the need to introduce his music to its members. The most successful one-day event in VMTA’s history was the collaboration between the AMEB State Office and VMTA, which saw the New Zealand-born, British-based composer discussing his music in a daylong series of lecture-demonstrations.\textsuperscript{634} The launch of each new piano syllabus by the AMEB has also generated VMTA response. Bookings for the 1995 lecture-demonstrations of the newly published piano Series 14 were so numerous that the venue was altered as the predicted attendance numbers soared. Nehama Patkin, Glenn Riddle and Elizabeth Mitchell demonstrated and discussed all the new material in the largest available space at the VCA. The lecture-demonstrations of the AMEB’s Series 17 piano books soon after the official launch, were similarly successful for VMTA years later.\textsuperscript{635} Mutual support continues, and informal connections abound. Both the Federal and State offices of the AMEB sponsor VMTA events, and the AMEB remains one of the few organisation with which the VMTA has enjoyed sustained (and at times formal) connections.

In 1975 the University of Melbourne began to reconsider its relationship with the AMEB. The speculation that the AMEB was about to cease operations was tackled head-on by Clifford,\textsuperscript{636} and the VCA duly took responsibility for the AMEB until its return to the

\begin{footnotes}
\footnotetext{632}{MAT, June 1974, p. 7.}
\footnotetext{633}{Ibid.}
\footnotetext{634}{MAT, June 1995, p. 13.}
\footnotetext{635}{In January 2015 the VMTA presented a two-day lecture demonstration of the new AMEB series 17 piano syllabus.}
\footnotetext{636}{MAT, December 1975, p. 3.}
\end{footnotes}
University of Melbourne in 1991. At the time, three quarters of the twelve-strong Council of the VMTA were AMEB examiners, and several were fulltime or sessional teachers at the University Conservatorium. In time, the Association set about explaining the subsequent amalgamation of the VCA and the former Faculty of Music at the University of Melbourne, resulting in the Faculty of the Victorian College of the Arts and the Melbourne Conservatorium of Music, renamed the Faculty of Fine Arts and Music in 2018.

**The University of Melbourne Conservatorium**

The considerable ties that exist between the University of Melbourne and the VMTA have been circumstantial. The work of Sutton Crow and Wallis has been noted, but there are other connections. All Ormond Professors of Music to the present day, from the time of the Association’s formation, have agreed to be Patrons, but this is good fortune on the part of VMTA rather than a condition of the Ormond Professorship. Two former VMTA Presidents, Max Cooke and Ronald Farren Price, have been Deans of the University Conservatorium, as discussed in chapter five, and with the golden years of the Association – the time when membership was at its peak and attendance at events was at its highest level – several fulltime University staff members occupied prominent positions within VMTA. At the Association’s zenith in the 1970s, 1980s and early 1990s, President and Vice-President (Clifford and Jost, respectively) and fellow University of Melbourne staff member, Graham Bartle, provided the core of the Council. Bartle, Vice-President from 1992, and President 1999 to 2002, was for many years Deputy Dean of the Faculty of Music. Council members during the 1980s and

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638 AMEB examiners who were also Council members: Judith Anderson, Graham Bartle, May Clifford, Ian Harrison, Vera Jepperson, Mack Jost, Geoffrey McFerran, Elizabeth Mitchell and Jean Starling.
639 The amalgamation was explained at an informal session presented by Elizabeth Mitchell, summer school 2011. In 2018 the faculty that emerged as a result of the amalgamation was renamed ‘Faculty of Fine Arts and Music, University of Melbourne’.
into the 1990s also included University Conservatorium sessional staff. The VMTA-
University of Melbourne connection, while significantly reduced today, still exists, with
several University of Melbourne staff serving on Council in a practice unbroken since
VMTA’s formation. Important, is the fact that links are made in the eyes of members and the
wider public, based on the coincidence of Association Council members occupying multiple
roles.

Max Cooke and Victor Stevensen (at various times President and Vice-President,
respectively) discussed the possibility of the University and VMTA collaborating on a large
scale, in the 1950s. Prior to this, Stevenson had single-handedly directed a summer school
at the University, and, considerably earlier, the Association had organised its own
conferences. The summer schools resulting from the Cooke-Stevensen collaboration were
held at the University, and profits were, initially, split. Difficulties emerged, resulting in
VMTA assuming sole responsibility for the summer schools. Relations remained cordial,
however, and the summer schools continued to operate biennially, with the University of
Melbourne as the favoured location until 2005.

**Allans Music**

For well over a century, Allans Music was a focus of musical life in Victoria. Its close ties
to the VMTA have been noted; Allans employee Wallis proved a strong ally for the
Association, and his secretary at Allans, Vera Howe, became his assistant at VMTA. Wallis,
as Manager of the AMN, published by Allans Music from 1911 to 1963, ensured that the

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640 These included Jean Starling, Geoffrey McFerran and Kevin Casey.
641 Cooke, M. interview, op. cit.
642 Loughlin, G. ‘Melbourne University Conservatorium of Music’ in *Australian Music Journal: Canon*,
643 Minutes, June 6th 1966.
644 Game, P. 1976, op. cit. p. 77. George Leavis Allan became sole proprietor of the business that came to be
known as ‘Allans’ in 1875.
Association’s work was promoted. With its cessation in 1963 the Association prepared itself for the launch of its own journal, publishing MAT from 1965. Wallis retired from Allans in 1949 with much fanfare, and his VMTA work was taken over by another Allans employee, Alun Sundberg. The connection remained strong.

Many of Melbourne’s distinguished studio teachers rented teaching space at the central location in Melbourne, and most were Association members. Allans became a regular venue for Council meetings in the early years and again in the 1950s and 1960s, and it was the postal address for VMTA communication for decades. This action, made possible through Wallis and Sundberg, created, in the minds of VMTA members, a strong link between the two bodies. Game’s history of Allans does not mention the Association, although many of the teachers closely associated with VMTA are discussed. The fire at Allans in 1955 saw the loss of Association files that had been stored on the premises, but the Council’s instruction to Sundberg in 1950 to destroy historic records casts doubt as to the full extent of the damage caused by the Allans fire.

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645 Circulars were also distributed to members.
646 With the resignation of Alun Sundberg, the VMTA required a new postal address.
The Australia Broadcasting Corporation (ABC) and Radio

It was fortuitous for the VMTA that William James was a member of its first Council (see Figure 7). James, a piano teacher at the University Conservatorium, rose to prominence when Australia established a national broadcasting body, although his appointment to the first Council can be attributed to his standing as a piano teacher. The location of the ABC’s early headquarters (from 1932) was serendipitous. The ABC in Victoria was initially based at Kelvin Hall,\(^\text{647}\) and the pioneering radio stations 3AR and 3LO were ‘just across the corridor’ from the VMTA Club Rooms. Quarterly meetings, which included concerts by professional musicians (who were, in many cases Association members) and members who were amateur performers, were broadcast on occasions. Radio – still in its infancy – proved useful in spreading the Association’s word. In establishing itself during its early years, the VMTA benefitted from James’ presence, and its founding President, Harold Elvins, was a well-

\(^{647}\) This was prior to its presence at Broadcast House, Lonsdale Street (in Melbourne’s central business district). The ABC moved later to the arts precinct at Southbank.
known radio identity. Stainkamph, in her reflections on the early days of the Association, comments on James’ contribution to VMTA, and it seems likely that the attempts to secure reduced rates for attendance at ABC concerts resulted from the connection with James.

The varied professional lives of prominent and influential Australian teachers have been advantageous to the Association in a variety of ways. The VMTA owes a considerable debt to Cooke, whose wide-ranging presence in Australian music has been fortuitous for the Association; he is one of the great champions of MTAS in Australia. In 2012, when discussing his involvement with the Association, Cooke, as an aside, reflected on the radio program he presented on radio 3AR for many years. The program, a University of Melbourne initiative, saw Cooke performing and discussing works from AMEB syllabuses, and presenting music quizzes he devised.648 The program boasted the highest figures of any radio program for the timeslot, but Cooke pointed out that the popularity of the program could have been affected by programming. His radio broadcast followed the ‘Best Racing Tips’ program, in a country that tends to favour sport over classical music.649

Summer schools have occasionally been promoted through ABC radio, and community station 3MBS has also assisted VMTA. Regular 3MBS presenter Tony Thomas’ wife was the long-serving VMTA Office Manager, Jill Thomas, and 3MBS helped to promote Association events. Patkin’s personal connections with ABC radio personalities also assisted.650 Today, the radio links have vanished, but for several decades the Association benefitted from its radio friends.

649 Ibid.
650 Personal communication, Margaret Bland, March 7th 2018.
The Australian Society for Music Education

The Australian Society for Music Education (ASME) was formed in 1967, with many teachers belonging to ASME, their State-based MTAs, and specialist instrumental societies (for the non-pianists). Today, VMTA and ASME enjoy mutual respect, and each organisation has carved its own place in music education. Council members of VMTA have served concurrently on the ASME Council.\textsuperscript{651} Cooke’s first-hand knowledge of the various organisations that co-existed and flourished in Melbourne during a period of strong support for societies in the post-Second World War years, provides significant insight. He describes the fundamental difference between VMTA and ASME succinctly: ‘The members of ASME were mainly involved in the area of school music, whereas the members of the Victorian Music Teachers Association (VMTA)…were almost exclusively private studio teachers.’\textsuperscript{652} In the early discussions of ASME, however, there was a possibility that the two bodies would have quite a different relationship. During preliminary meetings, it was suggested that VMTA consider becoming the Victorian Chapter of ASME, as noted in chapter five. To this end, Logie-Smith addressed the Council in 1967, but the proposal – more of a notion at the time – was rejected. It was clear that the two groups shared common goals, however, and discussions continued, resurfacing in 1974.\textsuperscript{653}

Two of the strongest – and best-known – advocates for the music teaching profession at the time of ASME’s formation were Callaway and Cooke, who were united in their desire to provide representation and advocacy for those in the music teaching profession. Cooke was, and remains, acutely aware of studio teachers who lack qualifications,\textsuperscript{654} and has maintained an enduring desire to address this issue in supportive and encouraging ways,

\textsuperscript{651} Mitchell was Vice-President of ASME (Victoria) while also a VMTA Council member.
\textsuperscript{653} Minutes, February 10\textsuperscript{th} 1967, April 3\textsuperscript{rd} 1967. Minutes, Annual General Meeting, June 19\textsuperscript{th} 1967, Minutes, November 11\textsuperscript{th}, 1974.
\textsuperscript{654} Cooke, M. and Woodhouse, F. 2010, op. cit., p. 173
enabling studio teachers to continue to expand their knowledge, whether qualified or not.\textsuperscript{655} In 2012, Cooke reflected on the early relationship between the VMTA and ASME, describing differences of opinion with Callaway, regarding membership requirements, (already noted).\textsuperscript{656} Ongoing self-development within the teaching profession was desirable to Cooke decades before the term ‘lifelong learning’ entered the teaching industry’s lexicon.

Additional knowledge leading to upgraded membership had the potential to increase income and professional satisfaction for teachers. The Council hoped, as a consequence, that students would gain from the enhanced expertise of teachers, a competitive teaching environment would raise standards, and parents would appreciate that the advantages would justify increased fees. VMTA has, for almost a century, acted as an informal watchdog for fees in an unregulated industry. ASME retains its policy regarding membership, and VMTA has adhered to its various levels of membership, which have changed over time.\textsuperscript{657} While agreement regarding membership requirements was never reached between ASME and VMTA, the two organisations have retained a supportive relationship which, initially, had the potential to be much closer.

**The British Music Society of Victoria**

Louise Dyer (later, Hanson-Dyer), Melbourne-born patron of the arts, established the British Music Society (BMS) in Victoria in 1921.\textsuperscript{658} Its Australian presence was, to a degree, part of a kinship with England, keenly felt in the post-World War 1 years. Dyer became the Honorary Representative, quickly appointed as Honorary Secretary, with her husband James Dyer as Honorary Treasurer. The Society is now known as the Lyrebird Music Society in

\textsuperscript{655} Cooke, M. interview, 2012, op. cit.
\textsuperscript{656} Ibid.
\textsuperscript{657} Requirements relating to different levels of membership are not consistent within Australian MTAs.
\textsuperscript{658} The British Music Society was established in Britain in 1918.
honour of the publishing house established by Hanson-Dyer. Marion Poynter, Hanson-
Dyer’s niece, is Patron.659 The connections between the BMS and the Association were far-
reaching. Sutton Crow, the multi-faceted Secretary of the University Conservatorium and
AMEB and founding father of VMTA, was a member of the first BMS Council,660 as was
Mansley Greer – also a member of VMTA’s first Council. Greer had risen to Vice-President
of BMS at the time of VMTA’s formation. The VMTA must have appreciated the prestige
that connection with Dyer would bring, and she was made a Patron of the Association in
1932. She spoke generously of Harold Elvins, the Association’s first President, and reflected
on the importance of MTAs when called upon to address the Association’s Quarterly meeting
of July 1931.661 Elvins was already known to her as he had performed at a BMS concert in
1922, shortly after the Society’s formation.662 When problems arose for the Association
regarding the venue for Council meetings, the BMS came to the rescue.663

Federal Collectives of State-based Organisations such as VMTA

If there is strength in numbers, Australian instrumental music teachers should have been
better off with the formation of a Federal Council to advocate on their behalf, shortly after
VMTA’s formation. A Conference with delegates from all Australian MTAs was held in
Sydney in 1929, with the cooperation of the New South Wales State Conservatorium of
Music, the University of Adelaide and the University of Melbourne; the notion of a national
representative body had effectively taken root.664

660 Ibid., p. 3.
661 The Age, September 8th 1934, p. 10.
663 Minutes, March 11th 1950.
Register of Qualified Teachers of Music 1936’ in The Association of Music Teachers of Victoria Ltd. Register of
\textit{Minutes}, July 12\textsuperscript{th} 1946.} The chief aims were the establishment of a Commonwealth Register of suitably qualified teachers (comprised of the Teachers’ Registers from each State) the organisation of biennial conferences and the formation of an Executive.\footnote{Murton, N. 1990, op. cit., p. 17. VMTA Archive, ‘Music Council of Australia (MCA), Commonwealth Register of Qualified Teachers of Music 1936’, op. cit., p. 1.} Elvins was active, and Victoria was well-represented, maintaining a consistency in its representation equalled only by that of Queensland.\footnote{VMTA Archive, ‘Music Council of Australia (MCA), Commonwealth Register of Qualified Teachers of Music 1936’, op. cit. Elvins served as Chairman for four of the Council’s first five years. While he was Chair, Wallis represented Victoria. Sutton Crow represented Victoria at the Conference of 1929. Leonard Francis was a consistent representative for Queensland.} For several decades, the MCA and State MTAs appeared to function effectively in a mutually supportive relationship, and the MCA had sufficient confidence in its powers to write to the Prime Minister requesting a review of sales tax as it applied to instrumental purchase – seeking a similar letter from Victoria.\footnote{\textit{Minutes}, November 29\textsuperscript{th} 1950.} The national body was an active voice for MTAs for two decades and was not officially wound up. The Music Council of Australia re-emerged as a new entity, with its origins perhaps unknown to many members of the wider (and younger) musical community. As far as MTAs were concerned, the national body had ‘worked very well’.\footnote{Jamieson, R. 1986, op. cit., pp. 204 – 205.} In 1969 Warren Thomson, youthful President of VMTA, saw an opportunity.

The second iteration of a federal collective, FAMTA, was formalised in 1970, with representation from all States. Many of Thomson’s considerable and lasting achievements postdate the time of his close connections with VMTA, but his capacity to think on a large scale was clearly evident when he ascertained that the formation of a national federation of MTAs would attract support. Considerable discussion took place in Victoria before the idea
was launched nationally, with Thomson raising the possibility of a federal body at his second meeting as VMTA President.670

The task of communicating at State or national level often falls to an organisation’s secretary, and some of those who occupied the role were particularly effective and memorable. In 1973, Ronald Farren-Price’s tribute to Helen Dore, VMTA Secretary 1966 to 1973, recalled her significant assistance to Thomson at the time of FAMTA’s formation.671 She and Jill Thomas were the two Secretaries (Administrators) to be honoured, on retirement, with Life Membership; Dore was also invited to join the Council.672 Thomson, however, was FAMTA’s greatest champion. His role as President of VMTA from 1969, and Victoria’s preeminent place within Australian MTAs, immediately gave him a platform for his ideas.673 The acronym ‘FAMTA’ entered studio teacher parlance, and a new regime, which exercised considerable authority and influence for a decade, began. The early 1980s saw the diminution of its powers when Thomson relinquished the FAMTA presidency; the organisation languished without him.

For several years, with Thomson in the dual roles as President of VMTA and FAMTA, there was considerable overlap of the two organisations. Operations, although national, were Victoria-based until Thomson left Victoria in 1974. In the pre-internet age, when widespread dissemination of information was far from instantaneous, this was significant. VMTA’s decision to leave FAMTA in 1976 (and the unsuccessful attempts to bring the State from which FAMTA had originated back into the fold) did not help FAMTA’s cause.674 Losing Victoria’s support at a time when VMTA’s membership numbers were far in excess of those from other MTAs did not augur well for FAMTA, but the organisation

670 Minutes, October 7th 1969.
671 MAT, September 1973, p. 6.
Minutes, November 12th 2007; Jill Thomas was made a Life Member.
nevertheless achieved much in the late 1970s and early 1980s. Cooke praised Thomson’s positive contributions to music education in forming FAMTA, and Farren-Price identified Thomson’s work in providing VMTA with a stronger international presence. It is hardly surprising that it was Thomson who established, later in the same decade, the Sydney International Piano Competition.

**The Institute of Music Teachers**

Established in 1977, the Institute of Music Teachers (IMT) was formed to provide national accreditation for studio music teachers, and remained active for over twenty-five years. The Institute was established by Cooke ‘to promote high standards of studio teaching, encourage teachers to take further study and improve the status of music teachers’. The Institute provided a means of ‘bringing together VMTA, ASME and the Australian College of Education’, with suitably qualified teachers being registered with the Institute and permitted to use the post-nominal MIMT (member of the IMT). Formal registration of music teachers by an Act of Parliament was not, however, achieved. Again, the origins were Victorian, but the Institute was established to encompass all States. The administration of IMT moved from State to State, but each State offered an on-going contact address – for Victoria, the home of the VMTA President, Clifford. While based in Victoria, Clifford chaired meetings, with two other delegates appointed from the VMTA Council, although representatives from outside the Council were also included in the Committee. South Australian Audrey White maintained the strength of the Institute for many years, and the first

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676 VMTA Archive, Certificate of admission to the Institute of Music Teachers.
679 Ibid.
680 VMTA Archive, Certificate of IMT membership.
AGM was held in Adelaide.\textsuperscript{682} The Institute ceased operations unceremoniously early this century.

**Speech and Drama**

As Acting Director, then Director of the Melba Conservatorium, VMTA President Elvins significantly expanded the curriculum at the institution founded by the acclaimed singer. Gilmour discusses the presence of a School of Ballet in 1937 under Elvins’ stewardship,\textsuperscript{683} and Speech and Drama studies were also introduced. Elvins was ‘a Director who saw past the issues of the day and maintained a wider view.’\textsuperscript{684} Historically, teachers of speech and drama felt a connection with musicians, especially in the first half of the 20\textsuperscript{th} century. When alternate organisations were available to them, some chose to remain loyal to MTAs. Jamieson identifies Lionel Logue as one such teacher, retaining his membership of WAMTA, declining the more specific alternative.\textsuperscript{685} Speech education has lost some popularity as the unmodified Australian accent has become increasingly accepted, but post-World War 1 Australia thought differently. It was the age of radio announcers adopting pseudo-British accents for radio broadcasts,\textsuperscript{686} and school teachers attempting to cultivate less strident tones in their young charges.\textsuperscript{687}

Speech examinations became part of the AMEB’s offerings from 1926, and this was not surprising. Speech has traditionally been represented in music examination boards’ syllabuses, and was included in the Royal Schools of Music and Trinity College of Music examinations. Speech and drama units also featured in Australian Departments of Education.

\textsuperscript{682} VMTA Archive, IMT Constitution, p. 7.
\textsuperscript{683} Gilmour, K. 2000, op. cit., p. 67.
\textsuperscript{684} Ibid., p. 66.
\textsuperscript{685} Jamieson, R. 1986, op. cit., p. 165.
\textsuperscript{686} Personal communication, Astrid Wootton and Jim Wootton, January 27\textsuperscript{th} 2017. Astrid Wootton is the current chair of the AMEB specialist panel for Speech and Drama in Victoria. Jim Wootton had friends in the radio industry, including Maurice Callard and Eliza Burbury.
When the VMTA began in 1928, speech and drama teachers were not included in the earliest Directory of Teachers, but the early conferences of the Association addressed the needs of speech teachers, and receptions for visiting international actors were part of VMTA’s activities. By 1946, however, it had been decided that with the end of the financial year the Association’s relationship with the teaching of speech and drama would cease. This elicited a strong response, and the Council was asked to reconsider ‘as the Art of Speech…has been associated with the Music Teachers’ Association for so long.’ The Speech Association offered to manage all outstanding financial matters and ‘Art of Speech’, as a subject area, remained part of the VMTA. Eileen O’Keefe represented speech teachers in seeking cooperation from VMTA for future activities, and her credentials – she taught speech and drama at the University Conservatorium – were impeccable.

Council member Percy Jones suggested that O’Keefe, in consultation with other speech teachers, draft a proposal for an ‘Art of Speech’ section for the VMTA Competitions. The resultant July meeting organised by O’Keefe was sufficiently important to be held in the University Conservatorium’s Melba Hall, and additional teachers, not known to O’Keefe, were contacted by the Association to ensure wide representation. The available data is inconclusive regarding the presence of speech sections in the Competitions. Primary sources do, however, frequently mention Association member Marie (Maie) Hoban, another figure who supported VMTA’s relationship with speech teachers. Following Elvins’ death, Hoban presented two performances of ‘Toad of Toad Hall’, with all proceeds from the play directed to the Harold Elvins Fund; Elvins had

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688 Minutes, October 11th 1946.
689 Minutes, December 13th 1946.
690 Minutes, May 5th 1950.
691 Minutes, July 31st 1950.
692 Available programs exclude Speech and Drama sections.
693 Minutes, July 31st, 1950, February 19th 1951.
embraced speech and drama and that community responded accordingly. The performances took place at the University of Melbourne.694

In 1949 ‘Art of Speech’ activities in Western Australia were of sufficient importance to be raised at the Extraordinary General Meeting of VMTA, and the subject area was alive within MTAs across Australia.695 Historically, speech as a teaching subject has enjoyed greater popularity in some States than in others. Its place within the AMEB in Victoria has been somewhat limited, although the area was represented at Board level until the size of the Board was significantly reduced early this century. From the 1950s speech and drama has ceased to play a part in VMTA activities.

The Victorian School Music Association (VSMA) and Classroom Music

Somewhat surprisingly – as few references appear in the depleted Minutes of Council meetings from the Association’s early years – the VMTA concerned itself with the place of classroom music in the school curriculum, from the time of its inception. In 1936, Sutton Crow compiled a report – ‘Music in Schools’ – on behalf of AMEB, organising a committee for the project and including VMTA President Elvins as part of the committee.696 The extent to which the VMTA promoted itself as an agent for the betterment of school music standards was perhaps exaggerated, but VMTA’s claims had the desired effect. Sutton Crow argued strongly and successfully for VMTA’s presence.697 The report mentions the role of the Association: ‘Mr Elvins reported that the Association of Music Teachers [VMTA] had been dealing with the subject [music in schools] for six years and had done much valuable work, not only in the City, but in country centres’. The Committee, chaired by Sutton Crow

695 Minutes, Extraordinary General Meeting, December 19th 1949.
697 Ibid.
(nominated for the position by Elvins) was receptive to the appointment of another representative from the Association when this was suggested by Elvins, and it appeared that the legitimacy of the VMTA’s role in school music advocacy was not in question. For more than a decade, from the mid-1960s, VMTA’s significant involvement in school music is presented as a new development rather than as a resumption of pre-existing activity, supporting the supposition that the assertions from the 1930s were inflated. It has always been the studio teacher who has received the greatest support from the Association, although many members today are essentially classroom music teachers, and several schools are members of the Association.

Jones first proposed cooperation between VSMA and the VMTA in 1949, and by 1951 ‘attempts to unite the efforts of VSMA and VMA [VMTA]’ were still under discussion. There was little progress for over a decade, and it was not until the 1960s that significant action took place. Considerable discussion in the early 1960s (by which time Jones, the instigator, had retired from the VMTA Council) led to a merging of VSMA and VMTA in 1965, announced on the cover of the first edition of MAT. The merger brought an influx of new members with class teaching backgrounds, swelling VMTA numbers and resulting in class teachers gaining greater prominence within the Association. It was agreed (with appropriate amendments to the Constitution) that there would be no fewer than three classroom music teachers included in the VMTA Council, ensuring that the area was knowledgeably represented. With the departure of Council members in the late 1960s and early 1970s – including Thomson – the focus began to return to an essentially studio-based representation, although classroom music maintained a presence, chiefly through Directors of Music, such as John Mallinson, who were also involved in instrumental teaching. Many

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698 MAT, June 1965, p. 1.
700 Minutes, March 15th 1965.
VMTA members, including those serving on Council, have varied professional lives as classroom and instrumental teachers, with some also serving as AMEB examiners.

The Junior Symphony Orchestra

The VMTA’s circular from June 30th 1944 mentions ‘Mr John Bishop…is forming a Junior Symphony Orchestra and is anxious to get as many young people as he can, interested in this movement.’ Bishop’s vision led to the annual Summer Music Camps movement which in turn fed into the creation of the Australian Youth Orchestra and the (Victorian) JSO, now known as the Victorian Youth Symphony Orchestra. Two decades after Bishop’s initial attempts to form the orchestra, JSO was inherited by the VMTA as a legacy of the amalgamation of VMTA and VSMA. The Association was thrust into a relationship with the orchestra which was of value to ‘the wider community…[giving] encouragement and practical assistance through the years’.701 Stewart Wilkie, for many years JSO’s conductor, became a prominent figure in the Association’s activities, awarded an MBE in 1974 in recognition of his contribution to the musical life of Victoria.702

The relationship between VMTA and the JSO was not always an easy one, although there were many projects that appeared to prove rewarding for all concerned. The young instrumentalists participated in performances for the Grand Masonic Lodge, the Mildura Festival, and Melbourne’s ‘Moomba’ Festival, achieving their biggest audience during Farren-Price’s presidency through the popular television variety show ‘In Melbourne Tonight’. The successful program brought classical music (under the auspices of the VMTA via the merger with VSMA) to thousands of viewers.

Wastell secured a television documentary for the JSO, screened on the ABC – the national television network – in 1965, expressing disappointment that no mention was made of the relationship between the orchestra and the VMTA during the documentary. The VMTA had some ground to cover before the alliance of orchestra and VMTA was embraced by the public. The connection between a MTA and a training orchestra was not illogical, but the orchestra existed before VMTA’s involvement – and continued after the Association had severed ties. The decision was reached in 1974 to allow the JSO’s dedicated band of parent-supporters to manage the orchestra.703 For a decade, however, the Association worked closely with Wilkie and the Orchestra, and the JSO’s Annual Concerto Concert enabled VMTA to contribute to the development of young artists by providing opportunities for them to perform with orchestra. Ormond Professor George Loughlin was one of several adjudicators who selected finalists (essentially pianists, with the occasional violinist) and the concertos to be performed were chosen by Wilkie and the Council.704 The orchestra could not be expected to give finalists the opportunity to select their own concertos; orchestral parts had to be available, and manageable for a training orchestra. The system was effective, and many players gained valuable experience.

The Melba Memorial Conservatorium of Music

At the time of VMTAs formation, Elvins was a member of staff at the Melba Conservatorium (later, purchasing the Conservatorium) and Hart, a VMTA Patron, was Director of the Melba Conservatorium. Hart was also a conductor and composer, and he came with the added advantage of being English-born. In the early days of Federation, Australia, while struggling

703 Minutes, December 27th 1973 notes another ‘special’ meeting held December 21st 1973, with ‘postscript’ February 2nd 1974. Minutes, February 8th 1974. Attached to Minutes is a letter from Clifford to Thomson, dated January 11th 1974. Vice-President Clifford, on behalf of the Council, made the decision to sever ties. President Thomson was overseas on FAMTA business.

704 Minutes, December 6th 1965.
to establish its own identity, exhibited great pride in its English roots. Elvins’ close working relationship with Hart would not have hindered Hart’s elevation to Patron, but Gilmour’s account of Elvins’ role at the Conservatorium suggests that he separated his Conservatorium work from VMTA duties. Elvins’ death in 1943 saw subsequent changes in the Presidency of the VMTA and the Directorship of the Melba Conservatorium. Hart had departed for a life in Hawaii, although his return to Australia for the Jubilee of the Conservatorium in 1945 suggests an enduring loyalty. His music continued to feature prominently at VMTA events. It was not until the 1990s, by which time the tenuous connections through Hart and Elvins had long been forgotten, that happenstance resulted in the Melba Conservatorium being of real assistance to the Association.

The appointment to Council of Lynnette Casey (later, Casey-Brereton) Director of the Melba Memorial Conservatorium (1993 to 2005), and later Vice-President of the Association (1999 to 2002) was advantageous for the Association. The Head of Instrumental Studies at the Melba Conservatorium 1987 to 1995 was also a VMTA Council member and Convenor of the VMTA’s initial Young Teachers Group. Seminars and, particularly, concerts mounted by the YTG were held in teaching rooms or Ruskin Hall, the Conservatorium’s well-appointed concert hall. With the departure of Casey-Brereton from the VMTA Council, the connection was broken. The Melba Memorial Conservatorium ceased operations in 2008.

**Melbourne High School**

The appointment to the VMTA Council of Anne Lierse came at the right time for the Association. As Director of Music at Melbourne High School (MHS) she provided access to a suitable venue for large-scale events as well as more intimate ventures.705 It would appear, with hindsight, that there might have been an element of opportunism in Council

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705 Melbourne High School is a State secondary school for boys in years seven to twelve.
appointments, but this was not the case. Generosity from Council members was often forthcoming but never assumed, and there was no pressure to provide favours. Lierse, who remained on Council for almost two decades, was a tireless worker, and was present whenever VMTA events were held at MHS. Several VMTA summer schools, a summer school dinner and the Extraordinary General Meeting to approve the new Constitution of 2011 were held at MHS. Today, the connection has reduced, although Lierse has assisted the Association since retiring from Council, providing a venue for a masterclass in 2017.

Concluding remarks

The VMTA has served the musical community for almost ninety years and presents itself as a resourceful, self-reliant organisation satisfying a need not fully addressed elsewhere. While representing music teaching in all its forms, it is chiefly an advocate for the private studio teacher, and its membership, collectively, covers a wide range of instruments. The Association, however, has always relied on its ‘friends’ – the other formalised groups of musicians who have helped the VMTA achieve its goals and grow with the passage of time. Some of the connections have been as by-products of other relationships – the Junior Symphony Orchestra, for example – while the majority have occurred as a result of the varied roles played by key VMTA personnel who facilitated collaboration between VMTA and other bodies.

The large number of close relationships, however, has been a serendipitous ‘fluke’ for the Association since its inception – partly due to the size of the musical community in Melbourne. From William James’ presence on the first Council and Sutton Crow’s powerful

706 Personal communication, Anne Lierse March 10th 2018.
707 Lierse, former Director of Music, still teachers at the school in a part-time capacity. The masterclass provided by Riddle and Mitchell in 2017 was mounted at MHS, facilitated by Lierse, and MHS students were included in the event.
positions within the University Conservatorium, through to Cooke’s and Thomson’s connections with multiple organisations and Clifford’s AMEB roles, the Association has surely been more fortunate than even its founders could have anticipated. The confluence of divergent streams within the professional (and to some extent personal) lives of the VMTA’s key players reflects the population of Victoria and a breadth of talent within the music fraternity that was indeed fortuitous for the Association.

A knowledge of the depth and duration of each collaboration enriches the understanding of music in Victoria from the time of the Association’s formation. Just as no man is an island, no organisation survives and prospers without its champions and helpers – both within and outside its membership. Without its friends, the VMTA would not have been established and could not have flourished.

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Chapter Eight

But That’s Not What We Do! The Victorian Music Teachers’ Association and the Composer

Introduction

The first two Australian MTAs, WAMTA and its counterpart in NSW, listed a modest five Objects for which their Associations were formed.\(^{709}\) Although the two sets differed dramatically, neither Association directly mentioned performance or publication. A comparison with Victoria is revealing. With the august institutions of the University of Melbourne and the AMEB as perceived musical godfathers, the Victorian Association strove to be all things to all musicians, while the aims of WA and NSW were less specific and arguably more realistic. It was not until the formation of VMTA that composition and publication explicitly entered the agenda of an Australian MTA, and Victoria’s list of Objects was expansive.\(^{710}\) This chapter assesses the degree to which the VMTA since its inception has supported compositional activity. Today it is apparent that the support of composers and new music is not regarded as an important function of the Association. The VMTA advocates for teachers, provides professional development and furnishes the public with a comprehensive online Directory of Teachers. Social events provide welcome opportunities for the exchange of ideas. Publication, the promotion of composition, and the encouragement of new music per se are not current goals.

Fifth, in the list of twenty-three Objects from VMTA’s first Memorandum and Articles of Association, states that the Association would ‘assist in the publication of musical works and in the performance of music of a nature and quality justifying such publication or


\(^{710}\) VMTA Archive, 1929, Memorandum and Articles of Association, op. cit., p. 3.
performance, and whether or not such publication or performance is likely to be profitable. This noble aim, expressing a commendable ‘art before profit’ worthiness, was likely to have been promoted by composer Lavater. With changing Council personnel, composition, and the performance of members’ original compositions (once an important focus) became peripheral to the Association’s activities. The change this century is not so much a rejection of composition, as a rationalisation of activities truly reflective of the Association in the 21st century. The interviews with former Presidents contained no reference to composition relative to the VMTA. This offers no surprise as it is over forty years since the Association sought, with any great rigour, to champion new Australian works.

The chief aim of this chapter is to chronicle, thematically, compositional activity from the VMTA’s inception. The changing role of composition will be noted through an examination of the advocates for composition, performances, competitions, commissions, professional development and other initiatives. The documentation of the people, works, events and projects that are relevant to the study will assist in broadening the understanding of the Australian creative landscape in the twentieth century, particularly. In addition, the research addresses the contention that the Association’s actions throughout its history have related more directly to the preferences of those in positions of influence, than to imperatives from the educational, musical and wider communities.

**Advocates for Composition**

The presence of Lavater as inaugural Vice-President had a significant effect. He was a driving force behind the establishment of the Guild of Australian Composers – a national organisation – founded ‘to encourage and make Australian works more widely known both at

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711 Ibid., p. 2.
712 *MAT*, December 2003, p. 5; former President Thomson mentions the VMTA’s role in publishing new music.
home and overseas’. It was just one of the organisations outside the VMTA with which Lavater had significant connections.\textsuperscript{713}

Lavater was highly respected as a speaker, adjudicator, music critic, poet and, for two decades, administrator of his own Music School, located in Colac.\textsuperscript{714} He was an artistic luminary and no doubt an asset to the Association through his visibility, energy, and dedication to many causes. It is perhaps unsurprising that he did not attach himself to any educational institution apart from his own;\textsuperscript{715} he did not need to rely on affiliation with the Conservatoria of the day. The flexibility this afforded him allowed time for both composition and his committees and societies, and much of his work was voluntary. Lavater’s music – there were ‘thousands of compositions’ – was promoted through the Old Students’ Association of the University Conservatorium.\textsuperscript{716} As a composer, he gained exposure, and his personality allowed him to communicate effectively with VMTA members and the wider artistic community.\textsuperscript{717} The Association’s subscribers were teachers first and foremost, made aware of Australian compositional trends almost by default, through Lavater’s advocacy.

The breadth of his output set Lavater apart from many of his contemporaries. Large-scale works including ballet and orchestral music, sat alongside the ubiquitous song contributions of the day. Kent concludes her biographical note: ‘his influence lived on in the younger writers and musicians whose talent he encouraged...[he possessed] a passionate desire to further the development of music and literature that was distinctively Australian.’\textsuperscript{718} The latter point is a matter for conjecture. Lavater’s poetry, ‘intelligent, lyrical and often sensuous’\textsuperscript{719} is, at times, based on Australian themes, but any ‘Australian-ness’ in Lavater’s

\begin{footnotes}
\item[713] Kent, V. 1986, op. cit.
\item[714] Ibid. Colac is located one hundred and sixty kilometres from Melbourne.
\item[715] Lavater left his Colac Music School in the early 1920s.
\item[716] \textit{Sydney Morning Herald}, May 23\textsuperscript{rd} 1953, p. 3.
\item[717] \textit{The Australasian} (Melbourne), September 9\textsuperscript{th} 1939, p. 28.
\item[718] Kent, V. 1986, op. cit.
\item[719] Ibid.
\end{footnotes}
music emerges largely through the titles; sentiments were expressed through a derivative musical language owing much to the English trends of the day. Lavater was largely self-taught, honing his craft while still a medical student. While his creative work received acclamation, his teaching attracted less attention. Composition is a ‘niche market’ in studio teaching and Lavater, pragmatically, listed himself as an adjudicator and teacher of piano, harmony, counterpoint and theory in the first Teachers’ Directory in 1931. His name did not appear in the separate (and small) list of composition teachers.

His was an interesting story, perhaps contributing not only to his versatility but also the breadth of his poetic imagery. He functioned effectively in community groups and was comfortable in positions of authority. Lavater’s long life appears to have been filled with varied activities, and his death, after a quarter-century of service to the Association, drew nation-wide attention. Lavater left the Council in 1949 and it was several decades before the Association regained a similar level of enthusiasm for composition.

Warren Thomson joined the Council in 1966 and led the Association’s renewed interest in both composition and competition. Later to establish the Sydney International Piano Competition and assume the role of Artistic Director of the Yamaha Australia Youth Piano Competition, Thomson had the strength to bring ideas to fruition. He was in an ideal position to influence the direction of VMTA, and he generated interest in commissions and publications almost single-handedly.

Like Lavater, Thomson’s work brought contact with the wider public. While Lavater held many community positions, Thomson was active within several other organisations including the Victorian Universities and Schools Examinations Board and the AMEB. He was well-known as an adjudicator and crossed effortlessly from the classroom music fraternity to the instrumental teaching community who relied on the VMTA. Like Lavater,

\[\text{Ibid.}\]
his visibility, energy and capacity to work in a multiplicity of roles helped to build the Association. With his departure from Melbourne in 1974 the VMTA’s interest in composition waned.

Composer Keith Humble’s name appeared in VMTA records as early as 1956 – the year of his return to Australia after study abroad. That year, he was approached to provide ‘an evening’ for the Association.\textsuperscript{721} Although the nature of the ‘evening’ is unknown, Humble’s abilities as a speaker, recitalist, teacher and composer invite speculation. He was clearly in the sights of the Association and joined the Council in 1967.\textsuperscript{722} Although active as a tertiary composition teacher, Humble’s professional life demonstrated a commitment to introducing composition to young students as well. His mentorship of young composers helped to bring some of Thomson’s aims to fruition, providing opportunities for both student composers and performers.\textsuperscript{723} His term as a Council member was cut short by the pressure of work; had he remained on Council, it is likely that his ideas, relative to the Association, would have had more enduring significance.

**Performances**

The performance of Australian works was a significant part of musical life at the time of the Association’s formation. Soirée music with immediate appeal emerged from amateur, semi-professional and professional composers, and opportunities to have this music heard were embraced by the community. The need to acknowledge the local product was felt throughout Australia. Jenkins notes the BMS’s presentation of an evening of works by Australian composers in 1926 – only one of many such occasions.\textsuperscript{724} The NSW Association was ‘always

\textsuperscript{721} Minutes, June 11\textsuperscript{th} 1956.
\textsuperscript{722} Minutes, August 7\textsuperscript{th} 1967.
\textsuperscript{723} Burke, H., 2014, op. cit., p. 30.
\textsuperscript{724} Jenkins, L. 2007, op. cit., p. 141.
supportive of local compositions’ and hosted evenings devoted to Australian music.\textsuperscript{725} The early decades of WAMTA, to 1945, represented ‘a time to air original composition or to enjoy making music with colleagues’.\textsuperscript{726} Indeed, WAMTA’s first Life Member, Dr Joseph Summers, ‘was not enthused by an association of music teachers, preferring one that embraced composers, teachers and performers.’\textsuperscript{727} Irish-born composer Sherwin Richardson, prominent as a speaker in WA at the time of WAMTA’s formation, remarked ‘The best way to help and encourage a composer is to perform his compositions’.\textsuperscript{728} SAMTA was similarly interested in promoting its members’ compositions.\textsuperscript{729}

In Victoria, members were provided with opportunities to have their works performed.\textsuperscript{730} Entire evenings were devoted to the presentation of new music from both established artists, including Margaret Sutherland, Vera Buck and Linda Phillips, and the less celebrated who were Association members. Notable, is the number of women whose music was supported; they sat side-by-side with the more expected figures such as Hart and Lavater. At the time, the instrumental teaching profession was dominated by women. Tertiary institutions, however, saw instrumental teaching at an advanced level as being almost exclusively the domain of men. The accoutrements of examining and adjudication, too, were male-focused. Gender representation on State MTA Councils also favoured men in the early days, although Victoria listed a woman among its first Council members.\textsuperscript{731} Female composers in the 1930s and 1940s appear to have been consistently championed by the VMTA.\textsuperscript{732}

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\textsuperscript{725} Crews, R. and Spithill, J. 2012, op. cit., p. 50.
\textsuperscript{727} Ibid., p. 10
\textsuperscript{729} Murton, N. 1990, op. cit., p. 16.
\textsuperscript{730} VMTA Archive, invitation card, December 21\textsuperscript{st} 1937
\textsuperscript{731} Jamieson, R. 1986, op. cit., p. 6. Crews, R. and Spithill, J. 2012, op. cit., p. 25. It was not until 1934 that the NSW MTA deleted the reference ‘Ladies are not eligible for election to the Council’.
\textsuperscript{732} VMTA Archive, program, March 14\textsuperscript{th} 1947.
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Performances continued their significance during the Association’s first two decades – albeit with a reduction of activity in the 1940s – and the VMTA courted influential patronage with suitably impressive entertainment. Guest of Honour at the March 1932 Quarterly Meeting *Gala Night* was Louise Dyer – a staunch and generous supporter. To mark the occasion, two operas by Hart were staged with costumes and scenery. *Pirouette* and *St George and the Dragon* transformed Kelvin Hall, but the financial burden of such a project would have been considerable. It is not known whether these operas were broadcast over radio 3AR or 3LO (albeit without the extra dimension of the live spectacle) although it was not uncommon for Quarterly Meetings to be aired through the then new medium.\textsuperscript{733} The lavish staging was consistent with the VMTA’s actions at the time; the Association’s largesse and support of Australian composers were hallmarks of its early years.

The 1930s saw Victoria well-represented by composers. The newly-formed ABC’s *Australian Composers’ Competition* of 1933 elicited a level of response that would be impressive today, with a total of over eight hundred submissions. NSW boasted a high proportion of the entries (two hundred and ninety five) with two hundred and sixty-five from Victoria. Hart won ‘the two most important sections – orchestral suite and composition for chorus and orchestra’.\textsuperscript{734} One unidentified composition was, in the eyes of a jury member, ‘so meritorious that it should be sent to England.’\textsuperscript{735} This was high praise in the 1930s, and close to the heart of the VMTA. In his inaugural presidential address, Elvins spoke of England as ‘Home’ and emphasised the importance of overseas connections.\textsuperscript{736} While Australia was yet to exert its artistic independence it was, nevertheless, gaining creative assurance. Association member Claude Monteath’s work for chorus and orchestra received a special prize behind Hart’s victory in the section. Adjudicators praised the high standard, and prizes were not

\textsuperscript{733} VMTA Archive, *invitation card*, February 26th, 1934.
\textsuperscript{734} *Sydney Morning Herald*, 20th July 1933, p. 9.
\textsuperscript{735} Ibid.
\textsuperscript{736} VMTA Archive, 1929, *President’s Inaugural Address*, op. cit., p. 9.
awarded for sections in which no entry was deemed worthy. The importance placed on the section for chorus and orchestra reflects the 1930s’ emphasis on choral music. Community choirs that emerged in Melbourne during this time were well-served by local composers, many of whom had connections with the Association.

The VMTA’s 1936 Christmas Party presented works by Linda Philips, Alan H Dempster and Lavater, while the seasonal celebrations two years later saw the performance of works by members Marion Sinclair, Valentine Woff, Claude Monteath and Edith Harrhy. The pièce de résistance that evening was surely the performance of Lavater’s In the Forest. A String Orchestra, conducted by Herbert Davis, a Vice-President of the Association, performed the work with members of the Zelman Orchestra. It can be assumed that the calibre of musicians was high – this was a celebrated ensemble (still active today) which contributed to the development of the Melbourne Symphony Orchestra. The Association continued its pattern of large-scale extravaganzas.

Less ambitious ventures were also part of the agenda. Ever mindful of its country contingent, the Council invited members ‘visiting Melbourne at any time’ to attend Quarterly Meetings. The home towns of Phyllis J Dew (Charlton) and Winifred Batterham (Bendigo) were noted in the invitation cards issued to members for the December 1937 Quarterly Meeting which took the form of a ‘Special Programme of Compositions by Members’. In March 1939 pianist Winifred McDonnell performed works by Isserlis, Chopin and Esther Rofe – a former student – although the exact program is not known. The inclusion of one of Rofé’s works, however, is significant. Recognised as one of the grandes dames of Australian music – child prodigy, student of Ralph Vaughan Williams and composer of the

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738 Minutes, August 14th 1931. VMTA Archive, circular: Notice to Members, October 1944.

739 The Adelaide Advertiser September 12th 1945 p. 3. McDonnell was a University of Melbourne teacher.
first Australian ballet score to gain international recognition – Rofe appears to have been a favourite of the VMTA. References to performances of her music are scattered throughout records from the 1930s and 1940s.

Hart, another former teacher of Rofe, continued his VMTA presence into the 1940s despite his 1935 departure for Hawaii. His music was showcased by the Association in 1941, along with that of British-born Mona McBurney. Patton notes that McBurney was actively involved in societies and had established herself as a composer of significance by the early 20th century. It was perhaps with some pride that the Association was in a position to offer scores by McBurney and Margaret Sutherland to its members via its circulars. The reason for copies of various scores (three from McBurney) being in the hands of the Association, is unclear.

The Christmas event of 1941 included works by Ina Mornement, Grace Brandon Stubbs and Vera Buck. Buck was known to the public through the ABC’s Merry-Go-Round radio program of the late 1930s. Studio audiences (and the ever-increasing radio public) delighted in her capacity to set words to music within ninety seconds. Buck appears to have been a colourful character, and song-writing came naturally to her. Like Buck, many composers were best known for their songs, and there was considerable public support for piano and voice recitals. The international celebrity of Melba was surely an inspiration to local singers and their pianists – and, as previously mentioned, inaugural President Elvins was one of Melba’s regular accompanists.

The Quarterly Meeting of November 1944 was significant; Lavater provided a lecture on music by Australian composers. In addition, the occasion included a performance of Margaret Sutherland’s G minor Quartet with the composer as pianist. The distinguished

740 VMTA Archive, program, March 21st 1941.
741 Patton, F.E. 1986b, op. cit.
742 VMTA Archive, circa 1934.
743 Chronicle (Adelaide), July 1st 1943 p. 21.
musicians supporting her included Roy White, horn – for a time a Principal in the Melbourne Symphony Orchestra – along with Thomas White (clarinet) and Paul McDermott (viola). It is likely that the performance was preparation for the recording of the work which retained three of the musicians, replacing McDermott with violist William Krasnik.\footnote{National Film and Sound Archives, Canberra, 1945 – 1952. Anthology of Australian Music on Disc. \url{https://trove.nla.gov.au/nbdid} accessed December 18th 2017. Krasnik was a Council member of the NSW Association.}

The regular presentation of Australian (and other) music by the Association was somewhat curtailed during the 1940s. Invitations were, however, issued to a performance which included the music of Australasian composer Alfred Hill in 1945, although the name was misrepresented as ‘Albert’ on the invitation cards. Artistically, Lavater had collaborated with Hill in the well-known song *Mopoke* from 1938, with Hill composing the music and Lavater the words. The Quarterly Meeting of September 1947 saw performances of music by Dorian Le Gallienne and Frank Hutchens. Over twenty years later, it was Le Gallienne’s image that adorned the cover of the first ‘new look’ MAT in March 1973. The launch coincided with the tenth anniversary of Le Gallienne’s death, but the choice of a composer for the pictorial cover remains a somewhat curious one. Within two years of the 1947 concert the Association’s financial difficulties necessitated the closure of the Club Rooms and the sale of the Association’s piano. Many aspects of past practice were abandoned. In the face of adversity, common sense prevailed, and the Association generally occupied itself with less financially draining matters. Registration for studio teachers became central to the Association’s work in the 1950s. Performances were accordingly reduced.

Helen Gifford, 1965 recipient of the University Conservatorium’s Dorian Le Gallienne Composition Award (to which the Association had contributed) was represented by her work for voice and piano, *Catalysis*, at the summer school that year, performed by Nadene Gilmour and Graham Hair.\footnote{MAT, March 1965, p. 2.} While Hair was featured as pianist, he was also emerging as one of Australia’s
younger generation of composers. In 1965, shortly after the launch of MAT, he produced an article on composition as one of the ‘new wave’ of composers helping to shape an Australian musical identity. Hair wrote ‘The New Music’ for the second edition. The article explored issues that post-dated or had been largely ignored by the composers championed in the Association’s first decades. Atonality, electronic music, new sources of inspiration and aspects of performance were addressed, and directions for the future were suggested. An inspired decision by Council led to a second article by Hair – also entitled ‘The New Music’ – appearing in MAT forty years later, together with the original.\footnote{MAT, December 2005, pp. 16 – 20.}

The performance of new music has fallen in and out of favour within the Association throughout its history. Occasional summer school performances by composer-pianists such as Sonny Chua and Miriam Hyde remain somewhat isolated events, although both composers were frequently engaged by the Association for activities not directly related to their own music. Aspects of compositional practice beyond the performance of new music, have, however, enjoyed the attentions of the Association.

**Competitions**

The early days saw the Association promoting Australian composition through its Annual Competitions, begun in 1933 and solely for the students of members. The performance of a vocal work by an Australian composer appears as a section in 1937 while a similar piano section had been added by 1939.\footnote{Archival material is limited to programs from 1937 and 1939.} Australia was still in its infancy, and composers resident in Australia for at least seven years were ‘Australian’.\footnote{VMTA Archive, Fifth Annual Victorian Competitions information brochure; Section 27. Crews, R. and Spithill, J. 2012, op. cit., p. 57. In NSW British subjects resident in Australia for twelve months, were regarded as Australian.} Clifford reflected on the Association’s competitions in 1999 and they were significant events. The month-long activity
boasted substantial prize money;\textsuperscript{749} the Choral Championship secured one hundred pounds for the winning choir.\textsuperscript{750}

The competitions were discontinued in the 1940s. By the time the Association was approached in 1949 to take over the management of the more egalitarian Allans Competitions (entry was not restricted to the students of members) the VMTA’s own earlier events had ceased. The Allans Music Competitions became The City of Melbourne Eisteddfod in the hands of the Association.\textsuperscript{751} At this time Honorary Secretary Wallis retired from Allans Music after almost half a century of service, but the connection with Allans remained strong. The Association ran the Eisteddfod for several years.\textsuperscript{752}

The cessation of activity beyond 1955 is attributable to the Allans fire.\textsuperscript{753} Most of the Eisteddfod records were destroyed and the intention to resume the competitions at a later date was not realised. In the 1950s the Eisteddfod was comprehensive in its coverage of piano, violin and vocal categories and the sections for the performance of Australian works proved popular – a situation not replicated currently, where numbers in comparable categories are relatively low.\textsuperscript{754} The Australasian Performing Right(s) Association sponsored six sections for the performance of Australian songs and piano works in 1952, and five in 1955, by which time the Eisteddfod offered fewer sections and had reduced from two months’ duration to one.\textsuperscript{755} The reduction is not necessarily a sign of waning interest when viewed in light of the changes to the Eisteddfod as a whole.

Local composers were well-represented in the set pieces, as they had been in the competitions of the 1930s. Set works included the music of Hyde, Lavater, Steele and

\textsuperscript{749} VMTA Archive, \textit{Eisteddfod programs. MAT}, September 1999, p. 20.
\textsuperscript{750} The sum would be approximately $9000 today. Inflation Calculator, Reserve Bank of Australia. \url{https://www.rba.gov.au}.
\textsuperscript{751} Minutes, July 8\textsuperscript{th} 1949.
\textsuperscript{752} \textit{The Argus}, September 21\textsuperscript{st} 1949, p. 5.
\textsuperscript{753} \textit{The Argus}, May 5\textsuperscript{th} 1955, p. 13.
\textsuperscript{754} The researcher adjudicates frequently and is a member of the Boroondara Eisteddfod Committee.
\textsuperscript{755} VMTA Archive, \textit{programs}, June 23\textsuperscript{rd} 1952 – August 21\textsuperscript{st} 1952, May 30\textsuperscript{th} 1955 – June 30\textsuperscript{th} 1955.
Hutchens, all of whom had connections – substantial ones – with State MTAs.\textsuperscript{756} The music of Steele sat alongside that of Mozart in the Piano Solo, ten and eleven years, while elsewhere Steele was given equal billing with Schumann.\textsuperscript{757} Hyde kept company with Bartok and Bach in 1952 and 1955 respectively. The Eisteddfod allowed other figures, some of them lesser-known, to have their music interpreted by Melbourne’s youth. Marjorie Hesse, Edith Harrhy and May Brahe were all represented, and Arthur Steadman Loam – almost forgotten today – saw his music coupled with that of Beethoven. Set-work sections today are less prevalent and seldom include such strong representation of home-grown composers. The Association chose the adjudicators, and presumably the set works; Australian composers were almost guaranteed exposure while the VMTA was in charge. The Eisteddfod proved popular, and witnessed performances by well-known Australian musicians Stephen McIntyre, Ros McMillan, and Nehama Patkin. All have presented for the Association this century. Kay Dreyfus (née Lucas), John Weaving and Nance Grant also appeared. Robin Wright, later to join the Council, was the official accompanist in 1955.

It was not only the composers on Council who were enthusiastic supporters of composition. Former President Roy Shepherd is best remembered today as a distinguished pianist and teacher, but, through VMTA in the early 1950s, he championed composition.\textsuperscript{758} An unlikely advocate, perhaps, but one who suggested a competition for composers as part of the proposed International Festival of Arts in Melbourne, through his position on Council.\textsuperscript{759} The Association had earlier concerned itself less directly with other competitions. The Royal South Street Eisteddfod, best known for the Sun (later Herald-Sun) Aria Award, requested assistance in 1931. Lavater proposed that the Association sponsor three sections, supporting

\textsuperscript{756} Works by Lavater, Steele, Frank Hutchens (President of the NSW Association), Vera Buck and McBurney, appeared as set works. These works are chosen by competition committees to be performed by all students competing in particular sections in which free choice of performance pieces is not permitted.

\textsuperscript{757} VMTA Archive, program, 1952, p. 3.

\textsuperscript{758} Minutes, February 19th 1951.

\textsuperscript{759} Crews, R. and Spithill, J. 2012, op. cit., p. 47. NSW also contributed ideas.
violinists, pianists and singers in the performance of Australian works,\textsuperscript{760} and it was suggested that members direct their membership subscriptions to this sponsorship.\textsuperscript{761} The generous gesture was made, however, with little consideration for the financial consequences. Such action, while appearing somewhat imprudent, provides a clear indication of the Association’s intentions. The VMTA did indeed intend to pay – quite literally – more than lip-service to its ideals ‘whether or not such publication or performance is likely to be profitable’.

After the forays into competitions through Royal South Street, the Annual Competitions and the City of Melbourne Eisteddfod, it was some time before competition was reintroduced to the Association’s activities. The 1970 emergence of FAMTA saw the introduction of a piano duet competition for composers. While not a VMTA initiative, there was a close connection from 1970 to 1976 between the two organisations, and FAMTA events were reported at the AGMs of VMTA. The inaugural winner of the duet competition was a Victorian, Mark Rankin.\textsuperscript{762} The Piano Duet initiative was intended to be a regular part of FAMTA’s activities, but disappeared after a second iteration.

**Commissions**

With the appearance of FAMTA, Thomson found himself President of both the Federal body and the VMTA. Publications and commissions quickly entered the agendas of both organisations, although FAMTA’s aims – somewhat surprisingly – did not include direct reference to publication.\textsuperscript{763} There is little evidence that commissions through VMTA were offered before this time. Perhaps it was felt that commissions were not needed – the presence

\textsuperscript{760} Minutes, March 20\textsuperscript{th} 1931.
\textsuperscript{761} Ibid.
\textsuperscript{762} Minutes, March 29\textsuperscript{th} 1976.
\textsuperscript{763} Minutes, Inaugural Meeting, Federation of Australian Music Teachers’ Associations, December 13\textsuperscript{th} 1970.
of composers such as Lavater and Steele on Council ensured that music associated with VMTA by default, was produced for decades. The late 1960s and 1970s, however, saw commissions assume importance in the work of the Association, with the convergence of a number of factors contributing to this development.

New music was in the air. The Melbourne branch of the International Society for Contemporary Music (ISCM) was established in 1965, Australian music was gaining international recognition, a culture of youth was infiltrating concert life – and VSMA joined forces with the VMTA. The resultant membership increase saw a greater concentration of school music teachers than ever before – in itself, not immediately of any consequence for composition. The amalgamation, however, had significant ramifications. It was largely through Thomson that the increased emphasis on school music led to the encouragement of composition, particularly through the commissioning of new works. Thomson’s entrepreneurial vision brought together young composers and school music ensembles. Serendipitously, Council member and composer Humble was on hand to assist.

It was proposed that young composers from the University Conservatorium, already working with Humble, would visit schools, observe ensembles, and provide material to suit the specific needs of each group. In turn, they would gain experience ‘writing to order’. This approach delivered, albeit briefly, profitable outcomes. It appears that some of the works have remained unpublished, but it is significant that composers such as Peter Sculthorpe and Colin Brumby were approached as part of the initiative. A generation later, Thomson, when reflecting on the Association, mentioned the commissioning of new works by Brumby, and Sutherland. A choral work was written by Sutherland for VMTA’s School

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766 Ibid.
767 *MAT*, December 2003, p. 5.
Music Seminar in June 1968. This, together with original music from Brumby, Hyde and Barbara Carroll, was performed by students from Trinity Grammar School where Thomson was Director of Music.\textsuperscript{768} The fact that not all of the planned commissions came to fruition does not diminish the fervour with which the new enterprise was embraced when Thomson joined the Council.

Publications came to be associated with VMTA, and Thomson and Clifford collaborated on an instructive text in 1969.\textsuperscript{769} Hyde’s enduring relationship with VMTA was cemented at the conclusion of the 1969 summer school. Her piano work \textit{Four Funny Frogs}, eventually published in 1992, was inscribed ‘For my friends at the VMTA Summer School’. More precisely, Hyde dedicated the work to those who stayed with her at St Mary’s College, University of Melbourne, for the duration of the summer school at which she presented.\textsuperscript{770} \textit{Four Funny Frogs} was not the only work that came about as a parting summer school gesture. In 1991, visiting Dutch pianist Gilbert De Groote wrote a short composition, \textit{Three movements on an Australian Folk Song} (a set of variations), at the conclusion of the week-long summer school. The hand-written score indicates ‘Property of the VMTA and KMEIA’ (Kodaly Music Education Institute of Australia).\textsuperscript{771} Hyde’s work gained widespread popularity, while De Groote’s remains a thoughtful gesture that did not progress beyond the original manuscript and a place in the VMTA archive.

Council suggested commissioning a work from Larry Sitsky or Helen Gifford in July 1970 for performance at the 1971 summer school.\textsuperscript{772} The resultant letter to Sitsky requested an ‘instrumental quartette for double wind quartette for senior students (boys and girls)’.\textsuperscript{773}

\textsuperscript{768} Minutes, Annual General Meeting, June 2\textsuperscript{nd} 1969. MAT, December 2003, pp. 5 – 6.


\textsuperscript{770} Minutes, June 2\textsuperscript{nd} 1969.

\textsuperscript{771} Kodaly Music Education Institute of Australia. KMEIA was offered a copy of the manuscript for its archives, but declined.

\textsuperscript{772} Minutes, July 6\textsuperscript{th} 1970.

\textsuperscript{773} VMTA Archive, letter, 27\textsuperscript{th} July, 1970.
The Association was sufficiently confident to place many conditions on their request. The work was to be written for flute, oboe, clarinet, bassoon, with a second quartet of flute, oboe, clarinet and horn, with a duration of approximately ten minutes. The performers for the unwritten work had already been earmarked, but the request that the parts be available within four or five months was unrealistic.\textsuperscript{774}

Sitsky declined the invitation due to work pressures, but indicated the possibility of fulfilling the request at a later date.\textsuperscript{775} It appears that the ambitious project was eventually abandoned. Also in 1970, Council member John Mallinson suggested that VMTA regularly include a printed score within the pages of MAT, an idea borrowed from other organisations.\textsuperscript{776} Few associations, however, could have been beset by as many difficulties as confronted the VMTA’s first (and last) essay of this kind.

Several composers were discussed in response to Mallinson’s suggestion, and Sitsky was approached for a piano work ‘of about 5\textsuperscript{th} Grade standard.’\textsuperscript{777} The plan was to extend to vocal works after launching the venture with Sitsky’s piano piece. The commission eventually led to the appearance of the somewhat problematic (in terms of publication) \textit{Petra}.\textsuperscript{778} Communication between the Association’s office and Sitsky extended for more than two years. Initial discussion was, not surprisingly, concerned with duration, fee and publication rights. The Association’s early correspondence shows a well-intentioned attempt to promote Australian composition, especially works designed for teaching purposes. It also reveals a degree of inexperience. Humble had resigned from Council three months earlier; his presence might have averted some of the difficulties that occurred.

\textsuperscript{774} Ibid.
\textsuperscript{775} VMTA Archive, \textit{letter}, August 1\textsuperscript{st} 1970.
\textsuperscript{776} \textit{Minutes}, November 2\textsuperscript{nd} 1970.
\textsuperscript{777} At this time the AMEB was so well-known that further explanation was unnecessary.
\textsuperscript{778} VMTA Archive, \textit{correspondence} from Sitsky, September 21\textsuperscript{st} 1971. The title refers essentially to Sitsky’s daughter, Petra. More precisely, the work is ‘For Little Petra’ from \textit{Bagatelles for Petra}, 1973.
*Petra* was completed within a year, by September 1971. Significantly, in correspondence with the Council, Sitsky refers to the desirability of introducing contemporary music to young players at an early stage of development.\(^{779}\) This point is of particular interest in light of the AMEB’s planned direction for its Preliminary Piano Syllabus in the early 1970s. *Petra* was included as part of the June 1972 edition of MAT, but errors were plentiful. Sitsky quickly communicated with the Association to inform them of multiple mistakes. Missing accidentals, absent tempo changes, the omission of octave signs and incorrect indications relating to dynamics littered the score. More distressing was the re-ordering of some of the pages.\(^{780}\) Sitsky’s original and the Association’s first version of *Petra* were, at best, distant cousins. An accurate score of the work appeared as a supplement to MAT in December 1972 and teachers were advised to ‘destroy the earlier copy’ (months after the event).\(^{781}\) It had taken several years for Mallinson’s laudable vision to come to fruition but the success of the venture in real terms was questionable.

In September 1972 the Association strengthened its already productive relationship with Hyde through the commissioning of a piano duet, to be of AMEB Grade Five standard. *Autumn Stream* was completed early the following year (see Figure 8.1). The work was met with such enthusiasm from the Council that it was decided that a copy of the piece would be forwarded to ‘all Eisteddfods’, most of which included duet sections.\(^{782}\) The Association was assisted in the commissioning of Australian works by the Advisory Board of the organisation identified in VMTA Minutes as the ‘Commonwealth Assistance to Australian Composers’.\(^{783}\)

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781 *MAT*, September 1972, p. 5.
It was at this time that the proposed *Suite for Piano* from Sculthorpe was first mentioned. The hope was still alive in 1974, with Thomson including in his Annual report as VMTA President ‘it is hoped that Peter Sculthorpe will write a work for FAMTA in the near future’. Sculthorpe’s extensive output does not, however, include a *Suite for Piano* from this period. Thomson left Melbourne soon after to become the Founding Director of Extension Studies at the Sydney Conservatorium. His departure saw a somewhat abrupt end to some of the Association’s compositional activities of the early 1970s.

It was not until the 70th anniversary of the Association’s formation that another commission was suggested; Sonny Chua was approached to write a piano work to be premiered at the summer school of 1999. The timing was significant. Not only was the

784 Ibid.
summer school the last of the millennium, it also marked the imminent retirement of Clifford, who was concluding a quarter-century as President. Chua was well-known and his piano writing was popular with both students and teachers; many of his compositions were included in AMEB syllabuses and in programs for school assessments. The composer premiered the work at the summer school, but today it is not always heard in its entirety; the movements, (i) Preludio (fanfare), Intermezzo (angel) and Rondo (night dance) are frequently played in isolation. Chua’s Sonatina was the most recent Association commission.

Professional Development Initiatives

Opportunities for professional development occupied the Association from its earliest days. Lavater’s presence is reflected, although in a limited fashion, in the activities chosen for the First Conference, in 1931. Presentations included Creative Music, from Hart, while Lavater’s session was titled Musical Appreciation. The early 1940s saw the formation of the Study Circle with the inaugural meeting chaired by conductor-organist Herbert Davis at the Club Rooms in late 1941. Little documentation from this discussion group has been uncovered, although there is an account of composer George Findlay exhorting attendees to ‘take a more active interest in Australian music’. The Circle was still functioning in the 1970s. Beyond the Study Circle, Lavater presented the lecture Historical Reasons for the Status of Australian Composers in Their Own Country, in 1944. With Lavater’s reputation as a lively and engaging raconteur, his talk promised to be a stimulating and thought-provoking session – clearly more than a catalogue of works with descriptive comments. Lavater was well-placed to lecture on such a topic, and his parentage – an English-born mother and Swiss-

\[786\] VMTA Archive, program, April 1931.
\[787\] Council member Victor Stephensen was an occasional composer and took a particular interest in the Study Circle.
\[788\] MAT, September 1978, p. 11.
\[789\] Ibid.
born father – provided a perspective lacking in most of his Council colleagues.\textsuperscript{790}

Professional development did not include significant compositional initiatives through the 1950s. After the problematic period of the late 1940s, rebuilding was a more pressing need.

The 1960s saw a rejuvenated and successful organisation with a new name (VMTA) and, more widely, the burgeoning of new artistic endeavours. The journal reported on developments affecting the local musical community as well as important events nationally – and at times internationally. The Festival movement brought composers such as Peter Maxwell Davies to Australia, and MAT duly reported his activities as well as events that may not have been widely promoted or publicised elsewhere. Lectures and discussion groups led by composers were in abundance, and Margaret Sutherland’s invitation to host gatherings at her home for interested parties was reported in MAT.\textsuperscript{791} While such promotional methods have a homespun quality by today’s standards, the Association appears to have been the lone voice in the circulation of much information at a local level.

An initiative involving the University Conservatorium and supported by the VMTA, was reported in the journal of September 1967. Composer-teachers Meta Overman (1907 – 1999), Humble (1927 – 1995) and Ian Bonighton (1942 – 1975) proposed a program of composition classes for children. The project appears to have been an ambitious one designed to achieve ‘active participation of all the children with the aim of supplementing the work of the local teacher.’\textsuperscript{792} The final point warrants consideration. Few teachers routinely encourage composition in instrumental lessons, even today, and school music programs of the day seldom emphasised original composition.\textsuperscript{793} For many students, the work of Overman, Humble and Bonighton would have been their introduction to creativity.

\textsuperscript{790} Seidel was the exception.
\textsuperscript{791} MAT, September 1965, p. 2.
\textsuperscript{792} MAT, September 1967, p. 8.
\textsuperscript{793} Burke, H. 2014, op. cit., p. 23.
Some of the practicalities of the project had been addressed by the time the venture was reported in MAT. The classes were to be held at the Grainger Museum, University of Melbourne, on Saturday mornings in two groups – ten years and under, and older children – with each group receiving an hour’s direction. The classes were to be free of charge, with the possibility of a small levy for the purchase of instruments. It was hoped that the children would be introduced to instruments other than their own, and presumably compose for their ‘new’ instruments. At the time, piano studies dominated the instrumental teaching domain. The choice of the Grainger Museum as the location for the classes made good sense. The building was well-known to many students and their parents through its close proximity to the Conservatorium building, wherein students of the day undertook AMEB examinations. It was, moreover, part of the University of Melbourne (see Figure 8.2).

Figure 8.2: Grainger Museum, University of Melbourne; researcher’s private collection.

Overman’s husband was a part-time Grainger curator, and the pair set about transforming the venue as a centre for concert activity which would welcome the music
The project brought together three composers. The youngest, Ian Bonighton, a lecturer at the University Conservatorium, was recognised as ‘not only… a brilliant composer, but also… an outstanding teacher’. He joined the University staff two years after Humble. The Conservatorium and the Association had strong connections; VMTA meetings were held at the Conservatorium, and the then President, Ronald Farren-Price, was a long-standing staff member, and later, Dean of the Faculty of Music. The links between Overman, Humble and Bonighton transcended the trio’s generational differences and allowed a variety of approaches and influences to filter through to the participating students.

In addition to his teaching, Humble had significant connections with the Astra Chamber Music Society, which promoted contemporary Australian composition alongside more traditional repertoire. Such was the wider impact of Astra that the organisation was known to Swedish teacher Dag Lundin, who contacted the Association with a view to acquiring MAT on a regular basis. An excerpt from Lundin’s letter to the Association (including evidence of unfortunate proof-reading or language difficulties) was included in the journal of June 1969, at which time Humble was a Council member. ‘I am considering a subscription. In Sweden we unfortunately (sic) hear music from Australia…I plan to introduce music from your country to Sweden’. In his letter to the VMTA, Lundin makes reference to both the ABC and the Astra Chamber Music Society. The significance of relationships between organisations remains a constant thread throughout the Association’s history, generally driven by individuals like Humble, fulfilling multiple roles.

796 Humble’s wife Jill Humble and Ian Bonighton were Co-Editors (although not concurrently) of MAT.
At the meeting immediately following Humble’s retirement as a Council member, there was an attempt to compile a list of contemporary works for use by teachers; his period in office was still of influence. It was decided several months after the project began, however, to discontinue the task ‘as it was felt that very few teachers would take advantage of this’. The ‘about turn’ of the Council reflects the impact of a single Council member on the direction of specialised activities. Humble’s own music would have presented challenges for those with a limited notion of ‘contemporary’, and a list of contemporary works compiled under his direction may indeed have been challenging for some members, although the abandonment of the venture deprived teachers of a valuable resource.

Through the journal, the VMTA promoted a series of six lectures to be presented by the newly-formed Melbourne Branch of the ISCM. While the initiative did not come from the Association, Vice-President Noel Nickson had been engaged to present the final lecture, and the promotion of the lecture series, on page two of MAT, suggests that the event was a significant one for the Association. The location for the lecture series was advertised in the journal as The Fat Black Pussy Cat Coffee Lounge in Melbourne’s fashionable South Yarra. It was indeed the Swinging Sixties. Occasional lectures were offered by the Association, and in 1969 Don Banks was invited to discuss Australian Composition. Attendance at the July 1970 event was close to one hundred, aided by a collaboration with the University of Melbourne’s Extension Studies department. The occasion was viewed as a great coup for the Association. Again, connections between organisations – here, the University Conservatorium and the VMTA – were crucial.

Contact with composers was inevitable for Council members, but the origins of the Association’s on-going relationship with Felix Werder cannot be determined. A member of

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798 *MAT*, June 1965, p. 2.
the avant-garde – a maverick whose proclamations were designed to challenge and shock – Werder was a well-known composer, teacher and music journalist. His article, first published in *The Age*, provided the front-page story for the journal in June 1967 – a position previously reserved for interesting but comparatively ‘tame’ essays. Werder’s *Exploding Pop or Tribal Rituals Au Go-Go* occupied a quarter of the journal and must have been a surprise for the VMTA community more familiar with ‘Summer School Success’ and ‘Proposed Directory of Victorian Music Teachers’ as lead articles.

Symbolic tribal sex-music is intentionally thrust at the immature…Pop music is aimed at immature children who are not emotionally equipped to cope with this aural pornography… Let us, in all honesty, stop fooling ourselves that this rubbish bleated by hermaphrodites has anything to do with music’.

The impact of Werder’s pronouncements could not have diminished the Association’s regard for the composer, and he provided the ‘provocative opening address’ for the summer school of 1973. Composers were well-represented at summer schools, and in 1975 and 1977 respectively, Nigel Butterley and Humble took part.

The early 1970s saw the preparation of an AMEB Preliminary Piano syllabus devised by Sitsky, Hyde and Thomson. At the time, the AMEB and the VMTA enjoyed a particularly close relationship. Thomson, Association President from 1969 and the AMEB’s Director of Studies from 1972, communicated with the piano teachers of Victoria on the proposed changes, through MAT. From March 1973 – briefly – the journal had the power to reach a larger part of the piano-teaching and exam-subscribing community as the ‘new look’ journal

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800 Burt, W. 2012, Australian Music Centre, obituary for Felix Werder, 


was made available to the general public through Allans Music. There was insufficient interest, however, to maintain the initiative.\textsuperscript{803}

In September 1973 the journal’s AGM report included Thomson’s account of AMEB syllabus developments. The information is significantly more detailed than the single-sentence entry devoted to the subject in the AGM Minutes. The December 1973 edition saw Thomson discussing the challenges and benefits of the proposed new syllabus, with special reference to the music of Australian composers; ‘at least 80% of the compositions in each book are being commissioned from Australian composers’.\textsuperscript{804} Students, too, could compose as part of the proposed syllabus. ‘In the new course there are many opportunities where children could write little pieces of their own’. \textsuperscript{805}

As well as adopting a new attitude to Australian composition, the planned syllabus overhauled technical work, with an approach to the requirements that would, even today, be regarded as revolutionary. It was envisaged that scale forms would expand beyond the regular major and minor to include whole tone and other formations. Sitsky, one of the writers, remained true to his belief that children ‘need to be exposed to contemporary music early’.\textsuperscript{806} The ambitious demands of the course, however, appeared to intimidate teachers and the full range of proposed changes was not implemented. The proposed preliminary syllabus, however, was sufficiently far advanced to be discussed at the Association summer school of 1975.

By the time the June 1974 edition of MAT appeared, elements of the intended new syllabus, including the technical work, had become more conservative. Thomson’s comments indicated that State MTAs would provide assistance to teachers grappling with the planned transformation. The notion that the VMTA and similar organisations would ‘put it right’,

\textsuperscript{803} Minutes, May 7\textsuperscript{th}, 1973.
\textsuperscript{804} MAT, December 1973, p. 2.
\textsuperscript{805} MAT, June 1974, p. 8.
\textsuperscript{806} VMTA Archive, letter, Sitsky to Dore, September 21\textsuperscript{st} 1971.
however, was overly optimistic. Although the VMTA had access to those with the knowledge and experience to assist, the practicalities do not appear to have been addressed at Council level. At 1975’s AGM, the AMEB’s planned new syllabus had ceased to be a topic for discussion. By 1977 (three years after Thomson’s departure) reference to Australian composition consisted of small entries in MAT, identifying ‘new music by VMTA members’. Former Vice-President Bernard De Oliviera and Lorna Moffatt, were two composer-members whose music was listed. 807 By December 1984, the death of internationally acclaimed composer Margaret Sutherland was recorded as a dot point, as was the death of Mrs J. Wood of Terang (in rural Victoria). Composers were no longer a focus.

While the Association’s links to composers and composition were minimal from the mid-1970s, the AMEB was expanding its relationship with contemporary music by including a greater representation of jazz-inspired music, culminating in the introduction of ‘List E’ works in 1994. Arguably the most successful single event in the VMTA’s history was offered in conjunction with the AMEB in response to this expansion. In 1994 New Zealand-born composer and pianist Christopher Norton was engaged by the two organisations to present his own material from the AMEB syllabuses. 808 During the 1980s and 1990s particularly, Norton’s music was everywhere. Eisteddfods, Victorian Certificate of Education (VCE) programs and AMEB examinations were hardly complete without the inclusion of one of his works, and the publication of the first of the ‘Microjazz’ series in 1983 launched Norton as a significant force in the specialised vein of jazz for the classically-oriented. Melba Hall was booked for the occasion, and the numbers exceeded three hundred. Norton’s music, with its Latin, pop, rock, jazz and even country influences, captured the imagination of both teachers and students. The element of improvisation often associated with jazz was suspended, and

807 MAT, December 1977, p. 16.
scores provided considerable detail relating to subtle tempo modifications, dynamics and articulation. Descriptive tempo directions assisted in clarifying the composer’s intentions, and students developed confidence in performing popular music. Norton today is regarded as English, having left New Zealand in 1977. Many Australian composers, however, continue the trend of meticulously notating their intentions in the music, providing accessible material with popular appeal. Keran Bailey and Sonny Chua are prominent Australian composers whose music continues to enjoy popularity.

Composer, pianist, conductor and academic, Paul Grabowsky – classically trained but best known today for his work as a jazz musician – was a guest at the 1991 summer school, and Sue Johnson discussed aural development from the perspective of an improvising pianist and singer at the summer school a decade later.809 The VMTA was interested in contemporary developments and, throughout much of this time, composer Peter Chaplin was a Council member.

**Concluding remarks**

The promotion of Australian composition is regarded today as peripheral, at best, to the actions and achievements of the VMTA. An examination of the Association’s history, however, reveals periods of significant activity in fostering an awareness of Australian contemporary composition and creating opportunities for the performance of new works. Influential Association personnel drove the interest in composition more than other factors, and at times the impact was direct. Lavater was powerful in his advocacy for composition from the Association’s most embryonic stages, and his long life and level of enthusiasm provided the Association with a sense of continuity in its activities for over two decades.

809 Johnson was a founding member of the Melbourne-based ‘Coco’s Lunch’, a vocal ensemble specialising in *a cappella* performance and demonstrating jazz, African, blues, classical and Carnatic traditions in their music.
While Lavater maintained an influential position, the performance of Australian music flourished in the VMTA context.

Thomson encouraged the commissioning of music by Australian composers, not as a composer himself, but as an astute educator with the capacity to engender interest in new projects. As a pianist he introduced teachers to more than twelve hundred new works. Thomson approached the exercise of promoting new music from both creative and entrepreneurial perspectives, and his many initiatives temporarily changed the focus of VMTA. Thomson’s participation in the planned AMEB Preliminary syllabus demonstrates his wider support for composition and new, creative approaches. It also provides evidence of the close ties existing – at times coincidentally rather than through strategic planning – between the Association and other bodies. Thomson was not involved with the project as a representative of the VMTA – he was, at the time, the AMEB’s Director of Studies.

Victoria was one of the founding States of AMEB, and if Victoria spoke on AMEB matters, other States probably listened. Thomson’s confidence in the ability of the MTAs nationwide to provide professional development to teachers apprehensive of the planned AMEB changes, shows an uncompromising optimism in the capacity of teachers to embrace more Australian-based repertoire. Many Council members had associations with the AMEB and the University Conservatorium, and the list of Presidents after Lavater could be mistaken for a list of AMEB examiners and University of Melbourne staff. The connection permitted initiatives that the Association alone may not have had the funds or manpower to implement.

Aside from influential figures and connections with other organisations, the prevailing mood of the day contributed to the type of activities offered by the Association. The early days in Victoria and interstate encouraged personal contact and home-made entertainment. As Clifford reflected in 1999, ‘in the early days the role of the Victorian Music Teachers’

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Association was slightly different.\textsuperscript{811} The first decade brought the competitions of the 1930s, when the Association strove for representation in several aspects of musical life. The involvement in The City of Melbourne Eisteddfod was circumstantial – precipitated in part by the retirement of Wallis from both Allans Music and the Association. There is nothing to indicate that the VMTA had been contemplating such an ambitious project, but the Allans competition needed a new administrative ‘home’; the opportunity for VMTA to re-establish itself through the Melbourne Eisteddfod must have appealed on several levels. It allowed the Association to promote Australian music and the music of members of its own Council.

Through the journal, the VMTA could disseminate information to its steadily increasing membership, and the timing of its launch was ideal. The 1960s brought a more open-minded attitude, and the Association responded with thought-provoking material designed to challenge (but not necessarily to reassure) its readership. Australian composition was beginning to assume an identity internationally after more than a century of derivative practice, and the Association at times exploited the \textit{agent provocateur} image of figures such as Werder.

Clifford, a considerably less controversial figure, followed Cooke, Farren-Price and Thomson, who had, collectively, built the membership impressively. Clifford took over the reins of a united and successful organisation, and her presidency saw unprecedented growth in membership numbers. Jamieson quotes Wallace Tate ‘Edward Black was the Association.’\textsuperscript{812} The same could be said of Clifford and her presence in the Victorian MTA. She recalled VMTA competitions during her childhood, but absent from her recollections was any reference to composition.\textsuperscript{813} Her focus as President was on developing a stronger skill-base for teachers, maximising social interaction and discussion opportunities, and

\textsuperscript{811} \textit{MAT}, September 1999, p. 20.
\textsuperscript{812} Jamieson, R. 1986, op. cit., p. 128.
\textsuperscript{813} \textit{MAT}, September 1999, p. 20.
acquiring Association Rooms. Membership soared. Clifford was not deeply concerned with composition, and the 1999 Strategic Planning Day, with Clifford as President, did not make direct reference to composition or publication.\textsuperscript{814}

While the Association’s initiatives since 1974 have minimised composition as a focus, an appraisal of the VMTA’s work up to that time reveals a compositional presence – undeniably overshadowed by other activities, but a presence nonetheless. It remains to be seen whether the Association will revive its former interest with a commission to mark its centenary in 2028. Based on past practice, it is likely that this will rest on the shoulders of those who occupy positions of influence when the time comes.

\textsuperscript{814} \textit{MAT}, March 2000, p. 11.
Supporting Music Teachers

Chapter Nine

A Summer School at Easter: Professional Development and Outreach Attempts

Introduction

The VMTA has sought to assist the instrumental teaching fraternity since its beginnings. There have been changes to the advantages of membership, but teacher advocacy, opportunities for social interaction and the quest for registration have remained constants for the VMTA and its counterparts throughout Australia. Aside from these benefits, a major part of the Association’s work has been in providing professional development to its members and the wider community. This chapter will focus on professional development throughout much of the Association’s history.

The characteristics and benefits of conferences (summer schools), workshops, lectures, discussion groups, masterclasses, and the teacher training course, Higher Training for Music Teachers (HTMT), will be discussed. The term ‘conference’ will be used for the pre-Second World War manifestations of the genre; thereafter, ‘summer school’ will be the descriptor, as the label most readily associated with the VMTA today. Occasional references to ‘summer conference’ – a term favoured by summer school convenor, Nehama Patkin – were used at times this century, but the earlier term was impossible to shake off. The Association’s assessment of the needs of its clientele will be investigated and the lifespans of various activities will be noted, with reasons put forward for the demise of particular ventures. The title ‘A Summer School at Easter’ is taken from a proposal made during a 1930 Council meeting. The fact that Easter occurs during autumn in Australia presented no barrier to the forward-thinking Council member who proposed the large-scale event. The subtitle captures the chapter’s content more fully. The discussion of summer schools provides the
major focus as these were the most comprehensive activities, incorporating most of the other branches of professional development aside from the HTMT, the international study tours and the VMTA ‘roadshows’ that took the Association to regional Victoria. The outreach attempts were efforts designed to extend the benefits of membership beyond the safety of a familiar metropolis.

A comparison will be made between the content of early summer schools and those mounted half a century later, by which time the schools had become biennial bread-and-butter for an Association that had happened upon a successful formula that could be adapted to the availability of visiting artists and local presenters. From the 1960s the VMTA had less to prove. The long-forgotten conferences of the 1930s will be discussed in some detail; the Association was young and trying to establish its image. The summer schools offered by the VMTA from 1931 to 2013 have contributed to the teaching of generations of Australians, bringing together those in a profession that can exclude contact with other professionals. The research enhances the understanding of community-based musical activity, and examines a distant past that was often surprisingly progressive.

Following the investigation of summer schools, the workshops, lectures, and discussion groups will be assessed for their relevance and popularity. Masterclasses will be considered, and the place of the HTMT course in the musical education of teachers in Victoria will be examined. It will be argued that the strength of the personalities behind the decision-making was often the most telling factor in the history of the VMTA’s professional development activities. Conclusions will be drawn regarding the importance of the Association’s professional development for teachers and the changes that have taken place. The depletion of early records precludes a comprehensive survey of each professional development activity, but such a task is not the aim.
Conferences and Summer Schools

Enthusiasm, Diversity and Self-importance: the 1930s

As early as 1929, interstate MTAs were communicating with the fledgling VMTA on the subject of conferences. The NSW Association invited a delegate from Victoria to attend its conference in 1930, and by 1931 the recently formed VMTA launched itself on the public as a trusted educator on a large scale, through its First Conference, April 8th to 10th 1931.

Notable in the first ‘syllabus’ (program) is the presence of sessions that would find a platform in present-day conferences for studio teachers. ‘The Psychology of Teaching’, the more telling ‘Relaxation and Poise: the Control of Mind over Action’ plus ‘Creative Music’, could be found in current conference programs. The growing significance of speech and drama (the area had entered AMEB syllabuses five years earlier) found representation in ‘Verse-Speaking, Individual and Choral’, and ‘Acting as Applied to Opera’.

Other offerings were more expected, although the inclusion of Kindergarten Music has had limited appeal during the last half century. This area, however, continued its presence in VMTA conferences throughout the 1930s. Also apparent in the early conferences is an emphasis on singing, not replicated since. The 1930s represented the golden age of choirs, wherein singalongs around the piano were commonplace, and the President’s professional relationship with Melba, as accompanist, was widely known. Elvins became Director of the Melbourne Conservatorium (later, the Melba Conservatorium) and his sister was a singing teacher. Much of Elvins’ professional life was devoted to collaborative ventures with singers and, as President, his influence was felt. Despite the dominant position of piano teachers in the Association, there was only one dedicated presentation – Waldemar Seidel’s ‘General

815 Minutes, November 11th 1929.
Principles of Teaching the Piano’ (plus Edward Goll’s piano recital).\textsuperscript{817} The Association had set itself up to be all things to all people through its first large-scale exercise. The First Conference was described as ‘an object lesson in the art of sustaining public interest’, although the claim of full attendance at all sessions was perhaps fanciful, in view of the speech and drama cohort.\textsuperscript{818}

It appears, however, that the Association did not misjudge its potential audience (non-members were welcomed) as similar presentations were delivered in the Second Annual Conference. Elvins had striven for the involvement of country teachers, and members from twenty-six country towns attended.\textsuperscript{819} Again, speech teachers, string players and pianists received dedicated sessions, and there were presentations of general interest. The Association had branched out, however, with excursions to inspect the Melbourne Town Hall organ, and a night at the theatre (requiring special application). Excursions in more recent years have been rare departures from normal practice.\textsuperscript{820} There was also a reception for internationally acclaimed soprano Amelita Galli-Curci, on the penultimate evening of the conference – a position later reserved for summer school dinners.\textsuperscript{821} Perhaps the most significant aspect of the Second Conference was the official opening of the Kelvin Hall Club Rooms by the University of Melbourne’ Chancellor, Sir John Macfarlane, together with the Reception of the Melba Memorial Matrices (master copies of recordings), presented by His Master’s Voice Gramophone Company (HMV).\textsuperscript{822}

\textsuperscript{817} Yasumoto, E. Edward Goll Melbourne Pianist and Teacher: The War years 1914 – 1918. Melbourne: University of Melbourne, MMusSt. Goll was a prominent pianist.
\textsuperscript{818} The Horsham Times, April 14\textsuperscript{th} 1931, p. 2.
\textsuperscript{819} The Argus, May 26\textsuperscript{th} 1932, p. 10.
\textsuperscript{820} A visit to the newly completed National Gallery of Victoria was included in 1971.
\textsuperscript{822} VMTA Archive, documents. The master copies have generated discussion; Radic, T, 1986b, Melba, the Voice of Australia, pp. 186, 194. \url{https://www.nelliemelbamuseum.com.au} accessed January 29\textsuperscript{th} 2018.
Singing at world-class level was present in the Association’s early conferences and, to some extent, the many pianists would have needed to fend for themselves. In terms of membership, pianists outnumbered singers almost three to one in the city, and close to four to one in country centres. Australia, however, was internationally known for its singers, and they gave a sense of glamour to the Association perhaps not captured to the same degree through other means. Elvins’ Council appeared to thrive on the kudos it attracted – another acclaimed singer, Peter Dawson, remarked in 1933 ‘in the musical world we always refer to Melbourne as the London of Australia’. To most Australians in the 1930s that would have been high praise indeed. The Association was ‘getting it right’.

Change, however, was a constant, and Elvins acknowledged ‘each year, thought brought some change in the methods of teaching [to be addressed at Association conferences]. The press continued to emphasise change, discussing problems and reforms in 1933. Percussion bands were becoming increasingly significant in Australian schools, and discussion of such ensembles was included in the Third Conference along with presentations to prize-winners from the VMTA Competitions, by the first University of Melbourne Ormond Professor, Professor W.A. Laver.

‘The amateur makes the culture of the community’ was a remark from Elvins prior to the Fourth Conference. Certainly, VMTA sought to engage the music-loving, radio-listening, concert-going public as well as catering for the professional seeking a fresh approach or new teaching strategies. Singing featured again, with ‘Some Problems of Voice Production’ as a topic for discussion – a no-nonsense approach to a subject of immediate interest to voice

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823 Voice and speech sessions were more prevalent than piano presentations although general discussions (aural culture and counterpoint, for example) would have been of relevance to all musicians.
824 The Argus, August 19th 1933, p. 12.
825 The Argus, December 21st 1933.
826 The Age, December 19th 1933, p. 12.
827 Ibid.
828 Ibid.
teachers. The conference adopted a more personal tone, however, with the death a week earlier, of Gustav Holst. VMTA Patron Hart was godfather to Holst’s daughter, and Holst dictated his final works to Hart, his former student, to transcribe. Hart provided a candid snapshot of Holst the man and musician. The timing provided attendees with insight into the character of a composer whose ‘Englishness’ was attractive to many Australians.829

Voice presentations continued to attract audiences in the Fifth Annual Conference, which included a presentation by Contessa Filippini; ‘Voice Culture and the Body’. An excursion to Kynoch’s music printing works provided a completely different focus, and the syllabus continued to provide the wide range of offerings that had become a characteristic of the conferences.830 Maie Hoban’s presentation, however, ‘Dramatic Conventions: The Place of Sex’ might have surprised the music and speech teachers in the Melbourne of 1935 (see Figure 9.1).831

Figure 9.1: Maie Hoban
AMN, December 1936, vol. 27, no. 5, front cover

830 The Argus, May 27th 1935, p. 15.
Hoban discussed the place of sexual relationships in plays, indicating that over ‘90 per cent of French plays since 1877 contained sex as the only dramatic subject of real interest or importance’. ‘Sex …was a universally disturbing factor in human relationships and therefore afforded a dramatist the best possible opportunity for intimately exhibiting his creatures revealing their foibles, and summing up their histories and dispositions.’ The conferences attracted attention from the press but it was Hoban’s contribution that was chosen as the lead item in *The Argus*’ account of the conference, and the discussion was quite detailed.

Reference to the other offerings of the Fifth Conference was meagre by comparison, although A.E.H. Nickson’s presentation of ‘modern’ trends in composition also drew attention. Nickson viewed the composers of the day as ‘a law unto themselves’ and noted that the gulf between music and noise was diminishing. Over eighty years later, the same comments could be heard during morning tea at conferences today. Visiting examiner Lloyd Powell, representing the Associated Board of the Royal Colleges of Music, London, was also put to work for the Association; despite the connections with AMEB, the Association did not feel compelled to eschew all but the local examination product. The diversity within the conference extended to include a radio broadcast which attracted about fifty people.

By 1937 the Annual Conference had become an established part of musical activity in Melbourne. Speech and drama teachers were part of VMTA, and sessions included ‘Art of Speech in Schools’ delivered by Winifred Moverley, and ‘Modern Poetry’ with Frank Wilmot. Wilmot – or Furnley Maurice (a name he adopted to avoid blacklisting from various media bodies) – was an interesting choice, as his poetry was at times somewhat contentious. He had, however, demonstrated an understanding of the relationship between poetry and music, and had produced two volumes: *The Bay* and *Padey Book: Kiddie Songs*.

832 Ibid.
The University of Melbourne was also a distant presence, as Wilmot was the Manager of the Melbourne University Press. He was someone who could straddle the music-speech divide, although Lavater, widely known as a poet as well as musician, was a more obvious choice. Speech was becoming increasingly important.834

Theatre was significant to the VMTA and it sought to look after its speech and drama teachers. The program from 1937 included ‘The making of a play’ provided by character actor Gregan MacMahon, and McMahon was well-placed for his role as presenter.835 Although in the final years of a varied and at times turbulent career, he had a wealth of personal experience on which to draw. He had established the Melbourne Repertory Company and introduced many new plays from the United Kingdom, keen to promote works with a social or moral message. At the time, the VMTA, and organisations more widely, looked to England for guidance.

The Association was not choosing ‘soft options’. Rather, it was attracting an audience that was prepared to be challenged with arguably more confronting presentations than are seen today. Gertrude Johnson, founder of the National Theatre, provided a session discussing ‘The National Theatre Movement’ which, at the time, was a powerful force, boasting individual opera, drama and ballet schools. Again, VMTA had sourced well. Attendance at single sessions was possible, and speech teachers would have been selective. Speech tuition was big business in the 1930s, compared with its modest place in today’s education system, where multiculturalism has reduced the emphasis on accent.836 The 1930s saw radio announcers speaking with ‘cultured’ Australian accents (and wearing evening dress for evening broadcasts) and Southcott notes the perceived desirability at the time, of ridding

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Australia’s children of any unwelcome ‘twang’. This was often achieved through song, allowing Australia to breathe easily, safe in the knowledge that we sounded more acceptable through the diligent work of the class singing teacher. The VMTA’s presentations for speech teachers no doubt helped. The area retains representation in AMEB Syllabuses to the present day, but speech teachers have their own professional association and are no longer a part of VMTA.

The arts in general were well represented in the Seventh Conference. Archibald Prize-winning artist Max Meldrum spoke on ‘Music and Painting’; a coup for an MTA to attract a visual artist of such stature. French dancer Edouard Epinosa, who later established the British Ballet Organisation, presented ‘Dancing and Music’, and there were other dance sessions. The VMTA was forging distinct links with other art forms, making the point that artistic endeavour benefitted from immersion in a cultural life extending beyond scales and aural tests. Several of the other presentations could have found their way into the program of a 21st century conference – although ‘Hebridean Songs and Tales’ would, today, have a limited audience. The presenter of the Scottish romp, ‘Madame Gregor Wood’, used a title (Madame) more readily associated with a bygone era, although the use of the term, for singers especially, persisted for many years. Opera singer and teacher Lucy Altman, who presented for the Association in 1974, was referred to as ‘Madame Altman’ in VMTA promotional material of the day.

Aside from the other arts and singing occupying prominent positions, instrumental music, theory, musical form, kindergarten music, accompanying, technique, chamber music,

837 The Archibald prize is a prestigious Australian portraiture award.
838 The British Ballet Organisation functioned until Epinosa’s death in the 1980s.
839 Dancing Through the Ages was presented by (Miss) H.S. Maplestone, an accomplished presenter, Brisbane Courier, July 27th 1928, p. 28, and the West Australian, Perth, November 22nd 1938, p. 4.
840 The Age, April 17th 1937, p. 41.
841 Viennese singer Altman was the niece of pianist Artur Schnabel.
choral work and violin and piano construction found a place in the Seventh Conference.\textsuperscript{842} The Association was also mindful of the need to demonstrate timely response to new developments. ‘Creative Music; the relationship of Mind and Body’ reflected the growing awareness of the mind and body connection, illustrated in the development of such music education systems as Dalcroze, which was quickly gaining support.\textsuperscript{843}

The program was comprehensive, and made use of VMTA Council members as well as other widely-known musical identities.\textsuperscript{844} A presentation by Dr E.A. Floyd was also included. Floyd was organist and choirmaster of St Paul’s Cathedral, Melbourne,\textsuperscript{845} an esteemed adjudicator, music critic for \textit{The Argus}, University of Melbourne examiner, and lecturer at the Workers’ Educational Association and the Council of Adult Education. The popularity of the anthems he wrote for Victorian schools ensured his enduring impact as a composer.\textsuperscript{846} Floyd was busy. Later, radio broadcasting greatly expanded his fame and he became known, in the words of Lindley Evans, as ‘the kindly elder statesman of musical broadcasting’ attracting much affection and admiration from an extensive radio public.\textsuperscript{847} His death in 1974 brought waves of sympathy from music lovers who had grown up with Floyd’s musical nurturing in one way or another. VMTA was fortunate to have secured his services.

\textbf{Joining Forces: the 1950s and 1960s}

Responsibility for the summer schools was shared between the University Conservatorium and the Association for many years – brought about through discussions between Cooke and

Stephensen, as mentioned in chapter seven. Stephensen had been organising, unaided, a summer school at the Conservatorium until Cooke proposed a collaborative approach. Stephensen was already a member of the Association and the two men worked together as piano teachers at the University; joining forces was a logical step, with each organisation benefitting from the contacts and potential audience attracted by the other. The summer school became an expected part of the music calendar in Victoria. The 1960 Summer School made every effort to appeal to a wide range of instrumentalists, and, perhaps as a nod towards the emergence of youth as an increasingly powerful force, included ‘Jazz versus classics’.848

The first edition of MAT devoted its opening page to a summary of the 1965 summer school’s highlights. For the first time, school music was included as a taste of what was to come for VMTA with the impending amalgamation of VMTA and VSMA.849 Sessions dedicated to lower secondary classroom teaching, class sight-singing and instrumental playing in the classroom were enhanced by an open discussion led by a panel of music education experts who focussed on classroom practice.850 Certainly the amalgamation reduced the presence of sessions on piano technique and repertoire. The Council presence of Father D.G. Briglia – at the time, Vice-Director of Music in the Melbourne Roman Catholic Archdiocese – was the catalyst for ‘The Church Organist and Choir Master’, and Eric Westbrook, Director of the National Gallery of Victoria, drew the emphasis further away from the piano. Through his session ‘Painting and Music’, Westbrook expressed the hope that closer contact between the arts would be possible – a belief that had underpinned the conferences of the 1930s as well. The choice of Professor C.E. Moorhouse, Dean of the Faculty of Electrical Engineering at the University of Melbourne was curious, but Moorhouse contextualised his presence in light of the need for final year electrical engineering students

848 Music and Dance (the title of AMN in its final years) November 1959, vol. 50, no. 5, p. 16.
850 The panel comprised Alexandra Cameron, Geoffrey D’Ombrain, Jane Elton and Father Briglia.
‘to attend sessions on music or one of the other arts’. More expectedly, Bartle and Noel Nickson discussed theory and perception, and despite the excursions into other areas, piano still dominated the presentations when the program is viewed as a whole.

A closer liaison between ‘student, teacher, examiner, performer and critic’ was a desired outcome of the 1967 summer school although another element – the audience – was not mentioned. The mid to late 1960s saw a time of change for Australian music, with a greater emphasis on contemporary Australian music and a leap forward in music education research. The UNESCO Conference of 1965 had introduced new ideas and methods relative to classroom teaching, and a young Council was keen to reflect change. Class teaching was well-represented within the summer school program, although the new grade books of AMEB piano dominated the week. The advantages of sharing information were illustrated in Professor Elliott Forsyth’s repeat of his lecture ‘Music and Poetry at the Court of France in the XVIth Century’. The fact that the lecture was essentially a re-run does not detract from VMTA’s attempts to provide a broad range of topics. It is notable that the breadth of subjects within later summer schools was more strictly confined to the purely musical sphere, and the class music aspect waned shortly after it began. The VMTA-VSMA union of 1965 had expanded VMTA’s thinking, but the establishment of ASME in 1967, with its accompanying publications and conferences, affected VMTA’s role as an advocate for classroom teaching. Thomson, who had encouraged the class music presence, also provided a turning point for VMTA by increasing the presence of students in summer schools. Participation by school students became an expected occurrence. Those who

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852 Ibid.
855 Students from Trinity Grammar School performed ensembles.
designed the programs for the summer schools of the 1960s were open to change and responsive to emerging needs.

Outside the summer school domain in 1967, change was felt more widely. Four months after the summer school, the referendum resulting in Australian Constitutional changes which included indigenous Australians in the census and provided them with voting rights, was passed. The next summer school (1969) included a session on ‘Aboriginal Music’ with Harold Blair. Blair was a campaigner for indigenous Australians’ rights and a celebrated tenor. He entered the Melba Conservatorium two years after Elvins had died, and gained a Diploma of Music before extending his studies at the Juilliard School, New York. He was interested in education, becoming a teacher at Ringwood Technical School and the Melba Conservatorium. Not only did Blair have the credentials as performer and teacher, the inclusion of the broad topic ‘Aboriginal Music’ showed an expansion of social awareness from the VMTA Council, led by the youthful President, Ronald Farren-Price.
The first new work as a result of a conference or summer school, appeared in 1969 – Hyde’s ‘Four Funny Frogs’ – not as a commission, but as a spontaneous response from a frequent and highly regarded presenter (see Figure 9.2). The work targets the cross rhythm of two against three in a highly palatable manner (reciting the title is the clue). Hyde was one of the most frequent interstate presenters, and the piano miniature with the appealing title was testament to her strong educational leanings.

Confidence and Continuity: the 1970s and 1980s

May Clifford’s first summer school as President of the Association was in 1975 and the program comprehensively served pianists, while including sessions for guitar and voice, plus
an organ recital and concert by the Royal Australian Air Force Band. Musicianship and psychology presentations were of value to all teachers, but most notable was the emphasis on new music and contemporary repertoire.\footnote{856} The trigger for this was the proposed AMEB Preliminary piano syllabus that had been waiting in the wings for some time. Teachers had found the newness of the proposed syllabus unsettling, but Thomson – one of the writers – had assured teachers that MTAs would assist them with any difficulties.\footnote{857} While the teachers expressed dismay, the press responded to the daring new measures enthusiastically and provocatively, generating valuable publicity for the summer school.

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{figure9.3.png}
\caption{Robin Wright demonstrating aspects of the new AMEB Preliminary syllabus. \textit{The Sun News Pictorial}, January 30\textsuperscript{th} 1975}
\end{figure}

\footnote{856}{Presentations included composer Nigel Butterley’s ‘Approaching 20\textsuperscript{th} century piano music’.

\footnote{857}{\textit{MAT}, June 1974, p. 7.}
The headline ‘Music Teacher has a Score to Settle’ accompanied a photograph of VMTA presenter Robin Wright playing a piano with forearms and clenched fists (see Figure 9.3). A score excerpt included in the article uses a combination of conventional and unconventional notation and terminology, including the bracketed indications ‘Palm, Fist and Elbow’. After years of summer school sessions relating to posture, hand position and technique, this must have seemed somewhat ‘un-VMTA’ and ‘un-AMEB’. The article mentions the new direction as representing ‘the first change in the [AMEB Preliminary] syllabus in more than 50 years’.\footnote{858 The Sun News Pictorial (Melbourne), January 30th 1975, p. 4. The AMEB as a federal body was less than fifty years old at the time.} Wright’s comment ‘the whole idea…is to listen to the keyboard as a sound’ is reminiscent of Stainkamph’s remarks forty years earlier, that ‘the first duty of the teacher was to make sure that the children became familiar with sounds…open up the piano and let the child see how the sounds are made…teach four octaves of stave at once; this was to remove fear of treble clef and bass clef.’ The Association’s – and AMEB’s – great leap forward into a new realm of piano teaching was perhaps not so big. Not all of the proposed changes, however, were adopted.

By the 1989 summer school, Clifford had equalled Harold Elvins’ years of service as VMTA President. She was a vital presence in music education in Victoria, regularly travelling overseas and establishing contacts internationally. She attracted a devoted group of teachers who attended every summer school, knowing that she would recognise them all and address them by name.\footnote{859 Personal communication, Mollie Bright, March 31st 2017. Bright commented on Clifford’s ability to remember names, aided by mnemonics.} She also had much to say regarding repertoire and teaching, and her lectures were so well-received that Miss Clifford (as she was often respectfully addressed) was herself as big a drawcard as any visiting artist brought to Melbourne as a result of collegial friendships.\footnote{860 Ibid.}
Clifford’s popularity was such that even her physical absence did not deter teachers from attending her daily classes on (Viennese) classical playing presented as part of the 1989 summer school. On the first day of the conference Clifford suffered a fall, and, unable to attend the remaining sessions, recorded her lecture. While not ideal, there was no lack of enthusiasm for her comments and performances, and attendance was not affected as teachers gathered around the large cassette player through which her thoughts and demonstrations were conveyed. Clifford attended the summer school dinner and maintained a presence throughout the week.\(^{861}\)

**Continuing Confidence: the 1990s and early 21st century**

In 1993 international artists Maurice Hinson and Lois Choksy dominated the summer school as Keynote Speakers, with Choksy specialising in Kodaly presentations. Kodaly aficionado Ian Harrison’s place on Council was perhaps a catalyst for the versatile Choksy to focus on this area. Piano repertoire, technique and teaching methods were again the centrepiece, but there was considerable emphasis on other areas; strings, woodwind and voice were all well-represented, and improvisation was included. Regular concerts were presented throughout the week, from students, emerging artists and established performers.

Clifford’s final summer school, 1999’s ‘yesterday, today & tomorrow’, saw the continuation of many of the tried-and-true summer school sessions. Four of the five mornings began with Ian Harrison cajoling attendees to wake up and engage with his entertaining ‘Singing Together’ sessions, but it was the well-established piano groups that dominated each morning’s offerings. Those present for the full week were divided into five groups, attending a different presentation each day – at this time, Baroque,  

\(^{861}\) Personal recollections, researcher.
Classical, Romantic, 20th century and Popular Styles. The latter was no doubt an
acknowledgement of changing musical tastes and the introduction of the AMEB’s List
E in its piano syllabuses, with the new list favouring modern and jazz-inspired works.
The need to cater for AMEB developments was considerable. On other occasions,
Bartle contributed with a theory-based session, informed by his extensive experience as
an AMEB examiner of both piano and theory. Those familiar with VMTA jargon
referred to ‘rotating piano groups’ (a disturbing image) but the formula was successful
with good reason; much ground could be covered where it was needed. Non-pianists
were offered one session each for strings, voice and woodwind, while the many pianists
flocked to their daily classes. The ‘yesterday’ aspect was also present in the ‘lessons
within a short time frame’ – colloquially, the ‘mini lessons’ – which became the
descriptor in later summer schools. The notion of encouraging all instrumentalists to
learn from one another – with piano, trumpet, violin, voice and other lessons presented
for all attendees – offered much and saw a continuation of past practice.

‘Tomorrow’ was represented by a contemporary percussion ensemble, a series
of recitals by gifted young musicians, and a meeting of young teachers, as an offshoot
of the YTG established ten years earlier. Discussions for Clifford’s final summer
school, not long after the seventieth anniversary of the Association, generated a
commissioned work – Sonny Chua’s Sonatina for Piano, published by Midnight
Editions and premiered at the opening ceremony of the summer school. Fanciful names
providing a theme for each summer school were introduced in the 1990s, but the themes
were merely a new twist on an established formula. The Council consciously avoided
excessive duplication, but varied repetition (of the small piano groups in particular)
remained a constant for many years.
During the 21st century, summer schools continued to offer similar sessions, although technological advances and business management have been popular and necessary additions, and changes within school curricular and tertiary music education have also been reflected in the programs. Summer schools were discontinued in 2013, replaced from 2015 by several two-day Workshops presented each year. In acknowledgement of the piano domination within the Association, the first day is devoted to pianists, with broader sessions of general appeal occupying the second day.

**Workshops, Lectures and Discussion Groups**

Workshops, lectures and discussion groups were frequently included in summer school programs, but have often existed as stand-alone activities. Lectures have been presented by the Association since its inception, but the expansion of knowledge through interaction has also flourished. The formation of ‘The Study Circle’ (already noted) was of sufficient significance to be minuted in the Association’s Thirteenth Annual Report, and the Circle saw itself worthy of Council representation in 1948, although this was not achieved.

Beyond the Study Circle, former Presidents, Shepherd and Cooke organised lectures for members in the 1950s. Cooke campaigned for greater communication between members through lectures and discussion groups, and valued the benefits of small-group exchange which would encourage all attendees to contribute. Today this type of activity has lapsed – replaced by plentiful informal exchanges. Financial imperatives have been a factor, with venue hire, remuneration for presenters and administrative costs having a considerable impact. This century the inroads made by online exchange, Skype and other threats to ‘in-person’ engagement, continue to

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challenge such ventures. Farren-Price and Cooke, speaking independently in 2012, commented on the need for musicians to come together, despite the reality of a new form of ‘distance education’ arising through the internet.\footnote{Ibid. Farren-Price, R. interview, 2012, op. cit.}

In the last decades of the twentieth century, workshops, allowing interaction between presenters and attendees, were frequently driven by AMEB or school examinations. Theory workshops were popular, although this success has declined in more recent decades. Last century particularly, the study of music theory went hand in hand with instrumental tuition for most students, and the University of Melbourne formerly required music theory as a prerequisite for entry to its bachelor’s degree. Bernard De Oliviera re-worked past Higher School Certificate (HSC) theory papers as a means of communicating the expected level of understanding during his VMTA workshop presentation for final year school students and their teachers in 1971. Approximately one hundred and fifty attended.\footnote{MAT, September 1975, p. 4.} More recently, attendance at VMTA theory workshops has, on occasions, dwindled to single-figures, although information sessions relating more generally to music subjects from the final year of schooling maintain an audience. Numbers are, however, significantly less than in the 1970s despite the significant increase in the number of students completing the final year of school.

Similarly, the interest in workshops focussing on the history and literature of music has declined, but in the mid-1970s over one hundred teachers and students attended the history and theory workshops delivered by Bartle and Jane Elton-Brown. Many tertiary teachers were part of the VMTA Council and there was an awareness of the need to prepare students wishing to pursue higher musical education. Workshops
and lecture demonstrations continue to play a role in the Association, with the range of subjects expanding to include music theatre, the teaching of disabled students, and cognitive function and its relationship to music. Technology and financial management presentations continue to be well-received.

The Clifford Lecture became an annual event from 2003 but there were forerunners dating back to the days of Guest Speakers at Quarterly Meetings. Now an occasional rather than a regular Association event, the Clifford series was named in honour of May Clifford. Distinguished national and international artists provide the lectures on topics relating to performance and teaching.865

**Masterclasses**

Miriam Hyde commented on the changing face of masterclasses during her long career, implying a dilution of standards. ‘This term [masterclass] used to have a very exclusive ring about it’ points to the broader scope of masterclasses today.866 These mainstays of instrumental tuition have been commonplace from the 19th century, providing a means by which master-teachers work with students individually in the presence of other performers and, often, an audience. The environment allows attending teachers to expand their knowledge and witness teaching methods in action. Many teachers rely on masterclasses to extend their understanding of musical concepts, and they have been a significant part of VMTA’s professional development services for over fifty years.867 The depleted records of the first thirty years do not discuss masterclasses, although it is likely that they took place, either formally or informally.

865 Ronald Farren-Price, Richard Gill, Stephen McIntyre, Jean-Paul Sevilla, Roy Howatt and Gary McPherson are among the past presenters.


867 Personal communication, Anne Lierse, March 10th 2018. AMEB examiner Lierse identifies masterclasses as highly significant in expanding the skills and knowledge of many studio teachers.
Throughout VMTA’s history, piano has retained the premier position, although masterclasses for strings, woodwind, classical voice, and music theatre have been offered. Popular during the 1970s and 1980s particularly, masterclass attendance has gradually declined, and recent offerings – with music theatre the exception – have failed to attract enough support to become regular events. The responsibility for instrumental or vocal masterclasses is often fulfilled by individual instrumental associations – the Australian Flute Guild, for example – allowing the VMTA to focus on piano. Events have also been organised in conjunction with other organisations, enabling the VMTA to expand its presence, and benefit from the expertise of others in the organisation and promotion of masterclasses.868

Higher School Certificate (HSC) piano masterclasses were regular events in the 1970s and 1980s, with Council members dominating the list of presenters.869 Summer schools, too, provided masterclasses, but beyond the summer school sphere, masterclasses presented by local artists have been plentiful. Acclaimed Australian pianists have shared their expertise,870 while international artists Malcolm Bilson, Roy Howatt, Sam Holland, Jean-Paul Sevilla, Scott McBride-Smith and Danielle Salomon are among the guests who have contributed this century. Melbourne has dominated as the venue for masterclasses, although regional centres have also featured. VMTA country tours in the 1960s and 1970s included masterclasses, and more recently, Nehama Patkin and Janine Sowden have presented these events for the Association in regional centres.

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868 MAT, June 2003, p. 11.
869 MAT, September 1975, p. 3; 186 attended the Higher School Certificate masterclass in 1975.
870 These have included Ronald Farren-Price, Ian Holtham, Glenn Riddle, Donald Thornton, Janine Sowden, Caroline Almonte and Kristian Chong.
The Higher Training for Music Teachers certificate course.

Preliminary discussions assessing the viability of a course which would be ‘officially acceptable for teaching [instrumental music] in schools’ were made known in 1975. Cooke, new Dean of the Faculty of Music, University of Melbourne, past-President of VMTA and National President of ASME, had returned to Council and was highly significant in this initiative. His service on Clifford’s Council was cut short by the pressure of other demands, but his contribution to the formation of such courses as the HTMT certificate course in the 1970s, was considerable, as was that of Thomson.

The HTMT was devised as a means of providing unqualified teachers with a course to equip them for registration as instrumental teachers, while also being available to qualified teachers wishing to enhance their skills. Initially delivered in conjunction with the University of Melbourne, the course became the sole responsibility of the Association in its final decades. Clifford’s presence was a unifying force, and the course existed until her reduced teaching load saw its demise early this century. The requirements included a folio of teaching resources, a short recital, a viva voce discussion of pedagogy, and other forms of assessment, and the course was comprehensive, with lectures on psychology and music education methods. There were similarities with the Teacher of Music, Australia (TMusA) diploma offered by the AMEB at the time, but with the added advantage of group discussion and support. Clifford managed the HTMT and chaired the AMEB teaching area in Victoria; similarities were inevitable. The implementation of the three-tiered teaching syllabuses offered by the AMEB, with occasional supporting workshops, was taking effect as the HTMT was losing impetus. The AMEB syllabuses provide a step-by-step expansion of

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871 MAT, September 1975, p. 4.
872 MAT, March 2000, p. 10.
pedagogical knowledge through three progressive levels, replacing the TMusA which resembled the highest level of the current three-tier system. VMTA no longer offers a large-scale program despite the merits of such a scheme.\textsuperscript{873}

\textbf{International Study Tours}

Alongside both the novel and the expected enterprises were the ambitious international study tours, providing teachers with the opportunity to travel overseas to attend concerts and visit places of cultural interest. In preparation for the first tour, members were advised that the initiative would provide ‘valuable tax deductions’, but in some quarters the tour was deemed a holiday.\textsuperscript{874} This issue might have deterred some, but thirty teachers signed up for the first tour, with Thomson as joint-leader. By the time of departure, Thomson was also VMTA President. It made sense to open up the experience to teachers from all over Australia, and FAMTA, designed to unite teachers nationwide, was already on the drawing board when the first tour began. FAMTA assumed responsibility for subsequent overseas trips. The first tour, however, surely a ‘make-or-break’ undertaking, was negotiated (as previously mentioned) by Farren-Price – Association President when discussions began.\textsuperscript{875} Farren-Price acknowledges the role played by Dore in bringing the first tour to fruition,\textsuperscript{876} and she led the tour – joined by Thomson at the mid-point of the trip.

Thomson contributed greatly to the planning of the first tour, and by the time of the December 1969 departure, the two-month itinerary was ambitious. Highlights were many, including High Mass sung by the Vienna Boys’ Choir, a backstage tour of the State Opera in Vienna (plus performances of \textit{Tosca} and \textit{The Magic Flute}). Both West and East Berlin were

\textsuperscript{873} Coote, D. interview, 2012, op. cit.
\textsuperscript{874} \textit{Minutes}, September 8\textsuperscript{th} 1969.
\textsuperscript{875} \textit{MAT}, September 1969, p. 7
\textsuperscript{876} \textit{MAT}, September 1973, p. 6.
visited at a time when this was difficult to arrange, local tour guides had been engaged, celebrated artists were heard in performance, distinguished composer Sir Arthur Bliss welcomed the VMTA travellers to London, and workshops and private visits to music schools had been organised. Attending a workshop-masterclass with the celebrated piano pedagogue Madame Bascourret de Guerrard in Paris and a session devised especially for VMTA and presented by British pedagogue Joan Last at London’s Royal College of Music, appealed essentially to piano teachers, who dominated the group. School music was not overlooked, however – a nod, perhaps, to the amalgamation of VMTA and VSMA that had taken place four years earlier. Several Elementary and Secondary schools were visited in the USA. In addition to the musical activities, there were sight-seeing tours of most of the cities visited. In 1969-1970, many of the delegates had family connections with Great Britain, and extensive free time was factored into the London leg. Subsequent biennial tours re-traced some of the earlier steps (with some notable additions) while introducing India, where delegates attended a sitar recital, and the then USSR, for which a Russian guide was engaged, introducing members to the Moscow Conservatorium and assisting in the visits to music schools.

The travel diary of Joan Touzeau provides a detailed description of the 1975 – 1976 trip, and describes Thomson’s demeanour as tour leader ‘he was always in such a hurry’. The connection between overseas tours, the 1970s, FAMTA and Thomson is an enduring one, despite the VMTA origins and the parts played by Farren-Price and Dore. Thomson was President of FAMTA from its inception, and for four years President of both VMTA and FAMTA, with FAMTA based in Victoria from 1970 to 1974. In the early years, Dore was Secretary to both organisations. The separation of VMTA activities from those of FAMTA in

877 Artists included Leonard Bernstein, Yehudi Menuhin, Shura Cherkasky, Birgit Neilson.
the eyes of the Victorian music teaching community was difficult at times. The final trip (1976 – 1977) coincided with Victoria’s withdrawal from FAMTA, but again, Victorians dominated the roll-call of teacher-travellers. Collectively, there were more Victorian delegates than from other States or Territories, but overall numbers had reduced. The time of large-scale overseas study tours had ended. It is likely that interstate teachers had a clearer picture of the distinction between FAMTA activities and those associated with their own State MTAs, than did their Victorian counterparts. For Victorians, FAMTA and VMTA initiatives featured much the same faces, and with the passage of time, the clarity surrounding ‘who offered what’ has been eroded.

**Visiting Artists**

Overseas links continued through FAMTA until 1977, and in addition, several VMTA Council members in the 1970s to 1990s travelled frequently and widely, establishing connections that served the Association well. Artists visiting Australia for other organisations were also, on occasions, made available to the VMTA; a practice that continues to the present day. Since its beginnings, however, VMTA has sought involvement with international artists. Clifford noted in 1999, that visiting artists ‘came [to Australia] for several months’, giving such organisations as the VMTA the opportunity to arrange events in their honour.880 Music-lover, well-known media personality and former Minister for Science, Barry Jones also mentioned the lengthy tours as a significant part of concert life during his youth.881 From the first days of the Association, contact with overseas artists was important in the minds of those holding office, and Elvins exhorted members to learn as much as possible from ‘these celebrated artists’ while Australia grappled with both a sense of artistic inferiority and a thirst

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880 *MAT*, September 1999, p. 20.
for independence.\textsuperscript{882} In the 1930s, particularly, international luminaries were fêted by the Association at lavish receptions; the VMTA played host to a range of musicians and actors with time on their hands and an interest, perhaps, in getting to know their audiences. No expense was spared, and the daily papers provided vivid descriptions of decorations (potted trees and the like) adorning the Kelvin Hall Club Rooms in the Association’s first decades. The artists involved were not directly connected with the VMTA, having been brought to Australia by Tait’s or the ABC, but they attracted valuable publicity for the young Association.\textsuperscript{883}

The 1950s saw a significant reduction in such activity. The 1960s brought music festivals to Australia, and Australian works were experiencing a wider impact. Sculthorpe’s (first) \textit{Sun Music}, commissioned through VMTA Patron Heinze, became known internationally, and a Melbourne branch of the ISCM was established in 1965. The time was right to re-establish international links. Thomson’s contribution to the international expansion through study tours has been noted, and FAMTA also brought overseas celebrities to Australia.

The most frequent FAMTA visitor, Soviet pianist and Moscow Conservatorium teacher Sergei Dorensky, spent a considerable amount of time touring Victoria during his VMTA and FAMTA visits, through his recitals and masterclasses endearing himself to Associations that must have seemed far removed from his musical life in Russia. Grants from the Arts Council of Australia assisted in English pianist Ronald Smith making multiple visits, following a demanding schedule of concerts and masterclasses.\textsuperscript{884} A series of Smith masterclasses at the University of Melbourne in 1975 gave many University Conservatorium piano teachers the opportunity to provide one student participant, apiece. All the teachers

\textsuperscript{882} VMTA Archive, 1929, \textit{President’s Inaugural Address}, op. cit., p. 10
\textsuperscript{883} Tait’s staged theatrical and operatic productions.
\textsuperscript{884} Minutes, June 9th, 1975.
were VMTA members and were functioning in the dual capacity. The informal connection between the University of Melbourne and FAMTA (through the strong historic ties to Victoria and through personnel) was fortuitous. FAMTA also secured the VCA for activities involving international visitors, and several days of masterclasses by Dorensky were held there in 1976, in a collaboration between VCA and the Association.

Council members tapped into the valuable contacts they had made throughout active professional lives – as presenters at international conferences, through professional engagements or as an outcome of the need to connect with like-minded others. Nehama Patkin, OAM, responsible for the organisation of several VMTA summer schools, brought Americans Sam Holland and Scott McBride-Smith to Victoria in 2001 and 2005 respectively, and overseas guests continued to appear at the summer schools until 2009. After the death of Patkin in 2010, the remaining summer schools became more focussed on Australian presenters. The last summer school (although this was not known at the time) explored studio management, software for instrumental teachers, and aspects of piano teaching.

**Country Tours and the impact of FAMTA**

The VMTA took responsibility for the organisation of country tours by Australian artists – not consistently throughout its history, but driven by particular Presidents and Councils. The presidency of Clifford led to ‘blitzes’ on regional centres, with June 1975 seeing simultaneous tours of Ballarat, Bendigo, Horsham, Hamilton, Traralgon and Warrnambool.\(^{885}\) The prominence of AMEB was undeniable, and most of the presenters were examiners – a drawcard for the many teachers who based their teaching on AMEB syllabuses. Teachers’ repertoire requests were accommodated, but AMEB grade books drove the content of most sessions. Clifford’s prominence within AMEB was helpful, and she participated in the tours,

\(^{885}\) *Minutes*, April 28\(^{th}\), 1975.
along with several other University Conservatorium teachers. The origins of her empathy towards country teachers are difficult to determine, but she gave members from regional centres a sense of belonging to a worthwhile organisation that showed its concern for them in tangible ways. 886

The unprecedented growth in the Association in the first year of Clifford’s presidency was extreme, and the VMTA continued to build numbers, reaching a peak of 1277. 887 Many members were from towns or regional cities. VMTA established an Encouragement Award for country students, and teachers from outside metropolitan Melbourne were given their own reception at the biennial summer schools. VMTA’s country members also benefitted from the FAMTA artists until Victoria’s withdrawal from the national organisation in late 1976 (formalised in 1977), with Dorensky and Smith maintaining a punishing schedule of workshops, recitals and masterclasses in regional Victoria. VMTA’s efforts on behalf of country teachers, however, continued sporadically, through tours to regional centres by eminent teachers sponsored by the Association.

Concluding Remarks

This chapter has presented a discussion of the professional development activities – the summer schools, workshops, lectures, discussion groups, masterclasses and the HTMT certificate course – that were the chief teaching activities offered by the Association. In addition, the outreach attempts – occasions when the Association has provided opportunities for educational travel and sought to address the requirements of its country clientele – have been included in this part of the investigation. In documenting these initiatives, a greater understanding of the VMTA’s conception of its members’

886 Personal communication, March 31st 2017, Mollie Bright and Lois Goodin. Bright and Goodin were not aware of the reasons for Clifford’s sympathy towards country teachers.
needs, emerges. In evaluating the success or otherwise of these ventures, a correlation between well-intended offerings and the reality of the membership’s tastes becomes apparent. The VMTA lacked the funds for extensive market research; decisions reflected the predilections of those on Council and anecdotal evidence based on informal discussion. In recent decades, surveys taken at the conclusion of events, measuring the success of presentations and requesting ideas for the future, have provided some information. It is recognised that such surveys are limited in the benefits they offer, as they are completed by those already sufficiently interested to be in attendance.

A comparison of the Association’s early conferences and their more recent counterparts reveals similarities; sessions with a psychological component are present in both, piano features prominently, concerts are included, and theoretical subjects are given some attention. Surprising, however, is the scope of the early conferences and the breadth of topics. In more recent years, specialist associations have been created, leaving the VMTA with a stronger voice for pianists than for other instrumentalists – and no voice at all for teachers of speech and drama. The Association continues to strive for the inclusion of all instrumental and vocal teachers, and has expanded to include teachers of rock music among its members. Early conferences also catered for a varied audience, brought about chiefly through the inclusion of speech and drama representation. Although the early ventures were organised more quickly, they offered ‘something for everyone’. The conferences of the pre-television, pre-internet age, benefitted from the greater ability of delegates to sit and listen – at a time when the acquisition of information required more than logging on, a conference offered much.

Workshops, lectures and discussion groups appear to have changed little. The HTMT course is frequently overlooked, and yet it was valuable for dozens of teachers,
addressing a market not currently targeted in a comparable manner. Masterclasses continue to be important, although the tendency for students to participate and then exit the event without hearing the full program reflects changes in expectations. Today’s ‘selfie set’ with its ever-increasing range of commitments, generally lacks the patience of earlier generations, whose lives were shaped by different mores and modes of behaviour.

Professional development activities become more challenging for community organisations as the opportunity to inhabit a virtual world of masterclasses, presentations and discussions becomes a confronting reality. The VMTA has not attempted to replace its in-person offerings with alternatives, and regards personal attendance and the exchange of ideas in a convivial atmosphere to be an important advantage of membership. The irreplaceable power of coming together is VMTA’s trump card, but its strength is constantly tested. Just as Skype will never replace the personal union, it remains for the VMTA to persuade the music teaching community of the value derived from attendance at its professional development initiatives.
Chapter Ten

What They Thought We Needed To Know: Fifty Years of *Music and the Teacher*

Introduction

Max Cooke regards *Music and the Teacher* as one of his most significant VMTA achievements. As noted, circulars disseminated information prior to the emergence of the journal, and the AMN – conveniently managed by Wallis – was also responsible for communicating Association news. *Music and the Teacher*, however, gave VMTA its own voice. The advantages of MAT stand apart from those of scholarly journals, and an adequate investigation of what it has achieved remains elusive. Since its beginnings, the journal has served a purpose not addressed elsewhere.\(^{888}\) This discussion identifies existing research on the topic, and examines aspects of MAT over a fifty-year timeframe. The journal’s defining qualities, and some of the writers and editorial teams who have shaped the publication, are discussed. The examination of journal covers occupies a significant part of the investigation. The concluding remarks assess the journal’s level of importance in the eyes of its clientele, its relevance historically and currently, and the difficulties of knowing where to place MAT in an ever-changing musical climate. A study of the journal enriches the understanding of the frequently overlooked or forgotten world of the suburban instrumental teacher.

Significant changes in modes of communication and access to information have occurred during the last fifty years, and the relevance of the journal today requires assessment. The investigation does not attempt a comparison with the journals from parallel organisations within Australia, although such an undertaking would be revealing. Discussion

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\(^{888}\) The exceptions are the journals of other Australian MTAs.
of publications features in extended celebratory commentaries on SAMTA, WAMTA and the NSW Music Teachers’ Association.

From MAT’s first issue in March 1965 until the arrival of the new-look journal eight years later, the journal resembled a small newspaper, without photographs. The journal was ‘sponsored by The Victorian Music Teachers’ Association’, and the first of the articles began on the front page. Within its first years, the lead article was at times unusually arresting. By June 1967 ‘Exploding Pop or Tribal Rituals Au Go-Go’ by music critic and composer Felix Werder, had replaced the more prosaic ‘Summer School Success’ and ‘Victorian Junior Symphony Orchestra Silver Jubilee.’ This was a time when language was expanding, fuelled by the increased prominence of the young, and the VMTA was a youthful organisation reinvigorating itself for changing times.

Past editors have influenced content, and favoured writers have become mainstays of the publication. While Cooke, with the help of Noel Nickson, established (and named) the journal, Thomson made MAT more attractive to the consumer (it was, briefly available for sale to the public). Today most members receive the journal electronically, supported by regular email bulletins. In the past, some retired teachers maintained membership in order to receive the journal; in time, the ‘magazine membership’ category was introduced. Initially a quarterly publication, different approaches have been trialled, and today the journal appears twice each year. From 1973 a cover picture and photographs contributed to an air of greater professionalism.

Through the particular interests (and contacts) of editors and Council members, MAT continues to promote musical initiatives possibly overlooked by other organisations and

889 Noted on page one of all MAT journals, 1965 — 1972.
890 The Werder article was a reprint from The Age, April 11th 1967.
891 Vera Jepperson is the editor most strongly associated with the journal today.
892 Nickson was Vice-President during Cooke’s presidency.
894 Members can request hard copies.
forms of media. For over half a century, MAT has been providing its readership with information relevant to Victoria’s instrumental music teachers, and musicians more widely.⁸⁹⁵ Many musicologists and music education historians are not familiar with the journal, however, and this is not surprising. In light of the abundance of scholarly, peer-reviewed journals nationally and internationally, the emergence of their purely electronic counterparts and the increasing number of sub-categories of musical and educational research, MAT has remained a modest publication with a limited readership. Researchers in tertiary institutions require the enhanced research profiles (and subsequent institutional benefits) that publication attracts, and MAT is of little relevance in most ‘serious’ scholarly investigations.

Music education research, and the journals that supported, encouraged and disseminated the work of researchers, were in there infancy in Australia when VMTA introduced its journal. It has, to a degree, ‘flown under the radar’. Stevens, however, acknowledges the value of such a publication as a means of expanding the understanding of studio practice – a form of music education that has taken shape informally, in private, and without regulation.⁸⁹⁶ Tregear, too, has seen the value of including the journal as a resource.⁸⁹⁷ The understanding of the working lives of the thousands of ‘average’ instrumental teachers labouring in suburbia can be enhanced through a journal that documents, albeit in a somewhat homespun manner at times, attempts to enhance the knowledge of those in this under-investigated area.

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⁸⁹⁵ Schools with school memberships receive hard copies.
Existing Research

The study of the publications supporting associations is not new; the centennial year of the *Music Educators Journal* (MEJ) generated considerable attention, and celebratory accounts triggered by anniversaries have sparked other investigations.\(^{898}\) Such research is of value; journal articles can draw positive attention to the organisations supporting the publications.\(^{899}\) Reimer discusses the distinction between the scope offered by a more general journal, such as MEJ, and specialist journals; ‘the broadest range of music education issues finds a home in MEJ’.\(^{900}\) At the height of VMTA’s popularity, MAT was essentially for the studio teacher. The diversity of discussion that finds a place in journal articles from MEJ invites an examination of the journals collectively, as bodies of expression providing insight not only into the article topics themselves, but also the editorial and other decisions made by changing groups of people. The means by which a series of journals from one organisation communicates its message (for it is the collective legacy of publications that tells the story) has not occupied a significant place in scholarly research, and the question of how the message changes over time adds another layer of complexity. The narrative that emerges through the examination of an association’s journals sheds light on the character of the organisation,\(^{901}\) and publications can assist music organisations in realising their aims.\(^{902}\) In assessing a body of literature, material that has grown in significance with the passage of time can be identified and accorded wider dissemination.\(^{903}\)

Multiple responses to a body of work are inevitable, however, and the focus given to the elements that make up a historical, sociocultural investigation will differ from researcher

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\(^{898}\) Reimer, Bennett, 2014, op. cit., pp. 27 – 32.
\(^{899}\) Ibid., p. 29.
\(^{900}\) Ibid., p. 28.
\(^{901}\) McCarthy, M. 2014, op. cit., pp. 29, 35.
\(^{902}\) Reimer, B. 2014, op. cit., p. 32.
\(^{903}\) Hickey, M. 2014, op. cit., p. 44.
to researcher. The changing role of a journal, too, from helping to establish a fledgling association to maintaining an already-respected voice, should be noted. The exchange between the journal helping to shape the values of its readership and the readers helping to shape content by actively contributing, has also attracted attention, and McCarthy notes the changing emphasis through the decades of the 20th century. An examination of past journals, and the transformation of thinking and practice that can be felt through such an undertaking, brings to life ‘the voices that live on’. Negotiating the future with an eye on the journal’s past voices can assist in the formulation of new policies and frameworks, although, for MAT, the limited readership and diminution of impact in the internet age have impeded its progress.

The turning point in Australian music education research is generally thought to post-date the establishment of MAT, with Bartle’s work from 1966 representing a landmark. There were few incentives to write scholarly, substantial articles on music at the time, but short and somewhat informal missives, and letters to newspapers and colleagues, had their place in an era that relied on the postal service. Music criticism was alive and well, and had existed through distinguished specialist writers for centuries. In 1960s Australia, little knowledge of academic writing styles had been cultivated, however, and pursuing postgraduate university study in any branch of music was somewhat uncommon at the time. Musicians seldom wrote extended articles, and adherence to the conventions of a discipline that is now well-established was, to many, a foreign concept. As recently as the 1970s, articles that were heartfelt expressions of personal opinion (without identification of

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904 McCarthy, M. 2014, op. cit., p. 29.
905 Ibid., pp. 31 – 35.
906 Ibid., p. 36.
908 Music critics historically include G.B. Shaw, Schumann, Berlioz and Debussy.
this) were not uncommon in newly-launched journals that today demand a different style.\footnote{Hyde, M. 1970, op. cit.} \textit{Music and the Teacher} emerged from this time of change in Australian musical scholarship, and has retained some of its early features while expanding its scope considerably.

The Birth of a Journal

The demise of the music lovers’ periodical, the \textit{Australian Musical News}, in 1963 was a catalyst for the creation of MAT. The AMN, however, could not match the level of care for members that MAT and the earlier VMTA circulars, captured.\footnote{Clifford as President and Jepperson as Editor resulted in a journal that had a strongly personal component.} The wartime search for a metronome for a country teacher was drawn to the attention of members through one of the circulars, and the acquisition of a metronome several months later was recorded in another.\footnote{VMTA Archive, \textit{circulars} to members, April 10\textsuperscript{th} 1946 and June 30\textsuperscript{th} 1944.} Finding a locum teacher for a soldier’s ‘connection’ (the quaint and now outmoded term for a teaching practice in the first half of the twentieth century) until his discharge, was managed by the VMTA through a Notice to Members.\footnote{VMTA Archive, December 28\textsuperscript{th} 1944.} Proposed changes in the field of speech and drama brought the members into the decision-making, with a request for them to write to Maie Hoban as the representative of the VMTA Speech section. The circulars however, were not enough, and with the end of AMN came MAT. The circulars and notices certainly addressed a variety of needs, but more systematic and formalised communication was desirable. The time was right for the Association to investigate the formation of its own paper, and it was not surprising that Cooke was the instigator in light of his reputation as a musician who persuasively defended his musical beliefs in writing.\footnote{Cooke, M. and Woodhouse, F. 2010, op. cit., p. 108.} He and Nickson were ably assisted by Barbara Fiske and Janet Perkins, co-editors.

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Preliminary discussions began when Cooke was President of VMTA, and in less than a year the first edition appeared. The journal was by no means a new AMN, but there was a common (if reduced) readership and appeal. The journal was to be launched quarterly as ‘A publication for the advancement of the teaching of music at home and at school’, and the descriptor appeared in every journal for over thirty-four years. The inclusion of the school reference in an organisation chiefly concerned with studio teaching relates to the amalgamation of VMTA and VSMA that took place the year of the journal’s launch.

Descriptions of past events, plans for the future and matters of broader musical interest were included, and the first edition featured a timely tribute to the late John Bishop. By the second edition the sense of responsibility apparent from MAT’s beginnings, had extended to generosity, and the newly established Melbourne branch of the ISCM was promoted in a short article, advertising its lecture series. The concluding lecture was to be given, coincidentally, by Noel Nickson. Existing relationships with the University of Melbourne and the AMEB ensured that matters relating to those organisations would be given space. Throughout the 1960s the journal expanded greatly in length, and a content formula was established.

It was chiefly through the journal that the members learnt of the overseas study tours, international guests, development of FAMTA (in 1970) and the FAMTA efforts to assist teachers. Much was happening in the VMTA and FAMTA, and changes were afoot within AMEB as well. It was difficult to separate the various strands of the professional lives of the versatile musicians who populated the VMTA Executive at the time. Thomson was Director of Studies for the AMEB while also President of both VMTA and FAMTA, and it is at times hard to determine whether his comments in the journal were made chiefly as VMTA President, leader of FAMTA or Director of Studies for AMEB.

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915 *MAT*, June 1965, p. 2.
The ‘New-Look’ Journal

By 1973 Thomson assessed the viability of making the journal available to the public through music houses (especially Allans music) introducing a glossy new look with a cover image for the small magazine’s March edition. The content, however, bore some striking similarities to its less attractive cousin. A notable addition, however, was Thomson’s editorial (the first and last for MAT) which identified the achievements of the Association and the benefits of membership. The world study tour planned for summer 1973 to 1974 was mentioned, although it should rightly have been credited to FAMTA rather than VMTA. The teachers’ refresher course, the planned seminars and masterclasses, and the publications were given attention, and Thomson sought contributions from members.

There appeared to be no theme for the cover images. Photographs of people for two of the four journals of 1973 alternated with a picture of assorted instruments and a December cover consisting of an artfully arranged selection of score snippets (with words) to a Christmas song regarding alcoholic over-indulgence, produced by the Art Staff at the Mercy Teachers’ College. The conduit for this could have been any of a number of Council members of the day (see Figure 10.1).
The musical excerpts included in the early ‘new look’ journals represent another age – including carefully hand-written music with many not-quite-straight bar lines drawn with the aid of a ruler, pencil and a good eye. Photographs in the body of the journal appeared within a few years but it was not until the 1980s that commercial advertising was included.\footnote{MAT, June 1988, p. 15 provides an example.}

**Clifford and Jepperson**

Thomson’s successor, Clifford, managed the presidency through different means. With her ascendancy in 1974 the journal continued to offer advice – at times somewhat informally – to a clientele that responded to the personalised interest of a devoted President. Clifford was arguably the most revered President of the VMTA (perhaps in part through her longevity in
the role) and she contributed many articles – usually brief – while President. Clifford and long-serving journal editor and Council member Vera Jepperson made a good team, and there were touches that humanised the journal. Good wishes from the Association were extended to ailing members, and the ‘We Remember’ column made no distinction between the greatest of the great (in professional terms) and a part-time teacher from a country town, when deaths were recorded. Clifford demonstrated the capacity to communicate in an inclusive manner, giving her a magnetism that benefitted the VMTA. She was both approachable and authoritative, and for the VMTA clientele, that was a winning combination, coming at a time when women were beginning to feel that their professional lives were worthy of support. The readership was largely comprised of women.

Practical advice flowed freely, and popular contributors Cooke, Clifford, Hyde and USA-based Maurice Hinson were able to accurately identify the needs of the readership through familiarity with VMTA audiences, acquired by Hyde and Hinson at summer schools and other professional development and social events. The articles were characterised by their value to a wide range of teachers, offering the occasional gem to the experienced teacher while greatly assisting the novice and those teachers with limited training. MAT also provided a launch-pad for several aspiring young researchers who have, since their VMTA submissions, progressed to distinguished careers in the highest echelons of academia. Professor Warren Bebbington, who became Dean of the Faculty of Music, University of Melbourne and Vice Chancellor of the University of Adelaide, was a contributor to the journal prior to his departure for studies in the USA. Professor Malcolm Gillies wrote consistently throughout the 1980s on a variety of topics, and brought more contemporary musical styles to the forefront of his articles. Few composers are members of the VMTA despite the prominence of Lavater and Steele in the Association’s early decades, but they

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provided many articles over the years.\textsuperscript{918} Distinguished instrumental teachers in tertiary institutions, while not claiming to be academic writers, have provided insightful articles.

Reimer acknowledges that members of the music teaching profession make unsubstantiated claims.\textsuperscript{919} Heartfelt outpourings were included from time to time and the historian is left to discern whether the candidly expressed ideas reflect a common view of value to social commentators, or a heavily biased ‘kneejerk’ reaction which, in itself, might be useful to the social historian. Political correctness and accountability were yet to enter the picture when MAT enjoyed its heyday during Clifford’s presidency, and the journal could not always afford to be selective in its choice of articles. The difficulties of locating suitable material remains an ever-present concern.\textsuperscript{920} Today, teachers receiving Forty Year Membership certificates are encouraged to write short articles for the journal, reflecting on their experiences as VMTA members over an expansive timeframe. The urge to see their names in print, has, however, diminished since the advent of Facebook and the like, and requests to members for articles, draw little response. There have, however, been highlights, including several articles first published elsewhere.

One of the most engaging exercises (already noted) was the inclusion of Graham Hair’s article ‘The New Music’ from 1965, revisited by the same composer forty years later. Both the original youthful musings and Hair’s reflections on his earlier beliefs sat side by side as a centrepiece for the journal in 2005. There was nothing in Hair’s early version that would be deemed inappropriate or ‘politically incorrect’ today, however, the opening of Victor Stephensen’s article on piano study, printed a year later, would generate comment.\textsuperscript{921}

‘In lands to the north of Australia, they have an uncomplicated way of dealing with pianistic problems, by describing the piano as “a big fella box with white teeth – you hit him, he sing

\textsuperscript{919} Reimer, B. 2014, op. cit., p. 29.
\textsuperscript{920} Ibid., p. 29.
\textsuperscript{921} MAT, March 1966, pp. 3 – 4.
out””. There is no source for the quotation, and no explanation of the indigenous music of the (unidentified) ‘lands to the north’. Today, more would be required. Titles, too, reveal the passage of time. ‘Men and Music in Germany’, and ‘Music in Mental Hospitals’ would be re-thought by today’s writers. MAT provided a home for items that would be unlikely to find alternative outlets; composer Margaret Sutherland offering fortnightly discussion groups in her home through the journal suggests a particular type of readership – and a trust in the sincerity and dedication of that readership. It also indicates another age.

The Changing Face of the Journal: the Covers

The impact of the choice of artwork adorning the covers of print media is well-documented. Various topics sell – or, in the case of MAT, generate appreciative messages from readers – and a cover page can play a part in determining whether the journal is read. Freer has written on the subject of journal covers in some detail, noting that there is no single repository for all covers of the MEJ, and justifying his choice of visual images within his own study by linking them to landmark events in the history of the journal.

The connection between conferences and journals emerges in Freer’s discussion and has a parallel in the VMTA. Music and the Teacher was frequently used (even in the pre-artwork issues) to promote the Association’s large-scale professional development events. Each cover communicates an aspect of VMTA history – even if only to suggest that the editors were hard-pressed at the time, and ran out of ideas (see Figure 10.2).

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922 This is Bislama (pidgin) from Vanuatu.
924 Ibid., p. 39.
The new small edition from March 1973 featured a photograph of composer Dorian Le Gallienne, marking the tenth anniversary of his death. A curious choice, perhaps – an Australian musician known as a composer and critic but not first and foremost as a teacher – until it is appreciated that VMTA (and FAMTA) President Thomson was the lone voice among VMTA Presidents to strenuously promote the publication of new Australian music.

There was no consistency in the format of the cover page throughout the remainder of the 1970s aside from consistent efforts to experiment. There were different scripts, placement of the masthead was varied (a vertical positioning was tried and quickly rejected) and covers changed markedly from edition to edition. Images of international guests and local identities (see Figure 10.3), celebrations of VMTA events (see Figure 10.4), ‘wraparound’ covers (see Figure 10.5) a nativity scene for December 1976 all had their place, and the occasional bare cover page with nothing more than the title, date, and the ever-present ‘VMTA’ was also to
be found from time to time. The full name of ‘Victorian Music Teachers’ Association’ never appeared in the new look journal. Although it lacked the verbal economy of the acronyms FAMTA, SAMTA and WAMTA, VMTA as an entity maintained sufficient recognition for the acronym to stand alone. From 1965 to 1972 the full name of the Association was featured on the front page.

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925 Ibid., p. 43. This has several parallels in MEJ, for example, October 1972.
Figure 10.3: The MAT cover from December 1999 features photographs from social events. (Past Presidents Graham Bartle, Darryl Coote and Elizabeth Mitchell are included, as well as Council members Nehama Patkin and Alison Kirkpatrick and other members. Internationally acclaimed violinist Elizabeth Wallfisch, raised in Melbourne, features in the centre of the collage). VMTA Archive.
Figure 10.4: Geoff McFerran, James Wastell, Max Cooke, Mavis Vinicombe, Pat Leslie holding fifty year membership certificates. There is also notification of the new website address. VMTA Archive.

Figure 10.5: A wraparound cover in March 1975 (new Dean of the University Conservatorium, Max Cooke, is seen working with students from the University Conservatorium’s Experimental Teaching Project). VMTA Archive.
The Relevance of the Journal Today

One of the advantages of technology today is that information is more readily available. The question of relevance enters the discussion of today’s journal and it is apparent that there are recipients of the electronic journal who do not open their copies. When the explanatory ‘A publication for teachers of music at home and in the school’ was dropped by a new editor in 2006, the omission initially went unnoticed, even by Council members. There are difficulties in maintaining a readership when members can choose what they read, with a cornucopia of information at their fingertips. The present Council have prioritised the journal, seeking new ways to engage an audience that has ready access to a broad range of information. It is unlikely that the popularity of the journal of the Clifford years especially, will be recaptured. Lifting the journal to refereed status, with serious researchers vying for inclusion, is highly unlikely. While it might save the journal, it would also sideline many of the teachers the Association aims to help. Those who depend on MAT because it provides practical help, anecdotes, and a readily understood point of contact, could justifiably feel alienated. The answer may lie in a dual journal – one that includes a refereed section. Whether this would create an ‘us and them’ mentality is, however, a concern. Meanwhile, MAT, in its move towards greater sophistication, has lost some of its early charm – but in this regard it is not alone.

It is perhaps somewhat ironic that Victorian ASME members receive two journals – the *Victorian Journal of Music Education* (VJME) and the *Australian Journal of Music Education* (AJME); refereed journals that render publication desirable for aspiring and established academics. While VMTA has several different membership categories, and stringent requirements governing admission to full membership, ASME has a single level of membership, admitting applicants on the basis of their interest in music education, regardless of qualifications. Their respective journals, however, could not be more disparate. The future
of Music and the Teacher – if indeed the journal has a future despite Stevens’ assertion of its value – remains to be seen. Stevens’ comment dates from another time.

**Concluding Remarks**

The journal has served many functions. All surviving former Presidents mentioned its important role in the Association but they do not represent the young teachers of today, however up-to-date and forward thinking they may be. Even Coote – the youngest of the quartet – has been a tertiary teacher for over twenty-five years. The journal remains a part of VMTA but may be overtaken by the improvements to the website and the volume of information available elsewhere. Part of its value, however, lies in the contribution it has made historically to the working lives of Victoria’s instrumental teachers, and the investigation of the journal on this basis is richly rewarding.
Social Interaction and Other Benefits

Chapter Eleven

Dry-cleaning, Scores and Scones: Social Aspects and Outreach Attempts

Introduction

This chapter discusses the benefits of membership beyond professional development initiatives. Concessions, discounts, competitions and scholarships are examined, and the benefits of concerts for teachers and their students (as participants and audience members) are assessed, before the focus shifts to social engagement and benevolent action. A discussion of advocacy for teachers and the quest for registration concludes the investigation. The list is not exhaustive, and the depletion of data from the early decades precludes a richer understanding of the advantages of joining the Association in its infancy.

The chapter establishes that the contacts, personalities and preferences of those who shaped the Association had a considerable impact on the selection of benefits offered to members. In addition, it assesses the impact of the Association’s actions on behalf of members and provides a broader understanding of VMTA’s place in an ever-changing musical community. In the context of some of the Association’s endeavours, it is at times difficult to determine how the credit should be distributed – whether to the Association or to other organisations such as the AMEB or FAMTA. The lines of demarcation were blurred in initiatives led by those wearing a number of professional hats. Collaboration, where known, is acknowledged. The title of the chapter highlights the diversity of benefits offered to members and its reference to food connects it to the final themed chapter, chapter 12.
Concessions and Discounts

Membership cards were made available soon after the formation of the Association. In time, these cards listed the discounts offered to members, with some surprising inclusions. At various stages of the VMTA’s history, members could have their eyesight tested, deliver their clothes for dry-cleaning, order spare parts for their cars and visit major sheet music stores to purchase scores, all at reduced prices. Concession rates for concert and opera attendance were also available in the 1930s and 1940s through the efforts of Honorary Secretary Wallis. A Notice to Members in 1944 indicated that legal advice, essentially relating to tax deductions for ‘connections’ increased the range of benefits. The number of discounted goods and services was further expanded after Wallis’ departure in 1950, and persistent attempts were made to gain additional concessions for a broader range of musical events. The subject continued to occupy the Council in the 1960s and 1970s, but today, concessions are exclusively music-based.

Competitions, Scholarships and Concerts

The VMTA provided teachers and their students with opportunities for performance, both competitive and non-competitive. In the Association’s first decade, the Annual Competitions were established, although depleted records do not indicate the point at which the competitions ceased. It is likely that they, like the early conferences, were interrupted by World War 2. Clifford recalled the early competitions but made no reference to the Eisteddfod organised by the Association in the 1950s. The early events were held

926 Minutes, February 14th 1930.
927 MAT, September 1969, p. 6.
928 Minutes, April 16th 1948.
929 VMTA Archive, circular, 1944.
930 MAT, September 1999, p. 20.
annually from 1933 and included prestigious awards with significant sponsorship (the Age Choral Championship was valued at one hundred and fifty pounds).  

Life member Miriam Hyde, reflected ‘the 1950s were years of competitions’, and the VMTA grasped opportunities to develop the competitive theme.

Competitions have continued to provide concert experience and, for some, financial reward, throughout the Association’s history. When Allans Music decided to end its competitions, VMTA was approached to take over the task – not unexpectedly, in view of the informal links between the VMTA and Allans. It was through the competitions that Sundberg began his fifteen year tenure with the VMTA, replacing Wallis. With Sundberg attending to the administrative duties, the Council set about courting influential musicians in order to ensure the competition’s success. The VMTA was happy to call upon the considerable artistic currency of Sir Bernard Heinze to approach the Melbourne City Council for assistance. His professional standing would be hard to refuse. The Association was enterprising in its use of illustrious and powerful allies, and Louise Dyer’s generosity was also sought. In addition, Dyer had acted as Lady Mayoress during the Lord Mayoral term of her brother (1931 to 1934), and the Association regarded the Mayoral position highly. It was decided that Oliver Nilsen, Lord Mayor of the day, would add weight to the competitions of 1951, and Nilsen opened the competitions as Patron.

The venture was well received, with attendance deemed satisfactory although costs were considerable. The competitions provided an occasion at which to perform, and the list of distinguished competitors is impressive. There were difficulties, however, which appear...

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931 VMTA Archive, program, Seventh Annual Competitions, 1937.
933 These competitions were known as ‘The City of Melbourne Eisteddfod’, Minutes, June 16th 1951.
934 Minutes, November 11th 1949.
935 Minutes, March 11th 1932, February 13th 1948.
936 Minutes, July 16th 1951.
937 VMTA Archive. Eisteddfod programs.
minor with hindsight. There was dissent among Council members in 1952 following the appointment of adjudicators without approval from the full Council; the disadvantages of hosting the competitions presented a challenge to the advantages. The Association directed the competitions for only a few years before the 1955 fire at Allans provided the final excuse for the Association to distance itself.\(^\text{938}\)

Aside from involvement with public competitions, the VMTA offered awards exclusively for the students of members. Elvins was honoured by a Trust Fund set up after his death to commemorate his inaugural presidency, but the award in his honour ‘came and went’ for decades, being finally wound up in 1983. Perhaps the Council felt that its debt to Elvins’ Estate had to be off-set by an enduring symbol of its esteem – at least while Elvins was within living memory.\(^\text{939}\) The Elvins Scholarship enjoyed a number of manifestations, beginning as a Benevolent Fund designed (in the words of President Steele) ‘to assist members of the music teaching profession, who through illness, or other similar causes, find themselves in financial difficulty…My Council asks you to give this worthy cause your full, open-hearted support’.\(^\text{940}\) Winners included Ian Holtham, Geoffrey Saba, and Elizabeth Glab. Glab was also a prize winner in the Concerto Competition which was part of the JSO’s annual events calendar.

While competition is often linked to performance, to mark its 50th anniversary, VMTA offered a scholarship for a project involving music teaching. Surprisingly few entries were received, and the promise of stimulating further interest in teaching initiatives was not fulfilled.\(^\text{941}\) Several young pianists received financial support through scholarships, but the Association was not in a position to spend lavishly, and few such awards exist today. The introduction of new prizes is raised periodically as a topic for discussion, but many

\(^{939}\) *Minutes*, February 3rd 1950.
\(^{940}\) VMTA Archive, Steele, J. Handwritten undated document, circa 1949/1950.
\(^{941}\) Cellist Simon Meaghan and Judy Hall received Scholarships.
suggestions have languished. Some enduring awards have emerged, and for over twenty years the VMTA has offered an award through the AMEB in an effort to tap into a wider catchment.\textsuperscript{942} The Kault Prize – a bequest – has been awarded annually since 1998 to a successful candidate from the AMEB diploma piano performance examinations.\textsuperscript{943}

From the early days, the Quarterly Meetings were open to members, and usually included an address and performance. Special guests were invited, and the performances were, on occasions, broadcast. Despite the difficulties that beset the Association in the late 1940s, the selection of appropriate entertainment continued.\textsuperscript{944} Members from Melbourne and regional centres were encouraged to perform, at times presenting their own compositions. The practice had largely disappeared by the 1950s, replaced by opportunities for the students of members to play, with reduced opportunities for teachers. The management of the JSO from 1965, saw its regular concerts, tours and television appearances become a part of VMTA’s considerations. The orchestral members, generally school students, were not, however, exclusively the students of members.

Thomson increased the performance opportunities for school-aged children from the early days of his presidency, and several concert performances arose through his efforts. While not chiefly regarded as a regular concert performer, it was Thomson, through the Association, who arranged for young composers to write ensembles for school children. The presence (albeit brief) of composer Keith Humble on Council assisted in making the collaboration between young composers and school children, a reality; Burke notes the importance of Humble’s work with young students,\textsuperscript{945} as does composer Tim D’Argaville.\textsuperscript{946}

\begin{footnotesize}
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\item \textsuperscript{942} The VMTA offers an annual award through AMEB for the most successful candidate in grade six theory or musicianship.
\item \textsuperscript{943} \textit{MAT}, September 1999, p. 33.
\item \textsuperscript{944} \textit{Minutes}, March 11\textsuperscript{th} 1949.
\item \textsuperscript{945} Burke, H. 2014, op. cit., p. 23.
\item \textsuperscript{946} \textit{MAT}, September 1985, p. 12.
\end{itemize}
\end{footnotesize}
The VMTA was in touch with the developments of the day, and aligned itself with at least some of the ‘modern’ thinking, although this was largely dependent on those driving the decision-making. The Thomson-driven opportunities for students and young Australian composers date from the late 1960s but remained in place for only a short time. Other initiatives replaced them after Thomson’s departure; it was the power of his personality, his capacity for hard work, his extensive list of contacts and his administrative foresight that permitted the student concerts to flourish.

Clifford brought a new approach from 1974, but the strong support of performance opportunities for students, remained. She regarded young teachers as the future of the Association and, as mentioned, the Young Teachers’ Group (YTG) was formed within the VMTA in 1988. Liaison between Clifford and Dilys Shepherd – a key figure in the Malcolm Sargent Cancer Fund for Children – resulted in a series of concerts, organised by the YTG, with all proceeds directed to the Sargent Fund. Funds were distributed to the families of children suffering from cancer, and provided between $100 and $500 to each family for vital services (see Figure 11.1).

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947 Ibid., p. 23. Two of the names identified by Burke, Geoffrey D’Ombrain and Keith Humble, were former Council members.
To Clifford, the Sargent Fund concerts gave young people the opportunity ‘to give something back to the community and do some good’. Several of the YTG concerts were held at the Melba Conservatorium, historically connected to the VMTA through Elvins. The Director of the Melba Memorial Conservatorium at the time was Lynnette Casey – Council member and later Vice-President. Other venues – schools with which Council members were connected – also assisted. With the ageing of the original YTG and the failure to recruit dedicated new members, the YTG lost momentum. With Clifford’s retirement the Group dissolved, the situation not helped by economic pressures keenly felt by young teachers.

949 Personal recollections.
trying to establish themselves. For the studio teacher paid an hourly rate, time was money. It appeared that young teachers were more intent on expanding their teaching lists than attending meetings; another (understandable) outcome, perhaps, of the century’s economic pressures and the employment challenges encountered by instrumental teachers. The re-introduction of student concerts in 2014 has been embraced with enthusiasm, and informal opportunities for teachers to come together for performances and discussion have been created through the Victorian Adult Performing Group which began in 2015.

Social Events

Social events provide opportunities for VMTA members to engage, in a profession that can create feelings of isolation and loneliness. The encouragement of interaction, as well as professional development, remains important to the Association, although the degree of emphasis on social activities has changed throughout the Association’s history. At VMTA’s formation, women were charged with organising social functions, and Ethel Ashton and Eileen Stainkamph were a dynamic duo. Others were recruited on occasions to organise the musical programs. Thea Phillips, a singer who had arrived in Australia with the British Opera Society, assisted with some of this work. Although not a Council member, her presence kept the organisation of events ‘in the family’; she had married widower Wallis (Honorary Secretary), in 1941.950 Building the membership was vital in a young organisation, and each invitation included the words ‘and Guest’.951 Invitation cards were less common during the 1950s, although the interest in providing social events never waned. Perhaps gender played a part in the renewal of emphasis on social interaction, with Clifford’s rise to the presidency in 1974. Although social expectations were changing rapidly, women of the day were still

950 Minutes, October 2nd 1946.
951 It is not known when the practice of sending invitations ceased, but the invitations themselves showed, at times, considerable imagination.
associated with home-based activities, and Clifford was a gracious host who encouraged attendance at social functions. It was Cooke, however, who began the practice of holding a cocktail party at the start of the summer schools that he re-invented in the 1950s.

The Garden Party, usually held in late November, became a fixture, with consistent attendance in excess of one hundred. Country members made the pilgrimage to Melbourne, and Stainkamph took responsibility for much of the organisation in Clifford’s early days as President. She relinquished the job to Patricia Leslie until Leslie’s retirement. Ian Harrison broke the pattern of female domination, and informally undertook the role of social organiser from the time of Leslie’s departure. Tony Thomas, husband of VMTA Office Manager Jill Thomas, also assisted with the catering for major events. Organising the repast for the Garden Parties was handled by the Council as a whole; Ian Harrison’s VMTA Garden Party Cake (see Figure 11.2) was enthusiastically anticipated each year.

![VMTA Garden Party Cake recipe](image_url)

**Figure 11.2:** VMTA Garden Party Cake recipe from *Prestissimo Food for Agitato Musicians*, (2nd edition.) p. 22. Researcher’s private collection.

For years the parties were held in the garden of a member. Clarinettist Jenny Thomson’s garden served as the location for decades before the event moved to Council member and cellist Marianne Hunt’s home, which became the venue for over a decade, from
the 1980s. Attendance remained strong through Bartle’s presidency, and he and Ruth Bartle hosted the Garden Party on many occasions, continuing this for several years after Bartle’s retirement from Council in 2002. Other members ‘donated’ their gardens for the purpose, and the heritage-listed ‘Glenfern’, artistic headquarters of the ‘Team of Pianists’, became the venue during the presidency of Darryl Coote. Again, the varied professional lives of Council members and former Presidents played a part in shaping the Association’s actions. In recent years – and chiefly to boost attendance – the occasion has seen the presentation of Teacher Awards, forty-year (and fifty-year) membership certificates and Life Membership certificates. It is apparent, however, that the golden years have ended. The 2013 occasion, held at the Abbotsford Convent of the Good Shepherd, where the VMTA office was located, drew increased numbers. Curiosity from those wanting to see the revitalised Convent, with its abundance of arts organisations and cafés catering for weekend visitors, swelled the numbers. The redoubtable Judy Hall, aged in her nineties, travelled hundreds of kilometres to see the Association’s headquarters. Today, venue hire and catering incur a cost to members, and the activity is a modest affair, held indoors and dominated by Council members, those receiving awards, new members and the occasional stalwart.

Summer school dinners, held on the penultimate evening of the biennial summer schools, were well-attended throughout the 1970, 1980s and 1990s, but their popularity waned this century and they do not have an equivalent today. A highlight of each dinner was Bartle’s quiz, testing the musical knowledge of attendees while ensuring interaction between diners. In 2005 Bartle’s contribution was honoured in a surprise This is Your Life segment at the conference dinner at University House, University of Melbourne. ‘Welcome Dinners’, introducing new members, were trialled by Bartle and continued during Mitchell’s presidency, but the workload and cost proved prohibitive. The 21st century has seen a
diminution of organised social activities, although informal meetings arranged as a result of professional development activities occur frequently.

**Benevolent Action**

It is likely that benevolent action featured in the Association’s first list of objectives, through the influence of existing MTAs. The Western Australian Association’s formation eighteen years earlier, propelled it towards scholarships for those affected by World War 1 – a consideration not so acutely felt by Victorian teachers in 1928. The VMTA, however, followed the lead of other MTAs in establishing benefit funds ‘for old age, illness and other disablement and death’ in its Articles of Association.\(^{952}\) While the scholarships and awards offered by VMTA are self-explanatory, an understanding of the benevolent action is more elusive.

The Rehabilitation Scheme featured prominently in deliberations at Council Meetings from May 1946,\(^{953}\) yet it is difficult to determine its origins or early champions.\(^{954}\) The Association’s legal advisor was contacted by Wallis regarding the scheme, and it can be assumed that there were attempts to formalise its existence. Important, is the fact that the Association was concerned with charitable enterprises in a manner far removed from its preoccupations today. The scheme re-surfaced in September 1947, and this appears to have been the last time it was discussed. Like several other worthy initiatives, it lapsed, eventually disappearing without being formally discontinued. In more recent years, benevolent action has occurred in response to natural disasters. The cyclone that razed the city of Darwin in 1974 saw Thomson, through FAMTA, create a fund to provide music books and financial

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\(^{952}\) VMTA Archive, 1929, *Memorandum and Articles of Association*, op. cit., item ‘k’ p. 3.

\(^{953}\) *Minutes*, May 10\(^{th}\) 1946, July 12\(^{th}\) 1946.

\(^{954}\) *Minutes*, July 12\(^{th}\) 1946.
support. The Association responded to the devastating Victorian fires of 1983, in which the rare historical collections of a number of notable Victorian musicians, including Percy Jones, were destroyed; members were urged to donate musical scores. VMTA’s involvement with the Malcolm Sargent Cancer Fund for Children has already been noted. Today, benevolent action is not part of VMTA’s regular agenda.

**Advocacy for members**

From its origins, the VMTA sought to reward membership through broader benefits. Members were issued with cards regarding fees and procedures, for distribution to parents of students. Such items were tokens – gestures from an Association establishing guidelines. The VMTA remained powerless to take action against infringements to understandings based purely on goodwill – a problem persisting to this day – although its literature offered some protection and support to teachers. Teaching fees remain a significant issue throughout Australia, and it is the State-based associations that recommend appropriate fees that are frequently adopted by schools, or used as a baseline by other organisations. Many Eisteddfod committees plan their budgets in accordance with the Association’s recommended adjudication fees, which keep pace with other advertised rates. The recommended fees cannot, however, be enforced.

Fees are discussed each year at the AGM, frequently generating considerable debate. On occasion, however, those present have indicated a willingness to allow the Council to set fees. In 1951 a motion was carried ‘that the Council be empowered to arrange a minimum fee to be charged.’ Such control is, however, sporadic, and the balance of power between

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955 *MAT*, September 1975, p. 4.
956 Personal communication, Peter Ross, March 7th 2016. Ross is the former Director of Music, Presbyterian Ladies’ College.
957 *Minutes*, April 19th 1951.
President, Council and members, has shifted throughout the Association’s history. At times
great deference has been accorded the Council – fuelled, perhaps, by the Council’s own sense
of self-importance.

It appears that MTAs nationwide were not averse to approaching those in high office.
Contact with the Prime Minister by the MCA regarding sales tax on instruments has been
noted, \(^{958}\) and WAMTA sought intervention from the Prime Minister in 1945 when travel
problems threatened to prevent an interstate adjudicator’s attendance at the National
Eisteddfod. \(^{959}\) Their efforts were rewarded.

Other examples of the Association’s work were less grandiose. The Teachers’
Directories (Registers) listing members, their contact details, qualifications and areas of
expertise were introduced in 1931 and are now available electronically. The printing of the
directories was costly, with the 1948 edition having a projected cost of over one hundred
pounds. \(^{960}\) Five shillings was the proposed cost to non-members, with Association members
receiving the Directory gratis. \(^{961}\) Finances were under scrutiny at this time, with a request
from Councillor George Findlay to provide members with a financial statement at the next
Quarterly Meeting. The AGM that year saw members urged to donate to an informal
‘Directory Fund’. Stainkamph suggested advertising in the daily papers and the AMN, and
the VMTA empowered Wallis to investigate the services of an advertising agency. \(^{962}\) The
Association was keen to spread its word – those included were suitably qualified teachers and
VMTA needed to maintain professional standards. The Directory is one of the Association’s
most significant products, helping to promote members while also serving the community.

\(^{958}\) Minutes, November 29th 1950.
approximate equivalent today would be $6000.
\(^{961}\) Minutes, August 13th 1948.
\(^{962}\) Minutes, December 23rd 1930, November 12th 1930.
Contact with Schools (in support of private instrumental teachers) was maintained through the Headmasters and Headmistresses Association (now, the Association of Directors of Music in Independent Schools) or via direct communication. Individual school teachers approached the VMTA from time to time, resulting in the Association compiling a list of instrumental teachers in schools in 1951. These teachers relied on the advocacy of the VMTA, and the Association lobbied for an agreed percentage of the fees charged to parents, to be deducted by schools for administrative purposes rather than through *ad hoc* and variable arrangements. Again, adherence to the recommendations was difficult to enforce, and the perceived exploitation of teachers prompted discussion within the Council. ‘The unfortunate position of teachers in certain schools’ was raised in July 1951, along with the possibility of seeking support from the general public ‘if Principals didn’t cooperate’. Although ‘School Membership’ was not a separate membership category at the time, it was agreed in 1951 to encourage schools to join the Association as a means of ‘establishing the profession on sound lines.’ The timing suggests that the VMTA had recovered from its earlier difficulties, restoring its image and regaining the public’s confidence. Advocacy for members replaced lavish receptions for visiting international luminaries.

The merger of VMTA with VSMA in 1965 saw stronger Council representation of school music, lasting through Thomson’s term as President and into the early years of Clifford’s tenure in the role. While school music retains a presence in VMTA’s activities, with Anne Lierse as the chief advocate during her time as a Council member, the emergence of ASME in 1967 affected the VMTA’s strength in this area.

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963 *Minutes*, April 19th 1951, June 4th 1951.
964 *Minutes*, June 4th 1951.
965 *Minutes*, April 19th 1951.
966 *Minutes*, July 16th 1951.
967 Ibid.
968 Ibid.
Registration

If the preceding two decades had been a time of extravagance, the 1950s were characterised by a more abstemious outlook which prioritised registration. The issue has occupied MTAs in Australia since 1912. A.J. Leckie, WAMTA founder, included the quest for registration in WAMTA’s original charter. South Australia sought the registration of [suitably qualified] instrumental teachers through an Act of Parliament at the time of its formation, NSW produced a Bill in 1947, and Queensland was similarly involved in the attempts to outlaw teaching by unqualified practitioners. While efforts from Victoria escalated in the 1950s, steps towards registration were attempted a decade after the Association’s formation.

By 1939 the VMTA had drawn up a four-page Bill, to be cited as the ‘[Studio] Music Teachers Registration Act, 1939’, with section 3 indicating desired representation from the University of Melbourne, the Victorian Government, the Incorporated Association of Registered Teachers, the Catholic Education Office, and the Association. The Bill was unsuccessful, and documentation (aside from copies of the proposed Bill) has not survived. The work of NSW in producing its proposed Bill of 1947 inspired Victoria to redouble its efforts. The proposed NSW Bill boasted considerably more detail than Victoria’s 1939 attempt, and formed the basis of Victoria’s 1957 submission. The hand-written instruction to change ‘New South Wales’ to ‘Victoria’ appears on a working copy.

Efforts by the VMTA appeared promising in the early 1950s. Percy Jones joined the Council in 1949, and chaired a subcommittee to handle registration negotiations.

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970 Murton, N. op. cit., p. 19.
971 VMTA Archive, documents.
972 VMTA Archive. The term ‘Music Teacher’ refers to the studio teacher; p.1 Section 2, definition of terms, (b).
973 Minutes, October 7th 1949.
974 VMTA Archive. The archive includes three copies of the NSW 1947 Bill, one of them annotated in ink and pencil, with occasional deletions, but few other changes.
975 Minutes, October 15th 1950.
976 Minutes, October 7th 1949, August 19th 1949.
believed that communication with VSMA would be helpful, and tried to broker a union between VMTA and VSMA, with representatives from both organisations.\textsuperscript{977} The failure of VSMA to respond did not deter the VMTA; a ‘Proposed Victorian Act,’ [of Parliament] was produced (based on the work of NSW) and copies were made available for perusal by VSMA.\textsuperscript{978} Sundberg contacted New Zealand, receiving a reply from the Registrar of The Music Teachers’ Registration Board of New Zealand, Constituted by an Act of Parliament, 1928. The Registrar indicated that he had, for many years ‘been in correspondence with musical organisations in all the Australian States on the subject of registration, and this has been renewed since the war but I do not seem to have come into contact with your association’.\textsuperscript{979} The emergence of the early manifestation of the MCA in 1932, acting on behalf of all MTAs, might explain Victoria’s apparent negligence. VMTA President Elvins was Chairman of the MCA 1932 to 1933 and 1936 to 1937, and the formation of the national body began the year after VMTA was established. Elvins would have been well-versed in the actions of other States, and of the MCA as the national body. The New Zealand Registrar expressed an interest, while providing a veiled cautionary note suggesting the potential problems associated with including too many ‘provisions’. Legal advice was sought from the Association’s solicitor, E.C. Mulvany.

The AGM of 1950, led by new President Steele, includes, as an Agenda item, ‘The Bill for Registration to be fully discussed’.\textsuperscript{980} Communication from Mulvany was tabled, explaining the legalities of presenting a Registration Bill before Parliament. The Attorney General advised Mulvany that a letter to the Premier was in order (to be written by Mulvany and Jones), outlining the details of the proposed Bill.\textsuperscript{981} The Bill would have ‘no chance as a

\begin{footnotes}
\item[977] Minutes, November 28\textsuperscript{th} 1949, July 31\textsuperscript{st} 1950.
\item[978] Minutes, September 11\textsuperscript{th} 1950.
\item[979] VMTA Archive., letter, Registrar of New Zealand Registration Board to Alun Sundberg, June 7\textsuperscript{th}, 1950.
\item[980] Minutes, March 10\textsuperscript{th} 1950.
\item[981] Minutes, July 31\textsuperscript{st} 1950.
\end{footnotes}
Private Members Bill’ but some potential as a ‘private bill adopted by the Government’. Mulvany proposed a campaign of publicity to generate public interest, and a month later an entire Council meeting was devoted to the subject. The plans were gaining momentum.

While dealing with proposed Bills, registration and special meetings of Council, the Association was also managing the day-to-day running of an MTA whose clientele wanted immediate benefits of membership. Steele led an Association still in recovery mode from its near-oblitration, and the VMTA continued to offer much (beyond the possibility of registration). Letters of praise for the Council’s initiatives were received, and the ‘new’ VMTA continued optimistically. If members were interested in registration, most of them surely wanted an end product uncluttered by detail; the mechanics largely took place behind closed doors.

The resignation of Jones from Council in late 1950 did not dampen the Association’s enthusiasm. Stainkamph’s actions showed strong support of the Association’s registration efforts, indicating a personal preparedness to further the cause through country teachers. In 1951, the search to find a private member of Parliament through whom the proposed Bill might be presented, began. By 1953 new President Lindsay Biggins sought an appointment with the Minister of Education, A.E. Sheppard. Surprisingly, letters from Association officials to politicians seldom referred to instrumental music teaching as distinct from classroom music teaching. To those who wrote on behalf of VMTA the difference was plain, but it is likely that some of the implications of the registration quest were lost on those who were not involved in the industry of private tuition.

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982 VMTA Archive, letter, Mulvany to VMTA, August 21st 1950.
983 Ibid.
984 Minutes, August 19th, 1949.
985 Minutes, November 6th 1950.
986 Minutes, July 16th 1951. Stainkamph was prepared to write to the National Council of Women
987 VMTA Archive, letter, Mulvany to Sundberg, July 24th 1951
988 VMTA Archive, letter, Biggins to Minister of Education, March 20th 1953. The Premier urged Biggins to approach the Minister of Education in his letter of March 26th 1953. Biggins was clearly of the same mind before receiving the Premier’s instruction.
Sundberg continued to seek advice from other bodies. Paull Fiddian (lawyer, amateur musician and Secretary of both the University Conservatorium and the AMEB) was approached as Secretary of the University Conservatorium in 1955. He provided valuable comments regarding New Zealand’s Act and the proposed Victorian Bill, exposing irregularities. Although expressing a desire to help, he was not, at the time, in a position to do so, but had nevertheless given Victoria food for thought. Fiddian’s wife was a private studio teacher and former Council member.\textsuperscript{989}

By 1956 Steele had returned as President and met with the Minister of Education, J.S. Bloomfield.\textsuperscript{990} The Association’s new lawyers, Eales & Miller, assisted in the production of a revised Bill that pleased the Council, and there were promising signs.\textsuperscript{991} Jack Morris, husband of Stainkamph, contacted his local Member of Parliament, Harold Kane, who wrote that he would ‘be pleased to support the Bill when same is brought down’.\textsuperscript{992} Stainkamph was the celebrated musician, but this was 1950s Victoria and a letter addressed to Parliament House would carry more weight if it came from a man. Other members of the public were similarly active.\textsuperscript{993} It appeared that every avenue was explored. A meeting took place between the VMTA, the Director of Education (General Ramsay) and the Director of Catholic Education (Father Kelly) but responses were non-committal, aside from the suggestion to approach the Minister of Education.\textsuperscript{994} By this time, several Ministers had already been contacted.

Heinze’s interest in the proposed Bill was expressed in Sundberg’s letter to Fiddian, and this was a factor in the glowing support given by the Federal Office of the AMEB;

\textsuperscript{989} MAT, September 1986, pp. 3 – 6.
\textsuperscript{990} VMTA Archive, letter, Steele to Bloomfield, February 23\textsuperscript{rd} 1956. Letter, Minister of Education to Steele, February 27\textsuperscript{th} 1956; a handwritten annotation indicates a meeting, scheduled for March 15\textsuperscript{th}.
\textsuperscript{991} VMTA Archive, letter, Sundberg to Mr Eales, in appreciation of his work revising the Bill, March 5\textsuperscript{th} 1956.
\textsuperscript{992} VMTA Archive, letter, Kane to Morris, March 24\textsuperscript{th} 1956, acknowledging Morris’ letter from March 24\textsuperscript{th} 1956. The Argus, December 7\textsuperscript{th} 1955, p. 17. The address was that of Stainkamph.
\textsuperscript{993} VMTA Archive, letter, A. Keith Bradbury (Parliament House) to Viola Parry, April 14\textsuperscript{th} 1956. Letter, Minister of Agriculture to D. Fearn-Wannan, April 5\textsuperscript{th} 1956.
\textsuperscript{994} Minutes, September 3\textsuperscript{rd} 1956. Minutes, October 1\textsuperscript{st} 1956.
‘nothing but good can come from the registration of teachers’. The Melbourne Conservatorium of Music (Melba Conservatorium) was also approached. Herbert Davis, as Registrar and Director of the Melba Conservatorium, was provided with a copy of the proposed Bill, and Sundberg’s letter to Davis referred to the Minister of Education’s ‘interest in and sympathy for’ the proposed Bill. Davis was a VMTA stalwart (having chaired occasional Council meetings since 1946, later becoming Vice-President) and responded with a letter of support from the Melba Conservatorium. Others, with more remote connections to VMTA, were supportive, although their replies were more restrained. Considerable communication took place between Sundberg and Australian representatives of the Trinity College of Music, London (Trinity provided examinations in Australia) with a positive outcome. The National Council of Women of Victoria expressed interest in the Bill, indicating that their organisation had given its attention to the issue before World War 2 and would be pleased to re-open discussions.

Not all organisations, however, were so enthusiastic. Sundberg approached VSMA – seven years after Jones had first suggested the value of their support – but the response was not favourable. The differences between the studio teacher and the class teacher were apparent to VSMA, who provided a negative, non-explanatory response. The Bill was unsuccessful, despite the Association’s consistent efforts. If ever there had been a time for optimism, however, it was the mid-1950s. Welsford Smithers, distinguished former

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995 Minutes, May 7th 1956. The Association requested that Heinze convene a meeting of the ‘Music Teachers’ Registration Board’. VMTA Archive, letter, Belle Dredge, Secretary AMEB (Federal), to Sundberg, April 26th 1956.
996 VMTA Archive, letter, Sundberg to VSMA, March 27th 1956.
997 VMTA Archive, letter, Sundberg to Davis, March 27th 1956.
998 VMTA Archive, letter, Davis to Sundberg, April 4th 1956.
1002 VMTA Archive, letter, Eric R. Clarke, May 9th 1956. The short letter from VSMA was read to Council June 11th 1956.

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Conservatorium teacher, was a VMTA member, and his brother was the Member of Parliament through whom the Bill was to be presented. Curiously, parliamentarian A.T. Smithers’ name does not feature prominently in the Association’s surviving archival material, although there is a reference to Welsford Smithers (with no reference to his brother) in MAT. After almost forty years of MTAs across Australia striving for registration, perhaps the Victorian Association did not want to dilute its efforts by acknowledging a powerful ‘friend at court’. After the failure of the Bill it was decided that Steele would approach VSMA for further discussions, and Vice-President Roy Shepherd would discuss the matter with the NSW Association. The National Council of Women of Victoria ‘intended bringing the matter to Parliament.’

With Shepherd’s return to the presidency and Heinze’s impending departure from the University of Melbourne, it was decided to wait until the identity of the new Dean was announced, before pursuing registration. Registration persists as an important topic within and between Australian MTAs, although significant headway has not been made. It is widely felt that the issue is too problematic for governments to consider. Victoria’s 1950s involvement has almost disappeared from collective memory; even in 1970 there was criticism of Australia’s perceived failure to fight for what New Zealand had managed to secure in 1928. The strength of VMTA’s past efforts warrants inclusion in the historical record.

1004 Ibid.
1005 MAT, December 2003, p. 4.
1006 Minutes, November 5th 1956.
1007 Minutes, May 15th 1957.
1008 Minutes, February 18th 1957. Professor George Loughlin was appointed Dean and Ormond Professor.
Concluding remarks

This chapter has discussed some of the significant benefits offered to members of the VMTA that were not discussed as professional development activities or outreach attempts in chapter nine. Concessions, discounts, competitions, scholarships, concerts and social events have been discussed, and benevolent action, advocacy for members and the quest for government registration occupy a significant part of the discussion. The diversity of benefits has been revealed, and a more complete picture of the VMTA and its relationships with the wider community and other organisations has been made apparent. The Association’s work for registration has largely been forgotten but deserves to be known. The lack of success in the bid for registration – and it is by no means alone in that respect – does not diminish the persistence of its endeavours, while the Association maintained its presence in other areas (competitions and lectures for example). Significant in the research has been the study of the people who made the decisions – important catalysts in creating particular benefits for members of the Association. The community of the VMTA has changed over time, and so too, have the benefits offered to its members.
Chapter Twelve

Fundraising and Food

Introduction

Fundraising and Food began as an extension of the previous chapter but assumed a life of its own. In examining the benefits of membership, the unremarkable fundraising VMTA cookbooks appeared at first to be inconsequential. Investigating the role of the cookbook, however, gave rise to three distinct themes that became increasingly significant – collectively justifying a separate chapter. First was the manner in which an examination of fundraising cookbooks enriches the work of the social historian. Second was the existence in Australia of successful fundraising ventures that developed from humble beginnings. The forms of motivation prompting the fundraising activities represents the third theme. This chapter addresses all three, with special reference to the VMTA.

Clifford believed that the Association required ownership of its own premises. Professional development activities, concerts and social gatherings were to have a home in Clifford’s ambitious vision for the VMTA. A Building Fund was launched in 1992 and, as a fundraiser, two editions of the VMTA cookbook – Prestissimo Food for Agitato Musicians – were launched in 1993.\footnote{1010}{The title translates as ‘Food produced as fast as possible for agitated musicians’.} The timing was not ideal; the economic downturn at the time did not help the cause of fundraising during Australia’s ‘early recession’ but this did nothing to deter Clifford. ‘With the support of members and others, the Building Fund will grow steadily and the purchase of an office will become a reality’.\footnote{1011}{MAT, June 1997, p. 14.} Clifford’s plans had, however, become less grandiose four years after the launch of the fund.
This chapter begins with a discussion of fundraising, with special reference to the imagination demonstrated in particular ventures within Australia. In view of the resourcefulness shown, it is somewhat surprising that the VMTA – a body of presumably creative individuals – was not more creative in its approach. A commentary on the establishment of the VMTA Building Fund follows. There is then an examination of the value of fundraising cookbooks in social, cultural, historic, ethnic, gender and linguistic studies. Following this is a detailed discussion of the VMTA’s cookbook, drawing conclusions relating to musicians, the studio teaching profession, and the individuals who helped to shape a community organisation in the late 20th century. Conclusions regarding the value of such research are drawn.

**Fundraising**

Fundraising for worthy causes has a long history, covering everything from cake-stalls to fully staffed operations managing billions of dollars.\(^{1012}\) Fundraisers have learnt much from business enterprises in terms of branding, increasing response rates, efficiency and market assessment; today there is an ever-increasing number of charities vying for public attention. Considerable professionalism has entered what was once a more personal industry.\(^{1013}\) There is no shortage of fundraising instruction manuals and support networks, including societies, associations and fundraising journals highlighting new trends.\(^{1014}\)

Fundraising for buildings or improvements to existing structures is commonplace, and there are remarkable examples of modest ventures resulting in great achievements. When the

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https://www.fia.org.au/pages/history  
\(^{1013}\) The Age, May 21st 2017, p. 16.  
completion of the Statue of Liberty came under threat due to lack of funding, the American public rallied, with donations from more than 100,000 donors. Most donations were for less than one American dollar. Fundraising activities were wide-ranging, including concerts, baseball games and horse races. The public contributed to a ‘win-win’ situation – aiding a cause while indulging in a favourite pass-time. Providing a bonus for donors, in addition to the ‘feel good’ factor, has become an established part of fundraising, and the range of initiatives is ever-expanding. Imagination can play a part in the creation of formerly untried enterprises, and happenstance can also play a part.

Serendipity was significant in the establishment of an Australian tradition – singing carols by candlelight on Christmas Eve. In early 1935 the motivation behind the initiative was the notion of bringing communities together at Christmas. The mastermind was radio announcer Norman Banks. On returning home after a Christmas Eve radio shift, Banks saw an elderly woman sitting alone at an open window, listening, by candlelight, to a Christmas carol played on the radio. By the following Christmas, ‘Carols by Candlelight’ was underway as a community event, with Banks’ idea allowed to take root through the presence of a sympathetic Lord Mayor. Today the event has an audience of millions. While the innocence of the original has been reduced, the event remains an Australian institution and major fundraiser, most closely aligned with its Melbourne origins. This approach has been applied to different spheres of community life. Another innovative Australian venture owing much to radio is ‘Dry July’, in aid of cancer patients.

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1016 https://www.carols.visionaustralia.org
1017 Carols by Candlelight has been adopted in New Zealand and parts of Asia and Africa.
1018 https://www.carols.visionaustralia.org
1019 https://www.dryjuly.com Donations were bound for a local hospital, and the exercise could have remained a modest gesture but for radio announcer Adam Spencer’s intervention. ‘Dry July’ has raised over 28 million dollars.
While not the success story of ‘Carols’ or ‘Dry July’, another example of Australians’ penchant for trying new money-making ventures, occurred a few metres from the scene that inspired ‘Carols’. A senior clergyman at St Paul’s Anglican Cathedral, the major Anglican Cathedral for the State of Victoria, arranged for pigeon droppings that had accumulated on the spire and roof, to be collected, bagged, and sold as garden fertilizer. The pigeons were partly responsible for the restoration of the organ. When it comes to fundraising, Australians are not only open-minded, but open-hearted in their generosity.

Historically, the State of Victoria was also active in the development and expansion of Australian fundraising, being the first Australian State to be chartered in The Australian Society of Fundraising in 1968. In the 1950s and 1960s fundraising approaches were modernised and the new medium of television brought awareness and money to worthy causes. The preservation of fundraising history – not only the graphs and time-charts but also the stories and people behind the ventures – is important in establishing a society’s identity. An examination of community involvement in initiatives large and small can be revealing, and the investigation of unsuccessful efforts can be as profitable as the study of celebrated ventures.

May Clifford and the VMTA Building Fund

May Clifford’s quarter-century as President resulted in her remaining synonymous with the VMTA from the early 1970s to today, despite her 1999 retirement, and death in 2005. She attended her final VMTA event less than a month before she died. The occasion was the third of the Clifford Lectures, a series of occasional lectures in her honour, continuing to the

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1020 Nixon, J. 2017, Transcript of speech. Nixon was, for forty years, chief organist and Director of Music at St Paul’s Cathedral, Melbourne. Personal email to researcher, June 13th 2017.
1021 https://www.telethonkids.org.au
1022 https://www.fia.org.au/pages/history
present day and keeping her name alive within the VMTA community. While each President and Council has had individual qualities, Clifford alone was committed to the establishment of a building fund. From the original Memorandum and Articles of Association of 1929, the procurement of premises was listed as an aim, but procurement does not necessarily imply ownership. Each State MTA has grappled with issues relating to rented rooms and the ideal of permanent accommodation.

The South Australian MTA set its sights on the acquisition of a building and a piano, soon realising that their efforts would not raise sufficient capital. It compromised, pooling the two funds, and purchasing a piano. Western Australia, too, investigated the possibility of owning an office space for professional development activities. New South Wales abandoned the notion of a building fund as unviable in 1992, just as the VMTA Building Fund Trust Deed was finalised. Discussions had taken place within both MTAs independently in the early 1990s, with the two organisations reaching opposing conclusions. Barrister and solicitor Patricia Duke, former piano student of Clifford, drew up the Trust Deed and was made a Life Member of the Association for her role.

The seventeen-page Trust Deed from March 1992 listed an ambitious plan under General Objects; the building was to include a library and provide a location for professional development services. Examinations were to be held on the premises. Clifford occupied several important roles within the AMEB, but the examinations referred to the HTMT certificate course. As stated, the course in its latter years was administered by the VMTA, having been a joint venture between the Association and the University of Melbourne Conservatorium. The practical examinations took place in Clifford’s home in the final years of delivery. The proposed premises were designed to further ‘the knowledge, education and

1025 VMTA Archive, VMTA Building Fund Trust Deed, Objects, 3.1(a), p. 3.
skills of persons who…aspire to become qualified teachers of music [without reference to membership of the Association]…and for likewise furthering the knowledge, education and skills of pupils of members of the Victorian Music Teachers’ Association’. The use of ‘persons’ and ‘members’ is noteworthy; Clifford and her fellow trustees saw the future headquarters as having a role beyond the membership (although ‘signing-up’ would have been difficult to avoid).

The premises were to be known as ‘the Victorian Music Teachers’ Institute – somewhat confusing in light of the Australia-wide Institute of Music Teachers, for which Clifford was the State representative. The Victorian Music Teachers’ Institute did not become a reality; the starting sum of $50 that launched the Fund, did not experience substantial expansion. The average annual contribution amounted to less than $50. This was less than the recommended cost of a year’s one-hour weekly instrumental lessons.

The target donors were, initially, the members, and little was done to enthuse them. Clifford authored an article for MAT introducing the Fund and noting the saving to be accrued through the elimination of rental payments and the hire of premises for the presentation of professional activities. The Trustees were identified and the tax-deductible status of donations was acknowledged. Clifford’s confidence was clear; in due course ‘a significant capital sum [would be transferred to the Fund] to facilitate the purchase.’

The Association had lofty ideas, not matched by the scope of the fundraising. While major constructions such as the Statue of Liberty can be the outcome of modest investment by many, the VMTA was affected by a lack of strenuous promotion. The limits of its connections and the degree to which its somewhat uninspired activities could bolster funds,

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1026 VMTA Archive, IMT certificate listing State representatives identifies Clifford’s home address although her name is omitted.

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were significant factors.\textsuperscript{1027} There was no plan, and the fundraising ventures (the sale of cookbooks, pens, and footstools) are barely remembered.

A generous music-loving benefactor would have been helpful, although philanthropy had previously been confined to the establishment of named awards and the occasional monetary donation. What was needed was another Louise Hanson Dyer, whose generosity helped advance the arts.\textsuperscript{1028} From time to time organisations benefit from a level of munificence and generosity that can change the way they are viewed, and their potential to contribute to both members and the wider public. Cooke, former VMTA President, and founder of The Team of Pianists,\textsuperscript{1029} acknowledges the advantages to ‘The Team’ when the National Trust property ‘Glenfern’ was made available to them. The stately home became their base for concerts, seminars and courses.\textsuperscript{1030} As ‘Artists-in-Residence’ (prior to this they were based at Monash University) the increased independence was a significant bonus. Such an arrangement did not eventuate for VMTA, and Clifford accepted reality; within several years the purchase of premises had been dropped from the Association’s concerns and did not feature in the Strategic Plan of 1999 to 2003.\textsuperscript{1031}

The reasons for Clifford’s earlier determination are unclear; in 1999, when interviewed, she was still prioritising the purchase of a building for the establishment of the Institute she was keen to establish. When the Building Fund was launched, Clifford was in her seventies, had occupied the presidency for eighteen years and was perhaps motivated by the reality of her inevitable retirement. When Clifford relinquished the role, Bartle set about achieving a more realistic goal, negotiating for the VMTA headquarters to be located at the Abbotsford Convent’s arts precinct. Community radio station 3MBS, with whom the

\begin{itemize}
  \item \textsuperscript{1027} The footstools had extender pedals, for young students.
  \item \textsuperscript{1028} Tregear, P. 1997, op. cit., p. 122. Gilmour, K. 2000, op. cit., p. 47. Hanson-Dyer (at the time, Louise Dyer) was a supportive Patron of the Association from 1932. She died in 1960.
  \item \textsuperscript{1029} Cooke, M. and Woodhouse, F., 2010, op. cit., p. 184.
  \item \textsuperscript{1030} Ibid.
  \item \textsuperscript{1031} VMTA Archive. The Strategic Plan discussed the Association’s goals, 1999 – 2003.
\end{itemize}
Association had informal links, was nearby, the Convent was an arts and educational hub, and it seemed the perfect fit, although VMTA was paying rent for the privilege.\textsuperscript{1032} Today, the administration of VMTA operates from a small home office in a regional centre, albeit aided by technological advances.

**Fundraising Cookbooks as a Source of Greater Cultural Understanding**

The ubiquitous fundraising cookbook is known to everyone, yet this phenomenon was not accepted as a source of significant historical data until the last quarter of the 20\textsuperscript{th} century.\textsuperscript{1033} Much as oral history took some time to gain general acceptance as an aid to the social and cultural historian, cookbooks were earlier dismissed as lacking sufficient sophistication to be included in scholarly research. Preliminary investigations laying the groundwork for dedicated examination of the genre began in the early 1970s, after a wider appreciation of the significance of ‘the everyday’ had begun to gain a foothold in academic research.\textsuperscript{1034} By the early 21\textsuperscript{st} century, many investigations of the formerly under-appreciated fundraising cookbook confirmed its right to wider acceptance.\textsuperscript{1035}

Cookbooks pre-date the stove and have existed since the 1790s. The 1870s, however, represent the origins of the ‘modern’ cookbook – an outcome of changes in society including the reduction of household staff. Elements of community history not found elsewhere can be extracted from community cookbooks, and the commonplace but ephemeral fundraising cookbook is regarded as the most valuable of all cookbooks in several ways.\textsuperscript{1036} Initially,

\textsuperscript{1032} Tony Thomas facilitated a promotional radio interview for VMTA’s 2005 summer school.
\textsuperscript{1034} Donnelly, M. and Norton, C. 2011, op. cit., p. 46.
such books were confidently identified as an American institution, and, certainly, America can claim the leading role in establishing the genre.\textsuperscript{1037} Fundraising cookbooks exist worldwide, however; a Cookery School in Ethiopia released its own cookbook in aid of the Empress Menan School,\textsuperscript{1038} and Australia boasted several fundraising cookbooks from the late 19\textsuperscript{th} century, some of which remain in publication.\textsuperscript{1039} The lack of relevant research in Australia during the late 20\textsuperscript{th} century perpetuated the myth of American exclusivity, but the topic has more recently attracted several Australian scholars who have approached their work from different perspectives.\textsuperscript{1040} Culinary issues aside, gender, language and class can be studied profitably through the genre.

Fundraising cookbooks can challenge notions of gender to a readership beyond the reach of dedicated gender studies. The Coronation Cookery Book of 1936 declares ‘to achieve success in the making of meringues is the ambition of most women’ – and it is unlikely that eyebrows were raised at a time when home duties dominated the lives of most women. A generation later, the Quota Club of Caloundra included a poem in its fundraising book, challenging such a view.\textsuperscript{1041}

They talk about a woman’s sphere as
Though it had a limit
There’s not a place in earth or heaven,
There’s not a task to mankind given,
There’s not a blessing or a woe,

\textsuperscript{1037} Black, S. op. cit., p. 9.
\textsuperscript{1038} Ibid., p. 10.
\textsuperscript{1039} The Presbyterian Cookery Book, 1895, NSW: Women’s Missionary Union. The Green and Gold Cookery Book was first published in 1923, with the Country Women’s Association Cookery Book and Household Hints first appearing in 1936.
\textsuperscript{1041} Caloundra is part of Queensland’s Sunshine Coast.
There’s not a whispered yes or no,
There’s not a life or death or birth
That has a feather’s weight of worth
Without a woman in it.\textsuperscript{1042}

Cookbooks reveal gender-based differences in writing style, with women gravitating towards two distinct approaches. Irma Rombauer, doyenne of cookbook literature, adopted a relaxed style, putting the reader at ease and providing encouragement.\textsuperscript{1043} Another cookery expert, Julia Child, acknowledged Rombauer’s influence,\textsuperscript{1044} and her chatty and friendly style of writing was elsewhere described as ‘irresistible’.\textsuperscript{1045} Not all female cookbook writers were as personable, however. The other feminine style provides a well-constructed list of ingredients and a clear method (without the chat).\textsuperscript{1046}

Rombauer’s daughter revised the second edition but it was left to a grandson to prepare the third. It is tempting to speculate on the likelihood of a male family member assisting with the earlier revision. Until the 1960s men featured little in cookbooks, aside from those produced by professional gourmet chefs. Fundraising celebrity cookbooks brought men into the recipe arena – allowed to distance themselves from any association with ‘women’s work’ through a fish-out-of-water status that apparently made their contributions all the more attractive.\textsuperscript{1047} Men could often be relied upon to raise a laugh while mentioning can openers and a beer on the side. They began to feature more prominently in fundraising cookbooks from the 1970s; until then the exclusive presence of women appeared to be a

\textsuperscript{1045} Boles, F. 2006, op. cit., p. 43.
\textsuperscript{1046} Black, S. 2010, p. 192.
\textsuperscript{1047} Ibid., p. 51.
defining element of the genre. Many community cookbooks, however, continue to refer to ‘women and ladies’ with evidence that men’s submissions were provided by their wives.1048

Men’s language is chatty in a way that differs from the empathetic and encouraging tone of women, introducing humour and slang terminology.1049 There can also be a tendency to communicate a proud ineptitude in the area – the literary equivalent of a confident ‘couldn’t-care-less’ swagger. The support of hearty meat-based main courses and the avoidance of salads, desserts and sweet baked items suggests male authorship, and the preference for particular ingredients (alcohol and chocolate are popular) also characterises men’s contributions.1050 While alcohol finds a place in both the sweet and savoury – and hints at some affluence – the presence of chocolate suggests at least some interest in sweet dishes. Gender studies benefit from a perusal of the genre but there are other features for the social historian to examine.

The transportive potential of cookbooks has been described as ‘Kitchen tourism’ but the community cookbook is generally limited in its investigation of recipes truly representative of other worlds.1051 These books provide family dishes, seldom requiring trips to specialty stores; an imaginative title is as close to other cultures as most community cookbooks travel. These cookbooks contain a representation of more frequently used recipes than any other cookbook genre and can also provide stories, of sorts, and household hints.1052 While providing a wealth of information incidental to cooking, food historians generally omit community cookbooks from their studies.

1049 Ibid., p. 208, 210, 211.
1051 Ibid., p. 130.
1052 Ibid., p. 191.
The VMTA’s cookbooks celebrate, in a multitude of ways, the community of instrumental music teachers – often unsung heroes providing the backbone of music education in Australia and internationally.\(^{1053}\) The one-to-one lesson is a fundamental aspect of many forms of music education, especially those related to music performance and teaching. The core business of the VMTA has, since its inception, been the advancement of music teaching through professional development activities, performance opportunities for teachers and students, and social events.

The benefits of social contact were recognised by Clifford, whose concern for individual members, and memory for names and faces, resulted in many well-attended social events.

functions during her presidency.\textsuperscript{1054} Identified as having entertained eighty-five guests for dinner with only one assistant, Clifford was demonstrably interested in entertaining.\textsuperscript{1055} While contributing only two recipes, she was the face of VMTA, and her presence at the 1993 summer school, where the cookbook was first made available, ensured its initial (but small-scale) popularity. The limited first edition, with the only contributors being Council members and VMTA office staff, sold out.\textsuperscript{1056} The second edition appeared ten months later. The recipe count increased from forty-one to seventy-seven, and recipes from the wider membership were included.

Translated as \textit{Food Prepared as Fast as Possible for Agitated Musicians}, the creation of \textit{Prestissimo Food for Agitato Musicians} was indeed speedy. The Association required funds for its proposed headquarters and a cookbook was an established fundraiser in the minds of community-minded citizens.\textsuperscript{1057} Responsibility for the venture was handed to Ian Harrison and Geoffrey McFerran. McFerran was a Trustee of the Building Fund, and presumably Harrison was included as his culinary efforts were well-known through Association social functions, and his circle of contacts was wide enough to aid the distribution of the cookbooks.\textsuperscript{1058} There was no market research, and the solicitation of recipes was by word of mouth and through the journal. Contributions from Council members dominated both editions of the somewhat \textit{ad hoc} collections.

Summer school attendees had exhausted the limited first edition but it was hoped that VMTA’s membership – in excess of 1200 – would encourage wider distribution. The second edition invited some changes for the anticipated expanded audience. Aside from the additional recipes, some of the illustrations changed. The computer-generated graphics date

\textsuperscript{1054} Personal communication, Patricia Wood, former VMTA Secretary, August 3\textsuperscript{rd} 2016.
\textsuperscript{1055} \textit{MAT}, December 1972, p. 4. Personal communication, Mollie Bright and Lois Goodin, March 31\textsuperscript{st} 2017.
\textsuperscript{1056} Minutes, February 22\textsuperscript{nd} 1993.
\textsuperscript{1057} Boles, F. 2006, op. cit., p. 48.

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the books, but there are also hand-drawn pictures. The cartoon of the small bespectacled children earnestly practising their instruments, from the original back cover, was omitted from the later edition (see Figure 12.2). Perhaps it was felt that the drawing was too representative of the stereotypical music student – humorous to those within the studio teaching community, but open to misinterpretation in a second edition destined for family and friends.

![Figure 12.2: Prestissimo Food for Agitato Musicians (1st edition). Researcher's private collection](image)

There was a remote chance that the book, if developed further, could rival the success of South Australia’s *Green and Gold*. Named as a national treasure, the *Green and Gold* was produced by the women of the Baptist and Congregational churches in South Australia, in support of the King’s School.\(^{1059}\) The popularity it attained contributed significantly to the internal refurbishment of the newly-built King’s School, and twenty-three editions have appeared since its launch. Ian Harrison had been President of SAMTA from 1973 to 1974 and

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\(^{1059}\) Pitman, J. 2007, op. cit., p. 64.
was Director of Music at Scotch College, Adelaide, in the mid-1960s. A fine cook with a family of four children, the Green and Gold (and its success) would doubtless have been known to Harrison.

After its early success, those involved in the success of the Green and Gold sought professional assistance, an illustration of the methodical approach that characterised its creation. The ladies of the Congregational and Baptist churches organised individual church groups, appointing representatives for the collection of recipes; responsibilities were delegated. The preparation for the launch of Prestissimo Food, by comparison, did not foster success. Popularity or otherwise aside, the books provide insight into the personalities of Council members who helped to shape an Association at its zenith.

While Harrison led the charge (McFerran contributed three recipes) the cookbook placed most of the Council on display. Church and community-based organisations (such as the worldwide Country Women’s Association) dominated the genre until the 1960s, but recreational activities began to find representation from the 1970s. By the time of Prestissimo Food’s appearance, both hobby-based and professional organisations had jumped on the cookbook bandwagon – and the instrumental teaching industry has always had a foot in both camps.

The Association’s cookbook is consistent with many expectations of the genre. It was collaborative – a multitude of writing styles sit side by side – with the division into soups, entrees, main courses, desserts, cakes and other categories exercising the only editorial control. The consistency of approach to be found in cookbooks produced by professional chefs with the assistance of editorial consultants is absent. The amateur cooking status of the contributors is apparent through an assessment of what is missing (quantities of ingredients,

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1060 Ibid., p. 77.
for example) and the reader is often required to fill in the gaps. The lack of proof-reading produces entertaining moments, but the comic element was unintentional. The collective, egalitarian nature of the genre makes it difficult to pinpoint particular breakdowns in communication resulting in anomalies.

The highly organised Helen Dore, Secretary of VMTA from 1966 to 1973, and one of the guides for the Association’s first international your of 1969, provided several meticulously detailed recipes. It is unlikely that she submitted *Zucchini Slice (For Luncheon)* devoid of any method. The inclusion of a picture (a drawing of a woodwind ensemble with no discernible connection to the recipe) was perhaps the reason for the loss of Dore’s instructions. Other irregularities are more easily attributed to the idiosyncrasies of the contributors.

Typically, *Prestissimo Food* is dominated by sweet recipes, and true to form, humour abounds. The title alludes to the working life of the instrumental teacher (frequently occupied outside business hours) rather than the speed of cooking. There are, however, references and allusions known only to a small number. The ‘Dad’ referred to on page one (‘Dad stirring the tuba pot to make quaver cookies’) is Ian Harrison, perhaps not clear to the uninitiated. The cover drawing of Harrison by his daughter Rachel, depicts Harrison deftly holding a whisk with his toes, while playing the piano with the other foot. His hands are occupied stirring a pot and conducting. Harrison was involved with many organisations and projects and was ever-busy; no one who knew him would have been surprised by the drawing, but this was information for those ‘in the know’.

Ingredients can provide hidden information relating to class and gender, with the liberal use of alcohol suggesting an essentially middle class basis, consistent with the

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genre.\textsuperscript{1063} Half the desserts from \textit{Prestissimo Food} contained alcohol. Typically, the authorship is dominated by women – as is the studio teaching profession.\textsuperscript{1064} The fact that two men – from a Council dominated by women – were chosen to guide the project is worthy of note, although men had begun to be accepted in community cookbook compilations without comment by the 1980s.\textsuperscript{1065} No non-Council men contributed to the second edition, however ten non-Council women submitted recipes. Men were few, but significant. Humorous recipes provided by men – Jost and Harrison in particular – arguably remain with the reader after the women’s contributions have faded.

Community cookbooks generally eschew the more advanced kitchen accoutrements,\textsuperscript{1066} and there is little to suggest that ‘state-of-the-art’ kitchen equipment was a priority, regardless of gender. The microwave oven is mentioned only twice despite these time-saving alternatives penetrating the market in Australia from the 1980s.\textsuperscript{1067} Many of the contributors, male and female, were over sixty, with several being significantly older. Some were women who had lived through (and, in some cases served in) the Second World War,\textsuperscript{1068} gained tertiary qualifications, raised families, travelled, performed and taught. The female contributors were largely representative of a generation that had asserted itself while a woman’s place was still very much in the home. Several had attended university in the 1930s and 1940s,\textsuperscript{1069} or had entered university for undergraduate study as mature age students (unusual at the time).\textsuperscript{1070} The female contributors were not ‘baby boomers’; they had established themselves professionally years before the women’s liberation movement assisted a younger generation in making its mark.

\textsuperscript{1063} Black, S. 2010, op. cit., p. 169.  
\textsuperscript{1064} Ibid., pp. 70, 180.  
\textsuperscript{1065} Ibid., p. 214.  
\textsuperscript{1066} Ibid., p. 262.  
\textsuperscript{1067} \textit{Prestissimo Food for Agitato Musicians}, 1993, (2nd ed.), op. cit., p. 5.  
\textsuperscript{1068} Clifford worked with the cipher department, MAT, September 1999, p. 21.  
\textsuperscript{1069} May Clifford and Marianne Maxwell attended the University of Melbourne at this time.  
\textsuperscript{1070} Personal communication, Glenn Riddle, June 4th 2017. Riddle was a friend and former student of Myers. Edith Myers began university study as a mature age student, as did Vera Jepperson.
The recipes contributed by VMTA women demonstrate an apparent delight in combining two of the most communal of activities – making music, and eating. These women were confident placing themselves firmly in the kitchen and their cooking reveals elements of another age. Clifford ‘s Summer School Dips were produced for every biennial summer school and use imperial measurement units. Microwave-oven-devotee Hunt also contributed a dish with musical associations – Oyster Patties Oistrakh – adding the ’cellist’s name to her regular contribution to the VMTA’s annual Garden Party. The title also flew the flag for non-pianists in an Association dominated by keyboard players. In the absence of a piano society in Victoria, pianists join the VMTA while other instrumentalists can also join specific instrumental organisations (for example, the Victorian Flute Guild). The majority of recipes were provided by pianists, with a single violinist, ’cellist and singer adding a touch of spice. Within a range so limited that it is impossible to draw valid conclusions, the pianists appear to be a witty but conservative bunch. The most exotic ingredients are used by non-pianists, and it is thanks to them that the microwave oven and wok feature at all. From the keyboard players there is much discussion of saucepans and ‘moderate ovens’.

The recipe titles introduce occasional touches of imagination and musical allusion, but the sort of kitchen tourism that could transport the reader through flavours, language and cooking techniques is absent. Fundraising cookbooks traditionally present plain cooking, and the use of exotic ingredients is sparing. Singer Lyn Casey [Brereton]’s Chicken with Chokos and White Radish provides the high point of culinary adventure with the inclusion of red chilli, garlic and Chinese white radish. The use of a wok further elevates the recipe. The strong presence of Asian teachers and students within the Australian instrumental teaching fraternity from the 1980s, particularly, is not reflected in the cookbooks, and no recipes were

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1071 Summer School Dip 1 – Egg refers to three-quarters of an inch and Summer School Dip 2 – Salmon requires a ten and three-quarter ounce can of soup. p. 4
submitted for inclusion by Asian teachers. VMTA membership includes many teachers from Asian backgrounds, but strenuous attempts to broaden the ethnic representation on Council, have only borne fruit this century.\textsuperscript{1073} Council members determined the recipes that would be included, and they fell back on the ‘tried and true’.

Mack Jost, pianist/teacher and long-standing Vice-President, submitted many recipes, the whimsical names of which confirmed him as one of the great characters of Australian music. A friend of Dame Margaret Rutherford, inveterate walker, art-collector, traveller, political supporter, and gracious dinner-party host, his humour will be long-remembered.\textsuperscript{1074} The Association provided an outlet for Jost’s clearly etched personality, unfettered by the limitations imposed by his roles within the University of Melbourne and the AMEB. Jost’s recipes are shamelessly designed to produce dishes designed to impress with the least effort.

Jost lived alone, and his recipes involved extensive use of a can opener and alcohol (the latter at times destined for the cook). \textit{Chicken Rachmaninov} concludes with ‘drink the vodka in respectful memory of the Master’.\textsuperscript{1075} \textit{Oyster Soup}, based on a can of soup, suggests the addition of tinned oysters designed to ‘literally give the soup added body’.\textsuperscript{1076} The recipe for \textit{Veal Chops in Sherry (dedicated to Albeniz)} instructs the cook to ‘Stir till exhausted. Have a cup of tea and a lie down’ (see figure 12.3).\textsuperscript{1077}

\textsuperscript{1073} Current Council members have the following surnames: Baker, Haskell, Lewitzka, McKenzie, Mitchell, Riddle, Sozanski, Thomas, Young. Serena Guo is Chinese-born.
\textsuperscript{1075} \textit{Prestissimo Food for Agitato Musicians}, 1993, (2nd ed.), op. cit., p. 5.
\textsuperscript{1076} Ibid., p. 3.
\textsuperscript{1077} Ibid., p. 8.
Amid the humour, Jost’s considerable knowledge of piano repertoire is evident. ‘Like Balakirev’s “Islamey” or Rachmaninov’s 3rd Concerto, Steak Gerrard is very difficult’. Such was the significance of the AMEB to Jost, that the difficulty and effect of some of his recipes were measured through reference to AMEB grades. The recipe for veal chops boasts ‘Standard of difficulty: AMEB Grade 1. General effect: LMus with distinction.’

The recipes see Jost ‘speaking’ to the reader and sharing his love of entertaining. He reflects on his writing as it progresses, much as a person would retract a comment in conversation. Jost was not a fluent public speaker – frustrating for a man of such quick and engaging wit. His writings provided an outlet, and he wrote more extensively than many of his fellow teachers at the University Conservatorium during his long tenure. His piano pedagogy texts (including the irreverently titled Yet Another Guide to Piano Playing) provided substantial opportunities for the free communication of his views. Jost was, in many respects, a modern thinker who looked to the future. Ever mindful of the need to address

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1078 Ibid., pp. 8 – 9.
change, he requested that his position be filled by someone young when he retired from Council.1079

While Jost’s contributions showed great wit, other Council members took the task very seriously. Several contributors encapsulate the life of the studio teacher through their recipes; Lyn Casey includes jovial reference to the studio teacher’s working life through the capitalised directive ‘NOW, NO MORE STUDENTS TILL AFTER DINNER’.

Harrison’s recipes make frequent reference to his work (‘Every student’s delight’) but also reveal a genuine love of cooking. He and several others shared the ability to communicate with humour and a clever turn of phrase; ‘Space Cake’ references the spaces on the treble clef stave. The words ‘foolproof’ (F), ‘apple’ (A), ‘cinnamon’ (C), ‘egg’ (E) accompany the illustrated stave included in the recipe. Another musical analogy appears in ‘The 3 Cs Chocolate Cake’ – a reference to the ‘5 Cs’ approach to note-learning.

Harrison’s recipe titles also include references not readily understood by those outside his circle of friends and colleagues. Woodsian Special is a reference to his father-in-law, Sir Frank Woods, Anglican Archbishop of Melbourne, 1958 to 1977. Sir Frank apparently had a sweet tooth – the recipe includes toffees and marshmallows. Titles, however, were not always of significance. The extra-culinary information found in ‘Lemonade’ – the addition of three lemons to a bottle of ‘cheap lemonade’ – lies in Harrison’s instruction ‘Serve from a crystal jug and it looks first class and tastes home-made!’ To a musician with Harrison’s professional background, presentation could ‘make or break’ (see Figure 12.4).

1079 Personal recollections.
1080 Prestissimo Food for Agitato Musicians, (2nd ed.), op. cit., p. 11.
1081 Ibid., p. 22.
1082 Ibid., p. 22.
When the cookbook was launched, the Council was comprised of ‘behind-the-scenes’ personnel who contributed quietly for many years, balanced by larger-than-life musicians – often with a performance background – who could galvanise others into enthusiastic response. Harrison was one such figure. Beyond his recipes, he was an inspiring President.
and renowned teacher. Harrison also organised the construction and delivery of footstools for young pianists unable to reach piano pedals, as a more imaginative fundraiser for VMTA. The footstools languished with the cookbooks, however, assisting only a very limited number of diminutive students. At this time, however, support of the VMTA could not have been stronger.

**Concluding remarks**

This chapter has examined aspects of fundraising in Australia, especially Australia’s creative approach and generosity. The fundraising initiatives of the VMTA and the singular motivation for the activities have been discussed. The benefits to be gained in expanding the understanding of culture, community, gender, class, ethnicity and language through the study of fundraising cookbooks have been identified, and *Prestissimo Food for Agitato Musicians* has been discussed in some detail.

What would once have been overlooked now provides a deeper insight into the lives of VMTA identities. An awareness of the benefits to be gleaned from reading recipes for their extra-musical qualities largely postdates *Prestissimo Food* and there is a freedom of expression in the recipes that serves the researcher well. Within the essentially ephemeral genre of the community cookbook, contributors are, in a sense, caught off-guard. The defining features of communities are reflected – unselfconsciously and in passing – within the pages of fundraising cookbooks. The individuals who dominated VMTA events are generally prominent in *Prestissimo Food*, and their personalities emerge strongly. Cooking creates a level playing field for musicians, with those at the pinnacle of professional achievement placed alongside the occasional contributor who was new to the industry.

The examination of the Association’s offering within the cookbook genre confirmed some expected results. Jost and Harrison emerged as dominant but very different figures. Jost
was ever the witty raconteur, all but hoodwinking his guests into thinking he was a gourmet chef. Harrison was the more serious cook, but the presence of family, his contact with everyday teaching situations and his encouraging personality also emerge. By contrast, Clifford conforms to the practical and direct – and essentially female – approach to recipe-construction. Her writing does not progress far beyond the communication of recipes. There are no surprises in relation to the personalities behind the recipes for someone who knew all the contributors.

The study has revealed separate strands of the VMTA’s history. The Building Fund never made an impact but, with hindsight, neither has the absence of VMTA-owned rooms on the Association’s development. The Victorian Music Teachers’ Institute was not promoted with enough imagination to capture the membership’s interest – let alone that of the wider community – and there were missed opportunities. The usual cookbook designations (soups, main courses, desserts for example) could have been replaced with musical allusions, or references to the construction of the proposed premises. Such matters were not considered, but the reasons are clear. Financially, a consultant was out of the question, and, while intentions were noble, there were too few people and those people were busy. The backing of the Congregational and Baptist churches in South Australia afforded the community-minded ladies who produced the *Green and Gold* with a much larger pool of like-minded people – in a different age. The likelihood of replicating the cookbook success of highly respected and well-known organisations such as the Country Women’s Association was also remote. The captive audience at the 1993 Summer School ensured that the first edition sold, but the later edition, removed from the all-important personal contact, failed to ignite.

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1083 *MAT*, March 2004, p. 23. Bartle revealed an inspired approach to descriptive comments, combining allusions to both food and music in reference to the Association’s 75th anniversary dinner.
This chapter has set the VMTA’s efforts in the context of other initiatives capturing the public’s imagination, in the community cookbook genre and beyond. Much can be gained through an open-minded examination of individual projects, never designed to be scrutinised beyond their original purposes. This investigation acknowledges that the study of fundraising cookbooks – of great assistance to the social and cultural historian – has attained a place in academic research. Further to this, the VMTA cookbook provides a rich store of information regarding the personalities of those who helped to shape Melbourne music, and provides insights relating to the working life of the instrumental music teacher. In addition, a richer understanding of the social status and role of gender within the VMTA during its years of great influence, emerges. The diversity within the instrumental teaching profession is also apparent through an assessment of the recipes. No wonder there is a need for speed and an element of agitation apparent in the title of VMTA’s cookbook. The life of the studio teacher is not easy, but the cookbook indicates that practicality and humour go a long way toward making it a satisfying one.

What is curious in an examination of VMTA’s fundraising attempts is that the Association’s reputation was untouched by its apparent inability to move outside the safe confines of masterclasses, concerts, summer schools and garden parties, into the fundraising domain. While the Building Fund did not last, the study of a small piece of largely-forgotten VMTA history can contribute to ensuring that Ian, Mack, Geoff, May, Marianne, Lyn and all the other VMTA luminaries, remain vibrant in our eyes.
Part Three: Consolidation

Chapter Thirteen

Discussion

Introduction

This chapter removes restrictions that existed in the earlier subject chapters, highlighting some of the issues that were formerly peripheral. Strands that were separated in the Findings are interwoven. People and initiatives that shaped the Association are discussed, the reasons for change are suggested, and the VMTA’s engagement with the wider community is identified. Misconceptions are explored as a means of clarifying the historical record. The role of happenstance is acknowledged; despite the meticulously planned beginnings, the Association has been shaped by the unexpected. The VMTA’s successful and less successful actions are noted.

Significant people and initiatives

The motivation for the study initially focussed on former Presidents Cooke, Farren-Price, Bartle and Coote, interviewed in 2012. Thomson, residing in NSW, declined to be interviewed due to ill health, and died in February 2015. Interviews with all the other former Presidents (all still teaching in 2018) confirmed Clifford as a figure of great significance, verifying what was already understood. The longevity of major figures such as Cooke, Farren-Price and Bartle has been a significant factor in shaping the research. They witnessed, from a position of still-active involvement in the profession, the Association’s success in the final quarter of the twentieth century and its subsequent loss of vigour, aware of the contributing factors. Others, such as Steele and Biggins, did not live to see the time of VMTA’s greatest popularity (to date), and have become distanced from collective memory; they knew the Association from its beginnings, but their views can only be gleaned second-hand. This research highlights the need to record the
recollections of those involved in community music, but the genre itself presents barriers. Organisations reliant on volunteers seldom record the ‘extras’ that humanise the narrative, but personal reflections can become important source material and memory has a significant role to play. Beyond the Presidents, the reflections of Judy Hall – arguably the *doyenne* of studio teaching in regional Victoria – have assisted in expanding the view of the VMTA’s work beyond Melbourne. At ninety-five, Hall teaches and attends VMTA events.

The staying-power of such teachers is of inestimable value in research such as this, but there is another side to their enduring presence. The dedication of a large group of teachers (including non-pianists) to the VMTA Council during Clifford’s presidency contributed to the Association’s stability, but diminished opportunities for younger teachers to enter the picture. The potential problems were anticipated by Clifford as she approached seventy. The first Young Teachers’ Group was formed, but the importance of this group of teachers under forty has been eroded with time.

The achievements of the group were modest; the members arranged student concerts, with proceeds directed to the Malcolm Sargent Cancer Fund for Children. The value of the YTG, however, extended further. The names of potential members were put forward by Council, and many young teachers enjoyed short-lived involvement. The group functioned as a filter system for Council entry, and a core of dedicated young teachers emerged, each of whom became a long-standing Council member. Mitchell became President, original member Glenn Riddle served as an office-bearer, and the other two core members, Anna Daniel and Peter Chaplin, served several terms. The balance of gender and instruments was ideal, with Mitchell and Riddle pianists, Daniel a cellist and Chaplin a trombonist/composer. All except Chaplin, a Director of Music, were essentially studio-based teachers. Like many VMTA initiatives, the

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1084 Non-pianists Marianne Hunt, Kevin Casey, Judith Anderson and Lynette Casey-Brereton were long-serving Council members under Clifford.
1085 Sargent was given a VMTA Reception in 1936 and signed the Association’s Autograph Book.
YTG served a purpose, but attempts to revive it have not generated significant enthusiasm. Other enterprises have enjoyed varying success.

The journal, although established by Cooke a generation after VMTA’s beginnings, has provided a link with the past while cataloguing the current and looking to the future. Obituaries, reflections marking anniversaries, historical VMTA speeches, and articles on the Association’s history are included – if members care to read. ‘Capsules’ such as the cookbooks and YTG can also assist in bringing history to life. That which appears insignificant – an essential inclusion in this sort of research – can add flesh to the well-documented events.

The reasons for change within the VMTA

The VMTA has changed over time, with shifts in the presidency as the major factor. There have been twenty-one changes of President in the Association’s near-ninety years; these changes include Steele’s and Shepherd’s return to the presidency, and Lierse’s time as Acting President after Harrison’s death. Some of the presidencies did not reach their first anniversary while Clifford’s occupied a quarter-century. Chapter five, The Leaders, could not explore individual presidential styles in the manner open to the NSW Association, where there is a pattern of Presidents returning to the top job. In NSW the return of experienced people at different stages in the development of Australian music education, and in their own professional standing, would permit a richer discussion of the personalities behind the presidencies. In Victoria most of the presidential terms have been of two or three years. It is Clifford whose presidential hallmarks emerge with greatest clarity, due to her enduring occupation of the position. It is clear that the preferences of each President have coloured the actions of Council and the ways in which the Association has been able to enrich the lives of its members.

Change within the VMTA can be categorised in several ways – reaction to extraordinary circumstances, response to educational or social need, or assertive action by the President (and
Council) shaped by personal preference. The young Cooke, Farren-Price and Thomson, essentially successive Presidents in the 1960s,\textsuperscript{1086} all reached out to other organisations (VSMA and ASME for example) with an awareness of educational and societal change.\textsuperscript{1087} Coote responded to the state of the Association itself, at a time when its shortcomings emerged more powerfully than its strengths. Each President imposed his or her views on their Councils to a degree, but some have acted more inclusively than others. Victoria’s break-away from FAMTA in 1977 was not well-received by all Council members of the day.\textsuperscript{1088}

The Association has, at different times, prioritised self-promotion, connection with celebrity, benevolent action (to a limited degree), competitions, registration, publications, social elements and, through it all, professional development. Clifford stood alone in her quest for a building. The Association has outlived its founders and there is little understanding of its history among the current membership; the wider community knows even less.

**The VMTA’s Engagement with the Wider Community**

One of the Association’s two original objectives was to ‘convinces the public of the necessity of sound musical training’. This connects with the thesis’ title; the research extends beyond the Association itself. The existence of non-member rates for professional development activities acknowledges an audience that is greater than the membership alone; there is an acceptance that there are those who attend specific events without wanting formal attachment to the Association. Clifford’s vision of a building to serve the wider community provides another example (albeit short-lived) of the Association’s efforts towards broader influence. VMTA’s status as the

\textsuperscript{1086} Nickson’s presidency, separating those of Cooke and Farren-Price, was unexpectedly shortened, and Alexander Cameron was, for a month, President between Farren-Price and Thomson.

\textsuperscript{1087} Cooke facilitated the merger with VSMA. Farren-Price oversaw the selection of the 1969 summer school program which included a session on Australia’s indigenous music. This was the first summer school after the Referendum of May 27\textsuperscript{th} 1967 which approved amendments to the Australian constitution affecting Australian aborigines.

\textsuperscript{1088} Minutes, November 15\textsuperscript{th} 1977, March 28\textsuperscript{th} 1977.
preeminent Music Teachers’ Association in Australia confirms its importance nation-wide – at least throughout much of its history.\textsuperscript{1089}

Relationships with other organisations were established through the multi-faceted lives of VMTA identities, with all Presidents and many Council members having significant connections to other bodies. Stainkamph is not the most obvious example, but, as representative of community music on the Victorian AMEB Board and through her presence in the Music Society of Victoria, she was one of many who contributed to the Association becoming more widely known. Cooke and Thomson were among the most innovative of all Presidents, aided by their affiliations with other societies.

\textbf{VMTA Folklore}

Clendinnen notes that myths flourish when there is insufficient additional material to provide clarity.\textsuperscript{1090} Perceptions, too, can become accepted fact with the passage of time when they are not challenged. Small organisations give rise to small talk, and VMTA is merely one part of the lives of those who have shaped it. Aside from the administrators from the mid-1960s, when the honoraria previously paid became a more realistic remuneration, all Council work is voluntary, and those who could have provided clarity were busy with their regular employment.\textsuperscript{1091} Some imagination has been used in the interpretation of events, but it is imagination informed by an acquired knowledge of people and circumstances.

There are several erroneous beliefs that can be reviewed as a means of adjusting the historical record. The succession of VMTA Council members on the AMEB Board of Directors, beginning with Stainkamph and ending with Mitchell, from the 1940s into the twenty-first

\begin{itemize}
\item \textsuperscript{1089} \textit{MAT}, December 1974, p. 13.
\item \textsuperscript{1090} Clendinnen, O. 2006, op. cit., p. 7.
\item \textsuperscript{1091} For the last fifty years, the VMTA office management position has represented major employment for several administrators.
\end{itemize}
century, led to the assumption that there was a place exclusively for the VMTA within the Victorian AMEB. No other organisation defeated VMTA when votes were taken for the position representing community music organisations on the Victorian AMEB Board, but other nominations were received. Patkin’s prominence within the Council and role as summer school convenor led to the assumption that she had been President. There was every expectation that she would, in time, occupy the role, but she was Vice-President at the time of her death; her ebullient, highly memorable personality elevated her in the eyes of many members. Heinze did not establish the Association, although he became a Patron.

VMTA folklore extends beyond its people. The depletion of records, 1928 to 1950, may not be wholly explained by the 1955 fire at Allans music. Five years before the fire, the Council directed Sundberg to ‘destroy all records’. The fact that Sundberg’s first name was Alun, and the centre of fiery destruction was Allans provides an interesting (although perhaps fanciful) postscript to the myth. Whether or not Sundberg carried out the Council’s directive is unknown, but the fire has been seen as the sole reason for the loss of twenty-seven years of Association documentation. Fortunately, some records survived. The Constitution of the day did not preclude Clifford’s presidency being challenged every three years; no one opposed her, but the opportunity presented itself many times. The VMTA has lived (quite comfortably) with many misconceptions, based on beliefs that have, in time, gained the credibility of fact.

Serendipity

From the untimely death of Mansley Greer, a member of the first Council, to the tragic events of 2008 and 2010, chance has been a factor in the development of the Association. The scarcity of high-end positions in Australian music education has seen the departure of important figures, in

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1092 Personal communication, Heather McKenzie, November 20\(^{th}\) 2017. McKenzie was elected President of VMTA in 2017.
turn (and often suddenly) changing the direction of the VMTA. Nickson left for Queensland in 1965 and did not have the opportunity to lead for more than nine months, and Thomson’s NSW work ended his productive Victorian presidency. Other States have experienced similar circumstances, with Harrison ending his SAMTA presidency when he accepted a position in Victoria. It is the nature of music education anywhere, however, that movement occurs, and the same could be said of many professions. It is unproductive to speculate on the ‘what ifs’, but with knowledge gained through the process of research, it is tempting to reflect on the directions that the VMTA has taken and ponder the alternatives. While all organisations deal with the unexpected, VMTA has battled more than its share of unforeseeable developments – and has survived.

**The Successful and the Unsuccessful Ventures**

Success is often relative, and the assessment of success or otherwise in this discussion is based on a historical perspective. It is acknowledged that the successful offerings from one era might be less well-received a generation or two later. There is also the potential for the revival of past successes to acquire novelty value that provides short-lived popularity. Masterclasses and workshops were highly successful in the 1970s (especially when linked to school requirements) but their popularity has declined with the arrival of online alternatives. Summer schools dominated the second half of the twentieth century and remained significant until 2013, offering a strong social element alongside professional development. The loss of the summer school, although replaced by twice-yearly two-day events, was keenly felt, especially by country teachers who were prepared to travel to Melbourne for the rewards of a week or four days, but were less enthusiastic about one overnight stay in Melbourne. The social element was significant.
It is revealing to examine the success or otherwise of the Association’s purely social exercises. The frequency of quarterly meetings, with invitations extended to members ‘and guests’, suggests success, with the social aspect to the fore in the 1930s and 1940s. Also well-supported were the early conferences and competitions, and the end-of-year celebrations, at times reported in the press, appear to have been popular. Socialising moved outdoors in the 1970s, taking advantage of the expansive gardens of some of VMTA’s greatest champions. The reality that fewer Melbourne members (particularly Council members) have large gardens to offer the Association has had an impact this century, combined with an accelerated pace of life affecting weekend availability. Technological advances have also changed social interaction. ‘Dropping in’ has ceased to be common in suburban Australia as lives become increasingly full. A reduction in attendance at the purely social events is apparent, and the once strong social element of VMTA has diminished.

The Garden Parties that drew large numbers under Clifford, especially, are no longer major events. One of the most successful of the Association’s ventures for decades is no longer of high significance. What is clear, however, is that the suburban home environment is favoured. The neutral indoor setting for the end of year celebration in 2014 failed to attract significant numbers, while a year later, the suburban home of a former Council member was well-received. A return to neutral territory in 2016, plus an entry fee, saw a reduction in numbers; it appears that the home environment – closely associated with the life of the studio teacher – is appreciated.

Collaborative ventures have been among the most successful of professional development events, enabling VMTA to cater for the non-keyboard minority as well as pianists. The diminution of non-pianists on Council coinciding with Harrison’s death, has been a factor in the Association’s capacity to connect with bodies other than the AMEB; the conduits who were of benefit, have departed. In the twenty-first century the Council has become arguably more representative of the membership – with fewer tertiary-based teachers – but more piano-centric.
The practice of suspending meetings during the tertiary mid-year vacation has been abandoned, and school holidays now drive the planning process for Council meetings; a reflection of the working lives of the current Council, removed from earlier practices.

**The Less Successful Ventures**

Efforts to determine the needs of the membership have provided little information. The decision-makers have been left to rely on responses to end-of-event surveys – gathering information from those already attending. Requests through the journal, seeking information regarding members’ preferred activities, have drawn little comment. Members appear to be content to remove themselves from the planning when given the opportunity to contribute. A 1995 summer school ‘question time’ was cancelled when the anticipated barrage of questions revolving around studio practice, AMEB requirements, ethics and parental involvement did not materialise. Only two questions were submitted. Other cancellations have related to events for non-pianists that have failed to garner interest – interesting in light of the frequent observation that the VMTA does not provide sufficient support for non-keyboard players.

To a degree the Association was able to offer some professional development – especially for country members – that was financially unviable, when losses were offset by the considerable success of other ventures such as summer schools. This century, venue hire and catering costs have affected the VMTA’s capacity to offer professional development unless costs can be covered, but the common perception is that minority groups within VMTA are neglected. The criticism has some validity, but the reasons are seldom appreciated. Today the Association’s two-day professional development workshops devote the second day to sessions of value to all members, dealing with such areas as the psychology of teaching, disabilities, and gender-based issues. These sessions, while beneficial, are not instrument-specific. The presence of associations

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1093 *MAT*, September 2002, p. 3.
for strings, wind, voice and other specialisations reduces the need for non-pianists to join the VMTA and the problematic cycle continues.

Various Councils have felt the need to investigate insurance schemes for studio teachers, regardless of instrumental orientation. All such schemes have failed to gain support. There are other ventures that have appealed during Council discussions but have not enthused the members, including the fiftieth anniversary award for music education projects. Two entries were received – a disappointing response for a Council that, at the time, believed that the handsome prize and prestige would attract high numbers. The Building Fund and cookbooks have already been discussed in some detail, and represent plans that did not deliver, despite the best intentions. Not even Clifford’s determination could trigger a response from more than a few.

**Concluding remarks**

The VMTA has achieved much, yet its diverse offerings have frequently changed, with the international travel opportunities and publications of one regime giving way to the intensified social interaction and reliable range of professional development opportunities of another. The circumstances creating change were fuelled by the personalities of a succession of Presidents, with happenstance playing a part. The success of ventures has frequently been related to the times and the decision-makers, with school curricular and the instrumental orientation of Council members also acting as determinants. Those in positions of power, however, were generally quick to identify failure and move on. This chapter has brought together strands from Part Two, highlighting some of the challenges of an organisation trying to balance awareness of the new, response to change, and the need to provide an image of stability and authority.
Chapter Fourteen

Conclusion

This chapter provides a very brief overview of each chapter. Following this, the aims of the research are reviewed in light of the findings; similarly, the contentions that helped to shape the research are discussed. Reference to the title shapes the next section, and finally, the limitations of the research are acknowledged, comments regarding the Association’s future are made, and avenues for further investigation are offered.

Part One

Part One consists of an introduction (chapter one), a review of literature (chapter two) and a methodology (chapter three). Part Two, the Findings, presents nine chapters, dealing with specific areas of the Association’s work. Each is reviewed below.

Part Two: Findings

Subsection One discusses the origins and significant people shaping the Association, with special reference to the early years, the Presidents and Eileen Stainkaph. The second subsection, ‘facilitating the work of the Association’ discusses the many relationships between the VMTA and other organisations – a by-product of Council members occupying multiple professional roles. The VMTA connections with composition are also explored. ‘Supporting Music Teachers’, the third subsection of the Findings, discusses professional development, outreach attempts (including the international study tours) and the benefits derived from the journal *Music and the Teacher*. Social interaction, the benefits of membership outside the domain of professional development, and the VMTA’s cookbooks in aid of the Building Fund occupy the final subsection.
Response to the aims of the research

The first aim of this research was to address aspects of VMTA’s work, within both the musical and educational environments in Australia, especially within Victoria, from 1927 to 2011, with occasional reference to the present day. The decision to end much of the research at 2011 (coinciding with Coote’s retirement as President) has made the task of documentation and investigation easier; the passage of time – even a few years – grants a perspective less accessible when the more immediate past is assessed. The research examines the interactions, preferences and quirks of people within an artistic community. Such a community accommodates and even attracts ‘characters’ – those whose personalities are often larger-than-life and, in some cases, better known than their work – and this element is present in the outcomes of the research. The importance of the single personality in the context of the collective is a powerful and constant feature. The changing musical and educational environments throughout the Association’s history have shaped the study, certainly, but the predilections of influential individuals dominate the findings more than was anticipated. The research examines aspects of the Association’s work while reflecting an awareness of events beyond the Association itself, assisted by an extensive review of relevant literature.

The second aim was to identify factors to which change can be attributed, both within and beyond the Association’s control. The individuality of those occupying leadership positions has already been noted, but timing and chance have also played telling roles in changing the VMTA’s direction. While there have been periods of stability, the instability brought about by external events has presented challenges. Sudden death (Elvins, Harrison and Patkin) the employment circumstances of serving Presidents (Nickson, Cameron and Thomson) and the resignation of administrative staff (Wallis, Sundberg and Caterer) have all precipitated unexpected change. VMTA lacked the time to ponder its options and it needed to maintain a
public face of continuity – image was, from Elvins’ time to the present day – important. Until the
digital age the Association had a greater degree of protection from public scrutiny while dealing
with unforeseeable change.

Timing has been significant. Clifford was catapulted into the presidency – in her own
words ‘somewhat unprepared’ – and could have relinquished the position after three years if the
pressures had proven too arduous. It was, however, the right time for her to shine. The 1970s
provided the right platform – one that was not available to Ethel Ferriman when she presided
from 1960 to 1962. Ferriman’s presidency coincided with the beginnings of significant societal
changes and the emergence of a clearly defined younger generation characterised by an element
of rebellion. This was often expressed in the music that emerged from the changing marketplace,
but these defining features of the 1960s essentially post-dated Ferriman’s presidency. Clifford’s
greatest period of influence came from a time that saw a diminution in the elitist image of
tertiary education, the development of a richer arts community in Victoria, the escalation of the
equal pay debate and the arrival of ‘Ms’ into popular usage. Clifford also offered a nod to the
past, with an air of gracious formality illustrated through the common use of ‘Miss Clifford’,
even from some of her former students who had become friends.1094 Bartle was, to the members,
highly respected, greatly admired, much loved – and ‘Graham’ – while less than a decade
younger than Clifford.1095

The order of succession was also significant. Clifford achieved much, but moved at a
leisurely pace; she and Thomson, who worked effectively together on several publications, were
very different. The Association appeared to respond favourably to a woman taking the lead, and
social change buoyed her success. Clifford’s professional expertise, gender, and unhurried

1094 Personal communication, Mollie Bright, March 31st 2017.
1095 Personal recollections.
personal style were an effective combination from 1974 when she succeeded five consecutive male Presidents (Figure 14 captures Clifford at the start of her quarter-century presidency). Her work with AMEB was also of significance – as it had been for Thomson before his departure for Sydney.

The Association responded quickly and efficiently to changes in AMEB syllabuses, most notably with the planned introduction of a new Preliminary syllabus in the mid-1970s. VMTA recognised the dependence of many of its members on the AMEB, and new syllabus developments (especially those relating to piano) were addressed by the Association. Changes to the senior levels of school study were supported by workshops, masterclasses and lecture-demonstrations, notably in the 1970s and 1980s, but continuing to the present day in reduced form. Developments from the referendum of 1967 and the management of the Junior Symphony Orchestra (JSO) as a result of the merger with VSMA, have been noted. The representation of class teaching on Council and in professional development activities, has waxed and waned.
The third aim was to examine the Association’s changing relationships with other organisations – educational, musical and commercial. Notably, the once-strong connection with Allans Music (cemented in the eyes of the members through the use of Allans as the Association’s postal address) was informal but strong. The administrative personnel until 1965 were employees of Allans, receiving modest honoraria for their VMTA duties. Relationships are two-way entities, but the Association remained peripheral to most of the organisations with which it has had, or maintains, ‘friendships’. If this were not the case – if the relationships were balanced – such a discussion would require a detailed study of the changes occurring within the other parties.

Members’ perceptions have helped to shape the way in which relationships are viewed years later. While Sutton Crow and Fiddian worked for the University and its subsidiary company, the State AMEB, they were informal advisors to the VMTA – the result of a personal desire to help those in an industry of which they had professional understanding. Generosity of spirit is the backbone of community work, and the VMTA has benefitted from the acknowledgement and kindness of professionals wanting to assist. This century, a more competitive work environment, financial pressures and the arrival of stress as a daily (rather than occasional) foe, have reduced the amount of purely voluntary work undertaken.\footnote{Eisteddfod committees with which the researcher has contact note the reduction in volunteerism this century.}

The research in this area (chapter seven) has confirmed that it is often the different professional roles occupied by Council members (and administrators) that have assisted in forming relationships, and in many instances the connection has depended on one person. While the links between the University Conservatorium, the AMEB and the Association have been made through many people, with Sutton Crow as the initial conduit, there are other connections that have ended somewhat abruptly with a single departure from Council.\footnote{Humble’s departure from Council had considerable impact on the encouragement of composition within the Association. Similarly, Thomson’s departure arrested the emphasis on publications.} Opportunities for
expansion and a stronger voice led to the emergence of federal organisations in 1929 and 1970, and the possibility of a closer relationship with ASME was a reality in the late 1960s, although, half a century later, the two organisations remain separate entities. The merger with VSMA brought new members, a new orientation and additional responsibilities, but the impact reduced with the passage of time. The needs of the Association have evolved, accommodating many informal relationships – chiefly dependent on the changing face of the Council. With a degree of British understatement Clifford remarked in 1999 ‘The Association today is slightly different’.

**Response to the contentions that helped to shape the research**

The first contention was that people have shaped the Association more than external forces. It has already been established that this is overwhelmingly true. Somewhat surprising was the realisation that ordinary members were not as active in shaping the Association as had been anticipated. While some members respond to surveys delivered at the conclusion of events, they seldom take advantage of opportunities to speak out. Few respond to requests for journal articles, and the invitation to provide recipes for inclusion in the second edition of the VMTA cookbook was not embraced enthusiastically. Calls to contribute to educational research have been largely ignored. Attendees anceotdally grumble to each other about flaws in the Association’s choice of activities during coffee breaks in professional development days, but seldom make the Council aware of their concerns beyond the anonymity of surveys. Attendees prepared to contribute ideas often find themselves elected to Council. Those who made the greatest impact (although there is an element of subjectivity in such a determination) were Council members, especially Presidents, who were products of their times.

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1098 *MAT*, September 1999, p. 20.
Cooke became Dean of the Faculty of Music, University of Melbourne, within a decade of retiring as President; VMTA is just one of many organisations with which he has had (and, in some cases continues to maintain) significant links, in a long professional life assisting students, teachers and the wider community. If Cooke’s contributions were extracted from the history of VMTA, the organisation would be very different. While each President contributed significantly, Cooke, now distanced from VMTA Council service by over forty years, was a ground-breaking and dynamic Council member and President, greatly expanding the Association’s influence.

In viewing the past Presidents collectively, some emerge as catalysts for change while others have been the ‘damage control’ Presidents. Still others maintained stability while continuing the work of their predecessors. The Presidents represent considerable diversity in terms of personality, expertise, age (half a century separating the youngest and oldest) and, importantly, professional connections. School curricular and AMEB syllabuses have had an impact, but it was the individuality of each President, more than other factors, that has shaped the Association.

The second contention was based on the assumption that the Association’s work advocates for instrumental teachers more than for their classroom counterparts, an overlap of duties notwithstanding. While a study of the Association’s directory of teachers proves this to be the case today, there were times when class teaching was given considerable prominence. Six years after formation, Sutton Crow involved VMTA, through President Elvins, in his investigation of school music. The VMTA was presented as an organisation that had, since its inception, worked for the betterment of class as well as instrumental instruction. This may have been an attempt to spread its purview, placing the name of a relatively new organisation in another musical sphere in order to increase its membership. Council members were overwhelmingly instrumental teachers. Records have been depleted, certainly, but it appears that an inflated view of the class teacher’s presence within the Association was put forward in the 1930s.
From the late 1940s Council member Jones sought closer connections between the Association and VSMA, but it was not until 1965 that Cooke, chiefly an instrumental teacher, performer, academic and pedagogue, secured an amalgamation. The Association entered a new phase, with a true representation of class and instrumental teachers on the Council. Professional development of this time demonstrated what Elvins could only discuss in the abstract during the 1930s. Thomson, Director of Music at Trinity Grammar School, was the ideal person to take over the incorporation of class music into the Association’s orbit when he became President in 1969. With Clifford, the classroom continued to be represented, and there has been an unbroken presence of classroom teachers on Council since the 1960s. It is the instrumental teacher, however, who has enjoyed the chief focus at all times. The retirement of Lierse from Council in 2015 saw the loss of a highly informed advocate for classroom teaching and educational policy.

The third contention was based on the belief that past practice has had little impact on the direction of VMTA throughout its history. For past practice to be influential, it must first be known and understood. Perhaps the loss of records from the Association’s first twenty-seven years contributed to an apparent lack of curiosity surrounding the past. Whatever the reason, history has not been celebrated. That Victoria has not published any account of its history as it approaches its ninetieth anniversary is curious; WAMTA and SAMTA released publications for their respective seventy-fifth and sixtieth anniversaries. From time to time memorabilia is displayed at events, and the journal revives aspects of the past, but Council members are uninformed. A light-hearted historical quiz, devised by the researcher as entertainment at an Association dinner, revealed a considerable absence of historical knowledge among Council members. The fear of the ‘permanent present’ raised by Hobshawm is a reality of the digital age.1099

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The subject of registration has been re-visited several times (notably at the biennial conferences of MTA Presidents held at the Australasian Piano Pedagogy Conferences) but the work already undertaken is not widely known. As Coote (President 2008 to 2011 and member for almost forty years) commented, ‘the same thorny issues come up time and again’, but hindsight and experience cannot help if the past is unknown. While the contention that past practice has had little impact on current practice is true, the findings indicate that it is lack of knowledge rather than wilful dismissal of the past that is the reason. For years, the Allans fire gave legitimacy to ignorance. The insurance scheme for studio music teachers seemed like a good idea at the time (at least three times) but has not, at any time, been successful. Changes to Council see the disappearance of corporate historical understanding, giving rise to the repetition of failed exercises. Some elements of past practice, including the mentor scheme for new members, have recently been successfully restored, and it is hoped that greater historical awareness will inform the future.

The title: An Interpretation of the Value Imparted by the Victorian Music Teachers’ Association (VMTA) to Music Education in Australia

The value of the VMTA would be easier to measure if viewed comparatively, against the achievements of other MTAs. There is a high degree of subjectivity in this interpretation of the value of the VMTA, but broader, Australia-wide research, undertaken by the same researcher, could also be flawed by an imbalance of subjectivity and objectivity. The creation of a comprehensive Australia-wide study remains elusive, although there would be benefits in undertaking a comparative study.

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1102 A ‘mentor’ from Council is assigned to each new member to answer questions and discuss concerns.
The history of the VMTA can be viewed as a puzzle – not a jigsaw puzzle for which there is only one solution, but a more complex puzzle, consisting of a number of interlocking and overlapping parts that can be organised in a multitude of ways. Change is a certainty, and the way in which events and people are viewed in the initial stages of discovery is often modified. The title states that the research presents ‘an interpretation’. Other researchers would interpret the data differently, dependent on their personal and professional circumstances, their age, their instrumental specialisation, and other variables. This thesis presents the VMTA as a unique organisation within Australian MTAs – one that has taken a productive role in music education in Victoria, and more widely. The thesis sheds light on aspects of VMTA’s history that, collectively, enhance the understanding of community music, the Association’s place in music education and some of the great music educators of the last ninety years.

The Limitations of the Research

All aspects of the study could be fruitfully expanded; in attempting to present a representative range of subject areas, there are matters that have been overlooked or addressed superficially. The need to record the longer-term effects of 2008 and 2010 remains, and is pertinent to the understanding of the Association’s capacity to recover and thrive – as it did in the second half of the twentieth century. The relatively recent timing of the presidencies of Bartle and Coote diminishes to some degree the level of objectivity that can be applied in assessing their contributions; Cooke’s and Farren-Price’s presidencies were viewed less subjectively. Personal connections with many of the identities discussed provided challenges (as well as benefits) that were not wholly overcome. They did, however, fuel an ongoing excitement in the study.

It could be argued that excessive attention has been devoted to cooking and composing at the expense of a deeper investigation of the subtleties of other areas worthy of more detailed discussion. Chapters eight (composition) and twelve (cookbooks) humanise the narrative,
however, introducing some of the idiosyncrasies of practice that characterise the world of the small community organisation reliant on goodwill and good intentions. The limitations of this thesis are many, but it is hoped that they will inspire ongoing research and spark an interest in the further exploration of community history.

Suggestions for future research

A more comprehensive study of the VMTA’s relationship with other organisations would expand not only the appreciation of community music, but also the understanding of other areas. An investigation of the parts played by radio 3LO and 3AR, for example, including the significance of Sir Bernard Heinze, would broaden the understanding of Australian radio’s role in its infancy. In a completely different vein, but of value to the Association in the future, would be an assessment of the reasons for joining an organisation such as the VMTA, the reasons for leaving, the length of membership (and the relationship of this to age and career) and members’ expectations. Past attempts at eliciting response, however, have produced little useful data. A comparative study of community organisations supporting all branches of the arts may usefully highlight music-specific elements, and a comprehensive study of registration attempts Australia-wide is overdue. The community of music teachers beyond Victoria has aimed for registration for over a century.

A community is comprised of people, and the VMTA galvanised bands of musicians, many of whom were busy with fulltime employment, into working for the wider musical community. Those who made significant contributions were generally those who needed the Association least – they were elected to Council as a result of important contributions (and commitments) elsewhere. In the demanding lives of many VMTA identities, the Association has been forgotten – overshadowed by their wider and more influential contributions to music.

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education and/or performance. The lives of some of the musicians who were influential should be explored before the traces disappear altogether from collective memory. Clifford’s life, embracing teaching, performing, entertaining, motherhood, the Church, criminal law and jazz orchestras, invites a comprehensive investigation. The community work of several figures, past and present, has been under-explored. The work of Bartle, still active in teaching and examining, would provide a rich source of information regarding both community music and music institutions internationally. Farren-Price is best known nationally and internationally as a performer and teacher, but his influence on community music indicates a generosity found, in abundance, in the senior generation of VMTA’s former Presidents.

Cooke’s autobiography, written in collaboration with Woodhouse, has been a highly valuable resource. A comprehensive investigation of other members of the senior generation of instrumental teachers in Victoria would provide a source of valuable information; many have an instrumental lineage that is becoming diluted with the passage of time and the emergence of new instrumental methods.

**Final comments**

The future of the Association at a time when information – including that relating to professional development – is instantaneously available online, remains a question that will be answered through the passage of time. Attempts to involve the members more intensely in the decision-making process have enjoyed only limited success, and social events appear to have lost much of their past attraction. The VMTA may need to give greater acknowledgement to its role in the lives of non-members – those who learn of the Association’s offerings online and attend specialised events occasionally. It could emerge that the internet – which appears to have diminished the role of the Association – could assist it by disseminating information to a range of musicians beyond the studio teaching community, while the VMTA retains a studio teaching
focus as its core business. Whatever its future, research such as this breaks new ground in documenting part of Australia’s musical and educational history that in turn, amplifies a broader understanding that embraces institutions, commercial enterprises and the wider community. Through the Great Depression and World War 2, VMTA carried on regardless. Teachers recognised, in the Association, the power of being part of a collective, and a means of increasing their professional expertise (and income) through VMTA’s advocacy. Its role will continue to evolve, answering an ever-increasing range of needs, felt by studio teachers who no longer fit a stereotype. Knowledge of the VMTA’s history can only aid the Association in its future work.

Many hard-working people have given the very best of themselves [to the Association]. They have been unselfish and forward looking people who, when the time came, were able to hand their work on to another willing person. We need to pause, and in remembering them, give thanks for the heritage they have prepared and handed down to us.¹¹⁰⁴

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Appendix A

Interview Questions for the Presidents

1. Why did you become a member of the VMTA and at what stage of your career did this occur?

2. What do you consider to be your most significant contributions to the Association during your time as President?

3. What did you see as the role of the Association during your time as President?

4. What do you see as the most significant changes that have occurred since you were President?

5. What do you see as the current role of the Association?

6. All VMTA Presidents have been pianists and the vast majority of members are pianists. Do you have any views relating to VMTA becoming an exclusively piano-based organisation?

7. Do you see any value, and if so what, in encouraging further communication and cooperation between State Music Teachers’ Associations?

8. Membership of the Council from the 1960s until the early years of this century was dominated by Melbourne University Conservatorium staff. This is no longer the case. Do you have any comments on the type of representation that the Council currently provides and historically provided?

9. In your opinion, who or what drives change in the VMTA?

10. Do you think that there are any aspects of past practice within the VMTA that could be successfully adopted now?

11. Do you believe that the Association is more, or less, relevant now in the digital age of increased communication, than it was when you were President?

12. Do you have any advice for the current Council that you would care to share?
What do you consider to be the most significant events, initiatives and actions relating to VMTA that have occurred since you became a member of the Association?

Do you have any thoughts on the future of the VMTA that you would care to share?

Are there any other comments you would like to make?
Appendix B

Interview Questions for Members and Non-members

1. Are you a member of the VMTA? If so, at what stage of your career did you join the Association? If you are not a member, are you aware of the VMTA and, if so, how do you regard the Association?

2. If you were a member but have let your membership lapse, why has this happened?

3. If you are not a member, have you considered joining? Please give reasons for your answer.

4. If you were to join the VMTA, what would you hope to gain from membership?

5. What do you consider to be the Association’s most significant achievements?

6. Has the VMTA been of assistance to you professionally? If so, please explain. If not, how could the VMTA assist you more effectively?

7. Do you see the VMTA as having connections with any other organisations (for example, particular tertiary institutions, the Australian Music Examinations Board)?

8. In your opinion, who or what drives change in the VMTA (for example, President, Council, members, the wider community)?

9. What do you see as the current role of the VMTA?

10. Do you believe that the VMTA is more, or less, relevant now, in the digital age, than it was in the past?

11. What do you consider to be the most significant events, initiatives and actions relating to the VMTA that have occurred during your time as a member (if applicable)?
Are there any other comments you would care to make?
Appendix C

Cast of Some of the Characters, Significant Organisations and Scores

(not designed to be comprehensive, but as a reminder for the reader)

Allans Music: Music retailers known simply as ‘Allans’ and featuring prominently in musical life in Melbourne from the nineteenth and throughout the twentieth centuries.

Crow, Joseph Sutton: Secretary of the University of Melbourne Conservatorium and AMEB at the time of VMTA’s formation, and instrumental in forming VMTA. Appointed Wallis as representative for studio teachers at the University Conservatorium.

Dore, Helen: VMTA Administrator, 1966 to 1973, and also Secretary to Warren Thomson in the early years of FAMTA.

Fiddian, Paull: Succeeded Crow at the University Conservatorium and AMEB; assisted VMTA, particularly in relation to registration in the 1950s. Fiddian’s wife served on the VMTA Council.

Heinze, Sir Bernard: Powerful Ormond Professor at the time of VMTA’s formation; early Patron of VMTA, called upon to add ‘cultural weight’ when needed.

Howe, Jack: Canvasser employed to recruit new country members. Stainkamph referred to Howe as ‘[country] Manager’.

Howe, Vera: Secretary to Claude Wallis at Allans Music, and his assistant at VMTA.

Jones, the Reverend Doctor Percy: Well-known University of Melbourne academic and,
briefly, part of the VMTA Council. Consistent supporter of the Victorian School(s) Music Association.

Kelvin Hall: The VMTA occupied rooms at Kelvin Hall, located in a prestigious part of Melbourne’s central business district, and location of VMTA’s rooms from 1932 to 1949.

Loughlin, George: Fourth Ormond Professor and Dean of Music at the University of Melbourne when the University Conservatorium and VMTA mounted joint summer schools in the late 1950s and into the 1960s.

Ormond Professorship: Chair of Music at the University of Melbourne. Ormond Professors since Sir Bernard Heinze have been Patrons of the VMTA.

Petra: Larry Sitszky’s piano piece, commissioned by VMTA.

Sun Music: Peter Sculthorpe’s original Sun Music, the first in a series, is a ground-breaking work commissioned through Sir Bernard Heinze, which helped to establish Australia as a nation with a unique and distinctive musical voice after decades of derivative practice.

Sundberg, Alun: Hardworking and dedicated successor to George Wallis as Secretary of the VMTA. Sundberg did not, in the researcher’s view, receive the credit he deserved as a fine secretary and good friend to VMTA.

Thomas, Jill: Administrator of VMTA 1988 to 2007. Thomas was a wise, witty and tireless supporter to four successive Presidents and thousands of members.
Wallis, Claude M: Secretary of VMTA, 1928 to 1949 and Allans employee for almost half a century.
Appendix D

Acronyms and Abbreviations

ABC: Australia’s national broadcaster, funded by the federal government; initially the Australian Broadcasting Company, later Commission and then Corporation.

AM: Member of the Order of Australia. The Order of Australia is a National Order, awarded in recognition of achievement and merit in service to Australia.

AGM: Annual General Meeting.

AMEB: Australian Music Examinations Board – Australia’s national examining body, formed federally in 1918. J. Sutton Crow, AMEB Secretary, was a founder of VMTA.

ANZAC (Anzac): Australian and New Zealand Army Corps. Anzac Day is a national day of remembrance, honouring those who fought and died in wartime conflict.

ASTRA (Astra): Astra Chamber Music Society.

ASME: Australian Society for Music Education; a national organisation with Chapters in each state.


BMS: British Music Society, established in Victoria by Louis Dyer (later, Hanson-Dyer), patron of the arts and supporter of VMTA. VMTA Council Meetings were, for a time, held in the BMS rooms.
<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
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<tbody>
<tr>
<td>FAMTA</td>
<td>Federation of Australian Music Teachers’ Association, established by VMTA President Warren Thomson.</td>
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<tr>
<td>JSO</td>
<td>Junior Symphony Orchestra, originally under the auspices of VSMA.</td>
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<td>HSC</td>
<td>Higher School Certificate.</td>
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<tr>
<td>IMT</td>
<td>Institute of Music Teachers, established by Max Cooke. IMT is also the name by which the popular and enduring television variety program ‘In Melbourne Tonight’ was known. The JSO performed on IMT.</td>
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<tr>
<td>ISCM</td>
<td>International Society for Contemporary Music; the Melbourne branch was established in 1965.</td>
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<tr>
<td>ISME</td>
<td>International Society for Music Education and inspiration behind the formation of ASME in 1967.</td>
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<tr>
<td>MAT</td>
<td>Music and the Teacher; journal of the VMTA, established by Max Cooke in 1965.</td>
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<tr>
<td>MCA</td>
<td>Music Council of Australia, the organisation that united all Music Teachers’ Associations, referring particularly to organisations established for the benefit of instrumental teachers. From the 1990s the Music Council of Australia re-emerged as a new organisation closely associated with Dr Richard Letts.</td>
</tr>
<tr>
<td>MTAs</td>
<td>Music Teachers’ Associations (chiefly instrumental teaching associations).</td>
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<tr>
<td>NSW</td>
<td>New South Wales.</td>
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<tr>
<td>NCW</td>
<td>National Council of Women.</td>
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<tr>
<td>OAM</td>
<td>Medal of the Order of Australia. The Order of Australia is a National Order, awarded in recognition of achievement and merit in service to Australia.</td>
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<td>SA</td>
<td>South Australia.</td>
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SAMTA: South Australian Music Teachers’ Association.
TMTA: Tasmanian Music Teachers’ Association.
VCE: Victorian Certificate of Education.
VSMA: Victorian School [or Schools’] Music Association, amalgamated with VMTA for a time, from 1965; the amalgamation increased VMTA’s role in classroom music education.
WA: Western Australia.
WAMTA: Western Australian Music Teachers’ Association.
Appendix E

Interviews and Personal Communication contributing to the Thesis

**Interviews**

Bartle, Graham, interview, April 12th 2012.

Cooke, Max, interview, May 12th 2012.

Coote, Darryl, interview, May 12th 2012.


Hall, Judy, interview, March 15th 2014.

**Personal communication**

Bartle, Graham: Life member and former President of VMTA.

Bland, Margaret: close friend and colleague of Nehama Patkin, and Patkin’s successor in piano teacher training, Suzuki Music, Victoria.

Boer, Helen: friend of Nehama Patkin, Suzuki teacher and VMTA presenter.

Bright, Mollie: friend and former student of May Clifford.

Goodin, Lois: friend and former student of May Clifford.


Riddle, Glenn: distinguished teacher and performer; friend and former student of Edith Myers.

Ross, Peter: Director of Music, 1987 – 2013, Presbyterian Ladies’ College, Melbourne, which boasts one of the most highly regarded Music Departments in Australian schools.

Taylor, Colin: friend and former student of Sister Valeria from Deloraine, Tasmania.

Wood, Patricia: former VMTA Secretary.

Woodward, Dorothy: former Assistant Administrator, VMTA.

Wootton, Astrid: Chair of Speech and Drama specialist panel for AMEB in Victoria.

Wootton, Jim: friend of Melbourne radio personalities Maurice Callard and Eliza Burbury.
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