LINEAGES OF GARCIA-MARCHESI AND OTHER
TRADITIONAL ITALIAN VOCAL PEDAGOGY IN AUSTRALIA,
1850-1950

Volume 1

by

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Abstract

Operatic and vocal history in Australia has received, since the 1960s, increasing attention from a body of researchers who have documented Australian performance traditions. Pedagogical traditions in Australia have been largely neglected however, and it is hoped that this thesis will contribute to ongoing studies in this area of Australian musical scholarship. Vocal pedagogy in Australia is largely derived from European models, yet many vocal teachers in Australia of the present day have little or no idea of the origins of their technique. After mapping pedagogical lineages of vocal teachers throughout Australia from 1850 to 1950, an attempt has been made to document and analyse the history of vocal pedagogy in Australia, particularly the influence of the vocal technique originating from the teaching of Manuel Garcia and his pupil Mathilde Marchesi, and other teachers trained in traditional Italian vocal technique. The thesis demonstrates that pedagogical lineages have special meaning and relevance in the historical study of vocal pedagogy and performance practice.

Although the research maintains as its primary focus, the dissemination and influence of the traditional Italian and Garcia-Marchesi technique in vocal pedagogy in Australia, considerable effort has been undertaken to allow as complex as possible an understanding of the broader vocal pedagogical climate in musical centres of Australia.
For Jon Weaving, who entered me into a new life, and all other inspirational teachers.
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Preface

The inspiration to begin this research arose after the reading of a biography of Dame Nellie Melba. I was intrigued as to how it was possible, in the reputedly culturally-bereft continent of Australia, to gain a vocal training that enabled Melba to take Paris by storm after only nine months of study with the person that Melba claimed was her teacher, Mathilde Marchesi. My initial investigations of the reputation surrounding Marchesi led me to the fascinating Garcia family, including Maria Malibran, Pauline Viardot, and Manuel Garcia, Sr. and Jr., and then on, to a study of the origins of Italian vocal pedagogy. The Australian pupils of traditional Italian teachers continued a noble legacy of singing, yet in the present day, apart from the most famous artists produced in Australia, most of the products of these lineages have been forgotten. If this thesis has achieved nothing else, it has hoped to pay tribute to Pietro Cecchi, Elise Wiedermann, and the many singers who settled in Australia, laying the foundations of our vocal traditions and establishing the traditional Italian vocal technique, including teachers of the Garcia-Marchesi school, in Australian musical circles.

The difficulties in gathering together such a vast collection of information over a one hundred year period have been immense, and despite all attempts to document as definitively as possible, the lineages of vocal history in various states of Australia, it goes without saying that there are many omissions, both from the lists of teachers and pupils. I can only apologise heartily if, owing to missing links in information, I have failed to accurately assess the lineage of any particular teacher or singer named in this thesis.
Acknowledgements

Foremost I would like to thank my parents, Edd and Amanda Williams, who convinced me to undertake research in order to offer some perspective to my all-consuming practical vocal studies. Thanks are also due to the many contributors of surveys, telephone advice, letters and other forms of information on vocal pedagogy in Australia, including Joan Arnold, Judith Barber, Jennifer Barnes, Irene Bartlett, Jenette Binns, Lois Bogg, Cherie Boogart, David Brennan, Kay Capewell, Joan Carter, Janice Chapman, Geoffrey Chard, Kevin Casey, Anna Connolly, Rae Cocking, Helen Donaldson, Janet Delpratt, Prudence Dunstone, Robert Edgar, Thomas Edmonds, Grace Edwards, Nadine Frick, Graham Ford, Warwick Fyfe, Susannah Foulds-Elliott, John Germain, Angela Giblin, Adam Goodburn, Cameron’s Management, Michelle Grootenboer, Margaret Haggart, Brian Hansford, Vivienne Haynes, Keith Hempton, Geoffrey Harris, Patricia Howes, Norma Hunter, Janette Kearns, Norma Knight, David Kram, Frank Lasslett, Judith Lindeman, Frances Maber, Ronald Maconaghe, Rosalind Martin, Gregory Massingham, The Mathy Foundation, Bettine McCaughan, Clare McCoy (Sydney Conservatorium Archives), The Melba Conservatorium, Simon Meadows, Anthea Moller, Margaret Nickson, Helen Noonan, Michael Politi, John Pringle, Barbara Pitts, Merlyn Quaife, Marilyn Richardson, David Ross Smith, Margaret Sim, Russell Smith, Genty Stevens, Loris Synan, Marilyn Smith, Samantha Smith, Halinka de Tarczynska, David Thelander, Arthur Thomas, Harold Tideman, Andrew Turner, Guila Tiver, Elizabeth Van Rompaey, Lena Vigilante (Music Library, Bailleu Library, University of Melbourne), Pauline Anne Walsh, Leonie Watson-Peters, Patricia Whitbread,
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I owe extreme gratitude to my supervisor Professor Warren Bebbington, whose encouragement, confidence in my abilities, and positive attitude were exactly what I needed in order to persevere. Dr Kerry Murphy served as an unofficial supervisor, often suggesting directions for investigation, and resources. Special thanks are due to Dr Megan Prictor and Kirsti Palmer, whose proofreading was invaluable. Geoffrey Tozer’s enthusiasm for the research also inspired me when my spirits were at low ebb. My thanks also to my husband Simon Walkenhorst, who has supported my diverse endeavours with humour and patience.
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The vocal technique taught by traditional Italian teachers, including Manuel Garcia, son of the famous Spanish tenor, and his pupil Mathilde Marchesi, has been widely disseminated in Australia since 1850. Garcia and Marchesi dominated international vocal pedagogy from the mid to late nineteenth century, to the early twentieth century, and their pedagogy influenced traditions of vocal teaching for many generations throughout the world of opera and song. This thesis traces the origins of the traditional Italian vocal technique, and its history and dissemination in Europe, before examining vocal lineages in Australia, both in general and pertaining to this school. Many singers and vocal teachers in Australia of the present day have pedagogical lineal descent from Italian-trained teachers including Garcia and Marchesi, yet the original source and the history of aspects of their technical training are forgotten. This research determines what the principal influences on vocal teaching throughout Australia have been, by tracing continuous lineages of vocal pedagogy and performance. It also demonstrates and explains the longevity of such influences through a study of the continuities, or developments, which have occurred in subsequent generations of pupils and teachers of particular pedagogical lineages.

Lineages of vocal pedagogy of all persuasions, national influences, and origins, have been traced through their teaching histories, in order to document as many different lineages as possible between 1850 and 2000. In this manner the influence of different vocal pedagogies, particularly those descended from
traditional Italian vocal teachers, on vocal schools in Australia during the latter
period have been evaluated.

To study the pedagogical lineages of different schools over the years enables us to trace the dissemination of technical influences, and helps
performers today to understand the context of their training, and how it is related in many cases to the repertoire which they perform, and to the history of performance practice relating to their instrument. To situate classical musical training on any instrument within a tradition and a lineage stretching back to the earliest exponents of that instrument, who were coached by composers, and given first-hand advice on matters of interpretation, rubato, cadenzas and the like, is an enormous advantage for a performer. To claim that an important lineage of pedagogy is successful and continuous, however, it should produce professional musicians in each generation. This is harsh, but the only realistic test. If a teacher who is part of an important lineage does not produce professional musicians, it is not necessarily a result of their own inability or insufficient training, but may also be a result of the calibre of pupils that came before the teacher. It may also be the case that talented students, who were dedicated and determined, lacked the opportunity to make use of their potential. It is apparent that in many key lineages of Australian vocal pedagogy an ongoing line of professional singers was produced.

It is important to distinguish clearly where changes occur in the pedagogical approach of particular lineages. Such diversions require explanation, and assessment as to whether or not the lineage of technical pedagogy remains constant, or whether the new principles of pedagogy have become so far removed from the original technical model, that the lineage is
broken, or travels in an entirely different direction. Vocal repertoire, may appear to vary greatly in terms of the technical demands made from the music of one composer, or compositional period, to another, yet the basis of the technique required to sing vastly different repertoire remains the same.

Generally speaking, the virtuosic range of the human voice has changed little since the time of the castrati. However, vocalists have had to address through developments in technique the changing styles of operatic singing which were called for, from the age of early opera, through the classical style of Mozart and Handel, to the more expressive and dramatic coloratura and later verismo styles of Rossini, Donizetti, and Bellini, and then Verdi, Puccini, and Wagner. Contemporary vocal compositions often require a whole range of skills, including the accuracy, fluidity and purity of Baroque repertoire, the power and dramatism of verismo repertoire, and the ability to sing microtones and produce imaginative percussive voiced sounds which express specific compositional commands.

There is growing acceptance among classically trained musicians that lineage does have relevance in the history of performance practice, and in the passing of technical ideals and aesthetics from one generation of musicians to the next. Historical pedagogical studies of a number of instruments are beginning to address pedagogical lineage issues, for example the work of David J. Golby on violin pedagogy in England during the nineteenth century.¹ It is possible to quantify the effects of one particular lineage, in terms of explicitly separating the aspects of the technical approach of a performer, and attributing them to specific aspects of training, however this becomes

increasingly difficult in cases where performers have many teachers. There are however signs that certain pedagogical schools have had greater effect than others throughout the history of pedagogy, and the work of this thesis has been to demonstrate the enormous influence of particular schools of vocal lineage within Australian vocal pedagogy. If it is assumed that technical and aesthetic aspects of vocal pedagogy pass from one generation to the next, through the pupil-teacher relationship, subsequent ‘generations’ of students constitute a ‘lineage’ of vocal pedagogy, which encompasses aesthetic, technical, artistic and social dimensions. In this context the term ‘generation’ is used to describe the period of training of a student with a particular teacher anything from two to ten years, or more, and the student’s entry into the professional performance or teaching arena. The vocal lineage ‘generation’ is usually much shorter than a human generation.

It is obvious, even to casual observers, that singers from the same technical background often exhibit similar characteristics of tonal quality, despite differences in vocal timbre which are a unique factor in each voice. Singers from the same pedagogical approach also realise similar technical patterns of execution, which are an important part of vocal training. Subtle differences exist in different pedagogical schools between the processes followed in achieving vocal sound. For example in traditional Italian technique, postural stance is the first basic consideration of the vocalisation process, followed by the facilitation of breath intake, which is synchronised with the preparation of the vocal tract for vowel and consonant formation, and the brain in pitch visualisation. After breath intake, the support mechanism, which involves the muscular coordination of upper and lower abdominal
muscles, with attachments to the ribs and pelvis, (commonly used when coughing, sneezing, or exclaiming) is consciously engaged in order to produce pressure which facilitates graduated emission of air throughout the production of sound. Technical processes are sublimated during the process of vocal training, similar to the gradual assimilation and sublimation of skills required in the driving of a car. Differences between schools of vocal training also involve the degree to which one or more aspects of the technical process of vocalisation are stressed. More significantly, variations between schools of vocal training may be discerned by the tonal differences aspired to and achieved, by muscular manipulation of the vocal tract, variations in head posture, the level of pressure achieved by breath support, and variations in jaw, mouth and tongue position.

The traditional Italian technique requires a training of five to ten years, involving the repetition of simple scale exercises, enabling the building of tone and agility. Technical work includes exercises to develop control over the emission of breath, and the organs within the mouth and larynx, including the lips, teeth, tongue, hard and soft palate, uvula, and the shape of the resonance chamber within the larynx: none of which are normally subject to specialised conscious control. Bel canto technique begins with simple exercises on different vowels, and through learning to adjust the quality and purity of vowel sounds, the internal organs can be brought under direct psychological, and then physical control. The technique enables its practitioners to access the fullest range of their voices, to sing with extreme virtuosity in agility and

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power of expression, and to achieve the perfect execution of the *messa di voce*, the gradual expansion and diminution of tone.

To identify the lineage of Australian vocal pedagogy that is the basis of this research, various vocal lineages have been traced in a similar manner to family genealogies. The substantial archival resources of music schools, and newspapers and magazines specific to music and vocal training around Australia have also been accessed. Many singing teachers and singers from around Australia who operate at a tertiary or professional level, have been contacted through universities, opera companies, privately, or through the Australian National Association of Teachers of Singing (ANATS), and asked to complete a survey. Surveys and personal interviews were conducted in order to allow documentation of current information on vocal teaching in Australia, and to gain an insight into one or two previous generations of teaching from the perspective of current teachers. The results of these surveys and interviews are housed in the ethics room, Faculty of Music, University of Melbourne. Telephone interviews were used as a means of collecting information, as the response rate to the initial postal survey was less than ten percent. Singers, singing teachers, and people who have immersed their lives in opera and singing in Australia have been asked about their specific knowledge of vocal teaching in different regions of Australia. Once gathered, information was compiled to establish a picture of the pedagogical lineages within particular regions. In some cases up to ten generations of continuous pedagogical lineage in Australia can be observed, from the late 1800s until the present day. Singers who are the product of these lineages in the present day have been surveyed, and asked for their views on the lineage, including the
knowledge they had of the historical pedagogy preceding the work of their teacher, and their awareness of how their own training was situated in relation to other technical schools of vocal pedagogy. There are sometimes difficulties in ascertaining whether one technical approach or another is the most important in a singer’s technical training, or whether the information given about the training in the press and other sources is accurate. I have arrived at conclusions based on the available material describing the major pedagogical influences on singers that are studied. Any specific aspects of training that were prominent or influential on a singer’s subsequent career are highlighted.

Literature survey

A wealth of information has been published throughout Europe and America on the topic of traditional Italian vocal pedagogy, including major treatises by a number of seventeenth-, eighteenth-, and nineteenth-century writers, as well as twentieth-century analyses of the technical aspects of these treatises. Not the least of these are the treatises concerning the younger Manuel Garcia’s teaching. Garcia published many books and papers discussing the science of vocal teaching as his methods unfolded. James Radomiski is a recent doctoral scholar on the elder García. Radomiski’s thesis, *The Life and Works of Manuel del Pópulo Vicente Garcia (1775-1832): Italian, French and Spanish Opera in Early Nineteenth-Century Romanticism*, is an essential beginning for work on the Garcia family.³ The thesis discusses the origins of the technique which is under consideration, as well as laying to rest many of the myths surrounding the Garcia family which

have been perpetuated by other scholars. Radomiski has also recently published a monograph on García's life, which adds to the discussion of his thoughts on vocal pedagogy, and gives further insights into aspects of his practical instruction.\(^4\) The younger Garcia's pupil, Mathilde Marchesi, is known internationally as one of the great vocal teachers, and there are useful autobiographies by Marchesi, and her daughter Blanche, as well as books of technical exercises and technical discussions available on the Marchesi technique.\(^5\) Marchesi's husband Salvatore also studied with Garcia, and wrote several texts regarding vocal pedagogy. There is certainly broad scope available for further study of the Marchesi family and their work as pedagogues in Europe.

International scholarship is emerging on historical aspects of vocal pedagogy, including the translations of Italian treatises on vocal pedagogy, and interpretations of these teachings from a contemporary perspective, including some scientific analysis of the results of specific technical directives. James Stark's Bel Canto forms a most useful historical and practical discussion, contextualising technical aspects of bel canto technique, and showing the developments in vocal treatises throughout Europe.\(^6\) The work of Dr Berton Coffin should also be cited, as Coffin makes detailed comparison of aspects of technique espoused by the elder and younger Garcia, and writings on pedagogy by Marchesi.\(^7\) Brent Monahan’s The Art of Singing:

A Compendium of Thoughts on Singing Published Between 1777 and 1927, is also useful for comparisons of the specific pedagogical commands of significant traditional Italian vocal teachers during the latter period.\textsuperscript{8}

The dissemination of the Garcia-Marchesi technique and other vocal techniques in Australia is not a subject that is dwelt upon in any depth by Australian researchers, although Barbara and Findlay Mackenzie, in Singers of Australia,\textsuperscript{9} touch briefly on this area. The only prominent Australian scholar who has looked at the subject in detail is Adrienne Simpson, in relation to the Simonsen family of opera singers, and their link with Manuel Garcia through Fanny Simonsen, who trained in Paris with the younger Garcia.\textsuperscript{10} The biographies of numerous singers give mention to the dissemination of various techniques. For example, the biography Joan Sutherland by Norma Major refers to the origins of the technique taught to Sutherland by her mother, who was taught in Sydney by Burns Walker, a student of Marchesi.\textsuperscript{11} In many such biographies the links to Marchesi and Garcia are discussed, but there is as yet no study that is able to bring together the information, which is scattered in many different places.\textsuperscript{12}

In his thesis Singing and Society: Melbourne 1836-1861, David Ross looks at the cultural and historical experience of solo singing in Melbourne; focusing on amateur solo singing, choral societies, opera companies and performances. He discusses the different techniques that were employed in


\textsuperscript{9} Barbara and Findlay Mackenzie, Singers of Australia from Melba to Sutherland, (Melbourne: Lansdowne Press, 1967).


\textsuperscript{11} Norma Major, Joan Sutherland, (London: Queen Anne Press, 1987) 10.

\textsuperscript{12} For example; Roland Foster, Come Listen to my Song, (Sydney: Collins, 1949).
classroom or group teaching of singing, but defines as clearly outside the scope of his research the detailed analysis of the multitudinous techniques which were taught or used by professional singers. Ross does include some lists of singing teachers in Melbourne for this period, and makes an attempt to give their teachers, or training background. He identifies as two areas for future research, the solo techniques of vocal pedagogy that were taught, and a continuation of the work done by Mackenzie in *Singers of Australia*.

The latter work by Mackenzie is the only monograph existing on the topic of singers in Australia. It is admirable in both its aims and scope. Although the text is rapidly becoming antiquated it remains the most comprehensive source of historical information on Australian singers. Since Joan Sutherland’s generation there have been many famous Australian singers, perhaps not at quite the same level of international prominence, but certainly of enough importance to warrant documenting. More depth in historical information on all the singers in Mackenzie’s text is also desirable, and there are some glaring omissions by Mackenzie, which are difficult to rationalize. For example the Australian tenor, Jon Weaving, who was a contemporary of Joan Sutherland, and whose international career was extensive and well documented, is completely ignored in *Singers of Australia*, whereas many of his colleagues from the same period, with considerably lesser international, or only national careers are included.


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13 David Ross, ‘Singing and Society: Melbourne 1836-1861,’ Diss. (University of Melbourne, 1982).
Musical Organisations in Melbourne, 1888-1915,\(^{15}\) are an excellent beginning for further study on many aspects of music in Melbourne, and as such, the current thesis is indebted to her work. The detailed study that Radic has made of the activities of the Philharmonic Society and the Liedertafel Societies is of great importance, because of the acknowledgement made of soloists who appeared with both these organisations, including visiting professional operatic soloists, their Australian students, and prominent local amateurs.\(^{16}\) In both of Radic’s theses, reference is given to the origins of particular singers’ training. This information comes from a vast pool of sources, and is of great assistance to the current research.\(^{17}\)

There is little recent work on the topic of singers in Australia from the perspective of analysing the origins of techniques that are now commonly taught, and limited documentation of lineages of vocal teaching, particularly from 1940 onward. The only sources of such information have been primary sources, including newspapers, magazines, correspondence, and archival records. An examination of the *Australian Musical News* before and after 1940, reveals a distinct change of style in musical reporting, and a diminishing tendency to give acknowledgement to any specific teacher following the success of a singer. The *Australian Musical News* and *Table Talk* are excellent sources for the study of vocal lineage in Melbourne, but despite the fact that the former intended itself as a national musical paper, it contains only limited

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\(^{16}\) Thérèse Radic, ‘Aspects of Amateur’: 174, 176, 322.

\(^{17}\) The current work by Dr Kerry Murphy on the Liedertafel Collection has also informed this research considerably, in that many of the pupils of prominent Melbourne vocal teachers received their first professional performance opportunities with the different Melbourne Liedertafel societies. The full historical significance of these societies for Australian music making is only now being realised.
entries from other states. The newspaper *Opera Australia* (now *Opera Opera*) is also a good source for information on singers of the present generation; this newspaper completely devotes itself to the discussion of all aspects of operatic performance in Australia, and critiques even the smallest productions that it considers artistically worthy. In many issues there are full-page biographical essays on particular singers. The *Sydney Mail, Sydney Morning Herald, South Australian Register, Hobart Mercury, Brisbane Courier, The Argus, The Age,* and the *West Australian,* have also provided a great deal of information from early Australian musical circles, and have given considerable insight into musical activities not only in their own geographical region. The current magazine *Australian Voice,* produced by ANATS, also presents interviews with vocal teachers in Australia and overseas, providing another rare source of documentation about current vocal teachers and teaching practices.

There is an increasing body of research related to the activities of tertiary music schools within Australia, and this work has informed the current research considerably, particularly V. A. Edgeloe, in *The Language of Human Feeling: A Brief History of Music in The University of Adelaide,*¹⁸ and W. L. Hoffman, *The Canberra School of Music: The First 25 Years. 1965-1990.*¹⁹

The collection of essays edited by Andrew McCredie, *From Colonel Light into the Footlights: The Performing Arts in South Australia from 1836 to the Present,*²⁰ provides insightful accounts of aspects of musical activities in South Australia, and is an excellent beginning for further archival research.

Peter Tregear's *The Conservatorium of Music, University of Melbourne: An Historical Essay to Mark its Centenary*, gives a fascinating discussion of the development of the University of Melbourne Conservatorium, as well as extensive lists collated from yearbooks of staff employed as practical study teachers, and academic staff.

The history of operatic performance in Australia is closely related to the issue of vocal lineage and vocal pedagogy because of the number of performers from the touring opera companies of the 1860s, '70s and '80s who visited the colonies and began teaching local singers, establishing schools and producing lineages of teaching that in some cases exist today. Operatic performance history is increasingly documented by Harold Love in *The Golden Age of Opera in Australia: W.S. Lyster and His Companies, 1861-1880*, Alison Gyger in *Opera for the Antipodes: Opera in Australia 1881-193*, and more recently in *Civilising the Colonies; Pioneering Opera in Australia*. John Cargher has also significantly contributed to operatic history in Australia with *Bravo! Two Hundred Years of Opera in Australia*, which includes some vocal pedagogical history, however makes no attempt to trace particular lineages. Frank Van Straten in *National Treasure: The Story of Gertrude Johnson and the National Theatre*, gives insights which are not possible to find elsewhere, as a result of his own extensive series of personal interviews, and work in the Victorian State Theatre archives.

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24 Alison Gyger, *Civilizing the Colonies; Pioneering Opera in Australia*, (Sydney: Pellinor, 1999).
The issue of 'schools' of instrumental and vocal training, and the increasing awareness of the effects of particular pedagogical schools, is beginning to be addressed in academic scholarship around the world. Richard Miller in his 'Historical Overview of Vocal Pedagogy,' in *Choral Pedagogy*,\(^{26}\) traces the origins of the traditional Italian school as the basis for all of the virtuosic singing of opera during the eighteenth and nineteenth centuries. He addresses the differences in practical technical aspects of teaching from a chronological perspective, and attempts to ascertain which groups of Italian teachers shared common technical approaches, and which differed significantly, as well as the causes of those deviations. Miller's *National Schools of Singing; English, French, German and Italian Techniques of Singing Revisited*,\(^{27}\) contains detailed discussion of the different national technical approaches to vocal pedagogy within a European context, and analyses the technical approaches required to produce distinct aesthetic tonal differences.

Other scholars are beginning to address the study of instrumental schools and their influence on subsequent generations, through different frameworks than the study of pedagogical technique, and lineage, however pedagogical technique and lineage are considered as important subsidiary issues. For example Christopher Scott Anderson in his thesis *Reger, Straube and the Leipzig School's Tradition of Organ Pedagogy: 1898-1949*, discusses the establishment of a tradition of organ pedagogy.\(^{28}\) Although pedagogical

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\(^{27}\) Richard Miller, *National Schools of Singing; English, French, German and Italian Techniques of Singing Revisited* (London: Scarecrow Press, 1997) introd. 35.

lineage is not the main focus of the thesis, Anderson quotes the pupils of Straube at length, and extrapolates from these statements firm theories about the pedagogical techniques that were developed and used by Straube, and passed on for generations. Anderson maintains that Straube’s pedagogical technique is still influential in German organ pedagogy today. A great deal of emphasis in Anderson’s work is placed on the cultural and political context of Leipzig, and German identity, as well as the manner in which repertoire shaped the pedagogical school, and in part defined it.

Although scholars accept the influences of piano and violin schools of the eighteenth and nineteenth centuries on the techniques and schools of the present day, the issue of lineage under such explicit terms as the present study has so far only been partially addressed. David Golby, in his discussion of the influence of the Corelli school of violin pedagogy on subsequent violin pedagogy in England during the eighteenth and nineteenth centuries, approaches this area explicitly. Golby’s approach to the study of lineage is similar to the approach taken in this thesis, in that the subject is not the minute details of technique, but rather the master-student connection, and its pedagogical and linealogical significance. Golby also recognises that treatises, although useful in tracing explicit aspects of pedagogy, are no substitute for understanding the personal interaction that takes place between teacher and pupil and the nuances of technique that are gained in the studio. There is unfortunately not the scope in this thesis to adequately address the whole question of lineage in classical instrumental and vocal pedagogy, but only the

30 Golby, ‘Violin Pedagogy’: 88-104.
manner in which traditional Italian vocal pedagogy and lineage have operated throughout the history of vocal teaching in Australia.

Traditional Italian vocal technique and the Garcia-Marchesi School

It is useful to situate the discussion of the influence of traditional Italian vocal pedagogy in Australia within a thorough understanding of the origins of traditional Italian vocal technique, and a description of the technical directions and aesthetics which governed teachers of this tradition. Theoretically one can trace the origins of the school back to the fourth century and the work of the Schola Cantorum.\(^1\) Italian vocal technique with the characteristics that relate to aspects of singing today, reached a peak of development some centuries later however, at the same time as musical means for the expression of vocal virtuosity expanded, and the era of Caccini brought to fruition the understanding and codification of many of the elements of ideal vocal technique and expression. Composers of the early seventeenth century, including Carissimi and Caccini, provided the philosophical, theoretical, and practical basis for the new art of monody. Composition for the voice during this period was closely tied to performance practices. From the compositional schools of Naples, Rome, Bologna and Venice, emerged the vocal schools that both inspired new compositional practices through their virtuosity, as well as being driven by the demands of new compositions.\(^2\) Often composers themselves were singers, for example Cavalli, Caccini, and Carissimi, who all knew how to use and write for the voice.\(^3\)

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\(^1\) Cornelius L. Reid, *Bel Canto*: 13-16.
\(^3\) Celletti, *A History*: 39.
There appears to be little distinction in literature concerning historical vocal pedagogy, between ‘schools’ in the sense of groups of composers in a geographical cluster who exhibit similarities in compositional style, and in this case particularly vocal writing, and ‘schools’ in the sense of distinct pedagogical technical traditions. In fact it seems that there exists either considerable confusion regarding the interaction between compositional and vocal schools, or an extremely strong connection between the two. Rodolfo Celetti and others situate Alessandro Scarlatti as the founder of the Neapolitan school, in the sense that he was a strong musical influence upon Nicola Porpora, Leonardo Leo, and Francesco Durante, and the source of a tradition (implied also as a school of vocal pedagogy) which was carried on by Porpora’s pupils.\textsuperscript{34} It is clear that Leo, Durante and Porpora were composers, who certainly enjoyed the influence of Scarlatti on their compositional styles, however it is far from clear whether technical vocal training was the part of such an equation. Alessandro Scarlatti was reputed to be a pupil of Carissimi, despite the fact that Carissimi died when Scarlatti was still in his mid-teens, and again it is unclear whether vocal technical education was part of Scarlatti’s musical education through the Schola Cantorum of Rome, or just musical and compositional training.\textsuperscript{35} There are significant questions surrounding the specific history of the technical origins of the Porpora school of singing, the existence of which there is no doubt.\textsuperscript{36} The accepted view is that the vocal training was part of the tradition of the Schola Cantorum, involving training in sight singing, vocal agility, composition and general

\textsuperscript{34} Celetti, \textit{A History}: 59-61.
\textsuperscript{36} Dent, \textit{Alessandro}: 8.
musicianship, although there is little detail given as to exactly how this developed into a virtuosic vocal technique.

Porpora is known to have studied at a Neapolitan school, from 1696, the Conservatorio dei Poveri di Gesu Cristo, possibly with Greco (Veneziano), and with Greco's assistants, Don Matteo Giordano (1695-1700), and Don Ottavio Campanile (1700-1706).\(^{37}\) It must be assumed that vocal training was part of his education in music, and that as a result of this education he was able to develop pedagogical strategies which were particularly successful. Before 1715, Porpora began giving singing lessons to private pupils, and Antonio Uberti (also known as Porporino or Anton Hubert) completed his training with Porpora by 1715.\(^{38}\) Other famous pupils of Porpora include Farinelli, Caffarelli, and Salimbeni, Regina Mingotti, Giuseppe Gazzaniga, and the tenor Giovanni Ansani, who together were among the most prominent vocalists of their age, as well as Domenico Corri, a prominent singing master and composer.\(^{39}\)

Rodolfo Celletti, in his *A History of Bel Canto*, challenges the argument that there ever existed such a thing as a continuum of pedagogical tradition, arguing instead that vocal styles have always had more to do with the fads of compositional styles than with schools of pedagogy. He says:

> Schools of singing and types of voice are created not by singers or by singing teachers, but rather by the most representative opera composers and their librettists, through the writing, the language used, the tessitura, the shape of set

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39 Walker, "A Chronology: 35, Corri taught Isaac Nathan, who was prominent in Sydney as a vocal teacher around 1850. Corri's treatise is more useful as a general musical education and singing education instructional tool, giving little specific information about aspects of vocal technique, however Isaac Nathan his pupil in *Musurgia Vocalis*, is much more enlightening on specific details.
pieces and recitatives, the stage situations and the relationship between singing and orchestra.\textsuperscript{40} Celletti confuses his argument later however, speaking of the Roman vocal school, the famous product of which was Baldessare Ferri (1610-1680); the Bolognese vocal school, originating with Francesco Antonio Pistocchi, a tradition which was continued by Antonio Bernacchi, Giovanni Battista Minelli, Annibale Pio Fabri, and Antonio Pasi; and also the Neapolitan school, of Porpora.\textsuperscript{41} Celletti clearly speaks of vocal schools which were known to have established traditions which ran along concurrent lines, with very little difference in the aspects of vocal technique that were advocated. The main difference that Celletti describes between these different vocal schools are the specific individual abilities of the prominent singers produced in these schools, particularly their virtuosic specialties, which inspired, or rather dictated the kind of vocal repertoire which was written for them.

The traditional Italian school of singing led by Porpora and his contemporaries produced many generations of singers and teachers, and was not the only nationally-identifiable school of vocal technique. Many other national schools developed technical means for achieving vocal sounds that agreed with cultural tonal ideals, for example the Russian school, the English school, the German school, and so on. The singer and vocal pedagogue Richard Miller claims that these combinations of technical means and cultural tonal ideals can be recognized as distinct pedagogical positions, which it is possible to export, and which, even in new locations, 'retain adherence to a set of aesthetic principles that strongly indicate cultural origin.'\textsuperscript{42} A characterization of the aesthetic and technical features of the traditional Italian

\textsuperscript{40} Celletti, \textit{A History}: 9.  
\textsuperscript{41} Celletti, \textit{A History}: 37,43.  
\textsuperscript{42} Miller, \textit{National Schools}: 35.
school would identify such traits as the tonal ideal of *chiaroscuro* (a balance between bright and dark sound), and the postural approach of the singer, who appropriates the ‘noble position,’ with the chest raised and the shoulders back. The traditional-Italian trained singer also utilizes specific techniques in regard to breath control, notably the co-ordination of the interrelated muscles and organs of the trunk and neck, where the ribs remain well expanded, and the muscles of the epigastrium work in conjunction with the movement of the diaphragm, giving balance between internal and external musculature. Thus, according to Miller it is possible upon witnessing a performance both physically and aurally to distinguish features of the traditional Italian school.

The characteristics of traditional Italian vocal pedagogy, as well as other pedagogies, were recognized in France in the eighteenth and nineteenth centuries, and opera critics made clear distinctions between French singers trained in French traditions, and French singers trained in Italian technique. Critics in London, regarding English and Italian operatic techniques, made the same distinctions. It should be noted that such distinctions are in need of careful qualification today, as the aesthetic ideals of the Italian school have become, to a large extent, the dominant aesthetic of much of the international operatic community. Cultural tonal ideals in vocal pedagogy do still exist however, and are more prominent in folk and art song, as well as in national schools of opera, where linguistic and cultural factors may permeate text, interpretation, and performance to a greater degree than in performances of standard operatic repertory.

43 Miller, *National Schools*: 37
The Garcia school of singing is part of the traditional Italian school of singing, from a lineage which originated with a pupil of Porpora, Giovanni Ansani, who was also said to have taught Antonio Cotogni. Other prominent teachers who added to the traditional Italian technique include Antonio Pistocchi (1659-1725), a contemporary of Porpora, who founded the Bolognese School, making use of a very similar technical approach as Porpora. Among Pistocchi’s pupils were many prominent singers and teachers, including Antonio Bernacchi (c.a.1685-1756), Annibale Pio Fabri (1697-1760), Antonio Pasi, Gaetano Berenstadt, and G.B Martini. Bernacchi himself was an impressive vocal pedagogue, his pupils including Francesco Bernardo Senesino, Giovanni Carestini, Anton Raff, Giambattista Minelli, Tommaso Guarducci, Vittoria Tesi Tramontini, Giovanni Tedeschi, Antonio Pasi, Giovanni Battista Mancini (1716-1800), Senesino Carestini, and Carlo Carlani. The Lamperti father and son were also prominent pedagogues of the Italian tradition, with Vannucini as one of their important lineal descendants, as was Gaetano Nava (teacher of Charles Santley), and Venceslao Persichini, who taught Mattia Battistini, Francesco Marconi, Guiseppe de Lucca, and Titta Ruffo. These Italian singers and teachers are relevant to the current discussion in that many were the original sources of the traditional Italian techniques later taught in Australia, either directly, or by subsequent generations of their lineages.

The Italian traditional technique cast its influence throughout the world beginning in the eighteenth century, and widening its effect during the nineteenth and even into the twentieth and twenty-first centuries. No distance

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46 Cotogni’s pupils included Jean de Rezske, Mariano Stabile, Benvenuto Franci, Beniamino Gigli, Mario Basiola and Giacomo Lauri-Volpi, and Dinh Gilly.
seems to have been impossible for the exponents of the technique to travel.

Where there was opera, there were singers trained in the Italian technique. In Russia for example, Camille Everard, a pupil of Garcia, taught the famous Russian bass Chaliapin. In Frankfurt, a Garcia student Julius Stockhausen, taught for many years, training many of the leading German singers of the early part of the twentieth century, including the two teachers of the most famous baritone of our time, Dietrich Fischer-Dieskau. The renowned Giovanni Battista Lamperti at one time based his teaching studio in Munich. The Czech opera was also dominated by Italian trained singers such as Frantisek Pivoda, who had studied with Giovanni Basadonna in Vienna, and then returned to Bohemia to establish a private singing school in 1869. Many of the singers and vocal teachers in America and Australia from the earliest appearance of opera in these countries were trained in traditional Italian technique, and often, more specifically, of the Garcia-lineage. A comment in the *Sydney Mail* draws attention to the changing home of traditional Italian vocal technique, owing in many cases to the widespread fame of Garcia’s pupil Mathilde Marchesi:

The *Boston Globe* draws attention to a remarkable fact showing the swing of the pendulum in connection with the home of the singer and its fostering schools. Not a quarter of a century ago, Italy was almost the only hallmark of respectability. Melba had not then made the name of Marchesi famous even to the four corners of the earth, and Paris stood not far above mediocrity by comparison. Now this city and half a hundred German art centers almost hold a monopoly, and promising art students from every quarter of the globe stream thither in hordes.

Traditional Italian technique gradually influenced vocal pedagogy in most major centres of musical endeavour, eventually leading to a situation in the

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48 *Sydney Mail* 5 Feb 1908:367.
late nineteenth and early twentieth century where the best teachers of traditional Italian technique were active outside Italy. The work of the Garcia family was a strong factor in producing this situation.

Manuel del Pópulo Vicente Garcia (1775-1832) was a composer and singer of great ability (see Illustration 1.). He was favoured by Rossini, and is said to have considerably influenced Rossini’s compositional style. It was Garcia for whom the role of Almaviva in Il Barbiere di Siviglia, was written.\textsuperscript{49} Garcia’s early training was in Spain; he joined the Iglesia Colegial at the church of San Salvador in Seville at six years of age.\textsuperscript{50} By the age of seventeen he was already a well-known singer, and the chief composer for the cathedral orchestra. His voice was distinctively agile, although it did not gain the power for which he was much admired until after his studies in Naples.\textsuperscript{51} By 1797, García was singing in the theatre of Cadiz, and by 1807, he was the leading tenor in Madrid, as well as the chief composer and director of the Cadiz theatre. At this point he decided to go overseas, having reached the pinnacle of his profession in Spain.\textsuperscript{52} He went to Naples in 1811 and studied with Ansani, a student of Porpora.\textsuperscript{53} Garca’s most outstanding pupils were his daughter Maria Malibran, Madame Meric-Lalande, and Adolphe Nourrit, who then became one of the most famous tenors in the world. García also taught his son Manuel who became one of the most highly regarded singing teachers of all time.

García Sr. was an exceptional singer. Before he began his training in the Italian method he was already famous in a style recognized as Spanish, which

\textsuperscript{50} Radomiski, PhD.: 12.
\textsuperscript{51} Radomiski, PhD.: 194.
\textsuperscript{52} Radomiski, PhD.: 170.
\textsuperscript{53} Elster, Bel Canto: 26.
was highly florid, and his voice was unusually flexible. Radomiski, one of the most recent scholars of García writes;

No singer of the times, [1830s] was written about with such respect, if not awe, for his artistry as was García. His daughter, Maria, would perhaps be more emotional and perhaps even more exciting; but García was recognized to be more than just an excellent singer or an excellent actor. As the comments of Fetis suggest, there was a command of his instrument and of the music that was truly profound. The total effect García made on stage, likewise, was of a profound dramatic nature.

In his teaching García combined florid and dramatic Spanish elements with Italian aspects of the technique that Ansani taught. The students produced by García’s school exhibited the ability to produce a rich and voluminous sound at the same time as skilled florid singing. Kay Elster, in Bel Canto and the Sixth Sense describes some of the characteristics of vocalisation from this school;

All the voices without exception show remarkable flexibility, the tone is made to come and go in the form of a sudden or gradual messa di voce in a way which greatly emphasises the dynamics and the varying emotional content of the music: and the melismatic passages are executed with positively startling finesse and ease. Secondly the tone of all the singers is of rocklike steadiness, giving a marvelously continuous and unbroken flow from note to note of absolutely uniform volume where expression does not require any change...Thirdly, and most striking of all, the rock-like steadiness of the tone is shot through with an astonishing vibrance... The result is extreme vitality of tone, a passionate intensity of vocal utterance which is entirely independent of both the marks of expression in the music, and of the emotion engendered in the singer by the music.

The only son of García, the younger Manuel García, despite lengthy and intense vocal training with his father, decided not to pursue a stage career because it did not suit his temperament or his abilities (see Illustration 2.).

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Radomiski, PhD.: 194.
Radomiski: PhD.: 570.
Elster, Bel Canto: 22.
claimed that his enjoyment of performance had been ruined by his father’s overbearing approach, and his voice was possibly damaged from taking on roles which sat in tessitura above and below his normal high baritone range.\footnote{Radomiski, PhD.: 547.}

A Parisian debut review suggested also that the natural material of his voice was not great:

\begin{quote}
He does not know on which foot to stand. We recommend that this young man is better suited to something else, and has more chance of success if he follows another career.\footnote{‘Il ne sait sur quel pied se tenir. Nous conseillons a ce jeune homme qui est d’ailleurs interessant sous pliusiers rapports de suivre une autre carriere.’ \textit{La revue musicale}, 4 (1829): 282, quoted in Radomiski, PhD. : 547.}
\end{quote}

Garcia developed the technique taught to him by his father, and extended the method of teaching into the realm of scientific discovery. He invented the laryngoscope through which the physical workings of the larynx could be viewed by the singing teacher, as well as leading to a revolutionary understanding of the structure of the throat as far as medical science was concerned. One of Garcia’s most significant contributions to vocal pedagogy was to build the physiological model of voice production which is still expounded by scientists of the throat in the twenty-first century. He wrote that the vocal mechanism consists of the bellows (lungs), vibrator (glottis), reflector (pharynx), and articulatory (organs of the mouth) used when words are added to the production of sound.\footnote{At the recent Science of Voice and Singing conference held in Melbourne, a paper given by the leading vocal scientist Johan Sundberg titled ‘The Acoustics of the Singing Voice,’ was subtitled: ‘The voice organ is an instrument consisting of a power supply (the lungs), an oscillator (the vocal folds) and a resonator (the larynx, pharynx and mouth). Singers adjust the resonator in special ways.’ Sundberg in his paper went on to explain the detail of how these areas of the body interact in order to produce the sound of the classical opera singer.}

\textit{He expounded the controversial theory of the coup de glotte whereby air pressure was thought to cause the attack of the vocal cords which was required to produce the bel canto tone,} the\footnote{Lucie Manen, \textit{The Art of Singing}, (London: Faber Music Ltd., 1981) 8.}
interpretation of which has since caused much controversy in discussions of vocal technique by all concerned. Traditional Italian teachers have since interpreted this as meaning that the onset of tone should be a subtle but audible sound.  

Late in his life, Garcia publicly refuted some of his early exploratory writings, and reconfirmed many of the original tenets of the technique that his father had taught. At ninety years of age he wrote in *Hints On Singing*:

> The study of the anatomy and physiology of the vocal organs is not indispensible to the pupil, but might be most useful to the teacher. It will enable him, when a defect is to be amended, to detect the organ which is at fault, and to suggest the proper correction. For the pupil it is enough that, localising his sensations through his masters’ explanations, he should learn to distinguish the various parts of his instrument and the manner of using them.

Garcia taught in Paris first, joining his father’s teaching practice in 1829, and then moved to London, where he became one of the professors at the Royal College of Music in 1850. Among the internationally famous students of the younger Garcia were the Irish soprano Catherine Hayes from 1842-44, Jenny Lind in 1840-41, Hans Hermann Nissen, Ermina Frezzolina, Julius Stockhausen, Mathilde Marchesi, Charles Bataille, Camille Everard and Charles Santley.

Mathilde Marchesi was one of Garcia’s best-known pupils, and as a result of Garcia’s support, and her own abilities, she became highly sought after as a teacher (see Illustration 3.). Marchesi did not seek to change or

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61 Miller, *National Schools*: 37.
64 Marchesi’s students include Antoinetta Frici, Ilma di Murska, Gabriele Krauss, Anna Radeke, Etelka Gerster, Julia Kulp, Eulalia Risley, Rosa Papier, Emma Nevada, Clementine Prosko, Emma
3. Mathilde Marchesi and Melba, (La Trobe Library).
experiment with her understanding of Garcia's vocal technique, rather she established the most successful vocal school that she could, based explicitly on his principles. Garcia and Marchesi taught many singers who later established themselves as teachers in Australia; their teaching was so famous during the late nineteenth, and early twentieth centuries that they were held up as an example to singers all over the world.\(^6^5\) Internationally, music critics championed the vocal teaching of Marchesi. The *Sydney Mail* and *Sydney Morning Herald* critic wrote regular reports between the 1880s and early 1900s of Marchesi's student concerts, her fees for overseas students, her trips to America and elsewhere to give masterclasses, and her advice to singers. The *Philadelphia Times* also gave regular updates and reports on Marchesi's activities during the same period.

Despite her supporters, Marchesi also had detractors. Towards the end of her life she continued teaching when some suggested that her mental faculties were no longer under complete control. She tried to persuade the gifted Australian soprano Amy Castles that she was a contralto but, fortunately, Castles had the sense to realise after eighteen months that her voice was suffering, and she went to study with the Belgian baritone Jacques Bouhy, resuming her studies as a coloratura soprano, in much the same repertoire as Melba sang.\(^6^6\) Conversely the young Melbourne soprano Edna Bennie went to study with Marchesi only a few years before Marchesi's death, and went on to a marvellous career. Bennie spent a great deal of energy

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\(^6^5\) The above list comes from many secondary sources, including the Blanche Marchesi biography, and Michael Scott's *The Record of Singing*, (London: Duckworth, 1977).

refuting the rumour that Marchesi was damaging to young voices at the end of her life. Unquestionably, Marchesi's understanding of how to develop the human voice to its greatest potential was a great gift, and she had success with many students.

There is no difference in aesthetic, and very little difference in technical approach between the Garcia-Marchesi school and the traditional Italian school. The teaching of the younger Garcia enabled singers to meet the demands of new vocal repertoire and changing operatic styles, as well as documenting the virtuosic vocalization techniques of previous generations. Garcia's understanding and documentation of the division of the registers of the voice in a clear threefold system was new. His experimentation with the use of the laryngoscope meant that for the first time vocal teachers could also speak in terms of the physiology of singing, with accurate insight into the positions of inner parts of the throat during vocalization. Garcia's treatises were unique in the level of detail given to the discussion of how to achieve varying vocal colouration and levels of dramatic expression in singing. Previously such details of vocal expression had been an important part of vocal training, but were not given detailed textual discussion. Traditional Italian vocal pedagogy evolved through the work of Garcia into a coherent technique to suit new generations of singers and composers, although the foundation of the technique remained the understanding of how to technically excel in florid singing, a skill which during the late nineteenth and early twentieth century became outmoded. Garcia commented in 1894:

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67 *AMN* 1 Dec 1932: 23.
At the present day the acquirement of flexibility is not in great esteem, and were it not, perhaps, for the venerable Handel, declamatory music would reign alone. This is to be regretted, for not only must the art suffer, but also the young fresh voices, to which the brilliant florid style is the most congenial; the harder and more settled organs being best suited for declamation. It would not be difficult to trace the causes of the decline of the florid style. Let it suffice, however, to mention, as one of the most important, the disappearance of the race of great singers, who besides originating this art, carried it to its highest point of excellence. The impresario, influenced by the exigencies of the modern prima donna, has been constrained to offer less gifted and accomplished *virtuose* to the composer, who in turn has been compelled to simplify the *role* of the voice and to rely more and more upon orchestral effects. Thus singing is becoming as much a lost art as the manufacture of Mandarin china or the varnish used by the old masters.\(^{68}\)

The distinction between the traditional Italian technique and the Garcia technique is therefore primarily an historical delineation, in that singers and teachers of singing who trained with either the elder or the younger Garcia, or with Mathilde Marchesi, were known specifically for their association with the Garcia-Marchesi school. The influence of singers and teachers of the Garcia school, and the dissemination of their teaching practices in Europe, Australia, and America can be evaluated separately from the rest of the traditional Italian school. One could argue that there are as many traditional Italian techniques as there are traditional Italian teachers, however there are significant similarities in the technical and tonal aesthetics of teachers trained in Italian traditions, which are identifiable and form a recognizable continuum in comparison with other national classical vocal styles.

The younger Garcia was extremely successful as a teacher, owing to the fact that he was able to analyse traditional Italian technique, and codify aspects of technique that were perhaps previously approached in a more random or

\(^{68}\) Garcia, *Hints on Singing*: introduction 5.
intuitive fashion. Marchesi said that Garcia was better than her first teacher
Domenico Ronconi, although Ronconi was another teacher of the traditional
Italian school. She commented that Garcia had a much better success rate with
his pupils, and that Ronconi’s method of teaching was ‘far inferior to
Garcia’s.’ It would be ridiculous to claim that all the teachers of any one
technique or tradition are equally successful in their work, or that all have an
equal grasp of the tenets of that technique.

Lucie Manén’s criticism of the younger Garcia and his work is
outspoken. Manén asserts that Garcia took over his father’s ‘école Garcia’ in
Paris, and its reputation, without the skill or ability required to teach in or
direct such an establishment. She claims that he was consumed with jealousy at
the success of his father and sisters. Manén argues that Garcia’s anatomical
understanding was based on insufficient information, and that he ‘saw the
vocal folds in a horizontal position, but lacking current knowledge of anatomy
and physiology he was unaware that insertion of the laryngoscope into the
throat altered the position of the various parts.’ She contends that this
incomplete understanding led to significant differences in the pedagogy of
father and son, which constituted a mutilation of traditional bel canto methods.
In Manén’s consideration of the differences between the technical approach of
the two Garcias, she finds fault with the order and thus priority of exercises for
the onset of vocal sound in the younger Garcia’s 1840 Traité complet de l’art
du chant. She also mentions the absence of consideration of the ‘special
manner of using the upper air passages’ in Garcia’s manuals of singing, which

69 Marchesi, Marchesi and Music: Passages from the Life of a famous Singing Teacher, (New York:
Harper and Sons, 1905) 30-31.
70 Manén: 7.
71 Manén: 8.
she claims was a first principle of bel canto technique and teaching. Many of Manén’s pupils as both scholars and singers are advocates of a similar position on the teaching of the younger Garcia, and form a body of opposition to Garcia’s inclusion in the traditional Italian school.

In response to Manén’s arguments, it is important to remember that she, as a pupil of Anna Schoen-Rene (a pupil of Pauline Viardot-Garcia), considered herself a descendant of the elder Garcia’s school, and as such stood to gain credit if she could prove that only her method of pedagogy was a true representation of the original. Manén’s consideration of Garcia’s singing treatises ignores much of the main body of his work, including his detailed instruction in the dramatic expression of text, codification of registral unity, and explanation of the physiology of breath control and its application in singing. Analysis of the technical aspects of pedagogy based purely on the examination of treatises also has limitations as a means of discrediting the work of an important pedagogue. Current studies suggest that much of what is significant in the pupil-teacher relationship, particularly in musical studies, is based on body language, facial expression, mimicry, and other non-verbal components of communication. In addition to his extensive investigations into the anatomical processes involved in vocal production, the many years of vocal training that the younger Garcia had spent with his father, with the castrato Velluti, and with other professional singers and writers for the voice,

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72 Manén: 8.
73 Even this is questionable, as it is now known that Pauline Viardot studied mainly with her mother Joaquina Garcia, and later with the younger Manuel Garcia, being too young to begin proper vocal training while her father was alive.
produced in him a well-formed aural aesthetic which he used to great advantage. The fact that Garcia (according to press reviews of his performances) was either vocally damaged, or not vocally well-endowed, was irrelevant to his work as a singing teacher; such was his knowledge of the voice. Garcia’s success as a teacher, the incredible number of singers resulting from his pedagogical lineage, and the international recognition of his understanding of vocal technique, demonstrate irrefutably his mastery of the teaching situation.\textsuperscript{76} Miller claims that he was possibly a ‘prodigious talent’ as a singer, and that his path to teaching resulted from overuse which had caused permanent vocal damage.\textsuperscript{77}

Lucie Manén’s research into overtones and airflow directions in vocal production is indebted to the work of younger Garcia. Indeed her objections to Garcia’s methodology motivated her departure. Manén’s experiments have provided the basis for significant changes in vocal pedagogy, which is today influenced by vastly different theoretical ideas than it was in the era of Garcia and Viardot. The use of spectrographic analysis of sound waves and assessment of the singer’s formant by some teachers as a tool of the vocal studio are part of new scientific methods of assessing sound production which have arisen.\textsuperscript{78} Manén’s assertion that it is not known if any of Garcia’s pupils at the Royal Academy of Music became famous is also questionable, as it is widely documented that Garcia had many successful pupils, who became both

\textsuperscript{77} Miller, ‘Historical Overview’: 78.
performers and teachers.\textsuperscript{79} Manén's ideas on vocal production are considered 'interesting and fairly unconventional,' in current medical and vocal historical scholarship, which situates her rebuttal of Garcia's work in a marginalized position.\textsuperscript{80} Scholars of historical voice pedagogy such as Dr Berton Coffin clearly establish the links between the Garcia family, their pupils, and the traditional Italian school.\textsuperscript{81} Coffin, Miller and many other scholars have considered the differences between historical vocal treatises in detail, particularly making comparisons between the work of Manuel Garcia I, and II, and conclude that there is a clear continuity.

The Garcia-Marchesi training, like all good vocal training, requires a teacher able to pinpoint within the sound that a student produces, what obstructions of freedom, irregularities of enunciation, or impurities of sound are present, and also to communicate necessary modifications to the sound in order that these flaws are removed.\textsuperscript{82} The teacher must also have knowledge of how to build the voice, develop its agility, and assist the student to master the art of expression and communication within singing. It is impossible for a technique such as this to be disseminated or even fully understood without the challenging one-to-one interaction between teacher and student. It is this pupil-teacher relationship over several generations that the current research makes its focus, as well as the musical outcomes of such training, rather than

\begin{footnotes}
\footnoteref{79} See Appendices E and F for lists of vocal teachers at the RAM and RCM, and Volume 2, Chapter 2 for a list of Garcia's students.
\footnoteref{81} Berton Coffin, Historical: 14, 19-30.
\footnoteref{82} Reid, Bel Canto 50.
\end{footnotes}
discussions of particular physiological aspects of the technique, of which there are many in-depth studies.  

Some critics claim that neither Garcia or Marchesi ever trained a voice from the beginning, and that they worked with established singers, launched their careers, and then claimed the fame as their own success. Singers such as Jenny Lind, Ilma di Murska, Catherine Hayes, and others who studied with Marchesi and Garcia were not fools who allowed their natural abilities to be manipulated. Lind, for example, was well aware that she had damaged her voice before beginning her studies with Garcia, having nearly lost it completely. Garcia restored her voice, and although it never fully regained the power with which she had been initially endowed, she was able to continue a long and successful career. Dame Nellie Melba was a different case however. It is now increasingly accepted that she received the most important part of her vocal education during the seven years that she studied with the Italian tenor Pietro Cecchi in Melbourne, before she became a pupil of Marchesi. The American soprano Emma Eames wrote:

This brilliant new soprano had little to learn and in truth was well along the road to vocal sophistication before Madame ever saw her, and lacked only taste and imagination and musical intuition.

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83 See books by Richard Miller such as *English, French, German and Italian Techniques of Singing*, (London: Scarecrow Press, 1977); Kay Elster, *Bel Canto and the Sixth Sense*; and Cornelius Reid, *Bel Canto Principles and Practice*.

84 Singers trained in the Viardot branch of Garcia’s technique including Lucie Manén often strongly disparage the work of the younger Garcia, and make efforts to discredit his teaching and skill. This is as a result of Manén’s own physiological experimentation, which she argues refutes all the claims made by the younger Garcia.

Marchesi polished Melba’s technique, refined her accents, coached her in the roles necessary for her to make a debut on the international stage, and provided the necessary connections to allow the debut to take place.

Rupert Christiansen in *Prima Donna A History*, describes the characteristics often present in the voices of Marchesi’s students,

> The trademarks of Marchesi’s style were purity of intonation, evenness of scale, clean, forward diction, and a free upper voice. It is the true style of bel canto, (a term now misapplied to the Pasta era or confused with coloratura) in which tone and line take precedence over expressivity, and it is appreciated in the now familiar metaphors....Marchesi herself described Melba’s voice as more like that of a ‘bird than of a human creature,’ and as ‘clear as a silver bell’. 86

Others have also noted the strong presence of these attributes in the recorded voices of Emma Calvé and Selma Kurz, and it is this freshness and purity of sound, particularly in the sopranos, which is one of the strong distinguishing features of the Garcia-Marchesi school.

Melba was loyal to Marchesi to the end of her days, despite the relatively short period of nine months during which they had worked together, and she went back to see Marchesi for coaching or advice on new roles, corresponding with her regularly. Melba also sent many talented young singers from Australia to study with Marchesi, particularly in the years between 1895 and 1905, when in fact a considerable number of young singers left Australia for either London or Paris, to study with Marchesi, her daughter Blanche, or Charles Santley. If they developed international careers as a result, they generally stayed in Europe. Those who returned to Australia after their studies had finished brought back more thorough knowledge from the Garcia-Marchesi school which they were able to utilise in teaching or performance.

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86 Christiansen: 126.
careers in Australia. What remains incredible is the number of Italian-trained, and particularly Garcia-Marchesi-trained singers, who populated vocal pedagogical communities in Australia and other countries far removed from the centres of the musical world, as well as the longevity of continuous lineages emanating from these schools.

**Conceptual Discussion of Lineage**

If it is accepted that vocal or instrumental teachers may pass on a technique to their pupils, then it remains viable that the pupils in turn can pass on the same technique to their pupils. As any given teacher may have many successful pupils, it is possible that within one student generation a proliferation of one school of pedagogy can be achieved based on the original technical understanding. Technical and aesthetic aspects of vocal pedagogy can be clearly seen to pass from one generation to the next, through the pupil-teacher relationship, and subsequent generations of students may be seen to constitute ‘lineages’ of pedagogy which encompass aesthetic, technical, and artistic dimensions. Further questions require consideration regarding the concept of lineage however; primarily what level of significance does lineage have in specifically vocal training? Does it determine the technique passed on through subsequent generations, or do other factors outweigh the influence of lineage? Consequently it must be asked to what extent it is useful to use the concept of lineage in assessing the history of instrumental and vocal pedagogy over any given length of time, and if so, how useful. Further, what are the limitations of the use of the concept of lineage as a means for understanding the passing of technique from one generation of performers to another? Questions such as these fall into the category of historical pedagogy and
performance practice studies, in that their analysis may lead to better
understandings of how classical instrumental and vocal training techniques
have developed, how effective various schools of teaching have been, and how
current teaching principles differ from early inceptions of the same historical
lineages. It is also important to bear in mind that while historical analysis of
the relationships between teachers of the past and teachers of the present day
may seem to present clear lineages, linearity, created with hindsight, in the
perception of historical events must be acknowledged as conceivably
problematic. At least in the study of vocal pedagogy, unlike other historical
endeavours, the performance practice historian need not evade the dangerous
perception that progress towards a state of perfection occurs as the result of
linear development through time. Most international pedagogues, critics and
scholars of vocal technique lament current pedagogical practises in some way,
and recall ‘golden ages’ of singing, in the past, in which singers achieved
perfection. The vocal pedagogical profession has now fallen from grace in the
eyes of many.

Recent studies of violin pedagogy in nineteenth-century England by
David J. Golby address exactly the issue of lineage in the history of violin
pedagogy, and trace a lineage from Corelli, through Geminiani, to Michael
Festing, and Stephen Philpot, and again from Corelli through Somis, and
Pugnani, to Viotti, Louis Spohr, and Henry Blagrove. Golby reinforces the
theory that there were considerable Italian/foreign influences on instrumental
pedagogy in England at the turn of the nineteenth century, which completely

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87 Golby, 'Violin Pedagogy': 98, 99.
changed the course of pedagogy for generations to come. He describes the situation:

The predilection of British audiences for foreign musicians and the resulting lack of encouragement for native aspiring instrumentalists had far-reaching consequences, not least for the standard of education and training offered, albeit within a vibrant, cosmopolitan cultural centre with unrivalled concert and publishing activity. There was no shortage of teachers, as the vast majority of performers (through choice or financial hardship) supplemented their income in this way, and we have no reason to believe there was a shortage of talent; but the opportunities to reach the highest level of practical musicianship were lacking, along with the organized and systematic approach to pedagogy found elsewhere at the turn of the nineteenth century, which was vital if the situation was to be remedied.  

The parallels that can be drawn between the influence of the Corelli school on violin pedagogy in nineteenth-century England, France and Italy, and the Garcia-Marchesi or traditional Italian school on international vocalism during the same period are very clear. Both the Corelli school and the Garcia-Marchesi/traditional Italian vocal school produced significant lineages away from their geographic sites of origin, which influenced pedagogy, technical understanding, aesthetics and performance practice, as well as substantially dominating the existing local pedagogical practices in new locations. Golby describes the general effects of the Corelli school on violin pedagogy:

A pupil of Corelli, Geminiani and his followers ensured that the stabilizing and refinement that he brought to violin playing and performance style continued well into the nineteenth century.  

And continues:

88 Golby, ‘Violin Pedagogy’: 89.
89 Golby, ‘Violin Pedagogy’: 90.
Spohr, and the anachronistic style that he promoted found favour with the English in the nineteenth century in much the same way that Corelli and his school had in the eighteenth. This could indeed be viewed as a continuation and consistency of style, as it is possible to trace the lineage of teacher-pupil relationships from Corelli, through Somis and Pugnani, to Viotti and hence to Spohr.  

The traditional Italian school of operatic training dispersed performers and teachers around the world in exactly the manner described above. Many renowned scholars attest to the fact that one generation of vocal teachers continued the pedagogical traditions of the previous generation, through detailed analysis of similarities and differences in treatises on vocal pedagogy, as well as pupils' statements, and the views of extant members of these lineages. In fact, if one were to prepare a sustained analysis of the histories and lineages of vocal teaching in Italy, all, or most teaching could be traced back to one or two major schools. During the early nineteenth century, vocal schools in France, Germany, England, Sweden, America, Australia, and even Russia were dominated by the technical and aesthetic criteria of the traditional Italian school.

Several recent performance practice studies from universities in the United States have also considered aspects of the influence of lineage as it relates to vocal pedagogy in the traditional Italian school. Portia Harper’s Masters thesis, ‘Comparative study of the Bel Canto teaching styles and their effects on vocal agility,’ clearly acknowledges the nature of the passing of technique from one generation of singers to another through the use of a mainly oral tradition. Harper writes:

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The bel canto style was primarily taught through imitation; however, some singers and teachers left written documents concerning this Italian tradition. Yet for the most part, many pedagogical techniques were orally transmitted. During the time of its inception, concepts were passed down from teacher to teacher in direct succession. Consequently some of the premier teachers of this singing technique wrote a limited number of complete treatises and methods for future generations to follow. But fortunately numerous students became notable singers and teachers who chose to continue the tradition by publishing books and manuals discussing the technique that they were taught, or they expanded upon their own individual experiences to produce treatises. As a result, much of our knowledge of the bel canto technique stems from the performers and teachers who studied under the Italian masters.91

Many such studies clearly address the concept of lineage in vocal pedagogy without naming the concept. Kandie K. Kearly in her DMA thesis, 'A Bel Canto Tradition: Women Teachers of Singing During the Golden Age of Opera,' also utilises the notion of lineage as she describes the Garcia technique as it was taught by Blanche Marchesi. Kearly discusses in detail the way that Blanche Marchesi used various aspects of Garcia’s technique; she writes:

Blanche was clearly respected and sought after as a teacher of the Garcia-Marchesi method, as evinced by the size of her studio at her death, and her success at imparting the technique was proven by the number of students who left her care to pursue musical careers of their own… She must have been formidable—not only absolutely sure of her technique and completely versed in its use, but an accomplished and internationally recognized singer as well. Like her mother, Blanche tolerated no divergence from her directives, and she even went so far as to have one student confined to a convent for one year in order to ensure the young woman had proper rest and nutrition.92

It is surprising that there are not more studies explicitly addressing the concept of lineage in instrumental and vocal pedagogy. Given that many musicians attribute success in performance to the skill of their teacher, it is also surprising that subsequent generations of pupils do not remain more aware of the history of their training.

It is important within lineage studies to devise a manner of understanding the work of teachers whose technical approach involves significant variations on the 'original' technique under consideration. In these cases, lineage study should attempt to ascertain as clearly as possible where divergence from the original 'ideals' of the traditional pedagogy occurs, and to discuss this in the context of the significance of a particular branch of lineage, and the work of an individual pedagogue within this lineage. Divergences in technique are often the reason for a termination in the lineage, producing a branch of a lineage which ends because it produces no professional vocal teachers or singers as a result of its work. Divergences may also be the basis for the development of a new technical school. The situation is able to be accurately assessed only by comparing the original technique with the 'new' technique, and taking into consideration the sound aesthetic concerned, as well as physical technical patterning. Quantifying the level of diversion may be quite subjective. Unless a pupil of a significant lineage makes a conscious deviation from the original technique, slight variations in the physical patterning of technical events usually produce little change in terms of the aesthetic of the original lineage.

The question of whether lineage determines the technique that is passed on through subsequent generations, or is outweighed by other factors, can also
only be answered accurately by a case-by-case analysis of individuals within lineages, such is the personal nature of the assimilation of vocal technique. Within the current study, there are teachers who consciously pass on the same technical training as they received, as well as teachers who consciously adopt pedagogical positions far removed from their own teachers. This may be a result of the absorption of recordings of other singers, treatises on pedagogy, and participation in or witnessing of masterclasses presenting pedagogical positions which form significant departures from the original technical training. Defining the effect of lineage on subsequent generations of vocalists and pedagogues requires examination of what is involved in each individual case of vocal pedagogy. Consideration of the level of interaction between pupil and teacher, the depth of aesthetic patterning, the success of physical patterning in terms of the technical steps taken in order to achieve specific sounds and articulation, and the understanding of how these complex factors combine to produce a given result is required.

Teachers whose training is obviously part of a strong historical lineage, yet who have made conscious decisions to adopt a pedagogical stance outside this tradition also require individual consideration. They cannot be generalised into the body of the original lineage. While the historical lineage of the teacher should be acknowledged, it should be made explicit that the teacher has, owing to their own conscious decision, decided upon a completely different pedagogical path. It is useful in these situations to outline the pedagogical approach that has replaced the historical approach, and to explain the individual teacher’s reasoning in adopting the new technique.
From assessing the surveys of vocal teachers around Australia, it was astounding how many teachers, who fell historically into a continuous tradition of pedagogy following on from the Garcia-Marchesi school, felt that their own pedagogical practices were developed as a result of combining information from a variety of different sources far removed from the ideals of their initial training. In order to enable each of their students to achieve their personal best, these teachers assessed the technical problems of the student, and came up with a programme of exercises and specific remedies to suit each individual voice. Such teachers articulated that they had gathered their own teaching style from not only their own training, but also from their own responses to their training at the hands of others, positive or negative, and from their experiences as performers. Many teachers also commented that reading manuals or texts on vocal training had also influenced their technical approach. Listening may have also contributed to their aesthetic. Taking a sensitive approach to each student, in response to their individual needs is far from new however. Marchesi made it clear that the responsibilities of the voice teacher included tailoring the technique to suit the physical makeup of each student:

In order to form the female voice, which contains three registers in its compass, it is necessary that the teacher should have a thorough knowledge of physiology and acoustics, enabling him to fix the limits of each individual register and bind them together; and to this end the conscientious teacher cannot do better than study the writings of the well-known physiologists of every country, who, during the last thirty years, have published many remarkable works upon the vital subject of the art of singing. He must not only be able to discover at once the defects in a voice, but he must know how to remedy them. Although, theoretically speaking, there are scientific rules, they must be varied in their application, according to the aptitude of each pupil, for the voice, being a physical
Marchesi also advocated staying abreast of developments in the science of singing, arguing that recent work on the physiological understanding of the working of the voice could not be ignored. This was probably partly a result of having studied with Garcia, the inventor of the science of the laryngoscope. Marchesi recognised however, that since Garcia’s work there was much greater understanding of vocal physiology than ever before. She would have been the last to recommend that vocal teachers stayed within a strict unbending framework in their teaching, applying technique uniformly to every pupil.

A clear example of an Australian-trained teacher within the historical lineage of the Garcia-Marchesi school, who advocates his own method of vocal training is Dr Russell Smith, the Australian basso-buffo, who after an extensive career as a performer in Europe, settled and began teaching in Tasmania. Smith had many teachers, first Horace Stevens, then Cecil Trowbridge, a lineal descendant of Marchesi. Smith then went to London and studied with Joseph Hislop, another descendant of the Garcia-Marchesi tradition. He also studied further in Germany at the NordwestMusikakademie in Detmold, with Helmuth Kretschmar, a pupil of Husler, in whose method of teaching advocated that:

\[\text{the students would come in for short bursts of technique every day. This consisted of very harsh pure chest exercises and very high falsetto exercises to strengthen each, then very slowly amalgamating both in whatever proportions the singer chose}...\]

\[94\] Letter from Dr Russell Smith 00 OAM, 8/5/, Appendix B.
Smith’s summary of his own theoretical approach to vocal pedagogy is enlightening in this context:

I do not believe in a method because each student has different needs, applies themselves differently and has varying qualities of aptitude for the art of singing and for the profession. I suppose I learned something from each teacher but in the end was taught by the profession and by having to teach others. Therefore, I believe that we must teach students to be their own teachers; our objective must be to make ourselves redundant; to recognise when we have taught the student what we can and send them out into some school of hard knocks like a bigger more competitive institution or the profession.  

Smith was surprised to find that through his teacher Cecil Trowbridge he was a descendent of the Garcia-Marchesi school. He described his early experiences as a teacher in Tasmania, explaining how he came to approach teaching:

In 1970 it became my turn to be a teacher. I could have remained in Germany but opted for security and a better salary to provide for my young family. I had been advised of the job by Cecil Trowbridge, we had kept in touch with each other in a dilatory manner. I had never intended to become a voice teacher. In fact, the concept was anathema to me for I still had vivid pictures of Cecil sitting at the piano hour after hour in a tiny studio full of smoke...

I began voice teaching ‘by the seat of my pants.’ I dragged out my old Melba tutor, my old Abt tutor and anything that was submerged in the dim recesses of my mind. Teaching had two faces: technique and artistic presentation. I could only play scales, arpeggios and the melody line of songs on the piano, so I always organised pianists to accompany singers after the technical exercise sessions. I was not one of those demonstrate-and-copy-me teachers—for a number of reasons. I had met demonstrators who had no voice left at all. I had no intention of wearing my voice out trying to be all voices to all students. My main objective was to continue singing myself, which meant practising every day... Another reason—and the most important—is that I believe that the students are in fact their own teachers. ‘Teachers’ cannot get inside the conscious or sub-conscious minds of students and adjust the singing impulses like a motor mechanic. The student must consciously or intuitively ‘feel’ the voice.  

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95 Letter from Smith, Appendix B.  
96 Letter from Smith, Appendix B.
Smith’s comments on his own pedagogy also reflect the changes in the general nature of pedagogy, since the 1850s. Studies in psychology have ensured that teachers now approach pupils on a more individualistic basis, with less credence given to the ‘normal,’ teachers now also tend to give more responsibility to students for their own development. In terms of the advice given by teachers of vocal technique, little has changed fundamentally however. It is interesting that the manuals of singing that are still used in vocal teaching around Australia, suggested on Australian Music Examinations Board (AMEB) syllabi, and examined in university technical examinations, are those by Concone, Vaccai, Marchesi, Melba, and other teachers or singers of the traditional Italian school. The technical and general advice given to singers by Marchesi and Melba is surprisingly modern, in the sense that relaxation, physical health, breathing exercises, freedom of the tongue and jaw, and clear uncompromised articulation are advocated. Despite the fact that Melba and Marchesi seem out of date in terms of the passing of time, their pedagogical ideals were refreshing and accurate, and are still the basis of most international classical vocal technique.

Obviously, in a general sense Smith’s training can be attributed to the lineage of the Garcia-Marchesi technique with some added European influences. His work as a pedagogue reveals that he is much more flexible in his approach to pedagogy than a specific technical approach would usually accept. In his own terms, Smith explains that he shapes voices based almost totally on a sound aesthetic, rather than a technical basis, and he uses his own aural instinct related to sound quality to guide the technical training of each individual student. Technical training may be attributable to a multitude of
sources, however sound aesthetic is often an appreciation which is much more deeply ingrained in performers and pedagogues, an almost instinctual response to early training. Subjectivity of taste in voices is also an important consideration within any one vocal teacher’s aesthetic, the variants of which are impossible to attribute to one origin or another.

In the case of an instrumentalist or singer who has had multiple teachers, and whose pedagogical style is an amalgamation of many techniques, one needs to ascertain the origins of the main technical pedagogical approach, and show where the pedagogue is situated in a general framework. Other significant influences on the teacher also need discussion, and it must be acknowledged that these influences in combination produce the pedagogical approach. Teachers in this situation cannot simply be held to be the product of one common technical school, unless the latter is explicitly stated, or unless they have had many teachers who all have common pedagogical approaches. Many current Australian vocal teachers fit into this category.

Vocal teaching in Australia today has reached a point where there is a distinct dichotomy between teachers who advocate a more scientifically and physiologically oriented approach to pedagogy, and teachers of a perceived older or more traditional generation of pedagogy, who use tools of imagery, sensation, and description, rather than specific physiological instruction in teaching. Both kinds of teachers have emerged from the same traditions and lineages of teaching, however some have made conscious decisions to alter the explanation basis, and foundations of their pedagogy, while in many cases tonal and aural aesthetic remains the same.
Throughout the period from 1850 to 1950 political and national issues have also had a significant impact on the dissemination of vocal technique, and the success of various lineages, both in Australia and overseas. Richard Miller argues that towards the end of the nineteenth century, increasing cultural strength, and the push towards political nationalism resulted in a weakening of the hold of the traditional Italian technique in many European countries. Miller cites examples from the late nineteenth and early twentieth century of vocalists and teachers trained in the traditional Italian school, whose technical and aesthetic responses to increasingly nationally-oriented composition were to modify their understanding of the traditional Italian technique in order to accommodate national declamatory patterns, national tonal aesthetics, and other cultural criteria. Miller situates Julius Stockhausen, a pupil of Garcia, within this category, and also the tenor Jean de Reszke, whose teaching was influential in England and France. Miller’s positioning of these two pedagogues is not necessarily correct, however he describes in detail the modifications which he sees as having been made to the original teachings of the traditional Italian school:

Stockhausen’s publication [*Gesangsmethode*, 1884] is a significant step in the history of vocal pedagogy because of its continuing influence on the German/Nordic vocal schools and on a sizeable segment of North American pedagogy and because it raises questions as to the accuracy of Stockhausen’s interpretation (and that of his disciples) of Manuel Garcia’s pedagogic orientation...

Most of Stockhausen’s followers interpret him as having taught retention of the yawn position with depressed larynx, as being ideal for sung phonation. His avoidance of a pleasant facial expression, together with his promotion of the lowered jaw, diminished the supraglottic vocal tract flexibility so characteristic of the Italianate school...He

97 Miller, ‘Historical Overview’: 79-99.
severely adapted traditional Italian school principles to the performance of the emerging Germanic repertoire in which he excelled and to national tonal preferences.  

Unfortunately it is not possible to ask Stockhausen exactly what he or his followers understood by the retention of the yawn position and depressed larynx. It is possible that he merely advocated a relaxed larynx, which remained stable in a relatively low position, which is recognised today as an ideal position for operatic vocalisation, given airflow consistency, and the absence of laryngeal tension. Misinterpretations of pedagogical teaching manuals are nearly always a problem, as sometimes it is very difficult to explain in language, without physical or aural demonstration, what a vocal teacher means. Quantifying the quality of sound in terms other than sound itself is fraught with difficulties. This highlights the need to consider factors other than teaching treatises or manuals when judging a pedagogical method.

Likewise, in the work of de Reszke, Miller claims that there were significant deviations from the traditional Italian school:

Despite some study with Cotogni (a representative of the Lamperti school), de Reszke did not advocate postural attitudes of the Italian school, preferring that the student discover ‘relaxed’ breathing by sitting with collapsed and rounded shoulders and by dropping all muscles of the torso except the diaphragm... He suggested the use of the sigh together with hot-air expulsion to be felt on the hand as a means for ‘relaxing’ the glottis, the throat and the tongue. These admonitions are in line with a number of non-Italianate models that would take root in mid-20th-century North American soil. De Reszke advocated principles that remain characteristic of current (but by no means all) 20th century voice instruction: (1) raised head posture (singing to the gallery); (2) placement of the tone in the masque and at the bridge of the nose; and (3) producing the ‘singers grimace’ (la grimace de la chanteuse) for high notes.

98 Miller, ‘Historical Overview’: 91-3.
99 Miller, ‘Historical Overview’: 95.
De Reszke's suggestion that his pupils use hot-air expulsion in order to relax glottis, throat and tongue is a technical tool that is perhaps useful in helping singers who are struggling with tension, however it is not a universal manner of expulsion of air advocated by de Reszke for all singers in all circumstances. Such descriptions of de Reszke's technique, taken out of context from his suggestions to the soprano Edith de Lys and other individual vocal pupils, cannot be held to represent universal principles of vocalism espoused by de Reszke. Even Miller admits that de Reszke published no universal vocal method, nor did he claim to have such.

Miller goes further, to argue that the significant effect that de Reszke had on French vocalism has prevented many French singers from enjoying international operatic careers. This is a controversial claim however, as it is equally likely that the strength of the national tonal preferences of French vocal culture was a significant factor. When French national tonal aesthetic preferences were combined with the Italianate ideals of de Reszke's vocal teaching, fewer internationally-acceptable singers were produced as a result.

De Reszke was highly influential in vocal teaching in England, where many of his pupils reached the level of international performers and pedagogues. The most significant pedagogues and pupils produced by the de Reszke tradition in England include James Ley, Walter Johnstone Douglas, Maggie Teyte, Carmen Melis, Clive Carey, Bidu Sayao, and Amherst Webber. Through the Douglas Webber School of Music and Drama in London, and their work in Australia, as well as through their influence on Australian students studying in London, these teachers significantly influenced English and Australian vocal pedagogy to the present day, involving several generations of performers and
teachers. It can hardly be said that both England and Australia failed to produce international professional singers as a result of the influence of the de Reszke school. It is more likely that the domination of cultural tonal ideals over the traditional Italian technique caused the problems of the French vocal tradition, as far as international acceptance was concerned. De Reszke himself did not advocate the teaching of a particular method, yet he was clearly a product of the traditional Italian school.

It is necessary to decide whether the pedagogical positions of Stockhausen, de Reszke, and many other vocal teachers mean that they should be excluded from the traditional Italian lineage, or whether such adaptations should be seen as a natural evolution of technique in order to suit the practical circumstances required by the direction of the singer or teacher’s career. An inflexible technique is hardly useful for professional vocalists, and it is likely that without their traditional Italian training, Stockhausen and de Reszke would never have been in the position to influence vocal pedagogy significantly, let alone present a technique that was adaptable to the national tonal aesthetic preferences demanded by German and French repertoire.

The following discussion examines the work of Italian-trained vocal teachers in Australia. Considerations of lineage, technical tradition, and deviations from these traditions form an important part of the context of historical pedagogical studies, and are considered in conjunction with the histories of a significant number of Australian vocal teachers and singers, who were responsible for the establishment of Italian vocal traditions in Australia. Subsequent generations of singers and teachers formed the lineages of vocal pedagogy which may be traced, in some cases, to the present day.
The thesis from this point is structured chronologically; it begins in 1850, as before that time, operatic performance standards in Australia could not be considered equal to those in Europe, simply because of the lack of resources and trained musicians. Chapter Two discusses the history of vocal pedagogy in Australia between 1850 and 1900. It gives historical and pedagogical details of the lives and activities of many of the singers and vocal teachers who laid the foundations of significant vocal schools in Australia, as well as assessing the achievements of their pupils, and the effect that their teaching and lineage had on subsequent vocal performance and teaching in Australia. Chapter Three discusses specifically the work of the Garcia-Marchesi school and other significant traditional Italian vocal teachers active in Australia from 1900 to 1950, as well as their students, the strength of the influence of Italian technique on musical performances, and lineages that were established which led forward to future generations. Chapter Four concludes the thesis.
This lengthy chapter discusses the work of major vocal teachers in each of the major cities in the colonies of Australia between 1850 and 1900. It is structured on a city-by-city basis, and works chronologically through the major vocal schools, examining the success of prominent teachers, their contributions towards the establishment of lineages of different pedagogies, and the work of pupils of such lineages. Traditional Italian vocal lineages dominate much of the vocal teaching in Australia during this period, owing to migrant opera singers trained in London, Paris, Frankfurt, Florence and Milan.

With the discovery of gold in Victoria and New South Wales in 1851, the population of the country as a whole began to increase dramatically, and newfound feelings of prosperity led to increasing attempts to cultivate social activities, particularly theatre, music and other forms of entertainment. Musical awareness became desirable in this context, and although the standard of musical entertainment in Australia had been relatively low, from the 1850s things began to improve. Migrants were mainly from England, Ireland, and Germany, and as a result the developing society took on many of the patterns of these parent cultures, with the same social hierarchies and divisions, and certainly the same striving for social status and comforts. In the 1840s touring opera companies such as Mrs Clarke’s in Hobart, brought with them professional instrumentalists and singers. Entrepreneurs such as Joseph Wyatt made recruiting trips back to London to add to his stable of performers.¹

As people who were financially able to patronise the arts in Australia became more aware of the standards of international performers, they began to understand the hierarchies and prominent traditions of European artists, and place value within Australian culture on these same traditions. This chapter discusses the lives and work of the prominent professional singers and teachers who both enabled this awareness to develop, and laid the foundations of vocal tradition for future generations of Australian singers. Singers came from Italy, London, Germany, and other parts of Europe, bringing various vocal traditions. Opera was one field in which constant interplay between nations took place, although Italian operatic tradition held the supreme position, with the idealisation of bel canto or traditional Italian vocal techniques. One can never make the simple assumption that a German or Swedish singer had the national technique of their own country, as often after superficial assessments are put aside, strong links to the Garcia technique, or to the teachings of other important exponents of the traditional Italian technique, may often be discerned.  

Between 1850 and 1900 music-making developed slowly at first, and then in a headlong rush, towards fully-fledged European classical standards. It was during this period that most of the music schools in Australia today were either conceived or begun, and the traditions that underlie present-day musical taste and pedagogical patterning, were set down. As the operatic scene in Australia grew steadily, so did the desire to have locally-trained singers; audiences were particularly proud when the singers were home grown, though before 1880, Australian singers did not often match the standard of those trained overseas.

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2 This is the case with vocal teachers such as Agnes Janson and Rudolph Himmer who will be encountered during this chapter. Janson's teacher was a pupil of Garcia, and Himmer studied with the Italian bass Lablache.
Sydney’s Head Start

The earliest practitioners of traditional Italian vocal technique in Australia were trained overseas, often by the greatest international exponents of the technique. The earliest prominent teacher trained in the traditional Italian vocal technique to teach in Australia was Isaac Nathan, composer and singer, who had been an apprentice of Domenico Corri (a student of the famous Italian teacher Porpora), in London. Nathan came to Australia in an attempt to break the cycle of poverty and struggle into which he had fallen in London. He had a sweet tenor voice which was well suited to concerts and exceptionally well trained, however it was not of sufficient compass that he could sing in opera. In his attempts to sing operatically in order to rescue his family from financial ruin after the death of his patroness, Princess Charlotte in 1817, he failed dismally.3 He arrived first in Melbourne in February 1841, where he gave some concerts with his family, which were of enormous significance for audiences of the colony, who had been largely starved of professional entertainment. Nathan and his family then moved to Sydney in April, where they became established as the premier musical family, in the capacity of performers and teachers, and Nathan also as a composer.4

Nathan offered his services as a teacher of singing in Sydney, and began to pass on the Italian traditional method. His treatise on correct vocal method, A History of Music, printed in its second edition as Musurgia Vocalis, demonstrates the inherent difficulties in trying to describe the inner workings of the mouth, throat, resonating chambers, and respiratory organs. The text is often

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cited as one of the most direct sources of information about aspects of the Italian technique as passed on by Domenico Corri. The explanation of how to execute the *messa di voce* is particularly useful, Nathan giving a diagrammatic explanation based on Corri’s earlier treatise, *The Singers Preceptor*. \(^5\) Nathan’s students in Sydney include John Bushelle, the Misses Nathan, Anne Ximenes (*nee* Winstanley), Miss Strickland, \(^6\) Eliza Wallace, \(^7\) (sister to Vincent Wallace the composer of *Maritana*) and Madame Carandini (*nee* Burgess), \(^8\) who also studied with Eliza Wallace, and Sara Flower. The influence of Nathan’s teaching during this period was far reaching, as Carandini’s students were popular into the next century. Some of his more prominent students, including Carandini, left him to study with the famous contralto Sara Flower when she arrived in Sydney. Eliza Wallace made a successful career as a singer; appearing in London in Exeter Hall in 1847 she received favourable reviews, a review in the *Musical World* said:

**Miss Wallace is really a true artiste. She has a splendid soprano voice, clear, brilliant, powerful and flexible, and sings with irreproachable taste and judgement. Her voice, too, has considerable compass, and may be said to unite the two registers of soprano and mezzo-soprano. Miss Wallace is also a first rate dramatic artiste. She made the greatest hit we have witnessed for many years at Exeter Hall.** \(^9\)

In demonstrating the use of a wide vocal range in a rich voice, which was also able to encompass flexibility and expression, Eliza Wallace was able to affirm the effectiveness of Nathan’s technical preparation, and his affinity with the


\(^6\) Hall and Cripps, *The Romance*: 61.


\(^8\) MacKerras, *The Hebrew*: 86.

\(^9\) Hall and Cripps, *The Romance*: 119.
traditional Italian school. Wallace later taught singing in Sydney herself, and produced several generations of vocal lineage through her pupil Jane Raper, who was acclaimed as a teacher in Sydney, and was prominent in local musical events. An article in the Sydney Morning Herald comments on Wallace Bushelle’s contribution to vocal pedagogy in Sydney:

Miss Eliza Wallace (Bushelle) the Mrs Wallace Bushelle who was a sister of Vincent Wallace, the composer, sang the role of Maritana in London and returning to Sydney taught here for many years until her death.

Thus far, Wallace’s only known pupils include her own son John Bushelle, Marie Carandini and Jane Raper, who was ‘a cultivated soprano singer who appeared in public here a great deal some 35 or 40 years ago and then became highly acclaimed as a teacher.’ The pupils of Raper also became public performers, several performed regularly in English opera and concerts in Sydney, although none, it seems, reached the prominence of Eliza Wallace Bushelle.

Marie Carandini (1826-1894), studied with Isaac Nathan, Sara Flower and Eliza Wallace-Bushelle. She sang with Mrs Clarke’s company in Hobart, in Sydney at the Theatre Royal in opera and concerts, and in Melbourne at the Queen’s Theatre in 1853. She appeared regularly as a concert artist in the 1850s, and then took a performing troupe on an extensive tour throughout the

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10 Hall and Cripps, *The Romance*: 119.
12 Jane Raper’s pupils include Miss Bethell and Miss Griffiths, who both took part in concerts, and light opera performances between 1891 and 1920. Sydney Mail 6 June 1891: 1256.
15 Pupils of Raper include Miss Newman (Sydney Mail 5 Sept 1891:520), Eva Godfrey, Miss Fitzpatrick, Miss Bethel, Miss Griffiths, Miss McElhone, (Sydney Mail 6 June 1891: 1256).
16 David Ross, ‘Singing and Society: Melbourne 1836-1861,’ Diss. (University of Melbourne, 1982) 122.
Australian colonies, New Zealand, India, and the USA,\(^\text{18}\) making the most of her entrepreneurial skills as well as her vocal training and stage experience. Madame Carandini’s daughters Rosina (Mrs Palmer), and Fannie, studied with Frank Packer in Hobart,\(^\text{19}\) and then with their mother. Rosina Palmer taught in Melbourne privately for many years.\(^\text{20}\) Among Palmer’s students were Reba Rangan, (who after many years in Europe as a singer in oratorio and concerts, came back to Melbourne owing to ill health, and began to teach singing in the 1930s),\(^\text{21}\) Gertie Kearns, Ivy Sears, Jessie Cromb, Lady Clark, and Lady Rupert Clarke.\(^\text{22}\) Fannie Carandini married Captain Sir Henry Moreland, and went with him to Bombay in approximately 1875, where she was involved in musical entertainments both as a patron and as a performer. She returned to Australia, giving concerts on a tour with her mother and sister in 1892.\(^\text{23}\) The traditional Italian lineage of vocal technique taught by the Carandini women was a technical combination of the teaching of Isaac Nathan and Sara Flower. Their teaching was continued by Palmer’s daughter, Mrs Gilbert Wilson, who became an eminent vocal teacher in Brisbane. Wilson was well known as a singer and performer, from her touring expeditions throughout Australia with her mother. She appeared in Melbourne, Brisbane and Sydney in concerts where the critics always reviewed her well:

There was also a charming addition to the concert in the presence of Mrs Gilbert Wilson, the vocalist who as the granddaughter of Madame Carandini, and the daughter of Mrs Palmer

\(^{18}\) Ross, ‘Singing and Society’: 123.
\(^{19}\) Bebbington, ‘Carandini,’ \textit{OCAM}: 98.
\(^{20}\) \textit{AMN} 10 1920: 159. Reba Rangan, Gertie Kearns, Ivy Sears, Jessie Cromb, Lady Clark, and Lady Rupert Clarke, and her daughter Mrs Gilbert Wilson are all of her students that are currently known. \textit{AMN} 10 1920: 159.
\(^{21}\) \textit{AMN} 17 1928: intro. 3.
\(^{22}\) \textit{AMN} 10 1920: 159.
\(^{23}\) \textit{SAR} 13 Feb 1892: 6.
(Miss Rosina Carandini), had a host of claims on the musical public yet needed none but her own powers to assure her welcome.\textsuperscript{24}

Mrs Gilbert Wilson, Brisbane’s leading singer reappeared after some years absence and gave great pleasure by the maturity of her style and her powerful excellent voice. The quality is that of mezzo-soprano, but the range is soprano. Mrs Wilson whose platform appearance is stately and attractive skilfully sang ‘Nobil Signor’ from Meyerbeer’s Les Huguenots.\textsuperscript{25}

Mrs Gilbert Wilson sang in Max Schluter’s second concert at Centenary Hall. The Brisbane singer’s mellow voice and artistic interpretation have been features of the two concerts.\textsuperscript{26}

Such reviews demonstrate the longevity of this branch of the traditional Italian school, showing that a definite understanding of technique was being passed down subsequent generations of singers and teachers within the same family.

The descendants of the Carandini family were responsible for spreading aspects of Nathan’s technique from one end of Australia to another, as they toured so widely, and settled all over the country with their respective partners. Wilson had a most important influence on the musical environment of Brisbane, and was possibly the most highly-trained musician in that city for many years. \textit{Sydney Mail} music columnist ‘Leipsic’ wrote in 1900:

How very different are the conditions of the musical profession in Brisbane from those that exist in Sydney... In Brisbane with the exception of Mrs Gilbert Wilson, the foremost singers have nothing to do with the profession apart from getting fees for singing at concerts. Thus Mr Bottger, the baritone is a signwriter, Mr Good, the basso is a letter carrier. For all the leading concerts Sydney vocalists are brought up. The leading light of Brisbane musical circles is Mrs Wilson (a granddaughter of Madame Carandini) who has not only a Brisbane reputation, but is also well known in other leading Australian cities. She is at present on a concert tour in Tasmania with her mother, Mrs Palmer of Melbourne.\textsuperscript{27}

\textsuperscript{24} \textit{Sydney Mail} 22 Aug 1896: 386.
\textsuperscript{25} \textit{Sydney Mail} 19 July 1902: 178.
\textsuperscript{26} \textit{Sydney Mail} 26 July 1902: 240.
\textsuperscript{27} \textit{Sydney Mail} 20 Jan 1900: 134.
In 1932 Wilson was given a tributary seventieth birthday party by the Lord Mayor (Alderman J. W. Greenel) to celebrate her life work and her enormous contribution to music making in Brisbane. More detailed examination of Brisbane newspapers and musical writing is necessary before the contribution of the teaching of Wilson may be adequately assessed. The current state of knowledge is that she did not contribute significantly in terms of producing professional singers. It is clear however that the influence of Isaac Nathan’s teaching of traditional Italian technique may be seen in her work, as a singer and teacher, some four ‘vocal generations’ later.

In Sydney in 1855 the reigning prima donna was Theodosia Guerin (nee Yates) who had been chorus mistress at Drury Lane in the early 1840s and was descended from the great actress Mrs Yates. Guerin was by all accounts a formidable musician, who took upon herself the task of orchestrating operas where necessary, or training chorus singers. When Anna Bishop visited Sydney with her husband Boscha, shortly before his death in 1855, Guerin formed part of her company. Also in the cast was a Mrs Gibbs, the wife of the leader of the orchestra. Mrs Gibbs and her husband John Gibbs had been recruited by Joseph Wyatt in England, and were part of a group of professional musicians and actors brought back to raise the standard of musical and dramatic performance in Sydney. Together they gave a performance of Norma on January 5, 1855. Guerin was the mother of singer and actress Nellie Stewart, whose fame was unrivalled in musical theatre during the early 1900s. It is certain that vocal teaching was one of the financial mainstays of such prominent

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28 AMN 22 1932: 17.
31 Davis, Anna Bishop: 183-5.
singers, and that such artists taught as well as performing regularly, although only their most successful pupils received press notices.

The brothers Frank and John Howson arrived in Hobart in 1842 with the entrepreneur Anne Clarke for her concerts in the Argyle Rooms, and operas in Hobart theatres; both had sung previously at Drury Lane. The two moved to Sydney in 1844, where they took part in almost all the operas presented which required tenor and baritone. They also sang with George Coppin’s company in Melbourne and Sydney up to 1860, however after that time, they found that they could not compete with the standards of the soloists employed by Lyster’s company in Melbourne. They began to concentrate their energies on concert work. Frank began touring in America with the Howson Company, including his daughters Emma and Clelia. Frank’s daughter Emma was a student of Sara Flower, and later Lamperti in Milan, and she had a successful career as an opera singer in America, Italy and England.

Madame Carandini’s opera company toured Australia in the 1850s, making use of guest stars such as Sara Flower. Opera in this period was substantially different than the fully orchestrated performances of today. Abridgement was the norm, and orchestral accompaniment when available was often sparse. In Melbourne, for instance, there was rarely an oboe in the orchestra until the 1870s. Many of the orchestral parts for opera were handwritten by conductors or performers, from vocal and piano reductions, as scores and parts were almost impossible to come by. Women often had to sing male parts, as there was a chronic shortage of male singers, especially good

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32 Bebbington, (ed.), 'Howson,' OCAM: 283.
33 Dizikes, Opera in: 263.
34 See the Liedertafel Collection held at the University of Melbourne; many scores and handwritten parts belonging to the early opera companies, or copied from these, form part of the musical collection held by the Liedertafel societies.
leading tenors. It was also common for sopranos to perform contralto roles or vice versa when necessary.\textsuperscript{35} Performance seasons were intense, with sometimes seven performances in six days in one city. Demands such as these meant that singers had to have extremely reliable vocal technique in order to survive, the touring companies often lost singers who were unable to cope vocally and mentally with the difficulties.

Sara Flower sang in her first concert in Sydney at the Victoria Theatre in 1850. By the end of May in the same year, she had begun advertising her teaching studio, describing herself as ‘a member of the Royal Academy of Music, London, and the principal musical societies of Milan.’ She advertised that she ‘would be happy to give lessons according to the approved Crivelli and Mazzucato,’ at her temporary residence opposite St Benedict’s Chapel, Parramatta Street.\textsuperscript{36} The students of Flower included Marie Carandini, and Emma Howson, and it is certain that there were more, who may yet be discovered.

Prominent singing teachers in Sydney between 1860 and 1890 include the Englishman Frank J. Hallewell,\textsuperscript{37} Signora Fabris,\textsuperscript{38} Miss Pedley (niece and pupil of Madame Sainton Dolby),\textsuperscript{39} Carlotta De Baraty,\textsuperscript{40} and Annis Montague.\textsuperscript{41} By the 1890s these had been joined by W. Burns Walker,\textsuperscript{42} Arthur Steffani,\textsuperscript{43} Mary

\textsuperscript{35} Jenny Dawson, ‘Opera and Opera Companies,’ Bebbington ed., \textit{OCAM}: 430.
\textsuperscript{36} Hall and Cripps, \textit{The Romance}: 136.
\textsuperscript{37} \textit{Sydney Mail} 14 Mar 1891: 606.
\textsuperscript{38} \textit{Sydney Mail} 29 Sept 1883: 609.
\textsuperscript{39} \textit{Sydney Mail} 29 Dec 1883: 1235.
\textsuperscript{40} \textit{Sydney Mail} 17 Dec 1881: 1025; she is mentioned in Love, \textit{The Golden Age of Australian Opera W.S. Lyster and his Companies. 1861-1880}. Sydney: Currency Press, 1981 as Di Baraty, and sang with the Lyster Company: 250.
\textsuperscript{41} \textit{SMH} 7 Jan 1888: 4.
\textsuperscript{42} \textit{Sydney Mail} 30 Jan 1897: 222.
\textsuperscript{43} \textit{Sydney Mail} 8 May 1897: 974.
Ellen Christian, Frank Down,\textsuperscript{44} Tomaso De Alba,\textsuperscript{45} Charles Bethune,\textsuperscript{46} and Lucy Chambers. This list is divisible into groups of technical origin, all containing an Italian influence at some level, unless they were amateur. Hallewell was an excellent bass whose training in England had been significantly influenced by Italian operatic ideals. Bethune was a gifted amateur, and the rest were trained by Garcia, Marchesi or others of the Italian school; Christian by the younger Garcia, Down by Julius Stockhausen, Burns Walker by Marchesi, and Fabris, De Baraty and the others were trained in Italy, by various traditional Italian teachers.

These Sydney singers and teachers produced a significant number of pupils who became prominent on the stage in Australia and overseas. An extraordinary number went back to Europe, particularly to London and Paris, for further training before trying to launch careers as singers overseas. The standard of vocal teaching by the 1880s had reached an international level in that Australian-trained singers were readily accepted by European teachers, and some were able to make the transition between the Sydney stage and the stages of London and Paris without further study. The English bass Hallewell, who was a prominent Sydney teacher, was able to hold his own in oratorio performances throughout the Australian colonies with such first-class artists as Mary Ellen Christian, the Czech soprano Gabriella Boema, and Armes Beaumont, the Melbourne tenor.\textsuperscript{47} Hallewell was a former chorister of York Minster and New College, Oxford, and had come to Australia with Musgrove's

\textsuperscript{44} Sydney Mail 14 Apr 1984: 746.  
\textsuperscript{45} Sydney Mail 13 May 1899: 1088.  
\textsuperscript{46} Sydney Mail 7 Nov 1896: 978.  
\textsuperscript{47} Sydney Mail 24 Dec 1881: 1073.
opera company. He later made a reputation for himself as an oratorio singer, especially in *Elijah*. Hallewell taught in Sydney for seventeen years, and his pupils contributed significantly to Australian concert life during the 1880s and '90s, particularly Louise Galvin, Annie Perry, Amy Simpson, and Arthur Noble. The elderly Hallewell died during a trip back to England in 1898.

In 1897 the English baritone W. Burns Walker moved to Sydney, where he was to have a lasting influence as a vocal pedagogue. Joan Sutherland’s mother, Muriel Alston, studied with Burns Walker, who had studied with Marchesi.

Press reports prior to his arrival in Sydney were immensely positive:

A baritone who has been living in Dunedin, N.Z. for the past 2-3 years intends coming to settle in Sydney as concert vocalist and teacher. Mr Burns Walker appeared with the Sapio-Urso and Venosia companies and has sung at the principal concerts in Dunedin where he is much esteemed as a sympathetic and pleasing artist with a light and tuneful voice.

Mr Burns Walker has a delightfully sympathetic voice, resonant and powerful, and belongs entirely to the Italian school. His range is wide, with a free command of the top G, and a vibrato which enabled his voice to ring through the big Town Hall.

Burns Walker’s pupils were very successful, many were able to go overseas to study further, and were active in the concert and operatic life of Sydney. As part of his teaching, Burns Walker employed the vocalises of Marchesi and Vaccai, and encouraged his pupils to study *bel canto* repertoire, rather than just the

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48 Orchard, *Music in* 63
49 *Sydney Mail* 24 Dec 1892: 1412.
50 *Sydney Mail* 15 Oct 1898: 917.
51 *Sydney Mail* 3 Oct 1896: 698.
52 *Sydney Mail* 15 Oct 1898: 917.
54 *Sydney Mail* 30 Jan 1897: 222.
55 *Sydney Mail* 10 Apr 1897: 756.
increasingly popular Wagnerian repertoire, and highly dramatic Verdi arias.\textsuperscript{56}

The most prominent of his pupils were Violet Jackson\textsuperscript{57} (who later studied with Blanche Marchesi in London),\textsuperscript{58} Emmeline Carter (who had further study with Marchesi),\textsuperscript{59} Clare Scarr (who studied with Madame Renee Richards in Paris),\textsuperscript{60} and Nellie Cooke, who made her debut at the Bechstein Hall in London. A reviewer in \textit{The Standard} commented that:

She may be described as a young soprano of promise. Her voice is not powerful, nor is it particularly well produced, but her renderings are generally pleasing on account of the artistic feeling which she infuses into them.\textsuperscript{61}

As a rule, these young singers spent only six months to one year in Paris, undergoing further training, and then remained in Europe or returned to London where they launched their careers. A press report of Violet Jackson’s singing on her return from Europe, is instructive:

Miss Violet Jackson’s debut on her return from London, where she has been studying under Madame Blanche Marchesi, took place at the YMCA Hall last week... That the Sydney soprano has improved greatly by her studies and experience in listening to first-class singing was at once obvious in her opening number, the mad scene from ‘Lucia.’ The voice (of the dramatic class) has become rounder and more even in tone, the natural flexibility which was apparent before has been cultivated further—the florid intricacies of Donizetti’s music being easily sung—and she has acquired an effective pianissimo.\textsuperscript{62}

The training with Burns Walker had given Jackson a wonderful advantage in her preparation for further overseas study, and the fact that she was accepted in Europe for study with Blanche Marchesi, who was as formidable as a vocal

\textsuperscript{56} Major, \textit{Joan Sutherland}: 10.
\textsuperscript{57} \textit{Sydney Mail} 6 May 1899: 1030.
\textsuperscript{58} \textit{Sydney Mail} 16 Aug 1902: 431.
\textsuperscript{59} \textit{Sydney Mail} 1 July 1903: 48.
\textsuperscript{60} \textit{Sydney Mail} 17 Feb 1904: 433.
\textsuperscript{61} Quoted in the \textit{Sydney Mail} 19 August 1903: 495.
\textsuperscript{62} \textit{Sydney Mail} 22 July 1903: 240.
technician as her mother, meant that Jackson was very well prepared. She obviously had, within her grasp more than just the rudiments of the traditional Italian technique.

Louis Grist, one of the few successful male pupils of Burns Walker, went on to become a teacher in Sydney for many years. Another pupil of Burns Walker, May McCamley, also went to London to study with Blanche Marchesi, and made her mark internationally:

London papers early in July gave considerable space and eulogy to a new dramatic soprano named Osca Marah, who was referred to in prominent letters as ‘A New Soprano,’ and ‘An Australian Soprano,’ and so on. She appeared at the Bechstein Hall, and the assisting artists were Edouard de Reszke and Boris Hambourg. It now appears that Osca Marah is a Sydney girl whose real name is Miss May McCamley. She studied here under Mr Burns Walker, and displayed a powerful soprano voice on the occasion of her debut at the YMCA six years ago. About a year after that she sailed for Europe and was placed under the instruction of the de Reszke’s in Paris. A prominent London journal remarks, ‘Osca Marah is endowed with a voice of great power, sweetness and exceptional range, a brilliant soprano with all the richness of a contralto in her lower notes. The young lady will appear shortly in grand opera.’

Several more of Burns Walker’s pupils began teaching in Sydney after further studies overseas, including Louis Grist, Emmeline Carter, and Violet Jackson. Louis Grist began his teaching career in Sydney in 1901, and although only a few of his pupils are known, he taught until the 1930s. Each year he presented students concerts, at which up to twenty nine new pupils made their public debut. Some of the more prominent local Sydney performers that he taught

63 SMH 29 June 1901: 8.
64 Sydney Mail 12 July 1902: 142.
65 Sydney Mail 25 September 1907: 829.
66 Burns Walker championed the compositions of Alfred Hill in Sydney, and often sang Hill’s songs in local concerts, he took part in many of the premieres. (Sydney Mail 31 March 1900: page no. illegible).
67 Sydney Mail 7 Dec 1901: 1457.
were Ursula Mason, Doris Orr, Mr St Clair Sheehan, and Peter Brooks. Only a limited amount of information is available concerning the work of Emmeline Carter, however it is known that she returned from her studies with Marchesi in 1903, and after this began working as a teacher in Sydney. A review in the *Sydney Mail* of 1906 mentions her work as a teacher:

> Emmeline Carter, a Marchesi-trained soprano with a light and pleasant voice, gave a concert in the YMCA Hall on Thursday night at which she introduced some of her pupils.

Unfortunately none of her students are named in the review, and it is impossible to trace the ongoing effect of the Burns Walker lineage of Marchesi technique further from this point, except through Muriel Alston, the mother of Joan Sutherland.

Arthur Steffani was another important Sydney teacher. Over a period of twenty years, he launched the careers of several pupils overseas. Steffani and his wife seem to have travelled extensively between Italy, France, London and Sydney. In *Civilizing The Colonies*, Alison Gyger makes reference to one ‘Stefani’ first coming to Australia from London, having sung at Covent Garden and the Lyceum; she quotes a review: ‘The quality of his voice is that of a light and agreeable basso...He is tall and of good presence.’ Gyger notes that he was not particularly prominent as a singer, but was successful as a landscape painter in Sydney and Tasmania between the early 1880s and 1903. It is interesting to question whether there might not be two Arthur Steffanis, in light of the singing teacher’s known frequent travels between Australia and Europe during the latter period. *Dwight’s Journal of Music* produced in Boston in 1858 mentions a

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70 *Sydney Mail* 12 Dec 1906: 1534.
prominent tenor named Steffani, imported from England by Maretzek, who appeared constantly in operatic performances in New York between 1858 and 1863 with Madame Gassier, Signor Assoni, and Signor Pierini.\textsuperscript{72} It is likely, given the success of the vocal pupils of the Sydney teacher Arthur Steffani, that he was earlier a successful performer, and his contacts in London and Italy were apparent in the ease with which he was able to find work internationally for his pupils. Further research will assist in specifying which Arthur Steffani—tenor or light bass—was responsible for the training of so many successful Australian singers.

Florence Schmidt was the first pupil that Steffani took to London and then Italy.\textsuperscript{73} Schmidt did not make her debut successfully until Steffani had returned to Australia in 1901. She first played Marguerite in \textit{Faust} in Dublin, and was subsequently offered leading roles including Elizabeth in \textit{Tannhäuser} and Elsa in \textit{Lohengrin}. She felt that these roles were too heavy for her voice, however, and went to London, singing in Promenade concerts, and as a soloist at the Ysaye concerts, with Busoni as her accompanist.\textsuperscript{74} Hetty Holroyd, who was well known in Sydney, Brisbane and Hobart as a soloist, was also taken to Europe by Steffani and his wife, in a serious attempt to establish Holroyd’s career in Italy and London.\textsuperscript{75} Steffani took Holroyd to Milan in 1902, where her career was finally launched successfully under the name of Esta d’Argo.\textsuperscript{76} She sang in Europe for many years, and later taught expatriate Australian singers, including Gertrude Hutton in London.\textsuperscript{77} Esta D’Argo experienced the same trials

\textsuperscript{72} \textit{Dwight’s Journal of Music} 11 Sept 1858: 190.
\textsuperscript{73} \textit{Sydney Mail} 20 May 1903: 1256.
\textsuperscript{74} \textit{Sydney Mail} 1 Dec 1900: 1280, \textit{Sydney Mail} 5 Jan 1901: page no. illegible.
\textsuperscript{75} \textit{Sydney Mail} 19 Nov 1902: 1329.
\textsuperscript{76} \textit{Sydney Mail} 10 Aug 1904: 325.
\textsuperscript{77} \textit{AMN} Mar 1932: 20.
and tests that many young Australian singers did as they tried their fortunes in Europe:

She represents the school of those who believe in steadily climbing upwards by hard work, without any flourish of trumpets, and who thus, when they arrive at the top, stay there... 'I left Australia five years ago, and went first to Milan with Signor and Madame Steffani. At Turin I was fortunate in being given the opportunity to play Gilda in *Rigoletto*, and at the Grand Theatre, Brescia, I appeared as Micaela in *Carmen* and Nedda in *Pagliacci*... From Italy I journeyed to Switzerland, then to San Francisco and then to London. This is my second season here, and I am well booked ahead with the Sunday League and the Chappell Ballad concerts. I have an offer for Australia, and for an American operatic tour, but the arbiter of the future is my agent.'

Miss Esta D'Argo ... was suddenly asked to take Mrs Henry Wood's place in Elgar's 'The Kingdom' at the Elgar Festival in Leeds. She did not know the work, having neither seen nor heard the music. Anyhow she sang throughout with great brilliancy, and came out with flying colours, all the more remarkable seeing that she had not even had a rehearsal with the orchestra. At the conclusion of the oratorio she was overwhelmed with congratulations.

Esta D'Argo was still active in concert work in England in the 1930s, and although she was never world famous, her career was not insignificant in its achievements.

In 1908, Steffani launched another promising young pupil Thelma Hanlon, who was much lauded by the press:

It is easy to predict a brilliant future for Miss Thelma Hanlon, who made her debut before a crowded audience at the YMCA Hall on Wednesday evening. Though only 17 years of age, she sings with all the artistic finish of a cultured vocalist, and the quality of her voice came through as a delightful surprise to the majority of those present, who instantly recognised that they were listening to one destined to take a high place in the world of song. It is a wonderfully clear, full and sweet soprano, and she thrilled her hearers, so that many who have already made

78 *Sydney Mail* 5 Dec 1906: 1403.
79 *Sydney Mail* 8 May 1907: 1206.
names for themselves might have envied her...Signor Steffani may well be proud of his gifted young pupil, who so well repays the care he has expended upon her training.80

The famous Australian soprano Marie Narelle, who had earlier studied with Mary Ellen Christian and Signor Hazon in Sydney, subsequently studied with Steffani in London, where he had set up his home as a teaching studio:

I did not go home with the fixed intention of working under any well-known teachers. I listened carefully to the pupils of different masters, and then made my choice. Steffani had just finished Hetty Holroyd, so I took her place as a residential student. It proved an excellent plan. Often during the day, if some other pupil stayed away, my master would call up the speaking tube that connected the studio with my room and order me down to an extra lesson. Signor Hazon had trained my voice quite carefully in Sydney. The upper register, however was not developed, and my first aim therefore, was to bring out the notes that lie in that part. Even in those days I appeared much at 'at homes' in London, always fighting my own battle of public appearance, for I believe that it is quite a bad policy to accept the patronage and become the protégé of a particular duchess, as so many young artists do. I soon saw that to win success amongst so many excellent singers I must specialise and do some one thing better than anyone else could do it. Naturally my thoughts turned to the music I loved, which I can sing from my heart, the beautiful Irish ballads...I sing in the Italian school, with ordered breathing, free lip and a jaw which I have cured of stiffness...I have tried to avoid the 'white' voice which seems to have nothing behind it, and I very much dislike the 'furry' voice, which is the result of a superfluous escape of air through the vocal chords as a note is being sung. The air pressure should be great, yet restrained, so that a thread of air is passing through the larynx.81

Another pupil of Steffani was the singer and teacher Ada Baker, who was well known to Australian audiences. She made her debut in Sydney in 1885 as a teenager, and also sang oratorio with the Sydney Philharmonic Society under Henry Kowalski. She toured Australia with the Tivoli Comic Opera Company in

80 Sydney Mail 21 Oct 1908: 1086.
81 Sydney Mail 20 June 1906: 1638.
1887, then went to Perth on tour with Harry Rickard. She then settled in Perth, performing regularly in oratorio and concerts, as well as teaching singing, until 1908 when she returned to Sydney.\(^{82}\) Her obituary in the *Australian Musical News* reveals a fascinating and varied life:

The many friends and students of Madame Ada Baker will hear with deep regret of her death on July 30 at her home at Pymble, Sydney, at the age of 83, after a life brimful of musical interest, and also of service to the community. From playing in Gilbert and Sullivan operas in India and China to organising successful concerts for scores of charities and patriotic funds, Madame Baker had a busy and successful career. Her stage experience included several years at the Tivoli, appearances in J.B. Westmacott’s pantomimes and a Gilbert and Sullivan tour. At one period of her life she spent some time in Western Australia where she was well known as a singer, especially in oratorio. Thousands of pupils have passed through Madame Baker’s studio, but she always loved training young voices and had many successes with young singers at important Eisteddfod. At the beginning of this year, under her doctor’s orders she relinquished her teaching in the city but continued to give some lessons at her home to within two weeks of her death.\(^{83}\)

Baker’s pupils include Gloria Read, Charles Ainworth, Rhonda Baker and Joyce Atkins, who were prominent local Sydney artists from the 1930s until the 1950s. Annie South, another Baker student, also had a career as a singing teacher in Sydney.\(^{84}\) It is clear that Steffani was an Italian-trained singer, and that he was at home in England, Italy and Australia. The success of his teaching in Sydney and London speaks for itself, and he and his pupils clearly identified themselves with the traditional Italian technique, although the specific early lineage of Steffani’s training is not known.

Another significant teacher, first in Melbourne, and later in Sydney before 1900 was Mary Ellen Christian, who had migrated to Australia in 1871 on

\(^{82}\) *Sydney Mail* 1 Jan 1908: 51.
\(^{83}\) *AMN* Sept 1949: 8.
\(^{84}\) *SMH* 2 Feb 1916: 2.
medical advice, after suffering a severe respiratory illness (see Illustration 4.).

Christian first toured the colonies with the visiting French violinist Jennie Claus. After this she appeared frequently as a concert singer, and as a soloist with the Melbourne Philharmonic. In 1889 after performing in Elijah with Charles Santley in Sydney during his tour, Christian retired to teach. In 1894 she became a Sister of Charity of Mary Paul of the Cross. She taught first through St Vincent’s College in Sydney, and then in 1905 founded the Garcia School of Music at Potts Point, which became an important destination for young singers seeking training in the Garcia technique. The fame of several of Christian’s students at the level of international performers is often overlooked, in a musical culture which remembers Melba and Sutherland almost exclusively among Australian singers.

What is most interesting, from the perspective of a lineage study, is the fact that several of Christian’s pupils went on to teach, and to pass on the training that they had received. Eugenie Boland had undertaken further studies in London with Minna Fischer, before she returned to Australia and began teaching and performing in 1908. She advertised in the Sydney Morning...
Herald in 1915 as a teacher and performer. A notice in the *Australian Musical News* in 1924 announced that ‘Miss Eugene Boland, the well-known oratorio and concert contralto, has returned from her successful tour of Queensland. She announces that she has a few vacancies for pupils.’ Christian’s most successful pupils, Kate Rooney, Marie Narelle and Ella Caspers, remained overseas after further European training and married Europeans. Christie Fuller became Mrs C.C. Lance, and sang all over Australia, although it is not currently known whether she ventured into teaching. Another pupil of Christian’s, Gertrude Concannon, taught in Sydney in the 1920s, though her students have not yet been traced. Kate Rooney sang her teachers’ praises after she left Australia intending to study with Charles Santley:

I came to England five years ago with quite a moderate ambition. I did not intend to appear in public at all, but merely to study for two years under Charles Santley and then return home. But to my surprise, he told me that there was nothing more he could teach me. That was a compliment paid not to me, but to Australia, because my teacher had left even so great an artist as Santley nothing to do. Sydney is fortunate in having possessed for over thirty years such a magnificent trainer of voices as Madame Christian.

Rooney was immediately successful in England, and was repeatedly engaged in oratorio and concerts. An obituary of Mary Ellen Christian in the *Australian Musical News* demonstrates her long and highly productive life:

The late Madame Christian, who was in religious life Sister Mary Paul of the Cross, lived on to be 93 years of age before her death occurred at St Vincents Convent, Potts Point, Sydney. In the convent she was given special permission to continue as a singing teacher as she would have done in secular life, and through her hands passed various singers who became well known in Australia and overseas, among these being the

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90 SMH 5 Feb 1915: page no. illegible.
91 AMN Mar 1924: 46.
92 *Sydney Mail* 31 Oct 1906: 1142.
93 *Sydney Mail* 16 Jan 1907: 177.
contraltos Kate Rooney, now in New York, and the late Eva Mylott, whose very promising career was cut short by death when she was obtaining a strong hold in London's concert world. Madame Christian came to Australia from England because of ill-health, when she was 23. Eighteen years later she entered the order of the Sisters of Charity. She was Canadian born.  

Other pupils of Mary Ellen Christian who became prominent are Molly de Gunst, who eventually had a career with the Sadlers Wells Opera, Helen Sarto, Geraldine Rivers, Mabel Ward, Rosina Gargiulo and Florence Gibson.

Frank Down is the last of this group of Italian-influenced Sydney singing teachers that it is important to acknowledge. He studied in Leipzig with Julius Stockhausen, and moved to Sydney in 1893. Down was involved with the Sydney Conservatorium (not the one known today, but its private forerunner in the late 1890s). He held a pupils' concert each year, which is the main source of information regarding his pupils. George Grimm was apparently Down's most successful pupil; Grimm went to London with Marie Narelle and Kate Rooney, where they all shared a house for some time, while they completed their European studies and launched their careers. Grimm studied singing during this time with Arthur Oswald of the Royal Academy of Music, and later came back

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94 AMN July 1941: 2.  
95 AMN Dec 1939: 2.  
96 AMN Sept 1928: 23.  
97 Sydney Mail 14 Mar 1906: 702.  
98 Sydney Mail 11 Jan 1902: 83. For more students of Mary Ellen Christian, see lineage under NSW, Volume 2.  
99 As previously noted, Stockhausen was a pupil of Garcia in Paris at the same time as Marchesi.  
to teach in Sydney. Another Down pupil, Julie Davies, also went to Milan for further study, and then remained and sang all over Europe. Other pupils of Down include Ada Middenway, Charles Rolfe, Emil Sussmilch, Mabel Hastings, Violet McNeill and Edmund Bent, all of whom were popular professional performers in Sydney in oratorio and concerts.

Teachers in Sydney who were active at a professional level, yet had a less significant influence on vocal pedagogy include Signora Leonora Fabris, who sang first with the Lyster Company, and then settled in Sydney as a teacher. She taught Elsa Sherwin, reputedly the cousin of Amy Sherwin. Other prominent students of Fabris were May Mitchell, who sang later as May Sydney, and Gilda St Clair. Another leading Sydney teacher was Miss Pedley, niece and pupil of Madame Sainton Dolby of the Royal Academy of Music. The press in Sydney preferred Pedley’s violin playing, rather than her singing, however she did have an understanding of vocal technique, and was able to pass on the technique to others, despite lacking vocal quality herself. Pedley’s pupils include Constance Evelyn, who later went to England and studied at the Royal College of Music with Charles Santley and the contralto Anna Williams, and Kathleen Morven. Morven was the teacher of the contralto Bertha Fanning, who went to

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102 Sydney Mail 3 Sept 1898: 594.
103 Sydney Mail 19 May 1900: 1156, Sydney Mail 2 Dec 1908: 1466.
104 Sydney Mail 29 Sept 1883: 609.
105 Sydney Mail 3 Feb 1894: 221.
106 Sydney Mail 29 Dec 1883: 1235.
107 Sydney Mail 12 Feb 1898: 333.
Paris and studied with Madame Guy d'Hardelot, and then remained in London as a singer.\textsuperscript{108}  

Charles Bethune was another of the lesser characters involved in vocal teaching in Sydney, however he seems to have had considerable luck with one pupil Alice Hollander, who he took to London, in order to launch her career.\textsuperscript{109} She made her debut there successfully, and appeared regularly in concerts at St James Hall. No further information is known about this lineage, however another pupil of Bethune, Blanche Thomas took over Bethune's studio while he recovered from a carriage accident at one stage, and she continued to teach after he departed from Sydney.\textsuperscript{110} Thomas' singing was not well-received by the press.  

Traditional Italian vocal teachers were the basis of professional vocal teaching in Sydney, particularly between 1880 and 1900. Teachers such as Mary Ellen Christian, Hallewell, Arthur Steffani, and Frank Down were clearly the most successful during this period in terms of producing students who were well-enough trained to appear on the professional stage, in Australia and overseas. Such teachers clearly understood the tenets of the traditional Italian vocal technique, were experienced in passing this on, and were responsible for providing the foundations of subsequent lineages of traditional Italian pedagogy in Australia.  

**Melbourne's Teachers**  

David Ross, in his thesis *Singing and Society in Melbourne 1836 to 1861*, looks in detail at solo singers and their traditions of training, as well as at

\textsuperscript{108} *Sydney Mail* 18 May 1904: 1261.  
\textsuperscript{110} *Sydney Mail* 27 Nov 1897: 1118.
teaching practises that were established. Ross demonstrates that the influence of Garcia was prevalent in Australia as early as the 1850s with the arrival of Catherine Hayes in 1854.\textsuperscript{111} Hayes was the first international star to visit Australia. She was taught in Paris by the younger Garcia for eighteen months from 1842, and then for a short time by Ronconi in Milan, where she made her debut in 1845. Interestingly Ronconi was Marchesi's first teacher. In \textit{The Romance of the Sydney Stage}, Hall and Cripps describe Hayes' voice and career at length.\textsuperscript{112} She set the hearts of many aflame with the desire to perfect their vocal training, enabling the colonies to experience the thrill of first class vocalism, and putting the name of Garcia forward around the world.

In 1854 Giovanni Vitelli and the music-seller and entrepreneur George Leavis Allen were appointed Singing Masters at the Melbourne Mechanics Institute.\textsuperscript{113} Ross claims that there are strong similarities between the pedagogical approach of Vitelli and Garcia, and suggests that Vitelli could have been a student of Garcia Jr. at the Royal Academy of Music in London, or could have studied with him in Paris in 1840. This relationship is discernible particularly in Vitelli's attempts to understand and explain vocal physiology and its relationship to vocal technique in his public lectures. Ross recognises some mistakes in Vitelli's approach however, such as his attribution of the depth of the contralto voice and its lack of flexibility in the upper register to a heavy muscular structure, and in particular to the physical position of the larynx.\textsuperscript{114}

\begin{thebibliography}{9}
\bibitem{111} Ross, 'Singing and Society': 144.
\bibitem{112} Hall and Cripps, \textit{The Romance}: 155-9.
\bibitem{113} Argus 21 June 1859: 8.
\bibitem{114} Ross, 'Singing and Society': 137-8.
\end{thebibliography}
not currently known whether any of his students went on to become successful soloists.

There were other professional singers active in Melbourne at this time with traditional Italian training. Elizabeth Testar was trained in singing by B. and L. Negri, who claimed that they were descendants of and had studied with the Negri sisters, Maria Rosa and Caterina, both famous singers and pupils of Handel, who were active in London in the early 1800s. Testar was prominent from 1850 in Melbourne as a singer of oratorio and appeared at Mechanics' concerts and with the Melbourne Philharmonic Society, until her husband convinced her to abandon public performance. Testar's husband wrote outspoken letters to the *Argus*, and was very much against women performing on the stage. As time passed his wife was allowed to sing less and less in public. She was by all accounts an excellent singer, and had the potential for an international career. Testar taught in Melbourne for many years, however none of her pupils are known at present.

Henry F. Hemy, another vocal teacher, migrated to Melbourne in 1851. Hemy was also a singer, pianist and music seller from England, and he joined Testar to form a Glee and Madrigal Union, which performed regularly in Melbourne, as well as taking responsibility for teaching its members the rudimentaries of vocal technique. In 1852 Harriet Fiddes and Mr and Mrs Hancock arrived in Melbourne from London. The Hancocks were former professors at the Royal Academy of Music, and both pupils of Sir George Smart. Fiddes wrote in the *Argus* in her first notices that she had performed in

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116 *Argus* 14 Jan 1851: 1.
117 Ross, 'Singing and Society': 111.
118 Ross, 'Singing and Society': 129.
the Theatre Royal, Drury Lane, Covent Garden, the Italian Opera House, Opera Buffa, and the ‘Philharmonic and Ancient Concerts.’ Fiddes and the Hancocks all taught singing in Melbourne, as well as performing regularly in oratorio, Philharmonic concerts, opera wherever possible, and in other small miscellaneous concerts. John Gregg, another singer formerly performing in London came to Melbourne in 1852, and created regular work for himself. He was renowned for the immense volume of his voice, and was said to have been a student of the bass Staudigal. Reviews in the *South Australian Register* deplore his singing in comparison to other prominent soloists though, and it is not known whether he taught singing.

The most widely consumed methods of vocal teaching in Melbourne during the 1840s to 1860s were the group teaching methods. These included the Hullah-Wilhelm method taught by William Clarke, and the Waite method, which used numerals to designate pitch in order to develop congregational singing, taught by George Leavis Allen. Many vocal teachers used these methods, including Charles Braid, who gave lessons using Hullah’s class singing methods, and Mrs Trickett and her husband, plasterer and amateur singer George Trickett, who both taught according to Isaac Nathan’s *Musurgia Vocalis*. Giovanni Vitelli also taught group classes, and his teachings were probably based on the scientific explorations of the younger Garcia, although he claimed that they were original. Additionally there were many amateur singers who advertised as teachers of singing and various instruments, such teachers did not produce professional singers however. The Ross thesis lists

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119 Ross, ‘Singing and Society’: 121.
120 Ross, ‘Singing and Society’: 48.
121 Ross, ‘Singing and Society’: 132.
many of the singing teachers in Melbourne between 1851 and 1861 who advertised.  

In 1861 with the arrival of W. S. Lyster's opera company came an influx of Italian trained singers, including Lucy Escott, a student of Pietro Romani, maestro concertare to Lanari in Florence from 1839 to 1847. Romani worked closely with Verdi, Rossini, Donizetti and all the soloists, orchestras and choruses who performed at the Teatro della Pergola in Florence, and is also of significance as the teacher of Pietro Cecchi and Lucy Chambers. The tenor Henry Squires also came to Australia with Lyster; Squires had studied with the Irish born singer-songwriter James Gaspard Maeder. Fred Lyster, brother of the impresario William Saurin Lyster also had private singing students. He was responsible for orchestration where necessary, conducting, and taking on whatever roles he could manage. One of Fred Lyster's students was the soprano Clare de Vee, and a Melbourne singer Armes Beaumont, was apparently offered singing lessons with Fred before he became the leading tenor with the Lyster Company. Beaumont actually attributed his training to Mr James Spenselby of Melbourne however, about whom nothing is as yet known.

Beaumont taught the soprano Lillian Ormond, who later sang with the Musgrove

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122 Ross, 'Singing and Society': 329-30.
125 Phillips-Matz: 173. Romani trained in music with Fedele Fenaroli, who was a pupil of the Conservatorio di san Maria di Loreto during the time that the school was under the musical direction of Francesco Durante. (Durante was one of the composers said to be under the direct influence of Porpora, and it is known that he trained some singers.) Given the discussion in Chapter One concerning the strong connection and interplay between compositional and vocal schools, and musical education in general, it is quite feasible that a pedagogical lineage could have extended from Durante to Fenaroli to Romani, and hence to Lucy Chambers, Pietro Cecchi, and Lucy Escott. It is known that Durante also studied with Pitone and Pasquini, however, and his specific link to Porpora is not immediately evident.
127 Sydney Mail 10 July 1880: 82.
129 £4K26Augl892: 5.
Opera Company in the early 1900s. A pre-concert article in the *South Australian Register* gives a biography, and an idea of the popularity of Beaumont:

The musicians of the city and several admirers of the Australian tenor, familiarly known as Armes Beaumont, have been working energetically for several weeks in arranging a benefit concert, which will be given in the Town Hall on Monday August 29. Mr Beaumont has for over twenty-five years been one of the most popular artists on the concert and operatic stage in Australia, and this concert, in the production of which so many have entered with great enthusiasm is a fitting proof of the esteem which is felt for the beneficiarie. He was born at Norwich, England on December 15, 1840, and was eight years old when he arrived in Melbourne. At fourteen years of age he made his first appearance as a singer in the choir of the Wesleyan chapel, Fitzroy. His voice and style were greatly admired. After a two years rest, when his voice naturally broke, he studied under Mr James Spenselby, and was engaged in mercantile business. The first star performance which he made was by accident. The Melbourne Musical Union had secured the services of Mr Henry Squires for the tenor parts in the ‘Messiah.’ On the evening of the concert that gentleman was suddenly taken ill, and quite unexpectedly Mr Beaumont was prevailed upon to appear as a substitute. His success was so great that Mr Fred Lyster offered to train him and introduce him in opera, but this he then declined. In 1862 he accepted an engagement with Poussard and Douay to appear in Adelaide, Sydney, and New Zealand. A year later he first appeared in Sydney in opera, and four months after he sang at the old Haymarket in Melbourne. On July 8, 1866, he made his debut in grand opera in ‘L’Africaine.’ In February of the next year while out on a shooting excursion, the charge from the gun of one of the party shot him in the face and almost destroyed his sight. He fortunately, however, did not become totally blind, but he only partially recovered from the injuries sustained. He subsequently went with an operatic company to San Francisco, and returned to Melbourne, where he has taken the leading tenor parts in most of the principal works since presented in that city.

Beaumont was prominent as a teacher in the later part of the nineteenth century, and taught at Allan’s along with his highly esteemed contemporaries.

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130 Gyger, *Opera for the Antipodes*: 132,136.  
131 SAR 26 Aug 1892: 5.
Despite the presence of first-rate Italian singers, it was possible for some
Australian-trained singers to hold the premier position on the stage, even in the
early 1860s, which was quite an achievement.

In 1865 Fannie Simonsen joined the Lyster Company; she eventually
became an important influence on the use of the Garcia technique in Australia
through her singing, as well as her teaching. She was trained at the Paris
Conservatoire by Manuel Garcia Jr., and may have met Marchesi in Paris
during her training. Simonsen sang at the Opera Comique in Paris, and later
in London as Madame Francoise Dehaes, before marrying Martin Simonsen.
She was well-known as part of the operatic fraternity in Australia by the
1880s, and was one of the leading teachers of singing in Melbourne, as well as
being active as a touring artist. Simonsen prepared her children Martina,
Leonore, Jules, Florrie and Frances Saville (who had a major international
career), for the operatic stage. Simonsen also taught Ada Crossley, before
sending her to Marchesi in Paris, as well as her own granddaughter, Frances
Alda (Leonore’s daughter). Marchesi considered Ada Crossley to be one of
her best students. Other students of Simonsen were Lillie Crowle, Ada
Prull, and Flora Graupner who all sang various roles with the Simonsen
opera company. Nellie Stewart’s memoirs reflect the versatile talent of
Flora Graupner:

Another brilliant Australian in the bygone company was Flo
Graupner. She was astonishingly versatile and could sing and

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132 Adrienne Simpson, ‘Frances Saville: Australia’s Forgotten Prima Donna,’ Australian Music
133 Mackenzie and Mackenzie, Singers of: 84.
134 Table Talk 23 Oct 1885: 14.
135 Table Talk 21 Jan 1887: 15.
act any role in any class of work. She died not long ago after being laid aside many years with grievous sickness.\footnote{Nellie Stewart, \textit{My Life's Story}, (Sydney: John Sands, 1923) 113.}

A review in the \textit{South Australian Register} of Gilbert and Sullivan's \textit{The Yeoman of the Guard}, also gives an idea of the critical reception of Graupner's work as a performer:

Mrs [sic] Flora Graupner was admirably cast for the part of Elsie Maynard. The vivacity and jollity which has characterized this lady's earlier appearances would lead to the idea that she would hardly be suited to a serious part. Such a notion, however, must have been entirely dispelled on Saturday night, for she sang and acted with a true perception of the feelings of the strolling player, a sort of Maritana, who is wedded to an unknown man of high degree. Her first prominent number was the recit and aria, 'Tis done I am a bride,' which she sang in splendid style; but her greatest success histronically and musically was in the last act, where she admits the claim of her unknown husband and sings 'Sir, I obey, I am thy bride.' Throughout the performance Miss Graupner's assumption of the part was marked by the best taste and judgement.\footnote{\textit{SMH} 5 Oct 1887: 8.}

Other pupils of Simonsen include Julia Simmons,\footnote{\textit{Table Talk} 19 Aug 1887: 18.} Miss E. A. Lambert, (Mrs Templeton), who it seems studied further in Paris before returning to Sydney and teaching during the 1920s,\footnote{\textit{Table Talk} 27 Apr 1888: 13.} and Muriel Walsch.\footnote{\textit{SMH} 5 Oct 1887: 8.} Frances Saville taught singing in Sydney before leaving to go to study with Marchesi and launch her European career, but none of her pupils are known to have had significant careers as either performers or teachers.\footnote{\textit{Table Talk} 3 Feb 1888: 14.} Jules Simonsen tried to follow the same path as his sister, furthering his studies overseas, and then launching his career.\footnote{\textit{Sydney Mail} 10 July 1897: 66, \textit{Sydney Mail} 6 Aug 1898: 318.} In 1899 he was jailed in San Francisco for theft however, leaving his
wife and children destitute in Sydney,\textsuperscript{143} after which he maintained a low profile as far as his singing career was concerned.

Ada Crossley mentioned that Simonsen's teaching was very similar to that of Marchesi, in a 1904 article in the \textit{Australasian Stage Annual}. She stated that singers needed to maintain the quality of middle range notes, and disguise changes in register, by carefully altering the note previous to a register change in order to allow the qualities of the different registers to blend, between middle and chest voice, and middle and head voice.\textsuperscript{144} Frances Saville, like Melba, attributed the success of her singing technique and her career to Marchesi, rather than to her mother, even though the technique had been essentially the same, and Saville had demonstrated prowess before her studies with Marchesi. It seems that none of Simonsen's pupils became prominent teachers of singing; they were so busy performing, that there was simply not time.

Throughout the 1860s, many of the singers of the Lyster Company, and of other visiting companies taught singing. Because they were usually successful professional singers overseas before being brought to Australia by Lyster and others, their public profiles were greater generally than singers of the previous decade, and it is possible to ascertain their training backgrounds more clearly. It is difficult however to find details of their students, and to determine who taught and who did not. Many of the visiting singers had private students to supplement their performance incomes. Usually though, if a singer had a successful protégé, there is documentation in the press recognising the teacher, at least in the student's fledgling professional performances. Much vocal teaching went on in the lives of touring opera company members, in the cities that they visited. It is

\textsuperscript{143} \textit{Sydney Mail} 6 May 1899: 1030.
\textsuperscript{144} \textit{Australasian Stage Annual} 5 (1904): 2, 10, 12.
increasingly clear that singers could not always earn enough to survive by performance alone. By the 1880s however, the climate for vocal education in Australia was vastly different, and in most major cities there were prominent teachers of various vocal traditions established in their own studios.

Pietro Cecchi was one of the latter visiting artists who chose to stay. He came to Australia with the touring company of Agatha States, the American soprano, in 1872 (see Illustration 5.). Although the States company had enjoyed good audiences for their abridged piano-accompanied operas in Melbourne, Cecchi did not receive outstanding reviews. Cecchi, as mentioned previously, was a pupil of Lanari’s *maestro concertare* Pietro Romani in Florence, and according to various sources had performed as a leading tenor throughout Italy and the rest of Europe before joining Agatha States’ Opera Company in America. Romani had strong links to Rossini, Verdi, and other contemporary composers of Italian opera, and he had also coached singers such as Mario and Grisi, Catalani, Ungher, Duprez and Nourrit, (who had earlier been a pupil of the elder Garcia). Romani’s training in singing clearly followed the traditional Italian technique, and his work as a conductor and vocal coach set standards around the world for singing within the genre of Italian opera.

Cecchi remained in Melbourne after the tour, and began a successful teaching studio. His most famous student was the young Nellie Melba, whose studies with him stretched over seven years, with her marriage somewhat interrupting progress. Cecchi’s studio was at Allans, and among his students were Billy Nelson, Harry Atkinson Fitts, Margaret Laidlaw, Mr J. G.

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Wright, Alice Burton, Alice Simmons, Mr Lutgens, Isabelle Bredin, Isabelle Bredin, Jeanne Ramsay, Jacques Gregor Wood, Walter Kirby, George Kilburn Heron, Carrie Taylor, William Neilson, Kate Kenyon, and Madame Mainwaring. A review of the debut performance of Jeanne Ramsay in 1891 suggest that her vocal training with Cecchi had produced in her many positive features:

Jeanne Ramsay, the well-known Melbourne vocalist...who recently made her debut as a pupil of Signor Cecchi, showed herself to be the possessor of a rich soprano voice of great power, and wide compass, which combined with a pleasing appearance and sympathetic style, rendered this, as well as other contributions of considerable merit.

Ramsay went on to study at the Royal Academy of Music in London, and was successful there. It is interesting to notice that the town of Hobart received their own young singer Jeannie Bateman home from her training in Melbourne with Cecchi with great anticipation; his reputation as a teacher around Australia was so highly regarded (despite the fact that Melba denied the significance of his influence on her singing):

The event of the evening was the first appearance of Miss Jeannie Bateman before a Hobart audience since completing her studies under Signor Cecchi in Melbourne. This young Launceston soprano met with a most gratifying reception, her sweet and flexible voice of moderate strength and range, and

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148 *Table Talk* 5 Nov 1886: 12.
149 See Liedertafel Database, CSAM.
150 *AMN* 11 1922: 253.
151 *Table Talk* 1 May 1891: 4.
152 *The Hobart Mercury Supplement* 6 April 1895: 1.
154 *SAR* 14 Apr 1902: 3.
155 *The Age* 2 Feb 1901: 12.
157 *The Age* 2 Mar 1901: 12.
158 *AMN* Jan 1938: introd. 2.
159 *Table Talk* 1 May 1891: 4.
William Neilson, another Cecchi student, sang with the Williamson and Musgrove Company, and a review of one of his performances in Adelaide reveals some of his background and vocal capabilities:

One of the finest tenor voices yet heard by Adelaide is possessed by Mr W. Neilson, of Messrs Williamson & Musgrove's Opera Company. His rendering of the tenor solos in 'The Messiah' created quite a furore in Melbourne at the recent Christmas production of that oratorio, and his excellent singing at the Good Friday night concert in the Exhibition Building is still fresh in our memories. Mr Neilson is a native of Ballarat, and first studied singing under Mr J. T. Lamble of that city. He afterwards studied under Signor Checci [sic], a well-known Melbourne teacher.\(^{161}\)

Cecchi's influence in vocal teaching circles around Australia was significant, several of his pupils became prominent as teachers in the decades following his death. His profile as a teacher was also prominent, thanks to his promotion by several former pupils. Madame Mainwaring was one of his assistants, and also a pupil, who promoted his work for many years, probably because promoting Cecchi gave her own work credibility which she may not otherwise have received:

The name of Signor Cecchi, who for about twenty years had a phenomenal success in Melbourne as a teacher of singing, (his reputation being such that he had pupils from all the other Australian colonies, and commanded perhaps the highest fees ever paid in Australia for singing tuition) often came up as being the teacher of Melba for seven years. His assistant Madame Mainwaring (in private life Mrs W. Michie), who was thoroughly trained in his method of voice production is now teaching in Melbourne at Sonora House and Sutton's. Having been with him for nine years, she had a unique training in voice culture and also Italian and French... After Signor Cecchi's

\(^{160}\) The Hobart Mercury Supplement 6 Apr 1895: 1.
\(^{161}\) SAR 18 May 1896: 6.
sudden death she took on some of his pupils and was the leading teacher of singing at Signor Zelman's School of Music.¹⁶²

Mainwaring did not produce any pupils who became professional performers, and the lineage seems to have ended with her work. The next generation of teachers influenced by Cecchi also included Isabelle Bredin, and James Gregor Wood, who taught in Melbourne in the 1930s, after travel and performance experience overseas.¹⁶³ Gregor Wood sang at the opening of St Paul's Cathedral in Melbourne in 1891, and was frequently a soloist in Liedertafel and Philharmonic concerts in Melbourne. A review of his early performance in Dvořák's cantata The Spectre's Bride, noted that in his part he was 'considerably overweighted.'¹⁶⁴ Gregor Wood must have improved considerably after that time, as he was employed frequently as one of the principal soloists in Melbourne with the Liedertafel Societies and the Philharmonic Society. As Gregor Wood became prominent as a teacher in the 1930s, his work in this role is discussed in detail in Chapter Three.

Cecchi's pupils Carrie Taylor and Kate Kenyon also taught singing in Melbourne before 1900, but it does not seem that they produced pupils who achieved prominence.¹⁶⁵ George Kilburn Heron taught singing in Ballarat for many years, achieving moderate success. In an application for a teaching position at the University of Melbourne Conservatorium he wrote:

The late Signor Cecchi, who was instrumental in bringing Madam Melba to light—was my teacher—and I teach his method. Therefore I feel sure of being able to give satisfaction.¹⁶⁶

¹⁶³ AMN Aug 1926: 17.
¹⁶⁴ Table Talk, 27 Feb 1891: 13.
¹⁶⁵ The Age 2 February 1901: 12.
¹⁶⁶ Memo from George Kilburn Heron ALCM 10/12/1904 to Mr W. E. Cornwall, 1904/11, Part Two-58, UMA.
Unfortunately this was not sufficient evidence for the Board of appointments at the University of Melbourne, as Kilburn Heron was not accepted for the position.

Young Australian singers who showed exceptional talent often went overseas to study with teachers of the traditional Italian, or Marchesi/Garcia, technique. Lucy Chambers (1840-1894), a contralto, was one of these exceptional young singers. Her first singing teacher was Miss Logan, a woman who had notoriety as a teacher of music in Sydney and was cousin to the composer Vincent Wallace, and a pupil of Logier in piano. Chambers sang for Catherine Hayes, the Irish soprano, during Hayes’ first tour to Australia in 1856, and Hayes was so impressed by the girl’s voice that she offered to supervise Chambers in further studies in Italy. Due to family concerns, pertaining to marriage and the suitability of a performance career for a ‘young lady’, the offer was declined. In 1862, after the death of her father, Chambers went to London and studied with Garcia Jr., then to Italy where she studied with Pietro Romani, Vannucini, and Giovanni Battista Lamperti in Milan. She made her debut in 1864 in the part of Azucena in Il Trovatore in the Teatro Pagliano, and during her European career sang in Lucca, Milan, Venice, Bologna, Turin, Portugal, Germany and Belgium. The impresario W. S. Lyster came across her in Milan in August 1869, and invited her back to Australia to join his company.

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In 1871, Chambers began considering whether to retire from the stage in order to begin a career in teaching.\textsuperscript{170} She was still singing for Lyster, in roles such as Azucena and Maffeo Orsini. She may have had a small studio at this time. By 1885 she was concentrating solely on teaching. Her students included Alice Rees, who later became Alice Rees Vogrich, wife of the conductor Max Vogrich. Rees had an excellent voice with enormous potential. She later taught in Sydney, where her husband conducted the Sydney Liedertafel.\textsuperscript{171} A \textit{Sydney Mail} review of one of Rees’ performances for the Sydney Liedertafel demonstrates her vocal capacity:

Madame Vogrich, whose every appearance affords evidence of advancement in style, sang in exquisite voice and phrasing, the brilliant polonaise from ‘Mignon.’ The sportive grace of this song from the ‘Fairy Queen’ was admirably reproduced by the singer, while the refinement of the interpretation was apparent throughout. The florid passages were given with clear neatness rarely equalled, and showing high culture as well as fresh purity of voice.\textsuperscript{172}

The review presents an entirely positive account of the thorough artistic and technical facility in the performance of a singer wholly trained in Australia, demonstrating a cultivated technique in florid singing, as well as artistic control. Rees taught in Sydney privately, and appeared regularly in concerts while her husband conducted the Sydney Liedertafel.\textsuperscript{173} They both left Sydney in 1886, and travelled to London, then America.\textsuperscript{174} Rees later joined the staff at the University of Melbourne Conservatorium between 1924 and 1929, after the death of her husband.

\textsuperscript{170} Love, \textit{The Golden Age}: 203.
\textsuperscript{171} \textit{Table Talk} 3 July 1885: 6.
\textsuperscript{172} \textit{Sydney Mail} 27 June 1885: 1354.
\textsuperscript{173} \textit{Table Talk} 3 July 1885: 6.
\textsuperscript{174} \textit{Sydney Mail} 16 Jan 1892: 127.
It is difficult to find more information about the Australian pupils of Alice Rees-Vogrich. However, one of her pupils at the University of Melbourne Conservatorium, Rosa Pinkerton studied later with Madame Kirkby Lunn in London, as well as with Louise Trenton, before having an exceptional international career. Pinkerton performed with the Melba-Williamson Company, the Carl Rosa Opera Company, the British Broadcasting Corporation, (BBC), Hippodrome, and Alhambra Theatre, in London. She returned to Australia and began teaching in the 1940s. The line of pedagogy from Romani, the younger Garcia, Vannucini, and Lamperti through Lucy Chambers to Rees could not be more direct.

Another pupil of Lucy Chambers, Miss Colbourne-Baber, sang throughout Australia, and after marrying the actor and organist Harrison White, went to Paris to study with Marchesi for a year. A review of one of her performances in 1891 in Melbourne demonstrated that she had met with widespread success:

Miss Colbourne Baber, the talented soprano vocalist of the Burton concert company has returned to Sydney where she will shortly be heard at some important concerts in the near future. Miss Colbourne Baber was well received during the New Zealand tour, especially at Dunedin, her birthplace, where her singing created a furore.

She made her debut in Paris for Boosey as Lila Harrison, and showed signs in the 1890s of beginning an extremely successful career. By 1904, however, her husband had passed away in England, and she had virtually given up singing.

175 AMN June 1945: 2.
176 Table Talk 27 Feb 1891: 5.
177 Sydney Mail 6 Mar 1897: 490.
178 Sydney Mail 11 May 1904: 1154.
Other students of Lucy Chambers included Edith Moore, Cicely Staunton who sang with the Montague-Turner Company,\(^\text{179}\) Otto Fischer Sobell,\(^\text{180}\) Marie St Clair, Alice Dunning Lingnard,\(^\text{181}\) Miss Vanneck, who taught singing and voice production in Melbourne in the early 1900s,\(^\text{182}\) and Ada Gardiner who performed as Ida Osborne.\(^\text{183}\) Osborne had an extensive career in opera across Australia, predominantly with the J.C. Williamson Opera Company, in operetta, concert and oratorio, and was much-loved by audiences.\(^\text{184}\) Most of the above sang roles with Lyster and the various comic opera companies in Sydney and Melbourne, and had reasonable success.\(^\text{185}\) Amy Sherwin also studied with Chambers, according to Alison Gyger, Chambers assisting the young soprano in new roles that she took on for the Lyster Italian Opera Company early on in her career, before her studies in Europe.\(^\text{186}\) Another young singer who made her debut with the Lyster company and also studied with Chambers was Bessie Pitts, who Gyger maintains did not go further in her operatic career.\(^\text{187}\)

One of Lucy Chambers' most interesting pupils was Otto Fischer (later Otto Fischer-Sobell), (1862-1934) born in Tanunda, South Australia, who won the first Elder Scholarship to study at the Royal College of Music, London in 1884. Fischer-Sobell's father and first teacher, George Fischer, had been a pupil of the famous Wilhelmine Schroder-Devrient (who had been trained by her

\(^{179}\) Table Talk 29 Mar 1891: 14.
\(^{180}\) Table Talk 19 Feb 1891: 14.
\(^{181}\) Table Talk 1 July 1887: 16.
\(^{182}\) The Age 5 Jan 1901: 5.
\(^{183}\) Ada Norcott - diaries and papers are held in the Victorian State Library MS Box 267.81, MS Box 3805.
\(^{184}\) Table Talk 23 Dec 1887: 14.
\(^{185}\) Sydney Mail 1875-1902.
\(^{186}\) Gyger, Civilizing the Colonies: 225.
\(^{187}\) Gyger, Civilizing the Colonies: 224-226.
mother, both parents being professional opera singers in Germany).\textsuperscript{188} Fischer-Sobell then studied under Albert Visetti, the famous vocal teacher at the Royal College,\textsuperscript{189} as well as with Jenny Lind during her honorary Professorship at the Royal College. He brought back to his subsequent teaching in Australia, mainly at the University Conservatorium in Melbourne in the 1900s, another strand of the Garcia lineage.\textsuperscript{190} Sobell’s pupils will be discussed in more detail in the next Chapter, as the lineage which ensued from his teaching work at the University of Melbourne is certainly significant. A report in \textit{Table Talk} gives some idea of the success that was predicted for Sobell during his days in London:

Mr Otto Fischer, who is now singing in London is one of the best artists of the day, and promises to rival the success of the greatest tenors of past times–so says the Professor of Music at Melbourne University. The foundation of this success was laid by Madame Lucy Chambers, who was Mr Fischer’s first vocal instructor, and in many ways his benefactress.\textsuperscript{191}

After 1870, all around Australia the pedagogical influence of Garcia’s most famous student Mathilde Marchesi began to spread. Ilma di Murska, one of Marchesi’s students, visited Australia in 1875. She was thought of as the ultimate singer with her impeccably executed coloratura. Ilma di Murska’s high profile particularly helped to raise the awareness of Marchesi in the musical and vocal schools in Australia. There were numerous articles in the local press at the

\textsuperscript{188} Devrient was often criticized for her lack of musicianship and vocal technique, and was famous for her emotional, impassioned performances; ‘what she contributed to the evolution of the vocal art could be grasped only when composers wrote to exploit the dramatic potentialities discovered by her kind of singing—what Rellstab called ‘the art of declamatory song’—or by her unique combination of singing and acting. She always felt that, as an example and as an influence, her accomplishments had been in vain.’ Henry Pleasants, \textit{The Great Singers}, (London: Victor Gollancz, 1967) 157; \textit{AMN} Oct 1936: 3.

\textsuperscript{189} Royal College of Music Scholars Register and Reports No 1: 51.

\textsuperscript{190} Lind was a student of the younger Garcia, who had repaired her voice after she nearly lost it in 1843 through misuse.

\textsuperscript{191} \textit{Table Talk} 19 Feb 1891: 14.
time of her visit which glorified the singer and her technical ability, and
promoted the work of Marchesi. The Sydney papers discussed Marchesi’s
thoughts on diet and exercise for singers, and whether singers should ride
bicycles. They also outlined in detail the costs involved in studying in Paris with
Marchesi, possibly to warn off idealistic young singers who did not have the
means for such escapades.

There was a proliferation of vocal teachers in Melbourne between 1880
and 1900, which had the fortunate effect of maintaining a high standard of vocal
teaching, as there was much competition for pupils. Teachers included Attilio
Buzzi, a member of the New Royal Italian Opera Company who had stayed in
Australia, and taught in Melbourne, and later sang with other visiting
companies. One of his pupils, Mrs Arthur Royce, taught in Melbourne for the
following thirty years, and another pupil, Miss E. J. Tremlett taught singing in
Melbourne, applying unsuccessfully several times to teach at the University of
Melbourne Conservatorium on Buzzi’s advice. Tomaso De Alba, also from
the same original cast as Buzzi, married a girl from Melbourne and later settled
and taught in Sydney. De Alba was of Spanish origin, and had trained in Italy
with Antonio Selva. Other prominent Melbourne vocal teachers included Otto
Linden, Julius Herz, Rosina Carandini (Mrs Palmer), A. E. H. Nickson, Signor
and Signora Coy, who taught at Allan’s, and Gordon Gooch, who had studied at
the Royal Academy of Music. The Australian soprano Frederica Mitchell, also
taught in Melbourne; she had studied in London, where she was a pupil of

192 Gyger, Opera for the Antipodes: 49.
193 Letter of application for Chief Study teaching position at the University of Melbourne
Conservatorium, 9/12/1904 1904/11, Part Two-58 UMA.
194 Gyger, Opera for the Antipodes: 41, 49.
William Shakespeare. Other prominent Melbourne teachers with more than one instrument as their specialty, included James Ure, Madame Anstey (also from the Royal Academy of Music), and David Lee, the city organist.

One teacher who had an unprecedented effect on vocal teaching and performance in Australia for generations to come, was the soprano Elise Wiedermann, a pupil of Mathilde Marchesi. She came to Australia in 1880 with Carl Ludwig Pinschof for the Melbourne International Exhibition, and they soon became engaged. Wiedermann, born in Vienna on August 31, 1851, had studied for her Laureate at the Conservatorium of Vienna, and had sung on the operatic stages of Vienna, Zurich, Brunswick, Hannover, Hamburg, London and Leipzig. Wiedermann had enjoyed enormous success as a performer, but after her marriage and Pinschof’s honorary appointment as Consul for Austria-Hungary in Victoria, she was required by the Austrian government not to perform professionally in public, as it did not suit her husband’s station. In Wiedermann’s obituary, a comment on her technique and vocal prowess, quoted from a speech by Marshall-Hall, helps to put into perspective that which she imparted to her pupils:

The more I hear this lady, in both private and public, the more I am impressed with her splendid dramatic gift. A pure, clear resonant tone, equally cultivated from top to bottom of her voice, not extraordinarily powerful, but penetrating, is joined to an admirable system of vocalization, and most thoroughly trained exactness. Her cantabile is the perfection of evenness joined to expressiveness, a rare combination; while the melodic outline is preserved intact, each word, each consonant, each interval receives its proper characterization—even as the rocks are

195 Printed card, sent as part of an application to join the staff at the University of Melbourne Conservatorium, 1904/11 Part Two-58, UMA. Shakespeare was a pupil of the Lamperti father and son.
marked on the unbroken surface of a stream by the endless curves of the smooth flowing water.\textsuperscript{198}

Marshall-Hall used Wiedermann as the soprano soloist in most of his performances of excerpts from Wagner operas during the 1880s and 1890s.\textsuperscript{199} They seem to have been good friends as well as colleagues. If Wiedermann was able to impart half of her own technique to her pupils, she was able to assist them considerably. Some of the above characteristics are still sought for in vocal circles in Melbourne, as a direct result of the lineage.

In 1895, Marshall-Hall persuaded Wiedermann to teach at the new University Conservatorium of Music. She joined his staff, and remained loyal to Marshall-Hall after the public outcry against his publication of \textit{Hymns Ancient and Modern}, when he had lost the support of the University council and the Ormond Chair.\textsuperscript{200} She went with him to form the Albert Street Conservatorium in 1900, and then returned to the University Conservatorium with Marshall-Hall in 1915, after the death of Franklin Peterson. Among Wiedermann’s pupils were Florence Austral, Elsa (Fischer) Stralia, Evelyn Scotney, and Wiedermann’s own three daughters, two of whom had successful performance careers as Carmen and Louise Pascova. Mary Campbell, another student of Wiedermann’s was vital in passing the Marchesi legacy on to generations of Australian singers, as were many of Wiedermann’s other students, who were well respected professional singing teachers and singers all over Australia, and some internationally.\textsuperscript{201} Through her association with the two main Melbourne

\textsuperscript{198} \textit{AMN} 12 1922: 103.
\textsuperscript{199} See programmes from the Marshall-Hall orchestral concerts, and Liedertafel society concerts in the Liedertafel Collection, University of Melbourne.
\textsuperscript{201} Violet C. E. Parkinson, ‘Madame Elise Wiedermann and the Opera School,’ \textit{Con Amore}, 12 (1954): 7. Other students of Wiedermann were Lucy Rowe, Ruby Gray, Clarice Malyon, Stella Power, Violet
conservatories, and her skilled teaching of so many pupils, Wiedermann indelibly imprinted Marchesi’s influence on generations to come. In some cases, Wiedermann’s teaching produced eight or more generations of singers, which clearly demonstrates the transmission of a successful technique.

It is ironic that Dame Nellie Melba was probably the most famous Marchesi pupil of all time, yet she actually received most of her vocal training in Australia. Melba began her vocal studies at the Presbyterian Ladies College in Melbourne, with Mary Ellen Christian. She also studied organ with Otto Vogt, and piano with Alice Charbonnet. Melba then studied with Pietro Cecchi for seven years, during which time there is no doubt that she substantially realised the potential of her voice. Reviews in *Table Talk* of her early performances with the Melbourne Liedertafel and so forth are quite critical of her youth and inexperience, although they recognize that with experience she could be among the best in the world. Melba’s autobiography *Memories and Melodies* describes one version of the end of her relationship with Pietro Cecchi, who she said had given her free lessons, after she realised that she could not be satisfied as a wife and mother in far North Queensland. Melba wrote that on the eve of her departure for England with her father to attempt the launch of her career, Cecchi threatened to seize her trunks if she did not settle a debt that was owing to him for singing lessons. She recalled that she had found the money and paid him off, but had vowed never to speak of him again, or give him recognition for

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Clarke, Kitty Noon, Ruby Blyth, Anne McLeod, Anne McDonald, Ivy Bickford, Madge Boys, Margaret Murdoch, Aimee Elvins, Jessie Shmith, Mrs Alberto Zelman (Maude Harrington), Mrs Patten (Alice King), Elsie Dickinson, Lovie Mueller, Vera Bedford, Hesketh Jones, Elsa Warman, Florence Ballara (Towl), Kate Benda, Mona Sydna, and Marguerite Henderson.

203 *Table Talk* 3 July 1885: 6.
the training of her voice. This story seems questionable in the light of the fact that for several years afterwards, Melba corresponded with Cecchi, on very reasonable terms, and did not mention the matter. It is also possible that Marchesi made an agreement with Melba that if she attributed her success entirely to the Marchesi school, she would fare better in her career. Melba's impact upon vocal pedagogy in Australia will be discussed in the next chapter, as it was not until after 1900 when she returned to Australia, that she began to become concerned about establishing a school of singing in which her technique could be taught, and her expertise shared.

The influence of Germanic schools of singing on vocal pedagogy in Australia should also be considered in detail in any history of vocal pedagogy. Through a growing German population around Australia, Liedertafel Societies were gradually established in most states, modelled on those in Adelaide, Melbourne and Sydney. German conductors and musicians often took part in the organisation and musical direction of these choirs, and invited fellow Germans to migrate, offering them a warm welcome into the musical community. Often however, German singers and teachers were trained in traditional Italian vocal technique, which even from the early days of operatic history tended to obliterate German vocal traditions. One such musician was Herr Rudolf Himmer, a singer who taught in Melbourne for many years. Himmer was born in Dresden in 1851, and studied singing with his father Franz Himmer, (an operatic singer in Germany and America) and then in Berlin with the famous Italian bass Lablache. Himmer came to Australia on tour with the Hungarian violinist

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204 Hetherington, Melba: 23-8, 32-3, 98.
205 Hetherington, Melba: 48.
206 AMN July 1939: 32. Luigi Lablache (1794-1858) was half French and half Irish. He studied at the Conservatorio della Pieta de Turchini, he was notable for having sung at the memorial performance of
Remenyi, and was persuaded to stay by many in the Liedertafel, and the German community in Melbourne.\textsuperscript{207} In an advertisement in the \textit{Australian Musical News},\textsuperscript{208} he listed among his successful students, Minna Fischer, Harry Lempriere Pringle, Beatrice Ferguson, Violet Somerset, and Cecil Outtrim. Himmer often sang Wagner duets with Wiedermann in the orchestral concerts which were conducted by Marshall-Hall. Himmer taught at the Presbyterian Ladies College in Melbourne from 1888 to 1898,\textsuperscript{209} at the University of Melbourne Conservatorium from 1898 to 1901,\textsuperscript{210} then in 1902, at the Albert Street Conservatorium of Music from 1903 to 1904,\textsuperscript{211} at the University of Melbourne, from 1905 to 1913, and at Allans Music House in Melbourne. He died in 1921 aged seventy.

Among Himmer’s pupils, several later found fame as performers or teachers. One of Himmer’s internationally prominent students was Minna Fischer (1858-c.1940), the elder sister to Otto Fischer-Sobell. Fischer trained first in Adelaide, possibly with her father, George Fischer, before studying with Himmer, and then at the École Marchesi. She later became a well-known singing teacher in London, between 1900 and 1935, and in many instances shared the training of a young singer with Melba, in order to offer the pupil the best opportunities possible.\textsuperscript{212} Several of Minna Fischer’s pupils became

\begin{flushleft}
Mozart’s Requiem on the occasion of Beethoven’s death, and achieved ‘an eminence unprecedented for a bass.’ Henry Pleasants, \textit{The Great Singers}: 184-7.
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\textsuperscript{207} AMN 10 1921: 487.
\textsuperscript{208} AMN Apr 1914: 300. Others were Miss J. Lawson, Lilian Boanas, Hector Lightfoot, Lilian Adams, A.E. Wotherspoon, and Mr J.S. Warwick Short.
\textsuperscript{209} PLC Prospectus 1888-1898, PLC Archives.
\textsuperscript{210} Prospectus Marshall-Hall Conservatorium of Music, 1898-1901, Melba Conservatorium Archives.
\textsuperscript{212} Geoffrey H. Manning, \textit{Fifty Years of Singing: Chorales, Carols and Community Service}, (Adelaide: The Adelaide Harmony Choir, 1996) 84.
teachers in various Australian centres after 1900. Minna Fischer was particularly significant for her work as a teacher of Australian students, not in Australia, but in London. Her Australian pupils in London included Nora Long, Jessie Redpath, Jessie Neill, Minnie Rayner from Western Australia, Eugenie Boland from Sydney, Gwen Chaplin and Beatrice Miranda.\textsuperscript{213} Ivy Ainsley,\textsuperscript{214} who later became a protégé of Melba and then studied with Marchesi, and Regina Nagel, who was earlier a pupil of Marchesi.\textsuperscript{215} Many of these young women became performers, or came back to Australia to teach. Melba gave a great many pupils to Minna Fischer in London, insisting that they have daily lessons with the Australian teacher. Melba herself gave the same students twice weekly lessons, or regular coaching, which suggests that Melba thought a great deal of Fischer’s teaching, and that it was possible for the two to work together without causing any technical confusion.

Another pupil of Himmer, Violet Somerset, travelled to London to study further with Plunkett Greene, and to Paris to study with Madame Vaucaire. Somerset was a successful performer and teacher in Melbourne, and was particularly known for her art song interpretations, in French, German and English. Somerset taught at the New Conservatorium in Melbourne, and Cecil Outtrim taught at the Albert Street Conservatorium, as well as privately, and Somerset later taught in Sydney before her death.\textsuperscript{216} Harry Lempriere Pringle was one of the most successful performance students of Himmer. He was born in Tasmania, studied with Himmer privately in Melbourne, and then went to study with Albert Visetti at the Royal College of Music, and afterwards with

\textsuperscript{213} Sydney Mail 3 July 1907: 50.
\textsuperscript{214} Sydney Mail 9 May 1906: 1238.
\textsuperscript{215} Sydney Mail 14 June 1902: 1515.
\textsuperscript{216} Honey Ennis, The Art of Violet Somerset: Australian Singer and Artist Teacher, A Short Biography, (Balgowlah, N.S.W.: Ennis Honey, 1985) 63.
Julius Stockhausen in Frankfurt. In 1891 he was principal bass with the Carl Rosa Company in London,\textsuperscript{217} where he sang from 1897 to 1901, mostly in Wagner productions.

Himmer and other German compatriots represented a thriving German community in Australia, which developed a strong German sway in Australian musical tastes, resulting in some amazingly prominent early performances of Wagner. Students of Himmer’s such as Lempriere Pringle performed in the earliest productions of Wagner’s operas in Australia. Pringle sang the role of Landgrave in \textit{Tannh"{a}user} in Melbourne in 1901 to high acclaim for George Musgrove’s company.\textsuperscript{218} It should be reiterated that the basis of the operatic technique taught by Himmer and many of his German contemporaries was Italian, not Germanic. There were strong aspects of German vocal tradition which became established throughout Australia, notably the strong choral traditions of the Liedertafels, which promoted male choral singing in many regions. The Liedertafels were particularly prominent in the musical activities of Melbourne, Sydney and Adelaide. Often the conductor of a Liedertafel would be responsible for basic vocal teaching, which he would have learnt during his conducting studies in Germany. Emphasis in the Liedertafel activities was placed upon group music making, and the involvement of all, rather than on brilliant solo displays. Gifted soloists who arose from the ranks of the Liedertafels were given as much coaching as the conductors could afford them, before being encouraged to go overseas for further study.

Another teacher trained in Germany was Ernst K. A. Hartung, who was born in Berlin on 1 February, 1846. His early musical studies were under the

\textsuperscript{217} Orchard, \textit{Music in:} 153-4.  
\textsuperscript{218} Gyger, \textit{Opera for the Antipodes:} 104.
composer and writer Arrey von Dommer. Later he studied singing with
Professor Franz Götz, a famous teacher, who had created the role of Lohengrin
at Weimar in 1850. Hartung came to Melbourne in 1883 to work with the
German bass Elmblad, (a pupil of Julius Stockhausen), and taught in Melbourne
from that time on, joining the staff of the Marshall-Hall Conservatorium in
1899, and then the Albert Street Conservatorium until 1915. His students
include Ada Doubleday Bennett, who taught in Melbourne,219 and John
Hancock.220

There were also many teachers in Australia who were trained in the
traditional Italian school of singing, but who had little to do with Garcia or
Marchesi, and who had come to Australia looking for work, in order to escape
intolerable political or personal situations. Gabriella Boema, who came to
Australia in 1879 to sing at the Melbourne International Exhibition, was an
exceptional singer. She was a Czechoslovakian soprano whose training was that
of the traditional Italian school through studies with Frantisek Pivoda (who
dominated the vocal training at the Czech opera house at the time). Boema had
actually sung on the stage while the composer Smetana played the cello in the
orchestral pit. Smetana had given a testimonial as to the standard of her singing
in order to help Boema find work in Australia.221 Pivoda had been a pupil in
Vienna with Giovanni Basadonna, after which he returned to Bohemia and
founded a private singing school where many prominent Czech singers were
taught. After her studies with Pivoda, Boema furthered her training in Milan,

220 *Table Talk* 21 Aug 1885: 6.
221 This information was given by Dr. Janice Stockigt, who has spent many years researching the life of
Boema in Australia.
and sang across Italy in all the major houses. Her international career was cut short because she had to avoid scandal after the birth of her illegitimate son.222

Boema settled in Australia in 1885 on a permanent basis. She sang in concerts and was in fierce competition with Mary Ellen Christian as to who was to be prima donna in such performances, suffering the humiliation on one occasion of being told at the last minute before a concert that her services would not be required, while the press were told that she was ill and could not appear. Boema came to the concert and arrived onstage ready to sing her first item, but the accompanist, being an ally of Christian’s, refused to accompany her. Luckily for Boema there was a friend in the audience in the form of a Dr. Lambert, who stepped forward to accompany her, and she triumphed in the situation.223 Boema taught at the University of Melbourne between 1901 and 1905, and did not have an easy time there either. There was strong feeling among the directors of the Conservatorium, particularly Franklin Peterson, that German Lieder should form the basis of every singer’s repertoire, and Boema did not subscribe to this. The draft of a letter from Franklin Peterson to Boema reveals his preoccupation with the work of ‘the greatest masters,’ including Bach, Haydn, Schumann, Schubert, Brahms, and Franz.224 Peterson, in a letter to the University Registrar, also accused Boema of achieving poor results with her students, failing to carry out the ‘express instructions of the Director,’ persuading Conservatorium students to continue their studies privately with her, and dissuading other students from attending the Conservatorium.225

222 From Dr. Janice Stockigt.
223 Table Talk 6 Aug 1888: 12.
224 Draft letter from Peterson to Boema, 1904/11 Part 2-41 UMA.
225 Letter from Peterson to University Registrar, 16 Dec 1904, 19/11 Part Two –41, UMA.
Given the successes that Boema's pupils achieved, these criticisms could hardly have been fair. Dr. Janice Stockigt, who is working on the Australian biography of Boema, has suggested that the year during which she was under heavy criticism from Peterson, 1904, was the period during which Boema's son was dying, and she was trying to spend as much time as possible at her home in order to care for him. Boema's students included Mary Conley, Amelia Banks, Elsie Davies, Maie Callinan, Claire Duvalli, and Ethel Ashton, who were all popular performers, and taught singing in Melbourne for many years, between them producing many professional singers of the highest level. It is likely that Boema also taught the prominent soprano Sara Lewis, who was known throughout Australia. Boema was active in her teaching in Melbourne in 1886, some five years before her appointment to the University of Melbourne, and she had a considerable number of successful pupils, who gained employment with various Australian opera companies and orchestras, as well as creating a lineage of singers that is active in Australia to this day. The lineage established by Boema is discussed further in Chapter Three.

Another singer of the traditional Italian school, Achille Rebottaro, came to Australia in 1886 with the New Royal Italian Opera Company under the management of the Simonsens (see Illustration 6.). His sister Alice was the prima donna with the company. Achille and other family members had accompanied her as chaperones. Achille Rebottaro was primarily a flautist, he had first studied piano and flute at the Milan Conservatorium, and then began singing as a child chorister in the Milan Cathedral Choir. During his studies at

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226 AMN Nov 1912: 121.
227 Table Talk 30 Jan 1891: 13.
228 Table Talk 27 Feb 1891: 13.
230 AMN 10 1920: 199.
the Milan Conservatorium the head of vocal studies was Mazzucato, a famous teacher from the traditional Italian school, and the teacher of the English contralto Sara Flower. Mazzucato was also highly involved in the musical activities of the Milan Cathedral, and conducted the cathedral choir. It seems that Rebottaro was during this time primarily a choral singer and flautist however. As an adult, Rebottaro returned to Italy to study singing intensively, before beginning his career as a singer and teacher. In 1888 after the operatic tour for the Simonsens was over, the Rebottaro entourage settled in Melbourne. Achille worked as a singer with various local musical ensembles and visiting opera companies. He was baritone soloist with St Francis’ Choir between 1897 and 1905. He also founded a school of singing with his sister and, judging from frequent press reports, was a leading singing teacher in Melbourne. In 1936 he began teaching at Sutton’s. In the *Australian Musical News* there is a long article stating Rebottaro’s commitment to establishing a *bel canto* school based on the true Italian tradition in Melbourne, it does not mention who he studied with in Italy however. Over the years, Rebottaro taught many students in Melbourne, of these, Maisie Ramsay, Mack West and William J. Hocking became well known singing teachers in the 1930s. Maisie Ramsay was successful as a performer and undertook roles with the J. C. Williamson

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232 *AMN* Feb 1936: 16.
233 *AMN* 10 1920: 199.
Company, including a performance as Marguerite in *Faust* in 1931.\textsuperscript{235} There was no continuation of the lineage begun by Rebottaro in Melbourne in subsequent generations however.

G.W. L. Marshall-Hall also taught singing as a principal study at the University Conservatorium. He wrote in his letter of application for the Ormond Chair of Music that he had studied singing with Herr Kotgolt at the Royal Opera in Berlin and also gained experience working with singers in the Carl Rosa Opera Company in London.\textsuperscript{236} His students are difficult to ascertain, but a few are known, including Fred Clutsam, Harold Elvins, Kate Samuels (Madame Benda) who sang internationally (she studied further with Elise Wiedermann),\textsuperscript{237} and Elsie Dickinson. Clutsam taught piano, conducting and some vocal students in London, and assisted his wife, the teacher Minna Fischer.

E. Allan Bindley was another important Melbourne-based singing teacher, whose training remains a mystery. He was born in Birmingham in 1855, and moved to Australia with his family in 1864. As a young man his tenor voice made him a popular figure in Bendigo where he later set up a teaching studio. When thoroughly established he also began to teach in Melbourne, and conducted St Patrick’s Choir.\textsuperscript{238} Among his students were Amy, Eileen and Dolly Castles, all of whom became celebrities, with Amy having a successful international career. All three sisters also went on to Paris to study with Jacques Bouhy. Amy studied first with Marchesi for eighteen months, which she reported was disastrous for her voice. By this stage, Marchesi had become extremely prominent in the vocal world; she went on teaching tours of America,

\textsuperscript{235} Gyger, *Opera for the Antipodes*: 286, 301.
\textsuperscript{236} Letter from Marshall-Hall, 3 Jan 1889. Music: Chair 1890/30, UMA.
\textsuperscript{238} *AMN* 11 1922: 431, *AMN* 35 1933: 15.
making a great deal of money, and charged international students who came to Paris extraordinary sums for their studies at the École Marchesi. She tried to teach the high soprano Amy Castles as a contralto, and refused to acknowledge that she had the potential to be anything else.\textsuperscript{239} In 1900 Castles realised that her voice was suffering, and went to Bouhy.\textsuperscript{240} By twenty years of age, she was established as an artist of international repute. In the \textit{Sydney Mail}, the musical critic writes of one of her home visits, after she had begun studies overseas:

When she left, her voice was powerful and resonant but somewhat strained from the undue calls made upon it, her intonation in the upper register was uncertain, and the upper notes were forced... Miss Castles is now with us again, not as a finished artist, but to show the advance she has made in her art. She now sings artistically, in good tune (with but slight exceptions), and the voice is mellow and sweet. It is not as powerful as before, but it has to be remembered that it was then forced, whereas now it is not.\textsuperscript{241}

Bindley taught his own daughter Pauline, who went to Europe and spent seven years as \textit{coloratura prima donna} in the Carl Rosa Opera Company, before returning to Australia and beginning a career as a teacher. He also taught A. C. Bartleman who was a popular singer, and later a teacher of many notable and famous international singers (see Illustration 7.). These include Francesca Duret (who studied further in Milan under Pizzi and Pieraccini, and was acclaimed in Italy),\textsuperscript{242} and Browning Mummery, who after further study with Anne Williams and some coaching in London, sang with Melba at Covent Garden, and toured Australia with Melba’s company. Bindley also taught the prominent Australian artist Addie Campbell, who was extremely popular as a performer throughout Australia in the early 1900s:

\textsuperscript{239} Radic, ‘Amy Castles,’ \textit{ADB} 1891-1939: 588.
\textsuperscript{240} \textit{Sydney Mail} 24 Nov 1900: 1220.
\textsuperscript{241} \textit{Sydney Mail} 26 April 1902: 1068.
\textsuperscript{242} Gyger, \textit{Opera for the Antipodes}: 308.
Addie Campbell, the prima donna, is very young—almost a child in appearance. Although her voice is not small, and will probably become more powerful, she is petite, and of very slight physique. She speaks happily of her stage life and the experience she has had of matters theatrical since the age of 14. Although under promise to remain with her teacher, Mr Allen Bindley, for four years in Bendigo, she had touring opportunities in Victoria, and played not only in 'Les Cloche de Corneville,' but in grand opera—'Romeo and Juliette.' During her study time in Bendigo she met the various members of the Castles family, and worked side by side with Miss Eileen, who has just won a Conservatorium scholarship in her native city. Miss Campbell sang for Mr Watkin Mills, who advised her to go to Europe for training advice, which she will follow upon her release from her present engagement.243

It is likely that Bindley may be found to fit into the Italian tradition once Bendigo and other Victorian regional papers have been examined for further evidence of his training. It would be unusual given the level of competition occurring among vocal teachers in Melbourne at the time, that a teacher without thorough traditional Italian training could have had so much success with many pupils who reached the level of the international stage.

Melbourne vocal teaching between the late 1800s and 1900 was completely dominated by singers trained in Garcia-Marchesi, and traditional Italian vocal technique. The most prominent vocal teachers included Simonsen, Cecchi, Chambers, Wiedermann, Boema, Himmer, and Bindley, all strongly linked to the traditional Italian school. The repercussions for subsequent generations of singers in Melbourne were far reaching, and unlike other regions of Australia, Melbourne vocal teachers may trace continuous lineages of vocal pedagogy from the 1880s to the present day. One of the reasons for the longevity of lineages in Melbourne was the fact that Garcia-Marchesi and traditional Italian technique received institutional support in Melbourne before

243 *Sydney Mail* 21 Feb 1906: 510.
1900 by two major musical institutions. Subsequent generations of pupils of traditional Italian vocal lineages gained experience as teachers and performers through the support of the University of Melbourne Conservatorium, the Albert Street Conservatorium and the Marshall-Hall Orchestra.

**Adelaide’s German Vocal Traditions and the Italian Infiltration**

Musical life during the period from 1850 to 1860 was concentrated in Melbourne and Sydney. Adelaide only began to receive musical attention in the 1860s, as the population began to reach a critical mass, meaning that there were sufficient audiences for it to be profitable for artists to begin to travel more frequently between the burgeoning cities. All three cities had rapidly developing musical groups including Philharmonic Societies, Liedertafels and embryonic orchestras. Adelaide did not enjoy quite the regularity of professional performances that Melbourne and Sydney did, between 1860 and 1890, and amateur operatic societies often filled the gaps in entertainment left by the absence of professional troupes. Adelaide’s substantial German population, with prominent choral traditions, was highly active musically, with institutions such as the Philharmonic Society, with its inception in 1861, the many Liedertafels, the German Club, and later the Harmonie Society, T. W. Lyons Amateur Operatic Company, and many suburban musical societies. Operatic troupes took their seasons in Adelaide, from 1861, including the Royal Italian Opera Company starring Signor and Signora Bianchi; the Musgrove and Coppin theatre troupes, performing for many nights to packed houses in the Theatre Royal; and the Lyster Company, with *Hugenots* and *La Prophete*. All over

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Australia during this period, amateur musicians began to capitalize on the growing desire for musical training. Newly migrated musicians with even a limited level of facility as performers taught as many instruments as they were able, particularly popular instruments including, piano, flute, violin, and harmonium, as well as singing.

Adelaide boasted a strong vocal culture from the 1860s onwards, based at first on the German singing clubs. Later the influence came increasingly from the influence of Garcia, Marchesi, and other notable traditional Italian singers and teachers, through local vocal teachers and musicians who had trained overseas. Signor Cutolo, a pianist, was the first prominent vocal teacher in Adelaide according to a short history of memorable musical moments in the *Australian Musical News* by H. Brewster Jones. The *South Australian Register* also recalled Cutolo’s significant contribution:

> The name of Signor Cutolo will also be remembered during the year under notice [1858], and he was undoubtedly one of the best pianists and teachers of singing that up to this time had visited us. He had just before the middle of the year given several concerts with great success, and on June 15, be it remembered, one of the best singing pupils he ever had was announced to make her second appearance at White’s Rooms, the specialty apparently being the “Song of Australia,” set to music by the signor. The singer referred to was Miss Bryan, then, thanks to his tutorship, about the best ballad singer in Adelaide.  

There were internationally famous teachers and singers who came from Adelaide before 1900, particularly Minna Fisher, and her brother Otto Fischer-Sobell. Their father George Fischer sang with the Tanunda Liedertafel, and

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245 *SAR* 10 Aug 1891: 6. Cutolo died in an accident on tour with the Lyster Company in 1867, aboard the deck of the *Alexandria*, when a spar fell on him. The company paid his widow £1500, and a concert was organised in his honour in Melbourne. Love, *The Golden Age*: 75

246 *AMN* Oct 1936: 3. See pages 77-8, 84-6.
was a prominent musician in Tanunda. 247 It seems that he rarely took part in musical activities in Adelaide however, perhaps owing to the distance, and the time taken up by his life in Tanunda. His occupation was that of publican at the Tanunda Hotel, a role which perhaps prevented him from having a greater profile as a musician. There is a charming account in the *South Australian Register* of the first event of the year 1861 for the Tanunda Liedertafel, which captures George Fischer singing in solos and quartets with the Tanunda Liedertafel Society (which met in his hotel for many of its prominent events):

Business has been rather dull of late even at Tanunda. On Tuesday, the 15th instant, spring-carts and other vehicles were seen running to and fro through the township carrying flowers and green bushes to the Tanunda Hotel, where a number of ladies were busily engaged winding garlands and wreaths for decorating the large saloon for the first half-yearly-festival-concert-and-ball of the Tanunda Liedertafel. The first rays of light on the following morning were greeted by numerous flags floating in the morning breeze from many of the houses, and the aspect of the town was most gay and lively. Towards evening guests flocked in from all sides, and among them the Gawler Volunteer Band, which entered the township playing a lively march. At about 8 o’clock p.m. the saloon became filled with nearly 200 ladies and gentlemen, presenting together with the tasteful decoration and brilliant illumination, a very pleasing appearance. The music desks were all ornamented with wreaths and green shrubs, and that of Mr Draeger (the leader) bore a very neat and tasteful symbolic lyre, surrounded with flowers. The concert was opened by the Tanunda Music-Verein with the Terzo-Finale of the opera ‘Lucrezia Borgia,’ which, especially the vivace in the latter part, was executed with great precision, and was duly applauded. The second piece was a quartetto, ‘Auf die Hohen,’ sung by the Liedertafel in a very spirited and excellent style. The delivery met with a hearty reception from the audience. Then followed the well-known English song ‘The Gamblers Wife,’ sung by Mr Fischer in his usual skilful and pleasing manner. This piece, and also No 4 of the second part were substituted in place of others as a young lady who had kindly promised her assistance was prevented from attending through sudden illness…

247 *SAR* 29 Oct 1861: 3.
248 *SAR* 29 Oct 1861: 3.
After his studies at the Royal College of Music in London with Albert Visetti and Jenny Lind, Otto Fischer-Sobell returned to Adelaide for one year, before resuming his performance career in Europe. For the duration of that year Fischer-Sobell taught singing, first at Messrs Marshall and Sons, on Rundle Street.\textsuperscript{249} He was then engaged by Herr Reimann to teach at the Adelaide College of Music, the forerunner of the Elder Conservatorium. A review in the \textit{South Australian Register} on his return gives an idea of his status amongst local performers:

The small attendance at the Town Hall on Saturday night which greeted Mr Otto Fischer’s return to the colony was hardly in keeping with the reputation which Adelaide has acquired as a music loving city. There were, however, present besides his Excellency the Governor and suite a number of admirers of the musical art, and who could appreciate the excellent programme provided. Mr Fischer appeared in four numbers, which enabled him to display his great ability in a marked manner. His rendering of Schubert’s ‘Wanderer,’ was probably his most artistic performance, unless perhaps greater praise might be accorded for his rendering of his own composition, ‘Rosie.’ The latter is eminently adapted to display the great command which he has over his voice. Both in phrasing and in expression, this number was sufficient to show that he possesses the true spirit of an artist. The ‘Toreador’s Song’ from ‘Carmen’ was not by any means his best performance. It was of course sung correctly, but not with that verve and the exact style which might be expected from the ‘bullfighter.’ In ‘The Golden Land’ by Mattei, Mr Fischer achieved a decided success, and exhibited his great powers to the satisfaction of his hearers.\textsuperscript{250}

It is perhaps worth noting that on his immediate return from the Royal College, Fischer-Sobell sang as a baritone, but after six months he began to appear in Adelaide in tenor repertoire, which was a very well-received change. The first review of his performance as a tenor in Adelaide follows:

\textsuperscript{249} \textit{SAR} 21 Jan 1889: 7.
\textsuperscript{250} \textit{SAR} 9 Dec 1888: 7.
Mr Otto Fischer perhaps challenged criticism in his singing of Beethoven's 'Adelaide.' As a professional vocalist with a great reputation, coming amongst us, too, as a baritone, he was somewhat ambitious in attempting a test tenor song such as this. On the first hearing the judgement must be favourable. He certainly did not force the higher notes, and throughout the work seemed to be animated by a clear conception of the great composer's design.251

Only a short time after this change in voice-fach, Fischer-Sobell returned to Europe to pursue further performance opportunities. A review sent to the South Australian Register from the Volks Zeitung, of Wiesbaden, Germany, contained the report of:

...a high-class concert given in the city on April 5, at which Mr Otto Fischer was one of the vocalists. The critic was very favourably impressed with Mr Fischer's vocalization, and the reference to his two tenor songs, 'a Love Song,' by Wagner, and an aria from Mozart's 'Magic Flute,' is highly complimentary. Mr Fischer's voice is described as one of brilliant quality, and he received a perfect ovation, his future career as a singer being assured. Professor Wilhelmj, writing on the subject, says that Mr Fischer, who has been studying under Professor Weins, achieved a great musical triumph at the concert.252

Marshall-Hall actively sought Fischer-Sobell in order to teach at the fledgling Conservatorium at the University of Melbourne, being highly impressed with his performances in London. Fischer-Sobell joined the staff in Melbourne in 1916, and remained teaching there until his death in 1934. His pupils and technical ideology will be discussed further in Chapter Three.

In addition to Otto and Minna, other members of the Fischer family were also prominent as singers, including Hugo Fischer, who sang as a leading baritone in Adelaide, until his career as a business entrepreneur overtook his

251 SAR 20 Nov 1889: 6.
252 SAR 2 June 1891: 5.
performance ambitions. Some reviews of Hugo Fischer’s performances in Adelaide from the *South Australian Register* suggest a very competent performer, and a voice that was well-trained:

Herr Hugo Fischer gave a magnificent rendering of the romanza, ‘Alia Stella Confidente.’ His clear baritone rang through the hall, and his singing was marked by perfect expression. There was an utter absence of that shouting and straining after effect which is noticeable amongst many possessors of powerful voices.\(^{253}\)

Herr Hugo Fischer was in good voice and sang his first number, ‘Sulla Poppa,’ in splendid style. This song suits his voice and style, and may be considered his most pleasing selection. In the second part he sang a ballad, ‘Close to the threshold,’ with cello obbligato by Herr Reimes. This song is of a somewhat plaintive character, something after the style and strikingly suggestive of ‘In the Gloaming.’ Herr Fischer sang it with that taste which marks his performances invariably, but his enunciation of English words is not nearly so clear as that of the Italian. He was loudly applauded, and deservedly so, for both numbers.\(^{254}\)

The solo sung by Mr Hugo Fischer, ‘Ora pro Nobis’ is a song well suited to his voice, it is not the first time that he has sung it, and it is to be hoped that he will in the same song afford his audience the pleasure of hearing again the rich quality of his pure baritone.\(^{255}\)

Hugo Fischer worked as the representative of the Reverend Charles Clark during Clark’s lecturing tours of Australia. He had been previously engaged in business in King William Street, Adelaide, as well as being prominent in musical circles. He left Adelaide in 1890 to take the position of Secretary to the Victorian Orchestra, and subsequently accepted an engagement with Mr R. S. Smythe, the well-known entrepreneur.\(^{256}\) He then travelled throughout the colonies and

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\(^{253}\) *SAR* 4 Feb 1886: 7.  
\(^{254}\) *SAR* 9 Mar 1886: 7.  
\(^{255}\) *SAR* 16 Aug 1888: 7.  
\(^{256}\) *SAR* 4 June 1891: 7.
other parts of the world, although his family was based in Melbourne. He committed suicide in Colac in 1901, after the failure of a business venture as a music-shop proprietor for Glen and Co. Given his talent as a singer, his excellent training, and the success of other members of his family, this seems a great shame.

Hugo's daughter Elsa Stralia (Elsie May Fischer, 1881-1945), is part of the succeeding generation of singers produced by this remarkable family. She studied first with her father, then with Elise Wiedermann in Melbourne, and later with the conductor Slapoffski in Sydney. She went to Milan in 1910 to study further, and made her Covent Garden debut in 1913. Her obituary in the Australian Musical News summarized her career;

One of Australia's operatic singers of international repute was Madame Elsa Stralia whose death occurred in Melbourne last month at the age of 64. She came of the well known Fischer family of singers of South Australia, her father being the baritone Hugo Fischer. Born in Adelaide, she spent most of her earlier years in Melbourne where she won singing scholarships and made a number of concert appearances. Adopting the name Stralia, and thus following the fashion of Melba and others, she went to London, and was not long in making an entry to the prima donna ranks at Covent Garden in 1913, going from there to other opera houses in Europe, and also winning considerable success in America.

Wanborough Fischer was another of the same Fischer dynasty, who tried his luck as a singer in Adelaide between 1888 and 1900, gradually improving as he went along. George Fischer was already deceased at this stage however, and it is not known where Wanborough received his vocal training.

Mr W. Fischer's solo in the 'Miserere,' scene from 'Il Trovatore,' was fairly well sung with an evident conception of the part, though his voice at times sounded strained.

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258 Sydney Mail 30 March 1901: page no. illegible.
Mr Wanborough Fisher attempted to sing Blumenthal's setting of 'Across the Far Blue Hills, Marie,' a song which is quite beyond his power. His voice is of good quality, though on this occasion he was suffering from a bronchial infection.261

The vocalists of the evening were Miss Lilian Davis and Mr Wanborough Fischer. Mr Fischer, who possesses a tenor voice of good quality, and has distinct enunciation, sang first Adam's very popular song 'Island of Dreams,' which was regularly marred by excessive slowness. The same fault was much too apparent also in Mr Fischer's second song 'Come into the garden Maud,' but the singer met with a very encouraging reception. The pianoforte accompaniments were nicely played by Mr A.H.Otto.262

Also prominent in Adelaide as a teacher between 1883 and 1900 was W. R. Pybus, who had an extensive studio of pupils, yet remains something of a mystery in terms of the origins of his own musical training. Many of his pupils were active in amateur musical concerts and operatic performances.263 The following review of one of Pybus' student concerts gives an idea of his popularity although this kind of response given in Adelaide to an advertisement for a student concert seems extraordinary.

A number of ladies and gentlemen studying music under Mr W. R. Pybus entertained their friends at a concert in the Victoria Hall on Monday night. The popularity of the maestro was abundantly proved by the immense audience which assembled, completely filling both the floor and gallery of the hall. Those who attended were not disappointed in their expectation of a really pleasing concert, for the performances generally both vocal and instrumental were worthy of much commendation.264

261 SAR 17 Apr 1891: 7.
262 SAR 4 Nov 1895: 3.
263 Pupils Concert, with soloists including Miss Liston, Miss May Godden, Miss Sweet, Mr Dorman, Miss Mursell-Smith, Miss Wilson. SAR 14 Dec 1891: 6. Miss Jolly, Miss Glover, Mr Barlow, Mr Glover, Mrs Reichardt, Miss Richardson, Mr Butterly, Mr Whittam, Miss Welbourn, Miss Fraser. SAR 24 Dec 1891: 6. Concert with Norwood Choral society, soloists including Miss Madelaine Wall, Mr A.E.Hawkes, Mr Goodall, F.S.Bleechmore. SAR 9 Oct 1893: 7. Elsie Bonython, Beatrice Durden, Florence Pretty, Lilias Weddell, Mr A. Innes, Mr W. Taylor, Miss Thomas SAR 13 Dec 1895: 3.
264 SAR 18 Dec 1894: 7.
Oscar Taeuber was probably the most famous of Pybus' pupils, as he took his performance studies further into the professional realm than did most of his contemporaries. A short biography of his activities in the *Australian Musical News* suggests that his interest in a performance career waned after his studies in Europe:

[Taeuber]...studied piano as a boy and took up singing, making his first public appearance as a vocalist when about fifteen or sixteen. A harsh criticism which told him that he sang his high notes from the back of his neck did not deter him, but stimulated him to study under W. R. Pybus, and soon he was well-known on the concert platform, making a tour with the famous soprano Antonia Dolores. He went to Europe in 1910, studying singing in Berlin under the celebrated Wagnerian bass Paul Knupfer, Emil Severin, and Professor Felix Schmidt. He made some concert appearances with success in Germany. An offer to join an opera company destined for America was declined, and Mr Taeuber returned to Adelaide.\(^{265}\)

Taeuber taught in Adelaide, and after his return from studies in Europe he based himself in Sydney as a teacher, where some of his pupils were known locally as singers after 1900.

Many Adelaide singing teachers had been part of travelling opera companies, and once arriving in Adelaide, they decided to stay and settle. Herr Carl Puttman was born in Cologne in 1843, and arrived in Adelaide in 1865 with the Lyster Opera Company, where he remained as a prominent teacher of piano, violin and singing for over twenty years. In 1867 he was appointed conductor of the Adelaide Liedertafel. He was not a specialist vocal teacher, like many others, yet found plenty of employment. None of his pupils are known.\(^{266}\) Warwick Gainor, another teacher of singing, advertised that he was the *primo baritono assoluto* from the Famous Schools of Milan, late *primo baritono* of the Royal

\(^{265}\) *AMN* Aug 1938: 10.

Italian Opera Company, Montague Turner Opera Company and Simonsen's Opera Company, and Professor of the Art of Voice Production and Singing. Gainor only stayed one year in Adelaide, and left, quite suddenly.\textsuperscript{267}

Faustino Ziliani advertised himself in the \textit{South Australian Register} as a Professor of Music and Singing in 1887.\textsuperscript{268} He had arrived in Adelaide in January 1883 with the Cagli and Paoli Opera Company, having recently toured through each of the colonies.\textsuperscript{269} He taught at his residence in Hindmarsh Square, facing east next to Hindmarsh Hotel.\textsuperscript{270} According to reviews he was gifted as an accompanist, however his singing was often heavily criticized by the \textit{South Australian Register}, which may have been one of the factors leading to his departure from the colony after a relatively short period.

Signor Ziliani's voice has not that clearness which otherwise would make his singing pleasing. Probably the effect of constant teaching tends to such a result, but the style of his vocalization at once bespeaks his thorough knowledge of the art of singing.\textsuperscript{271}

Signor Zilliani sang a composition of his own, and as we have remarked before, displayed his ability in the exercise of artistic genius. His management of the voice indicated culture and training, but there was an absence of that clear resonance which marks the pure tenor...\textsuperscript{272}

His interpretation was also criticized through the performance of the leading soprano with whom he worked, Mrs Johnson James,

Mrs Johnson James sang an arrangement of 'Una voce,' from 'Il Barbiere.' Though Rossini was mentioned on the programme as the writer, there was so great a divergence from the text in the matter of variations and cadenzas that it would

\textsuperscript{267} \textit{SAR} 18 July 1891: 2.
\textsuperscript{268} \textit{SAR} 11 Jan 1886: 1.
\textsuperscript{269} Andrea Faulkner, 'The Italian Contribution to South Australian Music Making.' \textit{From Colonel Light into the Footlights}: 358.
\textsuperscript{270} \textit{SAR} 20 Jan 1887: 1.
\textsuperscript{271} \textit{SAR} 4 Feb 1886: 7.
\textsuperscript{272} \textit{SAR} 27 Mar 1886: 6.
probably be more correct to speak of it as by Zilliani with
distant recollections of Rossini. Mrs James, however sang the
cavatina very well indeed, and was very successful. An
enthusiastic encore followed and she sang 'The Three Fishers.'
Later in the evening her singing of Pinsuti’s ‘Heaven and
Earth’ was received with an encore and a floral tribute of
appreciation.  

Ziliani protested voiciferously against the criticisms of interpretation in a letter
to the editor of the South Australian Register:

Sir, In the Register’s Issue of the 9th inst. I notice that your
reporter criticizes the performances of several professionals and
amateurs at the concert given on the occasion of the opening of
the St. Peters Town hall. I will pass over several of his
criticisms and refer specially to one in which he accuses me of
wishing to travestie Rossini’s ‘Una voce poco fa’ from ‘Il
Barbiere di Siviglia,’ I do not know whether your
 correspondent has enough knowledge of music to take the part
of critic of musical art, but in this case he shows utter ignorance
when treating the subject. In Europe and elsewhere I have held
the place of musical director in theatres where the ‘Barbiere’
has been put on the stage, and have never heard any prima
donna of any consequence sing the part without variating more
or less from the original of Rossini. Take Adelina Patti, for
example. Your correspondent would not, or could not, I dare
say criticize her style of singing, and yet she is more at
divergence with Rossini’s original than any prima donna I ever
heard.  

Ziliani left Adelaide after 1887, as he was no longer advertised as a teacher, and
did not appear as an accompanist in concerts. It seems that his taste and
interpretation was problematic for the German-biased critic of the Register. It is
a great shame that better records are not available of the students who studied
with Ziliani, as his ‘constant teaching,’ would perhaps have produced at least a
few of the prominent local performers.  

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Herr Immanuel Gotthold Reimann (1859-1932), was again not a specialist vocal teacher, yet he was influential in organising vocal teaching of the highest level in Adelaide. Through his negotiations, several prominent vocalists were engaged to teach at the Adelaide College of Music, and subsequently at the Elder Conservatorium. Reimann was born in Hahndorf, South Australia, and studied piano with Otto Stange. He taught piano at the Hahndorf Academy, and later in Adelaide, before leaving for Berlin to study further. He was a thorough musical enthusiast, who founded the Adelaide College of Music in 1883 after his return from musical studies in Europe. In 1887 his pupils were especially successful in the musical examinations at Adelaide University. With an increasing number of students in 1889 he arranged with Mr C. J. Sharp to join him as co-director of the college. Otto Fischer-Sobell, the first winner of the Elder Scholarship, was later included in the professional staff. He soon relinquished his position however, as he left the colony in order to fulfil professional engagements that he was offered in Europe. Later, an article in the editorial columns of the *South Australian Register* noted:

The Director of the Adelaide College of Music, Mr G. Reimann, has had in view for a considerable time the need for a competent teacher of the cultivation of the voice on the staff of the College. Negotiations have been opened up with some musicians in Europe in order to secure the engagement of one qualified to give instruction in this branch of the art. It is Mr Reimann's intention to engage one who combines with teaching qualifications the ability of a first-class tenor soloist so that those amongst us who possess natural tenor voices may have tuition as well as the opportunity of studying from a model.

The first such singer and teacher that Reimann managed to secure was Herr Noessell, a pupil of Julius Stockhausen, and the 'Late Assistant Singing Master'

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275 *SAR* 13 Jan 1887: 1.
276 *SAR* 28 May 1891: 7.
277 *SAR* 7 Jan 1892: 6.
at Stockhausen’s School of Singing in Frankfurt. Noessell was also appointed conductor to the Adelaide Philharmonic Society, as the Society was in desperate need of a new conductor. He appeared in several prominent musical evenings in the city, however the reviews of his performances were not without barbs;

Herr Noessell appeared as the vocalist of the evening. His first selections were two of Schubert’s songs ‘At the Tomb of Anselmo,’ and ‘The Solitary,’ which he sang in German. In the second part he sang ‘We Wandered,’ and ‘The Serenade,’ by Brahms in English. In each of these there was a want of that clear ringing tone which is to be expected, especially from tenors; but apart from the quality of the voice, the method of its production was worthy of great commendation.

Despite lacking in vocal quality, even of the kind sufficient to please a musical critic in provincial Adelaide, Noessell’s technique was commendable. He only stayed in Adelaide for one year however, returning to Frankfurt to resume his place in the profession in that city. Noessell’s influence on vocal teaching at the Adelaide College of Music was, as a result, relatively minimal. His presence does demonstrate however, that in Adelaide there was a thorough awareness of the prominent vocal schools around the world, and that Garcia’s pupils, including Mathilde Marchesi and particularly Julius Stockhausen, were seen as first class teachers whom it was desirable to be connected to, or even better, trained by. The Marchesi technique never achieved the same popularity in Adelaide as it did in Sydney or Melbourne, but the predominantly German

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278 SAR 9 July 1892: 7.
279 SAR 30 Aug 1892: 5.
280 SAR 2 Sept 1892: 6.
musical scene in Adelaide readily accepted Stockhausen’s pupils, and other
Italian-trained, yet German-born, teachers and singers.\textsuperscript{281}

Gulielma Hack, the second winner of the Elder Scholarship tenable at the
Royal College of Music was also later employed by Reimann at the Adelaide
College, where she taught most of the female students. After Noessell left,
Arthur Fairbairn was employed as the Singing Master at the College. It seems
that Fairbairn had a strong connection with Frederick Bevan, who later became
the Director of Vocal Studies at the Elder Conservatorium, as Fairbairn seems to
have introduced a considerable number of Bevan’s songs into the repertoire of
his students.

Lulu Gillespie studied with Fairbairn at the Adelaide College of Music,
and then married him. She was given a benefit concert by local artists at the
Town Hall in 1899 before leaving for England via Melbourne and Sydney to
undertake further study.\textsuperscript{282} She possessed, according to The Argus, ‘a soprano
voice of quite exceptional volume,’ according to a review written after her
concert at the Melbourne Town Hall.\textsuperscript{283} In London she was increasingly
successful, gaining concert engagements,\textsuperscript{284} and appearing with Ada Crossley in
a performance of Handel’s Messiah in Croydon.\textsuperscript{285} She returned to Australia in
1922, when the Australian Musical News reported that she:

\ldots has been enjoying a well-earned rest after making a number
of successful appearances in England. The soprano is taking up
concert work again now, and showed the audience at a civic
concert in Adelaide that her vocal resources are as good as

\textsuperscript{281} The welcoming of Noessell was based on the fame of his teacher, Stockhausen in Germany, rather
than the fact that Stockhausen’s training made him part of the traditional Italian school.
\textsuperscript{282} Sydney Mail 14 Oct 1899: 916.
\textsuperscript{283} Sydney Mail 18 Nov 1899: 1217.
\textsuperscript{284} SAR 3 Jan 1902: 3.
\textsuperscript{285} SAR 27 Jan 1902: 3.
ever, while her concert style has been improved by her experience abroad.\textsuperscript{286}

Despite being relatively successful as a performer, Gillespie does not seem to have produced a lasting lineage of singers.

As in Melbourne and Sydney, a prominent group of Adelaide vocal instructors were not specialist singers, but organists, pianists and conductors. Owing to the fact that there were less teachers of voice in Adelaide, these generalist musicians held higher status as teachers of voice than would have been the case in Melbourne or Sydney. Several of the organists who came to Adelaide taught singing, piano, theory and organ, and were trained in London, including A. Wyatt Mortimer,\textsuperscript{287} and E. Harold Davies who was a ‘Late organist of the Chapel Royal.’\textsuperscript{288} Later another organist, E. H. Wallace Packer ‘late of Eton College,’ England replaced E. Harold Davies while he took a sabbatical in England, and then stayed on in Adelaide and began his own teaching practice.\textsuperscript{289}

Davies was the first Doctor of Music to graduate from the Elder Conservatorium, he eventually became an Elder Professor, and was the first singing teacher of the famous South Australian singer and teacher Arnold Matters. Wyatt Mortimer, a choral director and vocal teacher, had many students, one who later taught was Miss E. Anson,\textsuperscript{290} and many of his other students sang frequently in amateur entertainments but were not professional singers.\textsuperscript{291} Packer and Davies held a students’ concert together in 1893, where

\textsuperscript{286} AMN Aug 1923: 43.
\textsuperscript{287} SAR 23 Jan 1890: 2.
\textsuperscript{288} SAR 15 Jan 1891: 2.
\textsuperscript{289} SAR 28 Jan 1890: 2.
\textsuperscript{290} SAR 9 July 1892: 7.
\textsuperscript{291} SAR 23 Dec 1891: 6. Wyatt Mortimer taught at the School of Music, 179 Gover Street, of which Mr C. J. Stevens was the Principal teacher; other teachers were Miss Hamer and Isabel Clark. He was the director of the Port Adelaide Musical Society, where his students included Miss Sampson, Mr E. E. Headdy, Mr J. L. Lewis, Miss M. Hodge, and Mr G. P. Hodge jun., SAR 25 Nov 1891: 3; also Miss A. Westover, Mr A. Bushby, Mr Billin, Mr Lawrence, and Mr Steele. SAR 8 Dec 1891: 6; Mr H.
the vocal pupils presented included Miss Lohrmann, who 'possesses a voice of
good quality, and her singing was evidently the result of sound training,' Miss
Selth, Mr Marcus, and Nellie Ross.\textsuperscript{\textit{292}} The latter were all prominent as local
performers, but little more.

C. J. Stevens was born in England in 1841, and his early musical
experience included being a chorister at Worcester Cathedral, and then at the
Chapels Royal at St James Palace and Whitehall.\textsuperscript{\textit{293}} Stevens and his wife lived in
Handsworth, Birmingham, until moving to Adelaide in 1887.\textsuperscript{\textit{294}} Stevens began
teaching singing, piano, organ, and harmony, and gradually became integral to
musical performance and education in the city.\textsuperscript{\textit{295}} He had many vocal pupils,
and was able to offer his students performance experience, which increased his
popularity. His students became popular local singers, and some were also
prominent in other regions of Australia. Miss Samson, Miss Isabel Clark, Mr
T.L. Middleton, and Mr Fraser were part of the city concerts during the 1890s,
and were all pupils of Stevens, although Isabel Clark also studied with most of
the other prominent teachers in Adelaide before and after her studies with
Stevens.\textsuperscript{\textit{296}}

On Tuesday night in the Town Hall the Adelaide Musical
Association gave their first concert of the current season.
Gounod's famous trilogy 'The Redemption,' was the work
presented. Although it had been previously performed it was by
no means unwise to seek patronage by repetition of a writing so
replete with beauty. It may be averred that no society can fairly

\begin{flushright}
Cammell, Miss Ottaway, \textit{SAR} 25 Aug 1892: 6; Miss Mitchell, Mr W. Nancarrow, Mr H. P. Macklin
'They, the tenor and baritone possess voices which, with much cultivation might be made of great
use on the concert platform.' \textit{SAR} 2 Nov 1892: 6. The following sang as part of the Port Adelaide
Musical Society; Mr A. Rowley, Miss E. Neill, Miss May Brady, May Hodge, Miss E. Sanders, Miss
\textsuperscript{\textit{292}} \textit{SAR} 23 Dec 1893: 6.
\textsuperscript{\textit{293}} Geoffrey H, Manning, \textit{Fifty Years of Singing}: 87.
\textsuperscript{\textit{294}} \textit{SAR} 7 Jan 1896: 7.
\textsuperscript{\textit{295}} \textit{SAR} 12 Jan 1887: 1.
\textsuperscript{\textit{296}} \textit{SAR} 25 Mar 1891: 7.
\end{flushright}
present such an oratorio without the assistance of a highly
accomplished orchestra, an accomplished and highly trained set
of soloists, and a well-balanced chorus...To the ladies but a
little solo work is assigned. Miss Samson as the soprano
certainly acquitted herself most creditably, and sang the C in alt.
in the solo with chorus ‘From thy love,’ with highly
commendable clearness. In other numbers she also gave
evidence of the possession of a pure soprano voice of good
quality, which should not be lost sight of amongst the managers
of future concerts. Miss Isabel Clark sang a few numbers. This
lady also has a soprano voice of good quality, and one which,
with her evidently careful observance of the spirit of the work,
should lead to her occupying a leading position on the concert
platform...It may be mentioned that several of the soloists-
Misses Samson and Clark and Messrs Middleton and Fraser
have been lately pursuing their studies under Mr Stevens, who
has been able to afford them the opportunity to display their
abilities before the public.297

Other pupils of Stevens include W. J. Evans,298 A. Peagham, Mr Rainsford,299
Mr Wilkinson, Mr T. C. Partridge, Mr T. Graham, Mr A. C. Kaines, Mr A. H.
Daniel, Mr William E. Everard, Mr Walter Everard,300 Mr T. Porter, Mr J. T.
Jeffries, Mr W. D. Whitham, and Mr F. H. Wild.301 Stevens’ wife May (A.
Wyatt Mortimer’s sister) died in 1896, after which Stevens’ profile in musical
circles gradually declined. Mr T. Leslie Middleton was one of the prominent
soloists who studied with Stevens, and later worked as a professional singer
outside Adelaide. He must have had a certain level of attainment as a singer, as
he sang as a soloist with many visiting international artists. Earlier reviews of
Middleton were usually damning, however by the early 1890s, he was receiving
much more positive critical notice:

The tenor (Messiah) was Mr T. L. Middleton. His opening
recit, ‘Comfort Ye,’ and the aria ‘Every Valley,’ wanted much

298 SAR 17 Apr 1891: 7.
299 SAR 29 May 1891: 7.
300 SAR 7 Mar 1892: 7.
301 SAR 15 Dec 1892: 7.
more vigour and declamatory style. His voice however was particularly good and he sang the aria "Thou shall break them," with splendid effect and must have in this number quite surprised many of those who heard him.  

Mr T L. Middleton as the tenor had certainly no easy task before him. His singing is generally characterized by evident study of his part, but he has not the natural qualifications to effectively sing such numbers; Handel intended them for a far more robust voice. His rendering of 'Total Eclipse,' and 'Thus when the Sun,' was highly creditable, and plainly demonstrated his ability to properly interpret music within his power; but in the more heroic numbers, his voice was not sufficient.

In 1892 he joined the Foli Concerts Company in Melbourne, and began touring work as a singer, he also appeared as a soloist with the Melbourne and Metropolitan Liedertafel Societies in Melbourne. Interestingly, the son of T. Leslie Middleton, T. Leslie Middleton Jnr., became a prominent vocalist and teacher in Melbourne, serving as a principal vocal teacher on the staff of the University of Melbourne Conservatorium with his wife Clarice Malyon, a pupil for many years of Elise Wiedermann. Peter Dawson was the most famous pupil of C. J. Stevens, although his studies were completed in London with Charles Santley and Professor Kantorez.

Moritz Heuzenroeder (1849-1897) was born in Ottersburg, Germany, and was a prominent composer and conductor in South Australia. He visited Australia as a teenager, before returning to Germany to study composition with Sebert at the Stuttgart Royal Academy of Music. Heuzenroeder settled in South Australia in 1872, where he taught singing and piano. He wrote operettas for the German Club in both English and German, and often put his better pupils forward in the leading roles of his productions. He was conductor of the

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302 SAR 19 Dec 1889: 7.
303 SAR 2 Apr 1890: 7.
Adelaide Harmonic Society also, and again used the concerts of this society to give his pupils performance experience:

Herr Heuzenroeder the director of the Adelaide Harmonie Society a few months ago produced ‘Die Fledermaus,’ is now producing ‘Der Freischutz.’ As Agatha, Minnie Schrader was perfect. She not only sang her notes correctly, and this is no mean praise, but her acting as the simple guileless Agatha was in the best taste. Most amateurs, and indeed, many professionals, find a great difficult [sic] in refraining from a sort of mechanic motion of the arms which generally rise and fall with the pitch of the music. Miss Schrader, however appears to have overcome this difficulty and moved about the stage exactly in consonance with the spirit of her part. Her singing of the principal numbers allotted to the prima donna was excellent. Her rendering of the well-known ‘Softly Sighs,’ was really a work of art in which the marked change from the prayerful spirit to the notes of exultation was admirably exhibited.306

The entertainment given by this Musical Society [Adelaide Harmonie Society] on Thursday night in the Albert Hall was largely patronised, and deservedly so. But few opportunities are afforded us of hearing operatic performances, and the Society may therefore be complimented on supplying a much-felt want. Amongst the members are some of our principal vocalists, who in order to secure the success of the performance are willing to sing in the chorus. This at once proves their interest in the welfare of the Society, and is an evidence of such good taste as is worthy of mention. Since the formation of the Society Herr Heuzenroeder, the musical director and conductor, has presented in a semi-prorate manner several operatic works with marked success. His exertions have been most favourably commented upon, so that the announcement of an operatic performance by his society is the signal for a large booking of reserved seats. The work chosen for this occasion was ‘The Windmill.’ The dialogue was translated from the French writing of Mealesville by two members of the Society, the music was written by Herr Heuzenroeder, and the words of the songs were supplied by Mr C. H. Smith. It goes without saying that the director is one of our local musicians who is entitled to rank amongst the first of our artists, but in this work he has not displayed anything like originality. The songs, concerted numbers, and choruses are tuneful, melodious and pleasing

306 SAR 2 Dec 1890: 7.
without doubt, but they are all strikingly suggestive of other well-known melodies... 307

Heuzenroeder resigned from the Harmonie Society ‘on account of private pressures’ in 1892. His teaching duties had increased, and he began composing more, and formed a new operatic society. 308

The Adelaide Operatic Society, a newly formed group of singers gave a ‘soiree musicale’ at Albert Hall. This new Society, the nucleus of which is formed from the chorus singers who took part in the opera ‘Immeena,’ has so far been most successful in enrolling members. A delightful programme was presented. Herr Heuzenroeder is to be conductor of the society... 309

Heuzenroeder had several pupils who became prominent throughout Australia, and received very favourable reviews as professional singers locally. Jennie Opie was one of these, and reviews of her singing suggest a careful training with attention to detail, added to a marvellous natural voice:

Some few years ago Miss Jennie Opie appeared on the concert platform, and gave promise of success. With the careful tuition she has received her natural talent has been developed. In her first song ‘Dearest and Only Love,’ (Plumpton), her quality and style were such as to prove her right to expect to take a prominent position on the concert platform. She sang with considerable ‘style’ for her voice is certainly of a full rich quality. This song is not such as to display the range of more than a mezzo-soprano, but the timbre of the lady’s voice strongly suggests the idea that she should be trained for a contralto. Most certainly she will not be a soprano. 310

307 SAR 19 June 1891: 6. 308 Vocal pupils of Heuzenroeder include Mr G. Dumel-Denger, Minna Schrader, Blanche Francis, Mr A. Duncan, Mr H. Adams, Mr P. Bartels, Mr F.H. Stokes, Annie Nelson Mr R. Nitschke, Mr A. Duncan, Mr B.E. Pragam, Mr A. Sturke, Mr F. Clausen, Mr R. de N. Lucas. Also Henry Adams, Miss Sanders, Miss Mudge, Mr E. H. Cottle, Mr G. Connell, Mr W. Angel, Mr Kennedy, Miss Daniels, Miss Richardson, Miss Madelaine Hotson, Norman Malcolm, Jennie Opie, Miss Peters, and Miss Reinhardt. SAR 16 Mar 1892: 5; SAR 19 Jun 1891: 6; SAR 2 Dec 1890: 7; SAR 31 Oct 1891: 6; SAR 2 Dec 1893: 6; SAR 1 Jan 1892: 6; SAR 25 May 1887: 7. 309 SAR 2 Dec 1893: 6. 310 SAR 28 July 1890: 6.
It was wisely decided to include a lady soloist as an attraction in the concert, and no lady more popular than Miss Jennie Opie could have been selected. About a year ago we suggested that this lady would do well to cultivate her voice as a contralto, and her singing on this occasion must have proved to her hearers that she has the natural qualifications which should enable her to take a high rank in the musical world. Her voice is throughout its entire range of good quality, and her lower notes are powerful and even in the higher register the contralto quality is apparent.  

Jennie Opie joined an opera company and left Adelaide as did R. Nitschke, a baritone, who went with Richard Stewart, jun. to tour the principal centres of the colony with an opera bouffe company. They performed among their repertory Heuzenroeder’s operetta The Windmill.  

Jennie Opie and Mr R. Nitschke are gaining considerable success in Sydney. As both are old Adelaideans, and more especially as they were trained by Herr Heuzenroeder, their movements are watched with interest in our musical circles. The young lady’s ability was so highly esteemed by the management of the Williamson Opera Company that she was cast for the part originally taken by Miss Ida Osborne. Mr Nitschke has made popular ‘Thou art my Queen,’ and another composition of Herr Heuzenroeder’s. Of Miss Opie, the Sydney Morning Herald in a late issue speaks of her as ‘splendidly dressed, handsome of face and tall in figure, displaying a mezzo-soprano voice of round and mellow quality with considerable power.’ This should be a satisfactory verdict for her first singing master Herr Heuzenroeder.  

Mr R. Nitschke was one of the leading baritones in Adelaide for many years; he sang with the Harmonie Society, who gave him a complimentary farewell social in the Albert Hall on his departure for Melbourne and other colonies to take up performance work. ‘Mr Nitschke referred in terms highly complimentary to the excellent training he had received at the hands of Herr Heuzenroeder, the

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311 SAR 17 Apr 1891: 7.
313 SAR 7 Jan 1892: 6.
Society's conductor. Another pupil of Heuzenroeder's, Annie Nelson (also of the Adelaide Harmonic Society) departed for Europe to study 'under the best masters of the old country' in 1892. Currently the origins of the technique that Heuzenroeder taught are not known, nor is it fully understood whether he had been specifically trained in vocal technique himself. It is assumed that he was trained as a vocalist in Stuttgart, where he received his general musicianship training.

There were also several prominent English, yet Italian-trained singing teachers in Adelaide, whose pedigrees as teachers were first rate, including Edward Howard, Mrs Johnson James, and Albert Richardson. Edward Howard was a pupil of both Randegger and Visetti at the Royal Academy of Music in London. He held the position of Master of the Cathedral Choir School in Edinburgh, and then became an 'authorized deputy,' of the Choir of St Paul's Cathedral, London. He began teaching in Putney Street, Adelaide in 1891, taught in Franklin Street in 1896, and in 1900 moved his studio to 271 Angas Street. One of his advertised experiences was the fact that he had twice given a lecture 'On the Theory and Practice of Breathing in Relation to Singing,' at the request of Signor Visetti, before the pupils of that Professor at the Royal College of Music in 1889. His first prominent pupils' concert in Adelaide in 1896 was well-received by the press, although it suffered from poor attendance owing to weather conditions:

The pupils of Mr Edward Howard, a number of whom passed the practical examination in singing recently conducted in

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314 SAR 7 July 1891: 5.
314 SAR 5 Mar 1892: 7.
315 SAR 5 Mar 1892: 7.
316 AMN Sept 1925: 41.
317 SAR 4 July 1891: 7.
Adelaide by Professor Gordon Saunders, Mus. Doc. In connection with Trinity College, London, gave their first public concert at Mr Howard’s Singing Studio, Franklin Street, on Wednesday evening. Weather conditions were against a large attendance, and it is only fair to the singers to state that the oppressiveness of the last few days proved a severe handicap to them also, the ladies especially in its general result, however the programme carried out bore excellent testimony to Mr Howard’s natural methods as an exponent of voice production and teacher of singing. A choir of three ladies and four gentlemen gave a very effective rendering of Cowen’s part-song ‘Row, gently row,’ the expression marks being well observed, and the voices blending artistically... Miss Jessie R. Syme displayed considerable talent and a very musical voice in her rendering of Gounod’s song ‘The Worker,’ the only element lacking to complete her success being a further infusion of dramatic power.319

Howard’s teaching in Adelaide continued until the 1930s.320

Mrs Johnson James, a pupil of Marchesi, was also active as the leading soprano in Adelaide, and later as a teacher for many years.321 Reviews of her performances in Adelaide are plentiful, and reveal that she was extremely well-trained technically, and had an excellent range, as well as the character to carry off demanding repertoire well. At Liedertafel concerts in the Town Hall, the reviewers were lyrical in her praise:

The only lady performer was Mrs J. James, who kindly lent her aid to the good cause. The lady selected an aria from Mozart’s ‘Magic Flute,’ which is always considered a test piece for the leading sopranos. It not only has much dramatic style, but there are few who can sing the notes which the composer has written in the aria ‘Gli angui d’inferno.’ It is intensely dramatic in character, and is written to F in alt., besides the numberless notes on the ledger lines. Had the audience been full of musicians, Mrs James would have been compelled to reappear, but as it was probably few present could fairly estimate her skill in rendering this most difficult work.322

320 AMN Sept 1925: 41. Other pupils of Howard included Mrs H.W.Beaney, Miss M.B.Bruce, Mr A.J.Lyon, Mr W.G.Doley, Mr E.P.Pilgrim, Mr A.Milbank. SAR 26 Nov 1896: 6.
In the programme a special feature was the ‘Shadow dance,’ from ‘Dinorah,’ sung by Mrs J. James. None of those present could have failed to appreciate the splendid execution which the lady displayed in this extremely difficult aria. Not only was her voice clear and pure, but the very elaborate runs which occur in this writing were rendered with exact precision and with the taste of an accomplished artist. Floral and other tributes of approval compelled the lady to reappear. In her second song, one of Beethoven’s, ‘Of thee I dream,’ she was equally successful.

Mrs Johnson James who appeared as the soprano soloist, had but few numbers to sing. Her first aria, ‘Ye men of Gaza,’ strongly suggestive of ‘I know that my Redeemer Liveth,’ was fairly good, though some improvements might certainly have been made in the phrasing ‘Let the Bright Seraphim,’ an aria which can be sung by only an accomplished vocalist, was given with great taste by the lady, though its success was marred by want of proper accompaniment.

It is difficult to trace vocal pupils of Johnson James. She was arguably the most prominent female vocalist in Adelaide prior to 1900, in terms of technical training, and the position that she held in concert life. Her daughter, Blanche, was one of her pupils before further studies with Charles Santley. Blanche Johnson James became a successful vocal teacher in Adelaide after 1900. Her work will be discussed further in the next chapter.

Albert Richardson was another vocalist and teacher in Adelaide in the 1880s. He advertised himself as a baritone from the Lyster Royal Italian Opera Company (which he had joined in 1866), and announced his ‘return to Australia after a number of years in England, during which he has taught a numerous and influential clientele in London, Brighton, Eastbourne &C.’

Mr Richardson has studied under the celebrated Maestri, Manuel Garcia, and Sir Michael Costa, and also under the

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324 SAR 2 Apr 1890: 7.
renowned Italian vocalists Signor Ronconi and Graziani of the Royal Italian Opera, London. Tuition shortly resumed at his former residence, 3 Botanic Gardens. 327

None of Richardson's pupils in Adelaide have been discovered. By 1900 he was living and teaching in Brisbane, with a slightly different story regarding his pedagogical lineage. In a letter to the Brisbane Courier, he declared himself a pupil of Sims Reeves, and Pietro Romani. 328

A prominent singer and teacher in Adelaide, who provided the basis of an ongoing successful lineage based on Garcia's teachings, was Gulielma Hack, who won the second Royal College Scholarship in 1887. 329 Her earliest teacher in Adelaide is unknown. After studies with Garcia, Hack taught at the Adelaide College of Music until 1898, when it became the Elder Conservatorium, where she taught until 1909. Upon the eve of her departure for the Royal College, London, Hack took part in her first major public performance, and there was subsequently a farewell concert at the Semaphone Institute, at which enormous public support was demonstrated for the young singer:

By an announcement in another column it may be seen that Herr Puttman's 'Victoria,' cantata which has been so well received at the Exhibition will be again performed on Friday night at the Town Hall. On this occasion, Herr Puttmann has arranged for the assistance of a considerably larger chorus and orchestra so as to render the work in an efficient style. The soloists will be Mrs Alderman, Miss Bessie Royal, Miss Hack, and Messrs H. Oelmann, and H.G. Nash. It may be mentioned that this will be the last appearance of Miss Hack prior to her departure for London as the winner of the Elder Scholarship. The Adelaide Quartett Verein will appear at the concert, and probably the members of the Liedertafel will also assist in making the entertainment a musical success. 330

325 Argus 13 Jun 1866: 4.
326 SAR 12 Apr 1890: 2.
327 SAR 12 Apr 1890: 2.
328 Brisbane Courier 5 Nov 1900: 6.
330 SAR 10 Jan 1888: 7.
The announcement that a complimentary and farewell concert to Miss Hack, the winner of the Elder Scholarship would be given on Thursday evening drew a large and appreciative assembly to the Semaphore Institute in spite of the oppressive weather prevailing. Miss Hack is on the eve of her departure for London to enter upon her course of studies, and so popular has she made herself wherever she is known, that her musical and other friends determined to recognize before she leaves, her great services to the Semaphore Institute and various charitable institutions in Adelaide. During an interval Mr E. M. Ashwin said he had a very pleasurable duty to perform. First he thanked the large audience for showing by their attendance on such a warm evening their sympathy with and desire to do honour to Miss Hack. He next thanked the ladies and gentlemen who had kindly given their services during the evening. He himself well knew their value, and it was only right that they should give Miss Hack some tangible evidence of their appreciation on the eve of her departure, and expressive of the hope for her future success. She was the first lady who had won the Elder Scholarship, and she had brought honour upon that neighbourhood where they had known her for a long time. They hoped that her absence would not be of too long a duration. They wished her a safe and pleasant journey to England, and hoped indeed that she would achieve a brilliant success. When her studies had been brought to a successful issue they sincerely trusted she would again turn her face to South Australia, and if not saying too much, they trusted she would again be favoured with her great services. Mr Ashwin then handed to Mr C. Hack the purse of sovereigns amidst further applause. Mr C. Hack feelingly responded on behalf of his daughter. He knew that she would always look back with pleasure upon the proceedings of that night, and he especially thanked Mr Ashwin for his kind remarks in presenting the gift.

Hack joined the Adelaide College of Music as an assistant to Reimann in 1891.

Early reviews of her performances on her return from London were not positive, however critics gradually warmed to her, and after several years she had reached the status of a favourite with both audiences and critics.

It may be that Miss Hack, suffering from a cold, laboured under a disadvantage. However judgement must be passed on her performance. She was heard on several occasions prior to her departure for England, and generally was favourably noticed. The result of her training at the College was plainly manifested in the wonderful improvement in her method. She does not possess a voice of remarkable quality. That is, her natural organ

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331 SAR 13 Jan 1888: 7.
332 SAR 11 July 1891: 7.
is not above the average of those who aspire to prominence amongst vocalists, but she has evidently acquired that knowledge which enables her to artistically display such powers as nature has given her. It may be mentioned that neither of her selections afforded scope for the display of range, dramatic power, nor indeed, of much sympathetic style. Neither of the five numbers which she sang was by any means a test piece.

The young student from Adelaide, Miss Guli Hack, made a successful debut at the Protestant Hall last evening before a large and fashionable audience. In the first number it was evident that the ordeal of public appearance in a strange place had a powerful influence on the young singer, and the waltz song from ‘Romeo and Juliet,’ lost the dash which perfect confidence on the part of the vocalist would have ensured...Miss Guli Hack’s voice is of pure quality, and good range, especially in the high notes. She endows her songs with genuine sentiment and has in addition, a charming face. Floral gifts were numerous and recalls followed each solo.

Hack’s pupils in Adelaide include Clara Serena (Clara Kleinschmidt, 1890-1972), who won the Royal College of Music Scholarship in 1908, and studied with Visetti and Blower in London, before becoming a prominent international performance and recording artist. Other pupils were Anna Marie Quesnel, and Marion Kemp, who later studied with Frederick Bevan in Adelaide, and then with Jacques Bouhy in France. Kemp went to Belgium to start her career but had to return because of World War I, so she taught singing in Sydney. In the 1890s, Hack had numerous pupils at the Adelaide College of Music, most of whom became prominent locally as soloists, including her sister Ethel Hack.

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333 SAR 18 June 1891: 7.
334 SAR 9 July 1892: 5 from SMH.
335 Wayne Hancock, ‘Serena, Clara,’ Bebbington Ed., OCAM: 511.
337 Others pupils of Hack were Miss E. Burford, Miss G. S. Sheppard, Miss K. Way, Miss L. E. Paterson, Miss C. Paterson, Mrs G. Reimann, Miss M.A. Marnie, and Miss N. Thomas; also Miss Marshall, Miss J. Gordon, Miss Poulton, Miss Murray, Maud Wright, Miss Maloney, Miss C. Wyatt; Mrs Cleland, Miss Waite, Miss Lungley, and Maud Davis. SAR 30 Nov 1893: 7; SAR 5 Nov 1894: 6; SAR 16 Dec 1895: 7.
Anna Marie Quesnel later taught at the Elder Conservatorium, after further study with Marchesi in Paris. Quesnel’s students in the 1900s were the backbone of the vocal school at the Elder Conservatorium. An article in the *Sydney Mail* of 1902 described a concert by Quesnel shortly after her return to Australia:

Mrs Reginald Quesnel, an Adelaide artist who has studied under Madame Marchesi in Paris gave an invitation vocal recital to critics and a few others at Palings new showrooms on the afternoon of the 18th. Mrs Quesnel does not pose as a concert singer for which role her pleasant mezzo soprano voice is of insufficient power, but purposes settling in Sydney as a teacher. She showed the possession of taste and cultivation in several unfamiliar songs by Scarlatti, Nevin, Goring-Thomas, Ellen Wright, and Blumenthal.  

Quesnel taught first in Sydney after her studies in Europe, and returned to Adelaide in 1911, teaching at the Elder Conservatorium from 1912 until 1941. Quesnel had many students recommended to her by Melba, and was warm friends with the diva, as well as a relative through marriage of Percy Grainger, who stayed with her when he was in Adelaide. Quesnel’s pupils will be discussed extensively in the next chapter, as in the 1920s she reached the height of her powers as a singing teacher in Adelaide, having a significant effect on the vocal pedagogy of the following generation.

Singing classes were also given in Adelaide in the 1870s and 1880s by Mr T. W. Lyons, who taught organ, harmony, music theory and singing. Many pupils studied music and singing under Lyons, although very few became professional soloists as a result of their training. Lyons fostered an extensive amateur performance culture, focused on participation and performance, rather

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338 *Sydney Mail* 28 June 1902: 1656.
339 *AMN* Jan 1925:14, 43.
than exceptional skill. A social column in the *South Australian Register* revealed some of the background of Lyons:

On Friday night about 200 lady and gentlemen friends assembled at the Albert Hall to celebrate the silver wedding of Mr and Mrs T.W.Lyons, and the anniversary of the birthday of Mr Lyons. Though Mr Lyons is not an Australian born, he was at a very early age intimately associated with the divine art in the city, having taken the position of organist when very young at the old Trinity church. Later on his talent led him to become a teacher, and his record as the master at the Glenelg Grammar School for 22 years, Hardwicke College for 18 years, Whinham College for 17 years, St Peter's College for 10 years, Prince Alfred College for 11 years, and the Kensington High School for 17 years abundantly deserved the large attendance, which was not only large, but was thoroughly representative of the leading people of the city who have had occasion to approve of his teaching during the many years which he has devoted to the art of music. The gathering was arranged by several members of the classes which have been directed by Mr Lyons, as a tribute of their high estimation of the assistance which he has given to them. The first portion of the evening was devoted to a concert, in which a highly appreciated programme was presented by the members of the different classes studying under Mr Lyons.

He ran the T. W. Lyons Amateur Opera Company, which gave performances of popular operatic repertoire. His operatic classes took place in Norwood, and at Woodman's Music Rooms, and in a number of other suburban centres.

The annual concert by the opera class and private pupils under the direction of Mr T. W. Lyons was given in the large hall at Woodman's Music Rooms on Tuesday night before a very large audience... The following ladies and gentlemen took part in the programme: Mrs T. W. Lyons, Misses E. E. Lyons, Wylie Nankervis, Gartrell, Giles, Hubble, and Tidewell, and

340 *SAR* 20 Aug 1892: 5.
341 Pupils included Mr W.S.Welbourn, Miss Hubble, Mr C.P.James, Mrs W.J.Porter, *SAR* 2 June 1885: 6; Victor Lyons, Barbara Mellor, Miss N. Lipsham, Mrs T.W.Lyons, Miss Lindsay. *SAR* 5 Apr 1902: 3. In a student performance of Gilbert and Sullivan *Pirates of Penseance* with an all male cast excepting one, were Miss R. Tidwell (Mabel), Mr J. Botten, Mr R. Shannon, Mr F. Taylor, Master A. Messenger, *SAR* 16 June 1887: 6; Miss Simpson, Mrs Thomas, Mr W. Thow, Mr G. Dunn, Miss McLaren, Miss E. Philipson, *SAR* 17 Nov 1888: 7. Pupils also included, Miss Hubble, Mr C. P. James, Mrs W. J. Porter; *SAR* 2 June 1885: 6; Barbara Mellor, Miss N. Lipsham, Mrs T. W. Lyons, Miss Lindsay; *SAR* 5 Apr 1902: 3. Miss Simpson, Mrs Thomas, Mr W. Thow, Mr G. Dunn, Miss McLaren, Miss E. Philipson. *SAR* 17 Nov 1888: 7.
Messrs W. S. Welbourne, and Kearns, and Master Clarence Caterer. The selections as a whole were of a difficult character and such as only first class artists should attempt, but nevertheless in several instances the result of careful training coupled with natural intelligence was plainly manifested. The Misses Giles and Hubble were specially successful in their respective numbers. Both ladies displayed marked ability and the possession of voices of particularly great ranges. 342

The Norwood Amateur Opera Class under Mr T. W. Lyons gave a highly creditable performance of 'Maritana,' in the local Town Hall on Tuesday night. The room though large was crowded, a large number being compelled to stand. The class, which has been in existence but a few months has made great progress. While there was an amateurish nervousness and stage inexperience, both singing and acting were generally satisfactory. In the absence of an orchestra the accompaniments were played on two pianos, affording a fairly good substitute. The choruses numbered about twenty voices, which were pretty evenly balanced. Most of the choral numbers were sung correctly and with good effect... 343

About 50 members of Mr T. W. Lyons Singing Class assembled at that gentleman’s residence, Beulah-Road, Norwood on Friday evening for the purpose of bidding farewell to Miss Susie Smith, who proceeds to England to continue her studies at the Royal Academy of Music. Mr Lyons on behalf of

343 Chorus members, all pupils of Lyons included Mr J. T. Cook, R. H. Butlery, W. B. Gunn, Elsie Bleechmore, Miss Waldie, Miss K. Welbourn, SAR 4 Dec 1889: 7. Yet more pupils include Arthur Hastings, Miss Giles, Miss Hubble, Mr J. T. Cook, Mr Bodinner, SAR 24 June 1890: 7; Miss C. Bridgwood, Mr S. M. Martin, Miss M. Richardson, Miss Barnett, Mr W. H. Porter, Mr T. W. Lyons jun., Mr Attenkirsch, Mr Gunn, SAR 3 July 1890: 7; Mr Wilde, E. Tuckwell, H. Hammond, Miss Robertson. SAR 23 June 1891: 6. A summary of his work in the South Australian Register commented that Lyons: 'Has gained an enviable reputation as an entrepreneur in amateur operatic performances. His energy and perseverance, with the skill displayed by his pupils, have on several previous occasions called for the most favourable comment. Soloists in his production of the Mikado included Mr S. M Martin, Miss Giles, Susie Smith, Miss Robertson, Miss Hyde, Mr J. F. Dick, Mr A. T. Altenkirch.' SAR 9 July 1891: 6. Lyons was also considered: 'Probably...one of the oldest musical teachers in this city, and he has had the satisfaction of passing a fair number of his students at the Adelaide University examinations. He is well known also as the conductor of an amateur operatic company. On Monday night he invited the friends of his students to a concert given in the YMCA hall, and the result was that the hall was crowded. As the performers were in every instance amateurs, their names, though appearing on the programme, may not be mentioned. It will suffice to say that not only the vocalists, to whom Mr Lyons seems to pay special attention, but also the instrumentalists bid fair to become highly successful in their study of the art of music.' SAR 1 Dec 1891: 6. Young boys of St Peters College who performed as part of Mr Lyons singing class were Mr Maiden, Mr Gervey, Mr Poole, Mr Padula, Mr Norman, Mr Degenhardt, Mr Hargrave, Mr Warren, SAR 14 Dec 1891: 6. Yet more pupils include C. Morgan, Mr R. Begg, Miss A. Paquelin, Miss N. Pizey, SAR 19 June 1891: 6; Miss E. Angell, Miss N. McCabe, Mr J. Forrester, SAR 22 Feb 1893: 6; Mr A. Boys, Miss E. Robertson, Miss E. Pasfield, SAR 22 Feb 1893: 6; and Miss G. Cook, SAR 2 Nov 1893: 7.
the class, presented Miss Smith with a handsome travelling bag, and in doing so referred to the fact of the young lady having been his pupil from the time she was a little girl at the Port Adelaide class up to the present.\footnote{SAR 13 Nov 1893: 5.}

Lyons does not seem to have produced recognisable vocal lineages in further generations despite his extensive and exhaustive level of activity.

Another distinguished musician, Vincenzo De Giorgio, arrived in Adelaide in July 1898, and gave successful piano recitals in Albert Hall in the German Club. He had studied singing at the Royal Conservatorium of Naples under Domenico Scafati and Guerci. De Giorgio opened a ‘Classical School of Pianoforte and Singing’ in Adelaide, and promoted the ‘Verdi Operatic Society,’ designed to give young singers the opportunity of performing Italian opera.

Andrea Faulkner writes:

De Giorgio was certainly the most enthusiastic and impressive Italian musician to become involved in the musical life of South Australia...\footnote{Faulkner, ‘The Italian Contribution’: 358.}

De Giorgio went back to Italy for several years, and then returned to Australia and established a studio in Sydney. His work there will be discussed further in the next chapter. Several of De Giorgio’s pupils became prominent as vocalists and teachers in Australian musical circles,\footnote{SAR 27 Jan 1900: 7, SAR 1 Mar 1902: 4.} including Gwen Selva, Lilian Davis and Ethel Ive.\footnote{SAR 8 Feb 1902: 2.}

Despite the strength of the German musical community in Adelaide, few singers were produced within the Germanic vocal tradition who were of sufficient talent to travel overseas and pursue an international level career without further training in Italian vocal methods. Many of the vocal teachers in
Adelaide before the 1890s were not specialist vocal teachers, and did not produce pupils with sufficient technique to reach the heights of the Italian-trained singers active elsewhere in Australia. The prominent singers produced in Adelaide before 1900 gained further training in Italian techniques in Europe, after their initial studies in Australia. Between 1900 and 1950, it was the local singers who had trained further in Italian techniques in Europe, as well as a few international singers who migrated to South Australia, who exerted the strongest influence on vocal pedagogy.

Hobart, Early Opera, and the Packer Family.

Surprisingly there was considerable performance activity in Hobart between 1850 and 1900, and many singers including the Howson family, went from Hobart to Sydney. The most prominent singing teacher in Tasmania before 1850 was Charles Packer, an Englishman who had studied piano, singing and composition at the Royal Academy of Music in London. He was brought to Australia as a convict for forgery in 1844, and in Tasmania he was actually given dispensation to take vocal pupils and give concerts—such was the shortage of trained local musicians.348 He moved to Sydney in 1863, and became organist of the Vocal Harmonic Society, as well as conducting opera. He was jailed for bigamy in 1863, having secretly taken a second wife in Hobart. He had a large number of pupils, yet remained a social outcast. Another Packer from the same family became a prominent vocal teacher in Tasmania in the 1880s; Frederick

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Augustus Packer, an organist, and composer, and the nephew of Charles Packer taught Amy Sherwin, and Rosina Carandini, as well as many others.\textsuperscript{349}

Amy Sherwin studied piano and singing first with her mother in Hobart, and then with Frank Packer. Between Mrs Sherwin and Packer there must have been capable teaching, or else considerable natural talent on Amy’s part. When Amy was heard by members of the Lyster Italian Opera Company (reputedly when they were picnicking in the area), they persuaded her to join them, and later back in Melbourne, they gave her leading roles.\textsuperscript{350} Alison Gyger suggests that Sherwin had further training during this period with Lucy Chambers.\textsuperscript{351} Critics in Melbourne and Sydney did point out that Sherwin’s voice was ‘natural,’ and was in need of training.

In 1880 and 1881 Sherwin studied with Signor Errani, Madame Kappiani and Dr Damrosch, and then at Frankfurt am-Main with Julius Stockhausen. In Paris she was given further training in opera and deportment. Madame Filippi of Milan, wife to the famous critic of La Scala, also gave Sherwin finishing lessons.\textsuperscript{352} It is possible, according to Sherwin’s biographer Judith Bowler, that she studied roles with Marchesi in Paris in 1892, as indicated by an article in the Magazine of Music.\textsuperscript{353} Sherwin later taught singing in London in 1903 and 1904; her pupils include John Harrison, who became a prominent European artist.\textsuperscript{354} In Sydney she taught Stella Carol,\textsuperscript{355} and Miss Goulder-Clarke, who Sherwin took

\textsuperscript{350} Gyger, \textit{Civilising the Colonies}: 224. Judith Bowler says it was the Cagli-Pompei Company, \textit{Amy Sherwin}: 7.
\textsuperscript{351} Gyger, \textit{Civilising the Colonies}: 225.
\textsuperscript{352} Bowler, \textit{Amy Sherwin}: 22.
\textsuperscript{353} Bowler, \textit{Amy Sherwin}: 52.
\textsuperscript{354} Gyger, \textit{Opera for the Antipodes}: 74.
\textsuperscript{355} Foster, \textit{Come Listen to my Song}: 101.
back to London with her, hoping to introduce the girl to London audiences.\textsuperscript{356} A letter from Sherwin to the \textit{Sydney Mail} documented the success of John Harrison:

He came to me as a baritone, and I trained him as a tenor. His success of late has been most marked. He has sung at Covent Garden in several Wagner operas, and Richter is so well pleased with him that he will take him to Bayreuth. I was interested, when walking down a Sydney street to see a picture of John Harrison in the window of a shop where gramophones are sold. His voice is reproduced on the records.\textsuperscript{357}

There were several teachers of singing in Tasmania who had received their training from prominent English sources prior to 1900. Mrs Sutton advertised in the \textit{Hobart Mercury} in 1895 as a pupil of Randegger and Sir J. Benedict;\textsuperscript{358} she taught piano, voice production, singing and theory. Sutton later returned to London and studied further with Fred Walker at the Royal Academy of Music, before resuming teaching in Hobart.\textsuperscript{359} In 1901 she advertised that she was the only teacher in Hobart able to award the ‘Higher Grade’ certificates in singing given by the Royal Academy, London.\textsuperscript{360} Mr Stanley Chipperfield taught singing and organ, he was an organist trained in London.\textsuperscript{361} Other singers and teachers had studied in Melbourne or Sydney with prominent pedagogues there, for example Lucy Benson,\textsuperscript{362} a pupil of Emery Gould of Melbourne. Gould studied with the younger Garcia at the Royal Academy of Music, as well as with Marchesi before coming to Australia, and had a successful teaching

\textsuperscript{356} \textit{Sydney Mail} 22 January 1908:243. Goulder-Clarke had actually studied previously with Madame Boema in Melbourne and Signor Hazon in Sydney. \textit{Sydney Mail} 7 August 1907: 373.
\textsuperscript{357} \textit{Sydney Mail} 14 Nov 1906: 1270.
\textsuperscript{358} \textit{Mercury} 1 Jan 1895: 4.
\textsuperscript{359} \textit{Mercury} 7 July 1900: 3.
\textsuperscript{360} \textit{Mercury} 26 Jan 1901: 3
\textsuperscript{361} \textit{Mercury} 1 Jan 1895: 4.
\textsuperscript{362} Bebbington (ed.) ‘Benson, Lucy, \textit{OCAM}: 57.'
studio in Melbourne for many years. Benson was the daughter of singer Fanny Lempriere, and as well as maintaining her own performance career, she directed choirs and light opera, and taught extensively. In 1904, Benson began to tour with the Tasmanian Choir, among whom the soloists were all her own pupils. A review of Benson’s singing in the Tasmanian International Exhibition of 1895 gives an idea of her level of performance:

Mrs Benson sang ‘The Lost Chord’ well, and scored one of the most decided successes of the evening. Her rich contralto voice was accompanied by Mr Sykes, and by Mr Mills at the piano, and the performance was one that merited the prolonged applause. Mrs Benson also sang ‘The beating of my own heart,’ by Macfarren.

In 1901, a production of the Hobart Amateur Operatic Society starred many of Benson’s adult students, including Mr R. Whittington, Mr C. Westbrook, Mr R. Fitzgerald, Mr B. Hood, Miss B. Benson, Miss V. Hedberg, Miss M. Brown, and Miss F. Macdonald. It seems that most of the amateur vocal performance in Hobart at this time was dominated by the pupils of Benson, though none are thought to have become prominent in anything other than the local arena. Another pupil of Emery Gould, Nina Abbott, also advertised in the *Mercury* as being available to receive pupils and give concerts. Gould herself took short trips to Hobart, where she advertised the availability of a concentrated series of lessons. Miss P. Sinclair, a ‘certified pupil of Miss Frederica Mitchell (Melbourne)’ advertised that she received

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363 AMN 15 1926: 9.
364 Flora McDonald, Miss B. Taylor, Mr W. Hammond, Charles Benson, Beryl Benson *Sydney Mail* 13 Jan 1904: 112.
365 *Mercury* 23 Jan 1895: 3.
366 *Mercury* 15 June 1901: 3.
367 *Mercury* 27 Apr 1901: 3.
368 *Mercury* 1 Feb 1895: 2.
and visited pupils for singing, voice production, pianoforte and violin. As noted previously, Mitchell had studied with the Italian-trained vocal teacher William Shakespeare (a pupil of the Lamperti father and son) in London, before returning to Australia and resuming her performance and teaching career. The number of singers who came to Hobart from Melbourne to sing major works and recitals for the Tasmanian International Exhibition of 1895, gives an idea of the scarcity of first class singers in Hobart at the time. Many young, relatively inexperienced performers came from Melbourne, including Sara Lewis, Frederick Smith, Mabelle Davidson, Ernest Fitts, and Ada Berkeley.

Queensland and Western Australia had by 1900 some organised musical societies, but few highly trained vocalists. Over the following ten years, singers and vocal teachers trained in Italian techniques from other regions of Australia settled in Queensland and Western Australia, and began to improve local standards of musical and vocal training. There were no singers trained in either of these regions before 1900 who were able to reach a prominent position on the stage without extensive training elsewhere.

Summary

This documentation of the history of vocal teaching in Australia from 1850 to 1900 begins to show the profundity of the influence of the Italian and Garcia-Marchesi schools of vocal training, producing an enormous number of successful students as singers and teachers. Vocal teachers of the traditional Italian lineage and Garcia-Marchesi technique who were involved in the production of the prominent first and second generations of Australian-born singers.

369 Mercury Supplement 12 Jan 1895: 1.

The German-born and trained singers and teachers, such as Himmer, Hartung, Noessell and Heuzenroeder, also have links to Italian operatic training, owing to the depth of influence of Italian opera and voice training in Germany. There were also singers and teachers about whose vocal training little is known, who managed to bring forward several students to the level of the international stage, such as E. Allen Bindley. However the vast majority of vocal teachers in the period from 1850 to 1950 were pianists, conductors, violinists, and organists, and were removed from the traditional Italian vocal school and detailed knowledge of vocal technique. Many of these teachers can be seen represented in the lineage by only one generation of vocal students, none of whom achieved any particular notoriety. The vocal teachers and singers listed above, despite being relatively few in number, produced several generations of singers and vocal teachers, and held great status and respect for their work. Their influence on the next fifty-year period in Australian vocal pedagogy will be discussed in Chapter Three.
Chapter Three
Garcia- Marchesi Technique 1900-1950

The rise of Australian nationhood, the two world wars involving the loss of thousands of Australian men, and a terrible period of financial depression, were the most significant events affecting Australian social and cultural experience between 1900 and 1950. In many ways these events reinforced the social and cultural connection between Australia and Britain and her allies. Migration in the early 1900s also came predominantly from Britain and Europe, which contributed to a British-oriented cultural milieu. In such a cultural climate, musical taste and hierarchies of musical and pedagogical precedence were directly imported from the music schools of London and Paris, which were dominated by traditional Italian vocal pedagogy. An increasingly settled and established Australian middle class meant that during the period from 1900 to 1950, classical vocal training experienced both proliferation and popularity in Australia.

Although the period began with the Garcia-Marchesi and traditional Italian schools as dominating influences upon Australian vocal pedagogy, which continued well into the 1930s, by the end of the 1950s, many singers and teachers had begun to loosen their connections to certain aspects of the traditional Italian vocal technique. Subsequently the history and influence in Australia of the Garcia-Marchesi technique and the traditional Italian school began to be forgotten. After 1930, with the rise of the National Theatre and the Elizabethan Trust Opera Company, fewer Italian operatic companies came to tour the Australian cities, which meant that Italian-trained operatic singers were
less likely to settle in Australia as teachers. Despite increasing migration of the Italian working class after World War Two, the number of professional Italian-trained singers migrating to Australia began to decrease. As the traditional Italian teachers in Australia became increasingly distant in lineage generations from the original source of their training, the technique that was passed on in many Australian musical institutions, and private voice studios, became weaker. Teachers who claimed that they were ‘Italian-trained’ began to struggle to achieve results with their students, and increasingly vocal teachers began to experiment on their own with the technical aspects of pedagogy, even in musical circles where Italian and Garcia-Marchesi techniques were the basis for a prominent singing school. As a result the technique sometimes became vastly different to the original. Often vocal students who had only just completed their training were given the responsibilities of voice teaching, not having had a chance to test their technique on the stage, or gain further experience as performers.

Singing was considered an extremely popular accomplishment for middle class ladies and gentlemen, as well as an attainment that reinforced social position, and education. In the 1900s, with the expansion of the middle class into suburban and outer city areas, the number of people studying singing exploded. Musical magazines and newspapers were crowded with details of amateur concerts, ‘at homes,’ and the debut recitals of young women.¹ During the early 1900s, the popular music of the day was the repertoire of classically-trained singers, including operetta, comic opera, and various English sung dramas, as well as light English songs imported from the music halls of...

¹ See Australian Musical News, Table Talk, Argus social columns, Sydney Mail social columns.
England, or German lied. Such repertoire was particularly suitable for trained or semi-trained singers in terms of the pitch range and the preferred vocal aesthetic (an operatic, rather over-produced tone). The expansion of interest in vocal study was reinforced by its social acceptability, as well as the possibilities of European fame and success. Melba was at the pinnacle of the European operatic stage owing (according to her) to her well-publicised studies in the Marchesi school, and her success lured many young Australians to desire the same training.

By 1900, in both Melbourne and Adelaide, the Conservatoria associated with the state universities had begun to develop power and influence, and within both these Conservatories, there was a strong Garcia-Marchesi element dominating the vocal teaching staff. The State Conservatorium of New South Wales opened its doors in 1916, and vocal staff were predominantly trained in the traditional Italian vocal tradition. Tasmanian vocal teaching was influenced a great deal by the teaching of Lucy Benson, daughter of singer Fanny Lempriere, as well as by several singers who had been trained in Melbourne before 1900 by Emery Gould, Pietro Cecchi, and other prominent teachers. Vocal teaching in Brisbane in the early 1900s was dominated by Mrs Gilbert Wilson, the granddaughter of Marie Carandini. All of the above teachers and vocal schools were strongly influenced in a direct manner by either the traditional Italian vocal technique, or the Garcia-Marchesi school and training methods.

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2 See Peter Tregear, ‘Fritz Bennicke Hart; An Introduction to his Life and Music,’ Diss. (University of Melbourne, 1993).
Sydney

The Sydney Conservatorium opened in 1916 under the direction of Henri Verbruggen, with a group of vocal teachers who were heavily influenced by Garcia-Marchesi and traditional Italian techniques from various sources. Prior to this there had been a private Sydney Conservatorium of Music, begun by prominent Sydney musicians, at which the vocal teachers Burns Walker and Frank Down were involved in both a teaching and organisational capacity, as was Alfred Hill. Verbruggen, after a painstaking process of interviewing and elimination, decided on vocal staff led by the English singer Roland Foster. The *Australian Musical News* reported:

The selection of the vocal professors who are to support the salaried expert who is later to be engaged in Europe, presented the most vexatious and ungrateful task which confronted Mr Verbruggen. The Cinderella of the profession has as usual not fared too happily. From what I have heard I am able to state that there are two or three appointments which should be of considerable value to the Conservatorium. But unfortunately there are others among the rumoured appointments whose selection does not seem so happy. In any case, why are so many vocal teachers necessary? Singing, to be sure, is a favourite pastime among the young men and maidens of Sydney, and possibly the fact that vocal teachers are able to bring so many pupils to the Conservatorium has something to do with the large number of appointments in this department. It seems a great pity that the vocal section was not made altogether more conservative. There has been in the past some good vocal teaching in Sydney in isolated cases, exceptionally able teaching. But this does not alter the fact that, taking it on the whole, the vocal instruction, or destruction, here has been deplorable. It was hoped that the Conservatorium would have put an end to the instrumentalist-teacher of singing, and to the non-instrumentalist, non-singer, and non anything else in the art of music professor of voice production.

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3 A number of well-known Sydney musicians have banded themselves together to be known as the Sydney Conservatorium of Music. Mr Marshall Hall's well-known institution in Melbourne has proved a great success, owing to the brilliant attainments and strong personality of its founder. (Those involved included Norman Alston, De Cairos Rego, Frank Down, Alfred Hill and W. Burns Walker). *Sydney Mail* 19 Jan 1901: page no. illegible.

4 *AMN* Feb 1916: 237-238.
It is not known whether Verbrugghen shunned the aforementioned vocal teachers from the earlier Conservatorium of Music, or whether they did not intend to be involved with the new Conservatorium, however both Down and Burns Walker seemed to disappear from the Sydney vocal scene after the development of the State Conservatorium of New South Wales. The vocal teachers who were appointed to the Sydney State Conservatorium of Music were Madame Slapoffski, Albert Goossens, Roland Foster, Nelson Illingworth, and Stephen J. Mavrogordato. Slapoffski had studied in England with Madame Haigh-Dyer, (a pupil of Balfe), as well as Mewburn Levein and Manuel Garcia. Slapoffski remained on the staff of the Sydney Conservatorium until 1928, and had several quite successful pupils, including Elsa Stralia, Victor Evans, and Ada Barker, who was later active as a teacher in Sydney. Roland Foster, the ‘European appointed’ head of the vocal staff, dominated the vocal school, and was well-respected throughout his involvement with the Sydney Conservatorium. Foster continued in his position until 1962. Albert Goossens, a Belgian singer and teacher who had studied at the Scuola Cantorum in Ternes, was another prominent vocalist, who maintained his position as a vocal teacher at the Sydney Conservatorium for three years until 1919, after which he took over responsibility for the opera class at the Sydney Conservatorium. Goossens’ wife, Madame Goossens-Viceroy was also a prominent vocalist, who joined the staff of the University Conservatorium in 1918, and remained in her position

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5 Foster’s first teacher was the elder Eugene Goossens in Liverpool; he then went to study with Frederic Austin, William D Hall, Walter Ford, Signor Vardo, and his last but most influential teacher was Franklin Clive, who had studied in Italy. Roland Foster, *Come Listen to My Song*: 29, 30, 48. Foster also said that he was influenced by Hermann Klein, a pupil of Manuel Garcia.
6 *AMN* 18 1929: 29.
7 *AMN* Dec 1924: 35.
8 *SMH* 10 June 1916: 9.
until 1959. She studied with Ernst van Dyck, Emmy Destinn, and earlier in Brussels at the Conservatoire. She and her husband were engaged in London by the Tait company, and came to Australia on tour. Madame Goossens-Viceroy was described in the *Australian Musical News* as:

>A singer of the French school in vocal production rather than the Italian bel canto, and in finish of expression, her repertoire is extensive and embraces opera, oratorio, classical and folk songs of many lands.

This is perhaps a simplification of the truth however, as it was sometimes assumed that if a teacher was French, then their technique was also an appropriation of that national style. Given that she studied with Emmy Destinn, a pupil of Marchesi, Goossens-Viceroy could safely be assumed to have training along the lines of the traditional Italian technique. As previously noted, the Paris Conservatoire and many other prominent French musical schools were dominated by this vocal technique. Some of the pupils of Goossens-Viceroy were extremely prominent in Australian vocal circles, and their influence is still felt in vocal teaching around Australia today. They include her daughter, Renee Goossens, Florence Taylor, Mona Deutscher, Illa Turnbull, who taught at the Sydney Conservatorium from 1935 until 1950, and Clement Q. Williams. Florence Taylor won the Sydney Sun Aria in 1948, after only a few months’ study with Goossens-Viceroy, and was given excellent reviews for her student performances at the Conservatorium:

>**Florence Taylor, a young contralto, was still really impressive in the title role. Her excellent voice and good singing style, together with a...**

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9 See Appendix D. Sydney State Conservatorium vocal teachers 1916-2000, compiled from yearbooks, Sydney Conservatorium Archives.
12 See Appendix D.
fine presence and native dignity far outweighed any shortcomings due to inexperience.\textsuperscript{14}

Taylor taught in Sydney for more than fifty years, and an enormous number of students went through her studio, including Lisa Cooper, Elizabeth Campbell, Marjorie Conley, Stephen Bennett, Raymond Myers, and Helen Zerefos. Raymond Myers married Renee Goossens, and Myers, as well as having an extensive performance career, later taught many extremely prominent Australian vocalists, including Jennifer McGregor, David Collins-White, Daniel Sumegi and Patrick Tougher. Renee Goossens taught at the Sydney Conservatorium from 1952 to 1960,\textsuperscript{15} and at the Melba Conservatorium in 1965, however her students were not particularly prominent.

Nelson Illingworth, another of the initial appointees to the Sydney Conservatorium, was a pupil of Otto Fischer-Sobell in Melbourne, and taught at the Sydney Conservatorium until 1921, when he went to America and gained fame as a choral conductor. Stephen J. Mavrogordato, a prominent international performer and teacher also taught at the Sydney Conservatorium until 1921, when he began teaching privately in Sydney, and then in London, until his death in 1931,\textsuperscript{16} and J. Phillip Wilson, another original teacher at the Sydney Conservatorium remained on the staff for only one year. Mavrogordato's most famous Australian pupil was Dorothy Helmrich, who later studied with Plunkett-Greene at the Royal College of Music. Helmrich's international career was extensive, and when she retired from the stage, she began teaching at the Sydney Conservatorium where she remained from 1943 to 1974.\textsuperscript{17} Her most prominent pupil was the performer and teacher Keith Hempton, who has been

\textsuperscript{14} \textit{AMN} Dec 1943: 17.
\textsuperscript{15} See Appendices C and D, Renee Goossens also taught French privately for many years.
\textsuperscript{16} \textit{AMN} Feb 1932: 5.
\textsuperscript{17} See Appendix D.
Head of Vocal Studies at Adelaide University since 1995. Hempton studied further with Otakar Krauss in London. Unfortunately not many of Helmrich’s pupils are known. Like that of many vocal teachers trained in Italian technique, Hempton’s summary of the most important aspects of vocal training mentions the importance of breath support, and the capacity to keep an even flow of breath through the vocal cords while singing. He feels that the initiation of breath flow from the source is important, and keeping the ‘breath channel’ open. Hempton also notes that the student needs a gradual awareness of tongue postures and resonance.\(^{18}\)

There were many singers active in Sydney, having nothing to do with the Conservatorium, who were excellent teachers. The Garcia technique was prominent in the early 1900s in Sydney in the work of Burns Walker, Frank Down, and Mary Ellen Christian first in her teaching work through St Vincents College,\(^{19}\) and from 1905 in her Garcia School of Music at Potts Point. The most successful students of this school have been listed in the previous chapter.

In New South Wales in the period from 1900 to 1950 there were also many teachers working within the lines of the broader traditional Italian technique. Signor De Giorgio came to Australia in 1898 to tour Australia as a pianist, and went first to Adelaide where he gave successful piano recitals, and then injured his right hand and was forced to give up playing. He taught singing and piano in South Australia for several years, and then returned to Italy for three years before coming back to Australia.\(^{20}\) Professor Franklin Peterson offered him a job teaching at the University of Melbourne Conservatorium, but owing to pressure

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\(^{18}\) Survey 32 by Hempton and short biography.  
\(^{19}\) Sydney Mail 18 Nov 1903: 1328.  
\(^{20}\) See Chapter 2 for more detail on De Giorgio before 1900.
from John Lemmone, Signor de Beaupais, and other Sydney musicians, he
decided to settle in Sydney. De Giorgio was trained in piano by Martucci, and
studied singing at the Royal Conservatorium of Naples under A. Guercia, and
Domenico Scafati. De Giorgio’s vocal students include Lilian Davis, Miss
Galbraith, Mabel Batchelor, Ella McGoldrick, Richard McClelland, Lucy
Stevenson, Gwen Selva, and also Clement Hosking for a short time. Gwen
Selva was one of De Giorgio’s most successful pupils, she went on to further
studies overseas, then returned to Sydney and taught at the Alfred Hill
Academy. A review in the *Australian Musical News* gives an idea of her
performance skills:

Local singers who can ‘interpret’ for you are legion; especially
as regards the younger set. Those who can actually sing are
painfully few. Still less numerous are those who know how to
make ‘expressive’ music live, while preserving its true
melodramatic values. Among the last mentioned can be Miss
Gwen Selva, now on the staff of the Alfred Hill Academy. This
interesting singer is well-established in Sydney as a recitalist
who has been able to associate with a fine voice and true
singing method an unusual response to schools of song that
range from grand opera through the various national types of
‘art song’ to the music of the folk. Her present warmth of
manner, her insight and sense of emotional colour, her tonal
resonance and feeling for a true line of the voice are associated
with much humour and a true character sense. The firm vocal
foundation on which her art rests, Miss Selva attributes to the
excellent teaching she had before leaving Sydney from Signor
Vincenzo de Giorgio. The soprano’s European experience
began in 1921, and included study at the Jean de Reszke School
at Paris, more particularly for French opera with the famous
prima donna Madame Edwina. Further studies in the purely
stage activities preceded Miss Selva’s very successful
appearances at the Old Vic in London, and other opera houses.
Between these and her return to Melbourne in 1928, the
soprano was heard in recitals in London and other English
centres of music and in association with many famous artists
including Jelly d’Arangi, Solomon (the pianist), Ethel Leginska
and Arthur Rubinstein. During these years (1923-7) of constant

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21 *AMN* 12 1923: 487.
22 *AMN* 12 1923: 487.
23 *AMN* 12 1923: 487.
work in England, Miss Selva’s voice took on additional weight and sonority, and fitted her well for that more dramatic side of opera to which she now leaned, and the schools (national and historical) of song in which she now excels.24

It is difficult to discover who Selva’s pupils were in Sydney, and she seems to have been overshadowed in her pedagogical efforts by the Bennett Norths, who were also teaching at the Alfred Hill Academy, as well as privately. Mabel Batchelor, who had studied with de Giorgio in the early 1900s, also taught singing in Sydney. Lilian Davis, one of de Giorgio’s early pupils in Adelaide was also prominent as a vocal teacher. One of Davis’ students was the well known South Australian soprano Violet Paine, who married into the Fischer family. Paine was a popular performer, much appreciated by the press, who also taught in South Australia for many years. A review of one of her performances gives the insight that her technique was far more than just adequate:

Miss Violet Paine… scored greater success than ever, and met with many tributes of appreciation, amongst them a garden of flowers. Miss Paine, whose natural vocal qualities, and marked cultivation are familiar was in great heart, as an actress she is perhaps equally gifted. She shone brightly in the florid and difficult work which abounded, and was even more acceptable in such quietly effective scenes as those in Faust.25

Paine died in 1933, after having been active as a teacher and performer for twenty two years.26 Other pupils of Davis include May Norman, Nesta Fullarton, Pearl Bosworth, Gladys Fotheringham and Eva Warhurst, all of whom were also well received in student concerts by the press.27 No evidence of their later development as performers or teachers is available however.

Another of De Giorgio’s Adelaide students was the well-known soprano Lucy Stevenson. Stevenson’s career was already well advanced before De Giorgio arrived in South Australia. She was active as a performer and teacher in Adelaide from the 1880s until her death in 1932. There are numerable reviews of her performances from the *South Australian Register* which describe her vocal prowess, and her activities as performer and teacher:

A new lady to the concert platform, Miss Lucy Stevenson contributed two songs, and made a decidedly favourable impression. Her voice is a pure soprano, and for a novice her enunciation is remarkably clear. Though she lacks style and confidence, which will follow from greater experience, her first appearance augurs most favourably for her future career as a vocalist.  

Stevenson’s obituary in the *Australian Musical News* gives her an almost legendary status:

The recent passing of Miss Lucy Stevenson, a notable Adelaide singer and teacher severs another link with the days in which bel canto was perhaps more esteemed than it is now. She was the possessor of a delightful lyric soprano voice of singular purity and sweetness coupled with artistic interpretative powers and a charming manner, it made her a warm favourite whenever she sang. She was associated with many musical artists of note in the early days, as far back as the 80’s her name figured on every programme of any musical importance held in Adelaide. In the days when that interesting musician Sir W. C. F. Robinson was Governor of South Australia, he used to call on Miss Stevenson to interpret the songs of which he had composed quite a number. Miss Stevenson was a member of the Verdi Operatic society, which was founded and conducted by Signor V. de Giorgio in 1899.

The Scottish born baritone Andrew Black was also known for his vocal teaching in Sydney, and was part of the traditional Italian school. Black had

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29 *AMN* Sept 1932: 11.
studied with Alberto Randegger and later Domenico Scafati in Milan.  

Randegger, although primarily famous as a pianist and conductor, also worked as prominent vocal teacher in London for many years. He became Professor of Singing at the Royal Academy of Music in 1868, and was then appointed to the Royal College of Music concurrently. His greatest influence, was to raise standards in singing at these two Colleges, and his textbook Singing remains relevant and informative. In other parts of Australia there were many pupils of Randegger who had considerable influence on aspects of vocal training, although not to the same extent as that of Elise Wiedermann, Steffani, or Mary Ellen Christian.

Andrew Black was mentioned in Roland Foster’s book Come Listen to My Song, as one of the notable professional singers active as a performer and teacher in Sydney before 1920. It is likely that the two knew each other previously. In newspapers and musical magazines of the time, Andrew Black’s teaching seems to have been singularly ignored, however there were other much more prominent vocal teachers that Foster himself chose to ignore in his book when he came to Sydney. Foster virtually labelled Sydney terra nullis as far as vocal pedagogy was concerned, which was far from the truth. Black taught singing in Sydney in and before 1914. Not many of his students are known, and it seems also that there are none that were particularly prominent. This is perhaps a result of his unorthodox understanding of breath control, which he describes as follows:

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31 Foster, Come Listen to My Song: 185.
32 AMN 3 1914: 209.
33 Black’s pupils that are known so far include Henry Messiter, Marsh Little, Lynn Mills and Nellie Fenton.
Principles of voice-production—Muscles and breathing loosely, slow soft, steady, long notes. Decidedly let the breathing be upper costal. What a fallacious argument is that for diaphragmatic breathing in singing, which urges that such breathing is the best because nature employs it while we sleep. The diaphragm is the least responsible part of one’s breathing apparatus, certainly fill the lungs to their deepest parts, and employ them absolutely sometimes—that is, give them air baths—in breathing exercises, but do not use such a method when singing.\(^{34}\)

Such a view is certainly anathema to many of the Italian vocal pedagogues, and to the vocal pedagogy of Marchesi and Garcia.

Roland Foster, was trained in England, entirely by singers of Italian technique. His first teacher was Eugene Goossens the elder in Liverpool, then Frederick Austin, and William D. Hall. His most influential teachers were Walter Ford, (a pupil of Pietro Ronzi and Ferdinand Sieber), and Franklin Clive at the Guildhall School of Music in London, (Clive had also studied in Italy). During Foster’s time at the Guildhall School, the elderly Herman Klein, (a pupil of Garcia for many years) greatly affected Foster, with his discussions of the interpretation of Mozart and aspects of vocal technique.\(^{35}\) Foster arrived in Australia in 1912, on tour with Clara Butt and her husband Kennerly Rumford. He decided to stay in Sydney as he liked the climate, and saw many opportunities. He already had considerable experience as a teacher in London.\(^{36}\) Foster was appointed the first head of vocal studies at the Sydney Conservatorium in 1916. During his time at the Sydney Conservatorium Foster taught many successful performers including Diana Gadsden, Raymond Beatty, Isolde Hill, and Heather Kinnaird.\(^{37}\) There is hardly room in this thesis to go into

\(^{34}\) *Sydney Mail* 5 Sept 1906: 630.

\(^{35}\) Foster, Roland, *Come Listen to My Song*: 29, 30, 48, 53, 59, 63.

\(^{36}\) *AMN* July 1932: 19.

\(^{37}\) Other pupils of Foster include Gladys Vernon, Ethel Osborne, Essie Ackland, Leslie Pearce, Rosa Alba, Virginia Basetti, Ruth Portrate, Nora Hill, Millie Hughes, Sally Whitehurst, Marjorie Beeby,
detail on the achievements of the singers that he taught, many have subsequently become teachers throughout Australia and have performed both in Australia and overseas at the highest level. Marie Ryan taught in Sydney after a considerable operatic career. Isolde Hill, the daughter of Alfred Hill, was the first teacher of the baritone Geoffrey Harris in Sydney, Hill performed extensively in Sydney in the 1930s and 1940s, and also sang in the J. C. Williamson Italian opera season in 1932, and again in 1935. Harris currently teaches in Melbourne as well as continuing to perform. Raymond Beatty was also an important teacher at Sydney Conservatorium from 1946-1973.

Foster studied and thought deeply about aspects of vocal technique, and was familiar with many different approaches. He spent a significant amount of his time writing about aspects of technique, and the history of vocal technique and pedagogy. At one point he went to America and analysed the different schools of teaching that were available. He deplored the ridiculous ‘method’ schools in the United States, and also castigated the Italian vocal schools, where he felt that many pianists, conductors and coaches advocated that there was nothing to learn but vast amounts of repertoire. Foster often quoted Garcia, finding wisdom in some of the principal tenets that Garcia’s pedagogy outlined:

Reference to Garcia’s ‘Hints on Singing’ first published nearly a hundred years ago, will show that it contains lengthy directions as to the correct manner of breathing and the necessity for a ‘continuous and well-managed pressure of the diaphragm,’ also pointing out that the use of the messa di voce (crescendo and diminuendo) ‘requires the singer to be expert in

Thelma Houston, Winifred Clements, Gladys Davis, J.L. Waters, A. McAllister, Wilfred Thomas, Magda Neeld, and Daphne Lowe (who became Madame Modesti), James Wilson, David Barwell, Marie Ryan, Catherine Butler, Geoffrey Moore, Jacqueline Talbot, Mary Neal, Frank Lisle, Mildred Walker, William Diamond, Marjorie Conley, and Austin Punch. Foster, Come Listen to my Song: 169, 190, 209, 216, 217, 248, 249, 250, 251, 252, 253, the last named was found in AMN 13 1923:45.

Survey 31 by Geoffrey Harris.

the control of the breath.' In his later years Garcia declared that:
'My teaching has come to this-control the breath, render the
tongue supple and you will be able to sing. Correct breathing
forms 75 percent of the work of a singer.'[40]

In a later article, Foster explained his position on ‘method’ teaching, which
came close to undermining his own position as a teacher within the Italian
tradition. Although he revered the traditional methods that he taught, he never
claimed any lineage or Italian technical heritage. He preferred an intelligent and
sensitive approach to vocal pedagogy, which put the considerations of individual
singers’ problems in their development of vocal technique above all other
things:

The method with a label (the ‘Garcia’ method, the ‘Lamperti’
method, and c.) has also had its day. A method is a purely
individual thing, difficult, even dangerous, for others to handle.
Marchesi and Garcia would probably have disowned 95 percent
of the teaching done under their names. As for ‘Italian’
methods, it would be easy to find a different one for every day
in the year. ‘Experience,’ (says a London critic) ‘has shown that
competent exponents of almost every school can turn out good
singers. What is chiefly needed is hard and intelligent work on
the pupils part.’ He must have good material in order to gain
good results, and if either brains or voice is lacking, the teacher
cannot be blamed if the pupil fails to succeed...a vast amount of
bad singing is directly traceable to bad teaching.[41]

Foster was probably right in some aspects of his statement. Many teachers in
Australia felt that merely writing ‘Italian technique’ after their advertisement as
a teacher would place them in a privileged position among other vocal teachers,
whether or not they had experience, skills, or any understanding of Garcia’s or
other Italian techniques was actually quite difficult for the student to initially
determine. The positive view of many musical critics towards teachers of

[40] AMN 42 1952: 15.
traditional Italian technique added to this privileged status in the eyes of singers, and the public, and helped perpetuate a mystique surrounding the Italian school which perhaps gave undue popularity to its practitioners.

Badly trained singers who advertised themselves as of ‘Italian’ method gradually contributed to the complete undoing of respect for age-old principles, and clearly, in the eyes of Foster and others of his generation, this increasingly led to a complete breakdown of the teachings. In particular there was less and less support among vocal teachers for technical approaches that did not take the individual singer and their own physiological considerations into account. Foster advocated that Italian technique and repertoire should be taught, while at the same time denouncing the idea of calling such an approach a ‘method.’ He tried to distinctly separate the technical aspects of vocal training from repertoire training:

It is a historic fact that few great singers have ever acquired voices which have had beautiful quality, perfect flexibility and reliability who have not sung for some years in the old Italian style. Mind you, I am not referring to an old Italian school of singing here, but merely to that class of music adopted by the old Italian composers—a style which permitted few vocal blemishes to go by unnoticed. Most of the great Wagnerian singers have been proficient in coloratura roles before they undertook the more complicated parts of the great magician of Bayreuth.  

One might well ask how Foster supposed that a singer could be taught to sing bel canto repertoire without years of training in the correct technique first, and what better training than that which Foster had gained in his studies in England, with one Italian-trained teacher after another. Foster’s own manual on vocal teaching is thorough, and useful providing an insight into his technique and

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approach, although its main sources of advice on singing are the treatises of famous traditional Italian vocal teachers, including Manuel Garcia, Mewburn Levein, and Alberto Randegger.  

Foster’s pupil Raymond Beatty was later a teacher at the Sydney Conservatorium, and one of Beatty’s many students, John Germain is still active as a teacher in Sydney. Germain recounts some of the characteristics of Beatty’s teaching style, and the focus of his technical training:

As regards the importance of various aspects of vocal technique, I could easily write a volume. However, breath support is of great import as it the equalization of vowels. The ‘colouring’ of tone to pass through the passagio and into the top of the voice seems to be one of the aspects not fully understood by many teachers.

I am suspicious of technical devices which should be left to E.N.T. specialists. I like simple exercises to modulate the voice, using exercises given me by Raymond Beatty, Anni and Henri Portnoj, and most of all Kaiser Brême. However there is definitely a place for Concone, Vaccai and Luitzen.

A normal lesson would begin with some vocal exercises, mostly of Raymond’s own, (ie not from an exercise manual). If an exam were to be attempted Concone exercises were obligatory. The second half of the lesson would be on repertoire—very often to do with vocal competitions or exams. Language was not a priority. (In those days most opera performances were given in English and one could sing in English in aria competitions without losing marks).

Raymond often referred to Roland Foster’s methods and encouraged his students to study Foster’s book.

Germain does not have an extensive private studio. One of his most prominent pupils is the performer Gerald Sword. This is certainly an active lineage descended from Roland Foster, which passes on technical practices similar to other lineages of the traditional Italian school in Australia.

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44 Correspondence with the author dated 26/5/00.

45 Correspondence with the author dated 11/7/00.
Signor Franco Izal, the leading baritone of the Fuller Gonsalez Company also taught singing in Sydney, where his students included Molly de Gunst (after her nine years study with Mary Ellen Christian in the Garcia technique), Evelyn Hall (who married Izal), Roy Glasheen, and many others. Hall and Glasheen developed well as performers, and joined their teacher, eventually both taking lead roles alongside de Gunst in operas in Sydney and Melbourne.\(^{46}\) Izal was Spanish, although Italian-trained, and contributed enormously to the opera seasons and to vocal standards in Melbourne and Sydney between 1920 and 1930.\(^{47}\) An interesting connection to vocal pedagogy of the present day is that Evelyn Hall was one of the early vocal teachers of Eric Vietheer, who later after further studies with Clive Carey, became an important vocal pedagogue in London. He still comes to Australia to give masterclasses, and his pupils teach all over Australia.\(^{48}\)

Another contributor to vocal instruction in Sydney from the Fuller Gonsalez Company was Guido Cacialli, the leading bass with the company.\(^{49}\) Cacialli taught in Melbourne at the Albert Street Conservatorium from 1918-1919, and afterwards in Sydney at the Conservatorium from 1921 until 1932.\(^{50}\) Cacialli was trained in Florence by Marchese Pavesi, who trained many famous operatic singers, and had been successful on the international stage. A review in the *Australian Musical News* notes the skill of his vocal style:

One could go on at length telling of Guido Cacialli’s gift of word painting and beautiful liquid scale... Fine breadth of style and largeness of tone he exhibits throughout this fine basso cantate role [Mephisto in *Faust*]. He makes up as a particularly repellent Evil One, realises all the satiric malignity of the

\(^{46}\) *AMN* Apr 1936: 26.
\(^{47}\) For more students of Izal in abbreviation see Volume 2: 26.
\(^{48}\) Vietheer’s pupils include Loris Synan and Maree Rose-Jones.
\(^{49}\) *AMN* June 1924: 22-23.
\(^{50}\) See Appendix D.
Serenade, and elaborately suggests Mephisto's anguished terror before the cross. Of Signor Guido Cacialli's many appearances at the different concerts much could be written telling of the pleasure he has given to his hearers.\(^{51}\)

Among Cacialli's students were Ame Stewart, Elsie Waller, Muriel Boag, Florence Harris, Dorothy Hasluck, Albert Tuckerman, Verona Fazio, Queenie Fenton, Reginald Morphen, Rupert Swallow, Teen Jordan, Clement Hosking,\(^{52}\) Glawdys Evans,\(^{53}\) and Alice Prowse.\(^{54}\) Like the students of Izal, Cacialli's students took minor and then leading roles with Australian touring and resident companies, and had success as performers, and some later as teachers. Clement Hosking was one of Signor de Giorgio's pupils, who then went to study with Cacialli. Although his voice was much praised by experts he felt more inclined to teach than perform, although he did sing with the Filippini company, as well as in Sydney recitals. He had his voice studio at 333 George Street, Sydney, from 1920 to 1952, producing many pupils who later taught, including Beatrice Schubach.\(^{55}\)

Louie Zucker, a pupil of Elise Wiedermann, Mary Campbell, Melba, and then Blanche Marchesi, Maestro Pizzi and Cottone in Milan,\(^{56}\) taught in Sydney between 1920 and 1940. She had many students, some who became well-known, and many who were not.\(^{57}\) It does not seem that any of Zucker's pupils were particularly successful later as performers or teachers, though some may still be discovered. Another of Melba's pupils Ruth Ladd also taught at the Sydney Conservatorium from 1925 until 1968. She survived many changes of

\(^{51}\) \textit{AMN} June 1924: 22-23.
\(^{52}\) \textit{AMN} June 1924: 22-23; \textit{AMN} 17 1928: 35; \textit{AMN} 18 1929: 25.
\(^{53}\) Gyger, \textit{Opera for the Antipodes}: 325.
\(^{54}\) Gyger, \textit{Opera for the Antipodes}: 326.
\(^{55}\) \textit{AMN} 13 1923: 11.
\(^{56}\) \textit{SMH} 16 Jan 1916: 2.
\(^{57}\) See Volume 2: 62.
staff and was well respected, although it is extremely difficult to find mention of her pupils anywhere. Her only known pupils include Phyllis Williams, who was the secretary of the Conservatorium during the time that Eugene Goossens was there,\textsuperscript{58} and Florence Yates,\textsuperscript{59} neither of whom became performers or teachers of any stature.

Another prominent Sydney teacher, who is remembered today because of the singing award in her name, as well as the enormous number of professional singers that she produced, is Marianne Mathy. Mathy came to Australia in 1939 to escape World War II, and taught privately, and then at the Sydney Conservatorium from 1954 to 1972, where she had many pupils.\textsuperscript{60} She was born in Mannheim in 1890, and studied first with W. Bopp, then in 1916 with Lula Mysz-Gmeiner, (who had studied with a teacher based in England, Von Zur-Muhlen). Mathy then studied with Professor Charles W. Graeff, who assisted her with oratorio, and then with Dr. K. Von Zawilowsky, who helped her to discover the lyric coloratura capacity of her voice. She was chosen by Mahler and Bodansky to take part in the premiere of Mahler's 8\textsuperscript{th} Symphony in May 1911. Mathy considered her teaching to follow the Garcia lines. More work must be done to trace the links between Mathy's teachers, and Garcia's more prominent pupils. Perhaps Zawilowsky or Mysz-Gmeiner studied with Stockhausen or one of his pupils in Frankfurt. The German pedagogical history has not yet been traced. Of Mathy's pupils, Patricia Johnston, Heather Kinnaird, Heather Kinnaird, Nance Marley, George Marley, Elanor Houston, Raymond Nilsson, John Cameron, Phyllis Rogers, Althea Bridges, Serge Baigidielian, Marie Gordon, Justine Rettick, Wendy Playfair, Ruth Pierce-Jones, Clifford Grant, Joan Sutherland, Lyndon Terracini, and many more\textsuperscript{60} This information is from a biography produced by the Mathy Foundation, as well some of the author's own additions.

\textsuperscript{59} \textit{Con Amore} 1(1934): 28.
\textsuperscript{60} Mathy produced an enormous number of professional singers of the highest international level, including Elizabeth Whitehouse (who also studied with Henry Portnoj, Ruthilde Boesch and Martin Stamos), June Bronhill, Gwen Foster, Jeanette Eisex, Elsie Findlay, Alan Light, Heather Kinnaird, Nance Marley, George Marley, Elanor Houston, Raymond Nilsson, John Cameron, Phyllis Rogers, Althea Bridges, Serge Baigidielian, Marie Gordon, Justine Rettick, Wendy Playfair, Ruth Pierce-Jones, Clifford Grant, Joan Sutherland, Lyndon Terracini, and many more\textsuperscript{60} This information is from a biography produced by the Mathy Foundation, as well some of the author's own additions.
and Elsie Findlay are still teaching in Sydney in the present day. Many of
Mathy's pupils have been so active as performers that they have not had the
time to take on students, which is surely a good recommendation of her skills as
a teacher, if not her specific technical approach. Patricia Johnston has made
available copies of several lecture papers that Mathy gave at the Sydney
Conservatorium during 1961 on aspects of vocal technique, these are also
available from the Mathy Foundation, and give insight into the clarity and
simplicity of Mathy's technical approach. Johnston also summarized aspects of
Mathy's pedagogy in her survey:

1. Lower abdominals, very low muscles must work! First lesson.
2. Raise the mask.
3. Raise the soft palate.
4. Sing with unhinged jaw.
5. Same note—same vibration—ie ‘i’ and ‘a’ must have same
resonance.
6. All notes are to be in the same place.
7. Platform, ie sternum up!
8. Wedge between sternum and back.
10. Narrow vowels as you ascend scale, peak resonance at eyes
in passagio notes.61

Johnston commented that in her own teaching she imparted the above advice
generally by experiment, and allowing the student to experience ease of singing
when their technique works well, so that they want to repeat the sensation. Some

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61 Survey 67 by Patricia Johnston.
aspects of Mathy’s pedagogy as described above are tenets of the technique espoused by Garcia, but are also general principles of singing related to posture, for example points 7. and 8. The technical principles described above are the sorts of comments that a teacher might make in a lesson in order to assist a student to achieve specific tone qualities, and are therefore difficult to assess in terms of whether they can be categorised as part of Garcia-Marchesi or traditional Italian technique.

Other significant teachers at Sydney Conservatorium before 1950 include Harold Williams who had studied at the University of Melbourne Conservatorium with Henry Thomas, and then at the Royal Academy of Music with Charles Phillips (another student of the Royal College of Music).\(^\text{62}\) Williams taught at the Sydney Conservatorium from 1941 to 1946, and even in that relatively short period, had considerable success as a teacher. Williams’ pupils include Raymond Nilsson, presumably before Nilsson’s further studies with Marianne Mathy. Williams also taught Neil Easton, who is prominent today as a teacher at the Sydney Conservatorium, as well as being a renowned performer, and Margreta Elkins, who is also famous for her work as a performer and teacher, and currently teaches at the Queensland Conservatorium, where she has been working since 1982.

Elizabeth Todd should also receive mention as one of the highly influential vocal teachers at the Sydney Conservatorium. Todd studied with Clive Carey, before becoming active as a performer, and then beginning to teach. Her pupils include Marilyn Richardson, Elaine Blight, who studied

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\(^{62}\) Bebbington (ed.), ‘Williams, Harold John,’ \textit{OCAM} : 590.
further with Carey, Felicity Andreason, Yvonne D'Arcy, Kay Capewell who studied further with Eric Vietheer, and Florence Taylor. Marilyn Richardson studied further with James Christiansen, and today teaches and gives masterclasses, as well as being active as a performer. Kay Capewell is a prominent vocal teacher, she has been the head of the Vocal Department at Newcastle University since 1990, and has many young students. It is possible to gain an insight into the technical approach of Todd from the surveys completed by Richardson and Capewell. Capewell considers that the most important aspects of technique, simply put, are (1) breath management and control; (2) development of tone and resonance; (3) diction and language pronunciation; (4) a feeling for phrasing, style and musical shape. Capewell mentioned in the survey that she completed that her second teacher, Florence Taylor, taught a method derived from the Garcia-Marchesi school of vocal teaching, and that in her own teaching she combines some aspects of this, with ideas from other sources. Marilyn Richardson emphasises many of the same technical aspects as Capewell, she feels that especially for young singers, support and breathing are imperative, as well as learning basic physiology or relevant body areas, including lungs, ribs, and diaphragm, through feeling expansion of ribs at sides and back. Richardson also notes:

I find that modern vocal pedagogy, with emphasis on scientific names and analysis on film and recording of all sounds, is no more helpful than the older fashioned visual images. It is obviously of use in therapy. The other important aspect for the professional singer is that once technical control and agility is achieved it is important to preserve the freshness and quality of the voice by preventing overuse, or unwise use, for example

63 AMN 50 1959: 14.
64 Information from surveys completed by Marilyn Richardson 46 and Kay Capewell 7.
65 Survey 7 by Kay Capewell.
flying and singing too often, singing the wrong repertoire, and singing too much, too loudly, too often.  

It is clear that the traditional Italian and Garcia-Marchesi influences were predominant in Sydney vocal pedagogy. Mary Ellen Christian, carrying on from her work prior to 1900, as well as Arthur Steffani and Frank Down, were the vocal teachers who most influenced vocal teaching at the turn of the century in Sydney. After this period a ‘new guard’ entered the arena, with a great deal of influence from Garcia; particularly Madame Slappoffski, Albert Goossens, and his wife Madame Goossens-Viceroy. Later the pupils of the Goossens became a strong force in Sydney vocal pedagogy. In 1912 Roland Foster joined the ranks of vocal teachers in Sydney, and although he denied the use of ‘method teaching’ and actually ridiculed all those who taught under a label, he explicitly took all of his advice on vocal technique from the work of Garcia, Randegger and other traditional Italian teachers. Several of the pupils of Melba and the Wiedermann school, following in the Garcia-Marchesi tradition, were also influential in Sydney before and after 1950, including Ruth Ladd, and Louie Zucker. Vincent de Giorgio, Guido Cacialli, and Franco Izal were but a few of the Italian-trained singers, who became prominent Sydney teachers, also with significant influence on later generations of singers. Several of Clive Carey’s pupils from other regions of Australia, including Richard Thew and Elizabeth Todd were also influential teachers in Sydney, and produced many professional students who were able to compete on the international stage. In terms of the results that the above teachers achieved in their studios compared to other teachers with less specialized Italian training, the former were much more

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66 Survey 46 by Marilyn Richardson.
successful. There does not seem to have been any major Germanic influence on mainstream vocal teaching in Sydney after 1900, and the English vocal tradition was by this time deeply submerged under Italian traditions, and was not able to distinguish itself, or compete as a separate technical alternative to Italian methods. Clemens Kaiser Brème taught in Sydney for a short time, and influenced many young singers, however his training was not Germanic, but rather a continuation of German lineages of Italian technique.

Melbourne

The influence of the Garcia-Marchesi school was perhaps the most direct and far reaching in Melbourne, where with other Italian-trained singers, pupils of the lineage of Garcia and Marchesi were the basis for the vocal teaching staff at both the Albert Street Conservatorium and the University Conservatorium. This was largely owing to the efforts of Elise Wiedermann between 1895 and her death in 1922. Many private singing teachers in Melbourne between 1900 and 1950 owed their training to Wiedermann. In Wiedermann’s obituary in the *Australian Musical News* there is a tribute to the breadth of her influence:

> Few musicians have trained a greater number of singers who afterwards have made niches for themselves in the larger world of music.\(^67\)

Wiedermann was highly regarded as a performer, particularly in the repertoire of Wagner, despite being trained by Mathilde Marchesi, whose thoughts on the unsuitability of Wagner’s writing for the voice are well documented. Wiedermann’s pupils were extremely successful as both performers and teachers. Her most famous pupils were Florence Austral and Elsa Stralia (see Illustration

\(^67\) *AMN* 12 1922: 103.
8.), who were also famous for their roles in Wagner’s operas. Both Austral and Stralia were notable as prominent international singers, particularly in the repertoire of Wagner, which both sang at Covent Garden, and in major German opera houses. Austral was also successful in virtuosic coloratura repertoire, although she was not particularly appreciated by European or English critics for attempting such varied repertoire. After the end of her performance career Austral began teaching in Collins Street in Melbourne in 1947, and found it difficult to survive, given the intense competition existing at the time between the Melba Conservatorium and the University of Melbourne Conservatorium.

Her biographer, James Moffatt comments:

> Like a good many performers, Austral did not have the temperament to be a first-class teacher. Used to working with a standard of vocal excellence, she lacked the patience to deal with novices. Most of her students were beginners, most of them endowed with determination but little talent. There were one or two exceptions, but from the outset Austral had no hope of attracting advanced pupils. To succeed as a private teacher, she would need to forge a reputation the slow way and Austral did not have the persistence or the time…

In 1948 she was offered a teaching position at the University of Melbourne by Bernard Heinze; she accepted the position, and remained there for four years. After this she accepted a position at Newcastle Conservatorium, where she remained until 1959. She had suffering from multiple sclerosis since the 1930s, and by the time she began teaching she could barely walk. Colleagues commented that she seemed to have little aptitude for passing on her excellent vocal technique, and aspects of Marchesi’s teaching to subsequent generations.

Elsa Stralia performed constantly until she retired from the stage in the late 68 James Moffatt, *Florence Austral: One of the Wonder Voices of the World*, (Sydney: Currency Press, 1995).

69 Moffatt, *Florence Austral*: 228.
1930s. She never seems to have been compelled to teach for a living, and as a result did not enter the teaching profession, to the loss of the Australian vocal community.

Wiedermann’s lesser-known pupils were also successful as performers, and many were influential in their roles as teachers. The first two secondary study teachers of singing, under Wiedermann, at the University of Melbourne were H. Elmhirst Goode, who taught at the University of Melbourne Conservatorium from 1896 to 1900, and from 1915 to 1922, and Marguerite Henderson, who taught at there from 1898 to 1900. Both were pupils of Wiedermann, and both were overshadowed by Wiedermann’s ability, fame and status, and occupied extremely low profiles at the Conservatorium as a result.

Later more of Wiedermann’s pupils, including Maude Harrington (formerly Jenkins), who taught at the University of Melbourne Conservatorium between 1906 and 1923, and Clarice Malyon from 1916 to 1955, also became important teachers, passing on the concepts of technique that Wiedermann had taught them. It should be noted that although these women remained in Wiedermann’s shadow, they were gifted soloists in their own right. Maude Harrington appeared in many roles with the Williamson and Musgrove Company, and sang a minor part in Rigoletto, in a concert performance in which Melba sang the role of Gilda. Harrington married Albert Zelman Junior in 1922, and they travelled to Europe where Zelman made recordings and conducted the London Symphony and the Berlin Philharmonic Orchestras, albeit

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71 Con Amore, 12 (1954): 7; AMN 12 1922:103.
72 Tregear, An Historical Essay: 154-156.
73 Sydney Mail 15 Apr 1903: 937.
74 Sydney Mail 26 Nov 1902: 1389.
to mixed acclaim. In 1930 Harrington was still active as a teacher and performer, and gave concerts, which were well liked.\textsuperscript{75} Marguerite Henderson also studied with Wiedermann and Marshall-Hall for seven years (1895-1901), and was for the last three years of that period a secondary study teacher of singing at the University Conservatorium. Following this she travelled to London, where she remained for two and a half years pursuing her career as a singer.\textsuperscript{76} Henderson was in London at the same time as the Sydney teacher Arthur Steffani's star pupil, Florence Schmidt, and the two sang together at the Queen's Hall Promenade concerts in London in 1902.\textsuperscript{77}

It became very difficult to gain employment at the University of Melbourne as a vocal teacher by 1900, owing to the fact there were many good teachers in Melbourne, with international training. Despite this, the minutes of Board Meetings of the Conservatorium mention the low standard of singing teaching after the departure of Wiedermann for the Albert Street Conservatorium in 1901 however. The difficulty was in gaining appropriate vocal staff in order to match the strength of the string and piano staff.\textsuperscript{78} Gabriela Boema was employed by Franklin Peterson immediately after Wiedermann's departure from the University Conservatorium with Marshall-Hall, and seems to have been placed in opposition to Wiedermann, who was then at the Albert Street Conservatorium, on the basis that she held a similar international profile as an artist, as well as being an excellent teacher. Boema resigned in 1904

\textsuperscript{75} \textit{AMN} Sept 1923: 23.
\textsuperscript{76} Private letter from Marguerite B. Henderson to the Board of Directors, University of Melbourne, 8/12/1904, 1904/11 Part 2-58, UMA.
\textsuperscript{77} \textit{Sydney Mail} 6 Sept 1902: 624.
\textsuperscript{78} See minute books of Conservatorium Board meetings 1898-1950. Applications for teaching positions at the University were received from many prominent private vocal teachers and singers, including Kilburn Heron, Frederica Mitchell, Miss E. Tremlett, Elsie Mann (a pupil of Ridley Prentice ARAM, and Amy Aylward RAM), Edith Littlewood (a pupil of Agnes Larkom RAM, and Mme Miry-Merek in Brussels). Private Correspondence 1904/11 Part 2-58 UMA.
however, after lengthy dispute negotiations with Peterson and the Board, and after being insulted by Peterson, and having her teaching prowess criticized on more than one occasion. Boema’s pupils, and the lineage of her teaching will be discussed later.

Many of Wiedermann’s pupils became prominent artists and left Australia to pursue extensive careers overseas. After gaining a great deal of professional experience many returned in the 1920s and ‘30s to begin teaching. An example is Nora Dane-Valenti, who married a conductor and sang in Italy after further European studies with Melba and Marchesi. Dane-Valenti returned to Australia after her husband’s death and began teaching in Melbourne. An article in the *Australian Musical News* after her return outlined some of the dimensions of her European career, clarifying her relationships with Melba and Marchesi:

> Signora Dane-Valenti is back in Melbourne after spending a number of years abroad. It will be recalled that she went to Europe as Miss Nora Dane, a pupil of the late Madame Wiedermann, and the first to gain the diploma at the University Conservatorium during the reign of the late Professor Marshall-Hall. For some years, Signora Dane-Valenti was in opera in Italy, Russia and Poland with her husband, the late Maestro Lorenzo Valenti, and afterwards they settled in London. Maestro Valenti died when over in Italy in 1921, and since then Signora Dane-Valenti has taken up the teaching of singing as a profession. She said ‘my most promising pupil, Marjorie Webb, I have given over into the hands of my dear friend Dame Nellie Melba to guide in her career. Dame Nellie I have known since I went over from Australia in 1898, when she took me to Madame Mathilde Marchesi in Paris for lessons. I began my singing career in England.’

Dane-Valenti began teaching in Melbourne in 1925, and began to produce pupils who were popular in broadcast and concert circles, however none of her pupils seem to have later pursued professional careers as teachers or performers.

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79 See the work of Dr. Janice Stockigt on Boema.
80 *AMN* Feb 1926: 17.
81 *AMN* June 1926: 25.
Another popular performer who studied with Wiedermann was Constance Neville-Johns. In 1906, she made quite an impression in a debut concert in Sydney, the *Sydney Mail* reported:

> Miss Neville, a mezzo-soprano who has studied under Madame Wiedermann in Melbourne gave a concert at Palings Salon last Thursday afternoon and made a most favourable impression, for her naturally charming voice has been well trained, and her voice is altogether good. It is an unforced voice, [and] indeed gives the impression that the reserve is greater than its owner knows, and there is a natural "quality of tears" in it.\(^2\)

After Wiedermann’s death she went to America where she was engaged to give concerts under the auspices of the combined Universities of Wisconsin, Minnesota, and Kansas. Neville-Johns met Henry Verbrugghen in America, and heard his Minneapolis Orchestra, with which she was invited to perform as a soloist. She travelled and performed extensively in Europe, and settled in Rome to study with Delia Valeri, during which time she was invited to sing for Tetrazzini, who complimented her highly on her singing.\(^3\) In 1928 she returned to Australia for a concert tour, and sang a recital in Melbourne in Assembly Hall, as well as being a guest artist of the Melbourne Symphony Orchestra under Bernard Heinze. She never taught singing in Australia, and therefore was unable to contribute to the continuation of Wiedermann’s lineage locally.

Selwyn Masden also studied with Wiedermann before going overseas to study with Monsieur Ponsot in Paris, and Alexander Heinemann in Berlin. After many years performing in Europe she returned to Melbourne and began teaching in 1928.\(^4\) Molly Hayres, a soprano from Port Fairy also studied first with

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\(^2\) *Sydney Mail* 18 July 1906: 175.
\(^3\) AMN 17 1928: 35.
\(^4\) AMN Mar 1928: introd. 2.
Wiedermann, and later in England. On her return to Australia she toured Australia with Florence Austral and John Amadio, as well as broadcasting regularly for 3LO.\textsuperscript{85}

The dramatic soprano and composer Vera Bedford had also studied with Elise Wiedermann. Bedford later sang with the J.C.Williamson Company in its operatic and Gilbert and Sullivan tours. In 1919 she joined the Frank Rigo-Williamson Company, singing roles such as Azucena in \textit{Il Trovatore} and Suzuki in \textit{Madame Butterfly}. In her obituary the \textit{Australian Musical News} commented:

> Throughout her operatic career in Australia, Miss Bedford sang as a contralto, her voice being remarkable for its power, compass and richness of quality; but she knew that she was really a dramatic soprano, which was afterwards proven...During her stay in America she had done intensive study notably with Helen Brett and with Madame Schumann-Heink, who declared that Vera Bedford had, 'the voice that Wagner dreamed of.' Just as it seemed that she was reaching the top of the tree, her permit expired, and she had to leave the country, proceeding to London.\textsuperscript{86}

Bedford sang with the Melba-Williamson Company in 1924 and 1928 in prominent roles, and left for America in 1929. There she sang with the Roxy Theatre in New York, singing as a guest artist in roles such as Butterfly, and Tosca, with the Metropolitan Opera, and the American San Carlo Company, as well as the American Opera Company. In London she sang at Covent Garden, Sadlers Wells, and also in concert work and broadcasting. Her reputation was that of 'fearless and spiritual strength.'\textsuperscript{87} Bedford died in 1935 aged only forty one, after two years of illness. She was highly active as a performer, and owing to the success of her performance career she never taught.

\textsuperscript{85} \textit{AMN} Feb 1926: 19.
\textsuperscript{86} \textit{AMN} Feb 1935: 7.
\textsuperscript{87} \textit{AMN} Feb 1935: 7.
Clarice Malyon was another of the pupils of Elise Wiedermann whose influence was felt in vocal circles in Melbourne for many years. The technique that she taught was predominantly based on the Garcia-Marchesi technical principles. Although she was herself only successful as a performer within a limited arena, many of her pupils achieved more than modest success. Malyon married T. Leslie Middleton, another singer and prominent Melbourne musician, whose father was the prominent South Australian singer (also T. Leslie Middleton), and together they taught singing at the University of Melbourne Conservatorium, Malyon from 1916 to 1955, and Middleton from 1922-1962. The pair also taught at Allans, and publicised their students as joint students, produced by the Malyon-Middleton Studio. The experienced pianist and vocal accompanist Angela Dhar, who still works in Melbourne as a freelance vocal coach, began working for the Middleton studio when she was very young, and has mentioned among other things the interest of the Middletons in their Italian vocal heritage. Among their known students are Gladys Petrie, Carrie Cairnduff, Magda Bancia, Gertrude Griffen, Beatrice McEvitt, Shirley Tweddle, Nell Taylor who appeared with the J.C.Williamson company as a principal pantomime artist, and Irene Bennett, Jessie Black, who then studied in Paris, Lillian Savage, and Myra Gilbert-Hughes, who taught singing at Glen’s in Melbourne during the 1930s. Carrie Cairnduff taught in Melbourne first at the Albert Street Conservatorium and privately, she then taught at the University of Melbourne from 1935 until 1956. She performed as a soloist with the Melbourne

89 AMN Mar 1934: 14.
90 AMN 27 1937:29.
91 AMN Feb 1929: 21.
92 AMN Oct 1925: 19.
93 AMN Feb 1932: 14.
Philharmonic Society, and with the ABC. A review of Cairnduff’s work in the *Australian Musical News* puts her skills as a performer into perspective:

Miss Cairnduff is one of the most musical of Melbourne’s vocalists, and is also a ready and artistic accompanist. She has been on several occasions a soloist with the Melbourne Philharmonic Society, and at the opening of the Ballarat Competitions by the Melbourne Symphony Orchestra was the solo vocalist. She has also sung many times for the Australian Broadcasting Commission, and was sent to Adelaide for a series of broadcasts and a public concert with the Corinthian Club. As a lieder interpreter Miss Cairnduff is particularly admired.94

Some of Cairnduff’s pupils were very successful on the local scene, including Peggy Knibb,95 June Aslangal,96 and Irene Bennett, who became a leading soprano in Brisbane, before marrying and settling in Sydney.97

Another of Clarice Malyon’s pupils Gladys Petrie received very positive reviews after overseas performances:

Appearances in Paris and other towns in France by Miss Gladys Petrie have won favourable notice in some of the journals. Miss Petrie is a New Zealand artist who, before she went overseas spent some time in Melbourne as a student with Miss Clarice Malyon and Mr. T. Leslie Middleton. M. J. Berthet, writing in the 'Revue Illustree Bi-mensuelle,' of Paris, said: ‘This season we have had revealed to us the fine talent of Gladys Petrie, a young New Zealand singer who has sung on many occasions, Concerts, Symphoniques, Dubruille, Salon Chopin, Maison Pleyel, Grandes Soirees Artistiques Salons, St. Didier and Hoche, Concerts du Cercle, Musical de Paris, etc., where we have appreciated the beautiful quality of her voice, and her supple and learned musicality as a coloratura soprano. Gladys Petrie does not fear difficulties, and sings with sureness airs like ‘Le Rossignol’ of Handel, which proves the degree of her vocal science. Her programmes were composed of works by Handel, Mozart, Faure, Chausson, Duparc etc. To sing such melodies requires a pure quality and a perfect technique, and she possesses these rare qualities. Gladys Petrie, before coming to

94 *AMN* 29 1939: 17.
95 *AMN* Mar 1943: 15.
96 *AMN* Mar 1943: 15.
97 *AMN* Oct 1938: 5.
France studied at the Melbourne University Conservatorium, where she gained her diploma with first class honours. She sings in French, German, Italian and English with equal facility. Having perfected her art in Paris, and in Europe, we here appreciate her talent and high musical value.\textsuperscript{58}

Obviously Petrie had received a solid technical foundation, as well as having the tenacity and vocal talent to make use of her training. She also showed a definite facility for coloratura, which suggests that her training was related to Garcia-Marchesi principles, as the history of her technical training would indicate. She reached a distinguished level even in the international arena, in the third generation of Garcia-Marchesi lineage through Wiedermann in Australia. Although many generations of successful lineage had been produced in Melbourne, in many cases the lineage began to dissipate between 1920 to 1930. Although Malyon’s teaching produced professional teachers and performers at the highest level, few in the next generation of teachers produced by the lineage were able to produce successful pupils at such a level.

At the Albert Street Conservatorium, Mary Campbell, one of Wiedermann’s early Australian pupils, joined the vocal teaching staff in 1908, and after Wiedermann’s death became head of the singing staff until her own death in July 1935.\textsuperscript{99} Campbell produced an extraordinary number of students who were later active as teachers and performers throughout Australia. She was a humble woman, who listened and took advice from those around her (see Illustration 9.). She must have found the comings and goings of Melba from the Albert Street Conservatorium extremely trying, although she allowed her own pupils to become Melba’s without flinching. Melba instigated a series of conditions upon her own involvement with the Albert Street Conservatorium

\textsuperscript{58} \textit{AMN} Mar 1934: 14.

\textsuperscript{99} Prospectus for the Albert Street Con. 1895-1950.
which were probably more than galling for all other singing teachers involved, including having ‘the complete control of the Singing School by Madame Melba- every female pupil to be under her immediate charge without reference to the likes or dislikes of individual teachers.” Nobody was in a position to argue as Melba brought such prestige to the school. Mary Campbell’s pupils at Albert Street include Margaret Casey, Cecil Whitehead, Mary Hotham, Linda Parker, Olive Daglish, Peg Adams, Stella Power, (who later became a Melba protégé), Biddy Allen, Meryl Holliday (Kienzle), Marie Bremner, Anne Dennett, Dawn Harding, and Jeanne Teychenne, who later became a prominent international soloist, working at Sadlers Wells. Also Millie McCormack, Margaret Jewell, May Daley, Thelma Carter, Vera (Hickenbotham) Terry, Adele Crane, Ethel Walker, Anne Williams, Lillian Stott, Rita Coonan, Aimee Elvins, who had earlier studied with Wiedermann, Sylvia Fisher, who won the Sun Aria in 1963, and later sang at Covent Garden, Cecil Trowbridge, Ruth Ladd, and Julie Russell, both of whom later became Melba’s pupils. Constance Burt also studied with Mary Campbell, before going to London to study with Anne Williams, and then to Paris to study.

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100 Minute books of the University of Melbourne Con.
101 Fritz Hart 1923 Scrapbook Album, Melba Con archives, article from *Graphie* 19 September 1928.
102 *Con Amore* 12 (1945): 12.
103 AMN Sept 1935: 29.
104 *Con Amore* 10 (1943): 11.
105 *Con Amore* 12 (1945): 11.
106 Fritz Hart Scrapbook Album, Melba Con. Archives, from Sun News Pictorial 25 May 1933. Teychenne went on to further studies with Herman Hrunebaum, Professor at the Royal College of Music in London, and eventually married and retired to a farm in Tongala, Australia.
107 Fritz Hart 1923 Scrapbook Album, Melba Conservatorium Archives, article from *Geelong Advertiser* 9 Dec 1925.
108 *Con Amore* 15 (1948): 5.
110 Fritz Hart Scrapbook Album, Melba Con. Archives *Geelong Advertiser* article 9 Dec 1925.
111 Fritz Hart 1923 Scrapbook Album Melba Con. Archives, article from *The Times of Ceylon* 15 Jan 1923.
112 *Con Amore* 16 (1949): 11.
113 Interview with Bettine McCaughan 3/11/1999.
with Gustave Huberdean and Henri Fauth. She returned to Australia in the
1930s, and gave a recital tour, as well as broadcasting extensively with the
ABC. Burt became a prominent vocal teacher in Sydney, with her studio at
Palings.114

Lillian Stott was another pupil of Mary Campbell who taught from 1925
until at least 1957 at the Albert Street Conservatorium. Stott also took part in
masterclasses with Melba. Among Stott’s students were Linda Parker who was
later a pupil of Anne Williams, and then went to London to study with Clive
Carey. Parker had a successful international career. Also Sybil Willey, Joan
Aird, and Joan Coombe.115 Stott built a career around her experience in
accompanying Melba’s lessons, and none of her pupils except Linda Parker,
who studied further, first with Jessie McMichael, then Anne Williams, achieved
fame as a performer.116 Ruth Ladd taught in Sydney at the Conservatorium for
many years, where her pupils apart from Phyllis Ferguson,117 and Florence
Yates,118 are little known.

Anne Williams and Cecil Trowbridge were particularly influential among
the students of Mary Campbell and were later in prominent teaching positions,
which meant that they were able to pass on aspects of the Garcia-Marchesi
technique. Anne Williams studied singing first in Ballarat with Mrs M.
McManamny (Maggie Sherlock) for four years,119 before becoming a piano and
vocal student at the University of Melbourne Conservatorium, where she studied

115 Con Amore 17 (1950): 10, 11; Con Amore 9 (1942): 16.
118 Con Amore 1 (1934): 28.
119 AMN Mar 1935: 11. McManamny also taught Beth Corrie, Adele Mckay, Sita Devi, Frances Sloan,
and Gertrude De Vries. She had studied, herself, at the University of Melbourne Conservatorium prior
to 1890, with Wiedermann, and had been a winner of the South Street Aria Competition before it
became known as the Sun Aria.
singing with Agnes Janson. Williams was recognized as having potential by Melba, when she was in her early years of vocal study, and she was sent to the Albert Street Conservatorium to study further with Mary Campbell. Williams had a reputation as an amazing singer, who Melba saw as something of a threat. She is not widely recognized in the press of her time as a performer though, and it seems that she performed in public very little.

Only posthumously is Williams’s influence on singing in Australia possible to evaluate. She taught at the University of Melbourne Conservatorium from 1912 to 1916, and then at the Albert Street Conservatorium from 1916 to 1924. Melba thought so highly of Williams’ teaching that she persuaded her to leave the Albert Street Conservatorium and travel to London. Williams eventually agreed, and in mid-1924 travelled to London, setting up a studio where she gave coachings to many visiting Australian singers as well as Londoners. While she was in London studying with Williams, Wilma Berkely wrote home to the *Australian Musical News* of Williams’ reception:

> Miss Williams is in demand as a teacher here, and we will be very loth [sic] to part with her when she returns to Melbourne. I think the budding talent of Melbourne should be very proud to be students of the Conservatoriums there.

After initially intending to return home, by the end of 1924 Williams had decided to stay and 'try her luck as a teacher in London.' Many Australian

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120 Agnes Janson was a soprano trained at the Stockholm Conservatorium, by Julius Gunther, who studied with Garcia in London, and other teachers, predominantly of the Italian school. Janson also taught Elsie Treweek, Fred Collier’s wife, Miss O. Emery Smyth, *AMN* Nov 1933: 14; Gwen Archibald, *AMN* Nov 1925: 41; Madame Caraher de Rivas, *AMN* Sept 1924: 24; and Mrs Henry Thomas, *AMN* Jan 1933: 15.

121 Frank Van Straten, *National Treasure: The Story of Gertrude Johnson and the National Theatre*, (Melbourne: Victoria Press, 1994) 24. Van Straten seems to have the date wrong that Williams left Melbourne for London, he says 1920, but she remained on the books at the Albert St. Con., advertised there as available until 1924, and then took official leave in 1925).


123 *AMN* Jan 1924: 11.
students relied on her coaching to get them through their first few years in the London musical scene. She died in 1938 in London in her early fifties, apparently of grief after the death of her father.\textsuperscript{124}

Among the singers taught by Anne Williams are Grace Evans, who later taught in Melbourne, Gertrude Johnson, Margaret Jewell, Gladys Moncrieff, to whom Williams' help was invaluable in London, Strella Wilson, Browning Mummery, Madge Elliott, Jessie McMichael, and Nellie Gray.\textsuperscript{125} Also Tom Minogue, Wilma Berkely, Dorothy Murdoch, Lennox Brewer, Linda Parker, Dorothy Hutchinson, Gerald Kassen (in London), Greta Callow (in Melbourne and London),\textsuperscript{126} and Irene Sartori.\textsuperscript{127} Gladys Lampe taught at the Presbyterian Ladies College in Melbourne, and was a popular broadcast artist for radio station 3LO;\textsuperscript{128} Violet Concanen taught in Western Australia;\textsuperscript{129} Helen Morris, taught in Melbourne,\textsuperscript{130} as did Edith Warburton.\textsuperscript{131} The line of singers and teachers which descended through Elise Wiedermann, Mary Campbell, and her pupils Anne Williams and Cecil Trowbridge was one of the most successful lineages of the Garcia-Marchesi technique in Australia, which continued to produce many further generations of professional singers and teachers. Some of the other students of Campbell who became teachers seem to have had limited success in producing singers of anything but a reasonable amateur level. In the latter lineages, the singers who went on to have professional careers are an exception, and stand out from a large group of singularly uninspired peers.

\textsuperscript{124} AMN June 1938: 20.
\textsuperscript{125} AMN Apr 1929: 26.
\textsuperscript{126} Con Amore 1 (1934): 19.
\textsuperscript{127} AMN Oct 1927: 2.
\textsuperscript{128} AMN Nov 1927: 51.
\textsuperscript{129} AMN Aug 1924: 13.
\textsuperscript{130} She began advertising as a teacher in 1925, AMN Jan 1925: 31, and was still teaching ten years later.
\textsuperscript{131} AMN June 1938: 20.
The legacy of teaching and lineage produced by Anne Williams and her pupils is extensive, although some of Williams’ pupils were considerably more successful than others. Grace Evans actually studied first with Marguerite Henderson at the University of Melbourne Conservatorium before beginning her studies with Williams.\textsuperscript{132} She then taught at the Albert Street Conservatorium for many years, beginning just after her own studies were completed in 1923, as an Associate teacher. In 1927 she became a full member of the vocal staff, and staff/student records list her pupils at Albert Street, (named the Melba Conservatorium in 1936) until 1970.\textsuperscript{133} The names of Evans students given in concert programmes and student performance listings reveal that only a few achieved a professional level as performers or teachers, including Jean Brunton, and Alice Williams, both of whom had local success as singers, and later became teachers in Melbourne. Evans did have an extensive list of pupils however.\textsuperscript{134} Lennox Brewer, another pupil of Anne Williams, also taught at Albert Street, and had hundreds of pupils, none of who became known for any particular distinction.\textsuperscript{135} Brewer was best known for his work for Gertrude Johnson as a director with the National Theatre. He did write a text on vocal technique, which is revealing in the details that it gives about the technique that he was taught through Anne Williams, although it is difficult to ascertain how much of the text is what Williams taught, and how much is Brewer’s own interpretation. The text suggests concepts such as the visualisation of specific positioning of pitches in different regions of the head and face, and significant modification of vowels in the ascending scale.

\textsuperscript{132} *AMN* Feb 1924: 23.
\textsuperscript{133} See Volume 2: 84.
\textsuperscript{134} See Volume 2: 84.
\textsuperscript{135} Melba Con. staff/student records, incomplete, see Volume 2. Appendix C.
Gertrude Johnson, a coloratura soprano, was an extremely successful performer, who studied first with Frederica Mitchell in Melbourne as a contralto, until Melba heard her, and persuaded her that she was a ‘dicky bird,’ and was not singing the right repertoire (see Illustration 10.). Melba advised Johnson to study with Anne Williams, who was responsible for her training for some years before Melba herself took over. Johnson later sang with Sadlers Wells, the British National Opera, and also at Covent Garden, although her career did not really take off in Europe. Her most significant contribution to Australian singing was her effort in establishing the National Theatre Company for Australia. After returning from Europe in 1934 she devoted the rest of her life to this task. Johnson’s own singing students included Barbara Wilson, Joy Miller (the contemporary opera singer Helen Noonan’s mother and first teacher), Loris Synan, Noella Cornish, Verona Cappadona, Douglas Kenna, Jean Mark, Diana Munn, and Helen Ross. All of these singers were active with the National Theatre, and also with the Elizabethan Trust Opera Company. Many vocal teachers around Melbourne at the time complained that Johnson took their vocal students away from them as part of the National Theatre’s activities. In fairness however, Johnson was exceptionally well taught, and it would have been a great honour to study with her. It was therefore not surprising that when singers joined the National Theatre, they

138 Survey 41 by Joy Miller’s daughter, Helen Noonan.
139 Survey 41 by Helen Noonan.
140 Survey 55 by Loris Synan.
142 Van Straten, *Gertrude Johnson*: 44.
often left the teachers that they had been studying with, having widened their opportunities.\textsuperscript{145}

Loris Synan had lessons with Johnson after the Second World War, and had previously studied with the English soprano Thea Phillips. Synan went on to study with Norman Veasey, Domenique Modesti in Paris, Joseph Hislop and Eric Vietheer.\textsuperscript{146} She continues to teach in Melbourne and has many successful pupils who form an important group of vocal pedagogues and professional performers.\textsuperscript{147} Strella Wilson, Gladys Moncrieff, Linda Parker, and Browning Mummery were also successful performers who had also studied with Anne Williams. Browning Mummery taught in Melbourne when he became stranded during, and immediately post wartime, and his students included Jon Weaving,\textsuperscript{148} Arthur Little, Jean Oates,\textsuperscript{149} and Loris Sutton, who won the Sun Aria in 1956. Mummery settled in Melbourne after 1940, where he remained, teaching until his death. Gladys Moncrieff commented in her autobiography:

\begin{quote}
I'd like to pay tribute to Ann [sic] Williams, an Australian who gave me singing lessons before I appeared in Riki Tiki and The Blue Mazurka. She was a well-known singing teacher in London who had coached many of Melba's protégées. I went to her for an hour a day and owe much of my London success to her and the lift she gave me.\textsuperscript{150}
\end{quote}

\begin{footnotes}
\textsuperscript{145} For more information on the activities of these singers see Van Straten, \textit{Gertrude Johnson}.
\textsuperscript{146} Survey 55 by Loris Synan.
\textsuperscript{147} Synan's pupils include Peter Mander who teaches at the University of Melbourne Conservatorium, Kathleen Southall-Casey who works with Opera Australia, Linda Thompson who teaches at the University of Melbourne Conservatorium since having won the Sun Aria in 1990, Eileen Hannan, who is a prominent Australian and international soloist, Natalie Jones who was also a Sun Aria winner in 1997. Also Hilary Taylor, Jan Vayne, David Ross-Smith, Lisa Anne Robinson, Julie Torpy who was a finalist in the Herald Sun Aria in 2001, Teresa Fanning and Neva Law.
\textsuperscript{148} Jon was my first vocal teacher and mentor, and has only taught in the last ten years in Melbourne, through the University of Melbourne, the Victorian College of the Arts, and privately. His pupils include Helen Gagliano, Stella Zigouras, Richard Wheeldon, Miriam Wong, Kirsti Palmer, Julia Luft, Tom Drent, and Annelisa Eng.
\textsuperscript{149} \textit{AMN} Mar 1934: 14.
\textsuperscript{150} Gladys Moncrieff, \textit{My Life of Song}, (Adelaide: Rigby, 1971) 57.
\end{footnotes}
MADAME
EDITH
WARBURTON
Teacher of
Voice Production
and Singing

Address:
Allan's,
Sonora House,
300 Little Collins St.
and
515 Dana St.,
Ballarat
Ballarat 1604

Linda Parker went to London and began studying with Williams in 1931, after being advised that she should take her vocal studies seriously. After two years the famous German soprano, Elena Gerhardt, heard her in a recital, and invited her back to Germany to pursue her studies, an offer which she could not refuse.\footnote{AMN Nov 1934: 20.} Parker was one of the first singers broadcast by the BBC in a live direct broadcast to Australia in October 1934.\footnote{AMN Nov 1934: 20.}

Many of Anne Williams’ pupils later taught singing, but the most prominent and successful of her Australian students as teachers, were Edith Warburton, and Irene Sartori. Edith Warburton taught privately in Melbourne between the early 1920s and the late 1930s (see Illustration 11.). Among Warburton’s students were Mary Daley who also studied with Otto Fischer-Sobell (Daly was the Melbourne Sun Aria winner in 1927),\footnote{AMN Nov 1929: 12, AMN July 1929: 16, AMN Dec 1930: 13, AMN Dec 1936: 22, AMN Jan 1925: 28, AMN Jan 1936: 9. For more students, Volume 2: 82.} Edith Crocker, Dorothy Sergeant, and Rita Miller, who went on to have an international career and later taught at the University of Melbourne from 1936-1963.\footnote{AMN Dec 1930: 39, AMN Jan 1937: 22, AMN Nov 1933: 17, AMN Nov 1929: 12, AMN July 1929: 16, AMN Dec 1930: 13, AMN Dec 1936: 22, AMN Jan 1925: 28, AMN Jan 1936: 9. For more students, Volume 2: 82.}

A lengthy article in the *Australian Musical News* reporting on a lecture that Warburton had given for the Ballarat Music Teachers Association, ‘The Cultivation of the Voice,’ stated many of her strongly held views on the subject of voice production:

Madame Warburton introduced her subject by a clear and detailed explanation of the vocal organs and the resonators and their work. Breathing, the bellows of the human voice, was the next step dealt with. The two lungs, windpipe and tiny tubes all enclosed in the thorax form the main parts of this all important apparatus, she pointed out. The internal and external movements when breathing are influenced by the will and the
lungs respond to these movements of the diaphragm and ribs.
Correct breathing means a solid foundation

...To produce musical tone it is necessary to make the best use of the vowel sounds. Wrong positions of the tongue, lips and pharynx will create impure vowels. Time and care should be taken to produce correct vowel sounds. The full beauty of the tone gradually unfolds until the voice has become poised. The student is not sure of himself until he has learnt the timbre of his own voice-free tone produced with physical ease and delightful sense of poise.

Sustained tone is the basis of the Singers Art. Heavy attack at improper tension makes the wrong muscles stiff and such a tone has a wrong start. The voice is the instrument played upon by the singer and the vocal cords respond automatically to the ideas of his mind.

The whole art of voice production depends on 1. good breath capacity and control; 2. a loose open throat; 3. the correct position of the articulatory organs; 4. the freedom of muscles. The student must also possess musicianship, interpretation and a knowledge of languages.\(^\text{155}\)

It can be clearly seen that an understanding of Garcia's physiological principles were at the foundation of Warburton's method of teaching, as passed down in this fourth generation of vocal lineage removed from Garcia.

Irene Sartori also taught privately in Melbourne, she had been a pupil with Anne Williams at the Marshall-Hall Conservatorium. Sartori's private students include Frank Lasslett who sang with the National Theatre, and later taught singing in Adelaide.\(^\text{156}\) Also Audrey Anderson,\(^\text{157}\) Ian Murray Field, who taught singing in Melbourne until he died in 2000,\(^\text{158}\) and Etta Bernard, among whose students was Dr. Graham Clarke.\(^\text{159}\) Clarke currently teaches singing in

\(^{155}\) AMN Sept 1931: 18.
\(^{156}\) Melbourne singer and teacher Graham Ford has recently completed a biography of Frank Lasslett, which they both kindly allowed me access to during the writing of this thesis, the biography is self-published, and is available directly from Graham Ford, or through ANATS.
\(^{157}\) AMN Oct 1932: 17.
\(^{158}\) Survey 8 by Joan Carter.
\(^{159}\) Dr Graham Clarke strongly rejects that the work of the younger Garcia in vocal pedagogy is part of the traditional Italian approach. See arguments relating to the work of Lucie Manen. See also Clark's M.Mus thesis, University of Melbourne, and PhD. Thesis.
12. Agnes Janson, (Melba Conservatorium Archives).
Melbourne, and has taught Helen Noonan and Jan Torrens. Jessie McMichael is another of the students of Anne Williams who later studied with Melba in the famous masterclasses, and then took up teaching at the Albert Street Conservatorium from 1922-1936. In 1939, she married and moved to Tasmania. McMichael taught many students, but again only a few singers from her studio were successful performers, including Isis Brown, Lilian Van Eede, Maisie Ramsay, and Millie McCormack, another 3LO broadcast artist.

Further mention should be made at this point of Anne Williams' first teacher Agnes Janson, who was herself the pupil of an impressive lineage of vocal training, which was also descended from the Garcia school, through the teachings of Julius Gunther and Hugo Beyer (see Illustration 12.). Janson studied first at the Royal Conservatorium of Stockholm, and then joined the Royal Theatre in Stockholm before further training abroad, mainly at the Royal Academy of Music with Randegger. She sang with the Carl Rosa Opera Company and at Covent Garden, and then after the birth of her daughter moved to Australia, where she toured with the Musgrove Grand Opera Company in 1900. In 1903 she was once again at Covent Garden in Wagner operas, and then by 1906, she returned to Australia, and began teaching at the Melbourne University Conservatorium, where she remained until 1927. Janson commented in the *Australian Musical News* that there was an amazing source of beautiful voices in Australia, but that students were often not prepared to train long.

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160 *AMN* Oct 1927: 21, 28. For a full list see the lineage, Volume 2. The information on Graham Clarke is from an interview with him in 1999, and also from survey 41 completed by Helen Noonan.

161 *Con Amore* 9 (1939): 12.


163 *AMN* June 1925: 52.

164 *AMN* Jan 1926: 41.
enough before demanding success, and that teachers likewise were after quick results, rather than looking at a long-term approach. She commented in an interview:

Taking into consideration the short time usually given for musical studies in this country, the result cannot be so lasting or perfect as she [Janson] could wish, and on that account she would like to remind the would-be Australian singer that hard work and sufficient time to make the development of the voice like the gradual blossoming of the natural flower, not the forced bloom of the hot house, should be their aim.165

Janson began the Victorian Singers Association, which tried to establish standards for the employment of singers throughout Australia, in order to ensure that singers received sufficient compensation for their work. She demanded that fees for performances should take into account all the aspects of a performance, including the expense of appearing in concert dress, and travel costs. Janson was good friends with Alfred Hill, and was regularly in communication with Hill in Sydney. The Sydney Mail often reported on activities in Victorian singing circles, probably informed by Hill through Janson’s letters to him. It is interesting to consider the people active in musical circles around Australia between 1900 and 1930; many English or European expatriates were gathered together, reinforcing similar schools of technical training, and continuing a social circle which had been formed far away.

In continuation of the link with Marchesi through Elise Wiedermann and Mary Campbell, Cecil Trowbridge can be seen to be a pivotal character in the history of vocal teaching in Australia. Like Anne Williams, his work forms an important link between the first two generations of Italian vocal pedagogy in Melbourne with singers and teachers of the present day. Trowbridge however

165 AMN Apr 1927: introd. 3.
has received little recognition for the importance of the role that he has played in
the history of Australian vocal pedagogy. He is mentioned only once in the
*Australian Musical News*, as a composer of sorts, and nowhere are his pupils
listed, or his enormous contribution to vocal pedagogy recognised. Trowbridge
studied at the Albert Street Conservatorium in 1928, with Mary Campbell.\(^\text{166}\) He
worked as a process engraver afterwards in Melbourne, until he built up a
sufficiently large studio of students that he could rely on vocal teaching for his
income. He also conducted the choir at Christ Church in Hawthorn. Trowbridge
continued to teach in Melbourne until the 1960s, and then moved to Launceston,
where he taught at the Sacred Heart School. In 1966 he moved to Hobart, where
he began teaching at the Tasmanian Conservatorium. Bettine McCaughan
painted a characteristic picture of Cecil Trowbridge in lessons, that of a stout
friendly man, with a cigarette hanging from one corner of his mouth, sitting at
the piano.\(^\text{167}\)

Trowbridge is responsible for the training of many highly successful
singers and vocal teachers, including Bettine McCaughan, and Brian Hansford,
who have between them formed a large part of the vocal institution of
Melbourne musical schools over the past thirty years. Trowbridge’s pupils also
include Russell Smith, who sang internationally for many years before he
returned to Tasmania and began teaching at the Tasmanian Conservatorium.
Smith is now a writer and historian of singers and singing in Australia, and has
just completed a biography of Peter Dawson. Trowbridge also taught Marilyn
Smith, who is now head of vocal studies at the Tasmanian Conservatorium; Jean

\(^{166}\) Prospectus of Albert Street Con. 1928: 19.
\(^{167}\) Interview with Bettine McCaughan, 3/11/1999.
Marks, who studied further with Gertrude Johnson;\(^{168}\) Barbara Smith, Graham Brinckman, Beryl Bradley, Jennifer Orr and Judith Barber, who has taught singing in Sydney for many years. Also Gregory Martin, Genie Pryor, Clarence Pryor, Andrew Farrell, Hazel McGowan, Geoffrey Rankin, Helen Lawson, Alan Cato, Maureen Duke, Denise Moore, Georgina Tuckett, Valma Cato, Barry Birtwhistle, Don Kinsey, Marie Ryan, Joan Ward, Helen Clarke, and Marie McDonald.\(^{169}\) Many of these singers have had international professional careers, or have taught and performed within Australia over the last fifty years.\(^{170}\) This group of singers has a lineage of pedagogy connected strongly to the Garcia-Marchesi school and is a living link to the origins of the Italian technique. In order to confirm that aspects of the Garcia-Marchesi technique are being continuously taught in Australia today it is necessary however to assess teachers of the present day individually on their pedagogical ideals, as well as on their actual teaching method technically, and aesthetically. Such detailed examination extends beyond the scope of this thesis, which has already taken on an enormous task in attempting to trace vocal lineages between 1850 and 1950 and ascertain that there are continuous lineages of traditional Italian technique, containing successful performers and pedagogues in each generation until the 1950s.

Aimee Elvins was one of the earliest pupils of Elise Wiedermann, and later Mary Campbell, and was another important member of the teaching staff at Albert Street, where she taught from 1918-1925, and from 1937-1940. No particular mention is made in the press of Elvins’ skills as a performer, or as a teacher, excepting her dedication and complete commitment to the Albert Street Conservatorium and to her pupils. It was Melba however who encouraged

\(^{168}\) Van Straten, *Gertrude Johnson*: 81.
\(^{169}\) Telephone interview with Judith Barber, 2000.
\(^{170}\) Interview with Bettine McCaughan 3/11/1999.
Elvins to begin teaching. Several of Elvins' students taught for years at the Albert Street Conservatorium, including Catherine Milroy, Gladys Blamey, Helen Powell, Millicent Osmond, Dora Zinn, Myrtle Skinner, Ruby Riddell, and Eva Blair. One of the notable students of Helen Powell was Joan Arnold, who became a singing teacher with Albert Street, and also with the University of Melbourne, and was later the director of the Melba Conservatorium from 1975 to 1987. Arnold still teaches in Melbourne, many of her students are prominent teachers and performers, including Lorena Stipani, Joanne Ryan Neil, Connie Panagakis, Carol McKenzie, Ruth Guthrie, Barbara Sambell, Margaret Daglish, and Lynette Brereton Casey. One of the questions asked of Arnold in an interview in 1999 was whether, as director of the Melba Conservatorium, she had sought vocal teachers with specific technical ideals or training. Arnold's response was that it was much more important that vocal teachers were able to relate well to students, and communicate, than adopt any particular technical approach. An extract from the Melba Conservatorium magazine *Con Amore* gives some idea of the strong statements of the school during the 1940s, relating to the origins of their technical training;

Joan Arnold had outstanding success at Eisteddfords throughout the year, she won several sections at South Street, among them ‘Champion Solo’, she came 2nd in the ‘Sun Aria.’ Joan is a pupil of Helen Powell’s, and a splendid example of the true Melba Method.

Owing to the prominence of Melba’s connection with the Albert Street Conservatorium, the ‘Melba Method,’ is, even today, given as the school’s ‘method,’ although for the last forty years many of the vocal teachers have


172 These names are just a few extracted from the Melba Conservatorium Staff/Student Records. For more see Volume 2: 75.

either been trained elsewhere, or have no knowledge of their links to the original Garcia-Marchesi technique. Many teachers, both at the Melba Conservatorium and around Australia, make use of the ‘Melba Method,’ a book of vocalises and scales which was compiled by Mary Campbell and Fritz Hart, with Melba’s assistance and support. The singing manual is strongly based on the ‘Marchesi Method’ although it is less austere and academic in presentation.

It should also be stressed that the use of pedagogical manuals containing specific exercises, even if accompanied by suggestions regarding technical approach, breathing exercises, and the like, cannot be assumed to take the place of one-on-one vocal instruction. Many significant aspects of vocal tuition take place through verbal or non-verbal instructions, including tonal imagery, and physiological indications or imagery. The use of such manuals alone does not necessarily indicate a lineage of vocal pedagogy. It is interesting however, to note that AMEB Syllabi recommended the Marchesi Method, the Melba Method, and Roland Foster’s Vocal Success: A Practical Guide to Good Singing, as well as Vaccai, and Concone exercises, until the 1960s.

In 2000, Joan Arnold was interviewed regarding the aesthetic and technical principles advocated by teachers at the Melba Conservatorium. She recalled that in her student days there were strong aesthetic tendencies or ideals, which were ascribed to Melba’s influence, rather than to the Marchesi-Garcia school. A clear, bright and beautiful tonal aesthetic was considered desirable, and loud or forced singing and certainly ugly sounds were never to be made in the service of expression, in stark contrast to more dramatic conceptions of operatic singing. Arnold considered that the aesthetic of the school was more
suited to song repertoire, and particularly lieder, than operatic repertory. This suggests that considerable change has taken place since the days of the Albert Street Conservatorium and the tenure of Wiedermann, with her bent for Wagner. Her success was with pupils who were able to reach the international operatic stage, and were known for their vivacity and expression, as well as for vocal purity, beauty and sheer size of voice. Despite the success of historical lineages in producing generations of pupils who are successful as pedagogues and performers, the fact that divergences from the original teachings have occurred must also be acknowledged.

The influence of Dame Nellie Melba on vocal teaching in Australia should not be underestimated, although it should be reiterated that her training with the Marchesi school was limited. Melba’s pupils should be considered products of both the Garcia-Marchesi and the broader traditional Italian school, through Pietro Cecchi, her first teacher and his links with Pietro Romani in Florence. Although Melba’s students in Australia received their basic training from the other teachers at the Albert Street Conservatorium, they received inspiration and the opportunity to lift themselves into another world if they gained Melba’s support. She was reputedly a tireless worker, who travelled all the way from Coombe Cottage in Coldstream, and took masterclasses, demanding enthusiasm, effort and attention to detail from the students. Melba’s shrewdness was also extremely useful in her teaching, and she assessed the characters of her students as well as their talents, encouraging some to follow the path of musical theatre, or comedy, rather than a traditional operatic path,

174 A series of informal interviews were conducted with Joan Arnold between 1999 and 2001, and she often offered information and advice on the research. Arnold has an enormous insight into the field, having directed the Melba Conservatorium, and taught many of its present teachers, or watched them grow up.
should that be more suited to them. Fritz Hart was amazed by the quality of the ensemble sound made by students at the Albert Street Conservatorium during the height of Melba’s influence there. He raved about the sweetness, warmth and clarity of the singing, and said that he had not heard better ensemble singing anywhere in the world. One of Melba’s biographers, John Hetherington, suggests that she consciously wanted to pass on the method taught to her by Marchesi, and establish a strong school of singing in Australia based on that technique. Certainly Melba’s influence on vocal teaching at the Albert Street Conservatorium was considerable, and she helped to raise the standards of the school, although it should be remembered that, for a humble Melbourne singing school, Albert Street had already achieved considerable success. This was subsequently forgotten, with the wave of popularity of the institution surrounding Melba’s involvement with the vocal teaching staff.

The recognition of Melba, rather than Marchesi, as the centre of the vocal methods taught at the Albert Street Conservatorium represented an important change. Melba’s prominence led to a trend away from Wiedermann’s influence, with its awe for the generation that had been before. Much of the memory of what Wiedermann had achieved faded, and from the 1930s the school moved toward a focus on Melba herself, and the heights of her own fame and recognition within Australia and internationally. Although it had been Wiedermann who had given Melba her first introductory letter to Marchesi, rivalry was created between the two when Melba came back to Australia and joined Fritz Hart against the ‘Germans’ at the University Conservatorium. The popularity of the Albert Street, particularly that of the singing school, reached

175 Moncrieff, My Life: 28.
dizzy heights by 1915, which was similarly a low ebb for the popularity of singing studies at the University Conservatorium. Some excellent teachers were forced into the background as a result of Melba’s overwhelming prominence.

Singers came from around Australia to audition for the Melba masterclasses, and there was enormous prestige attached to the acceptance into such classes. Among those who were successful were Violet Thomson, Strella Wilson, Linda Young, Vera O'Donnell, Ruth Ladd, Marion Jones, Violet Concanen, Dulcie Donald, Jean Lewis, Nellie Patterson, Mary Murrels, Gertrude Johnson, Hope Hutton, Irene Carroll, Mabel Secombe, Constance Buchan, Stella Power, Peggy Center, Isla Gamble, Gertrude Hutton, Alice Williams, Violet Upjohn, Doris Leech and Jessie McMichael. Greta Callow, a young singer from Adelaide was also brought to Melbourne by Melba enabling her to study at Albert Street under full scholarship. Of these women, many who did not take up performance careers later taught both in Melbourne and other major cities of Australia, and were guaranteed great interest in their studios if they attributed their training to Melba, although they had often received a considerable portion of their training elsewhere.

Some of the singers who were trained in Wiedermann's wake in Melbourne seem to have clearly grasped technical and aesthetic principles of the first order, whereas others seem to have gradually lost touch with professional standards in vocal technical understanding and aesthetic, and this is demonstrated by the pedagogical lineage being broken off, or tapering to a gradual conclusion. It is interesting to study the work of the Melba Conservatorium in order to see this exemplified. Unfortunately the decline of

177 Table Talk 6 July 1916: 22-23, Table Talk 13 July 1916: 15.
178 AMN Nov 1924: 35.
the vocal school from its pedestal of the 1900s to the 1950s, seems to have been precipitated by an increasingly insular group of singers who had little actual performance experience. They fostered a circle of semi-professional teachers who went directly from their own studies, with little further experience, into increasingly prominent pedagogical positions for which they were simply unqualified. To be fair, some singers trained at the Melba Conservatorium, did achieve prominent Australian careers during this period, and several international artists were produced. After Melba's death the profile of the Melba Conservatorium gradually reached a more sober position in relation to its competition at the University of Melbourne Conservatorium. The influx of new blood into the vocal teaching staff of the Melba Conservatorium, such as the appointment of Clive Carey in the 1940s, was invaluable, and caused the renewed production of a stream of successful young singers. Interestingly Carey's training with James Ley and Jean de Reszke is closely tied in with the traditional Italian school, and again is closely related to the pedagogical technique of the Garcia-Marchesi school.

Another of Pietro Cecchi's pupils, James Gregor Wood also made his influence as a teacher felt in Melbourne between 1900 and his death in 1938, although on a much lesser scale than Melba. An obituary in the *Australian Musical News* gave details of his life and work:

For more than forty years, Mr James Gregor Wood, whose death occurred on August 17, had been prominently before the Victorian public as tenor singer and teacher. He was one of the most esteemed artists, in the personal sense, Melbourne had known... The records of the Melbourne Philharmonic Society disclose that Gregor Wood was probably identified with more of its concerts as a soloist than any other vocalist in its history. He sang in 'The Messiah' and 'Elijah' many times for that body, and when the Philharmonic presented 'The Damnation of Faust' (Berlioz), in 1900 as something of a great enterprise, the
soloists were the late Mary Conley, J. Gregor Wood, and T.E. Jones, with Signor Rebottaro, happily still with us...At the popular Saturday night concerts under J.W. Turner, Gregor Wood was one of the artists, and he was in Madame Antoinette Stirling's Concert Party...He was many years tenor soloist of St Paul’s Cathedral, being one of its original members. Many messages of sympathy from prominent societies and citizens were received by Mrs Gregor Wood, who before her marriage was already well-known as a concert and oratorio contralto, Miss Allie Mattinson, and was much later identified with her husband's musical work.179

Pupils of Gregor Wood include Frank Tarrant,180 Ailsa Thompson, Leonard Keefer, Harper Wilson, Victor Cardwell, Angus Skewes, Roy Walt, Robert Palmer, Leonard Matters,181 Mary Macgregor, and Eleanore Vance (see Illustration 13.).182 None of Gregor Wood’s pupils seem to have become particularly prominent except Leonard Matters and Frank Tarrant, and the lineage seems to have ceased at this point.

There were also many other Italian-trained teachers in Melbourne during the period from 1900 to 1950. Arnaldo Bartolini was one of these, and began a lineage of singing in Melbourne which is still active. Bartolini had studied at the Lyceum Santa Cecelia in Rome, with Enrico Rosarti, and also with Ancona. He came to Australia in the early 1920s, and began teaching at the Albert Street Conservatorium in 1939. Among his pupils were Nellie Bernasconi, Kathleen Crotty, Pauline Bindley, Leslie Crotty, Emilie Murray and Violet Collinson.183

179 *AMN* Sept 1938: 14.
180 *AMN* 2 Aug 1926: 17.
181 *AMN* 1 Feb 1933: 12.
182 More of Gregor Wood’s pupils were Janet Neilson, Edith Patrick, Mabel Challis, Thelma Pope, Lesly Munckton, Viola Gilbert, Gwen Longstaff, Ethel Laing, Peter Cameron, John Coffey, Alan Edgar, John Young. *AMN* 1 June 1934: 8.
183 *AMN* July 1932: 20.
Pauline Bindley had previously studied with her father E. Allen Bindley, and subsequently went to London, where she sang for seven years with the Carl Rosa Opera Company as a coloratura soprano. When she returned to Australia, Bindley went on tour with the Paul Dufault Company in 1913, and then taught privately in Melbourne from the end of the tours, in the early 1920s, until the 1940s. Bindley is particularly notable, as several of her pupils were later to make their mark in vocal pedagogy and performance in Australia, such as Elsa Haas, Glenda Raymond, Ormonde Douglas, Muriel Howard, Mary Miller, June Jago and Joyce Yates. Elsa Haas taught at the University of Melbourne from 1952 to 1975, after achieving measurable success as a performer within Australia. She was active as a broadcasting artist with the ABC, and often sang as a soloist with the Sydney Philharmonic Orchestra and in recital with Max Cooke, the well-known Melbourne pianist, as her accompanist. Haas taught scores of singers and teachers who are active in Melbourne today, including choral conductor and Music Co-ordinator at Siena College, Camberwell, Pauline Sheehan, and vocal teacher Dr Graham Clarke.

Another of the University of Melbourne teachers in the early 1900s was Charlotte Tranthim Fryer, a Tasmanian, who had studied at the Royal Academy of Music under Clara Samuell (Mrs Henry Robert Rose) from 1898 to 1900. (Samuell was a prominent singer from Manchester who had studied in Milan and then returned to London, and performed at all the major concerts. In 1876

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184 Her diaries of these touring trips, made over several years are available at the State Library of Victoria, and make excellent reading, giving an insight into her character, and the difficulties and joys inherent in the life of a performing artist at that time. MS Box 3411/1.
185 AMN Apr 1935: 19.
189 RAM Students Register D: 72.
Samuell gained the Parepa Rosa Scholarship at the Royal College of Music, under Randegger’s tuition.)\textsuperscript{190} Tranthim Fryer taught privately in Tasmania before her studies at the Royal Academy,\textsuperscript{191} and after her return to Australia she taught in Melbourne before being appointed to the Marshall Hall Conservatorium in 1901.\textsuperscript{192} She became a Chief Study singing teacher at the University Conservatorium under Professor Peterson, however she did not stay there long, departing in 1902 after her own private studio of pupils became considerable. Some of Tranthim Fryer’s pupils are known, due to advertisements of their concerts in the \textit{Australian Musical News}; the most prominent were Pearl Williamson (Mrs Marcus Evans) who took over Fryer’s private students when she retired,\textsuperscript{193} and Beatrice M. Purdue, (Mrs H. Louie) who later taught piano, singing and harmony at Allan’s.\textsuperscript{194} Mrs Marcus Evans also developed an extensive teaching studio, and one of her most successful pupils, Idayll Levi travelled to London to study with Blanche Marchesi.\textsuperscript{195} Other successful pupils of Evans were Rosalind Collins, Mona McGorlick,\textsuperscript{196} and Muriel Kelly.\textsuperscript{197} The lineage as it is currently known ends at this point.

The directors of the University of Melbourne Conservatorium during the 1920s and 1930s constantly sought vocal teaching staff who could rival the staff and fame of the Melba Conservatorium. In 1929, Bernard Heinze lured Joy McArden, a Dutch prima donna and a pupil of Blanche Marchesi, to join the

\textsuperscript{191} \textit{Mercury} 1 Jan 1895: 4.
\textsuperscript{192} \textit{The Age} 2 Mar 1901: 12.
\textsuperscript{193} \textit{AMN} Nov 1912: 123.
\textsuperscript{194} \textit{AMN} Feb 1929: introd. 7.
\textsuperscript{195} \textit{AMN} Dec 1930: 38, \textit{AMN} Jan 1928: 31.
\textsuperscript{196} \textit{AMN} Dec 1934: 5.
\textsuperscript{197} \textit{AMN} Apr 1931: 14.
teaching staff and to help develop an opera school.\textsuperscript{198} The \textit{Australian Musical News} gave her a glowing description soon after her arrival in Melbourne:

Madame has already arrived and has taken up her duties at the Conservatorium. She is an ardent disciple and exponent of the old bel canto method as taught by Blanche Marchesi, the direct follower of the Garcia-Marchesi method tradition. She is also a linguist of distinction, having at her command nine different languages. She has studied the whole of the songs of Grieg in Danish and Norwegian with Mme Grieg, with whom she gave many concerts. Her repertoire embraces lieder, and songs of all nations from Purcell, Beethoven, Schubert etc, to modern English, French and German. She has sung opera in Covent Garden, Paris Opera House, the Dutch Opera House, and the Copenhagen Opera House, etc, and oratorios in France, Germany, and Switzerland.\textsuperscript{199}

Despite receiving such laurels locally, McArden felt distinctly under utilised at the University Conservatorium, and left in 1931, returning to Europe to resume her performance career.

Josephine Ottlee, who taught in Melbourne during the 1930s and '40s was a pupil of the famous singing master Alberto Randegger, who taught at the Royal College of Music and the Royal Academy. Ottlee was born in Otley, Yorkshire, and studied at the Royal Academy of Music from 1905 to 1908, where she won several medals for singing.\textsuperscript{200} Ottlee taught first in England, and then in New Zealand for several years, before coming to Melbourne to settle.\textsuperscript{201} She joined the University of Melbourne Conservatorium from 1934 to 1944, but was eventually sacked because she refused to encourage her single study pupils to take any musicianship classes, or attend any of their other classes. The Directors of the Conservatorium felt that they did not have her support in areas

\begin{itemize}
\item \textsuperscript{198} \textit{AMN} July 1929: 34.
\item \textsuperscript{199} \textit{AMN} July 1929: 34.
\item \textsuperscript{200} \textit{RAM Students Register} G: 224.
\item \textsuperscript{201} \textit{AMN} Feb 1936: 36
\end{itemize}
of the curriculum that were not of benefit to herself.\textsuperscript{202} Ottlee, like many other instrumental teachers at the Conservatorium, encouraged her pupils to become private students, to remove the role of the Conservatorium as a middleman between herself and the students. Regardless of this, she seems to have been an excellent teacher, and produced many professional young singers. Ottlee's vocal offspring included Peggy Shea, who worked extensively with the J.C. Williamson Company during the 1940s, primarily in Gilbert and Sullivan operettas.\textsuperscript{203} Others were Elsa Rogers, Gwenda Wilson, Jean Park, Maude Gould, Beryl Wilson, Marjorie Smith, Isobel Govett, Henry Roder, Francie McGill, Ray Meadows, Vera Hickenbotham, John Dickens, Phyllis Fergusson,\textsuperscript{204} Nancy Fryberg, Margaret Black, Joan Jones (who won the Sun Aria in 1937, and then studied further in London with Julian Kimbell),\textsuperscript{205} and Jean Brunning.\textsuperscript{206}

An article in the \textit{Australian Musical News} confirmed that there were many more students that studied with Ottlee in Melbourne than are known at present, stating that in 1940, she had over fifty singing students for the first term of the year.\textsuperscript{207} Some of Ottlee's thoughts on vocal technique were espoused in an article which quotes a lecture that she gave at the Conference for the Victorian Music Teachers Association in June 1938. Ottlee strongly identified herself with the technical aspects of the traditional Italian technique, and with the ideals of the Garcia school at the same time, in a section of the speech called 'Deprecating the Mechanics':

\begin{flushleft}
\textsuperscript{202} See Board of Directors Minute books, University of Melbourne, UMA.
\textsuperscript{203} \textit{AMN} Apr 1940: 24.
\textsuperscript{204} \textit{AMN} Feb 1936: 36.
\textsuperscript{205} \textit{AMN} Jan 1939: 9.
\textsuperscript{206} Survey 36 by Bettine McCaughan.
\textsuperscript{207} \textit{AMN} Apr 1940: 24.
\end{flushleft}
I am quite aware that some schools of voice culture deprecate the idea of students studying the mechanism of voice production. I quite agree that a student whilst practising or during a lesson should not be taught to think of how that mechanism is working; still, I believe that an intelligent knowledge of the instrument they are using will help to prevent them from falling into many serious errors, and will also help them to develop the gift of a beautiful voice as a source of self expression...

On breathing and vocal tone she says she agrees with Caruso's teacher Mario Marafiotti, whom she paraphrases in her speech:

The air in the lungs, which, through the small bronchial tubes and the large bronchial tubes, is propelled to the larynx, putting the vocal chords in vibration and originating sound. Then the laryngeal sounds, which going through the larynx, behind the epiglottis, reach the mouth and are transformed into voice. The focus or centre of the voice behind the upper teeth, the tongue relaxed on the floor of the mouth, uvula raised, the lips used as a megaphone; the result, a resonant easy production.

The placement of the voice in the centre of the masque should result in the full use of uninterrupted tone, the waves of sound rising unimpeded through an open throat into the proper focus, and from there spreading through the resonating cavities, those of the head especially enriching with over-tones the quality of the voice.

This does not always happen though, as we all know to our sorrow, the reason being, first of all imperfect breath control, resulting in faulty vibrations and blocked resonators. I have dealt with breathing and vibrations, now, what hinders the correct resonators from working freely? We are all familiar with the squeezed, thin, reedy tone, or the dead sepulchral throaty tone, and in almost every case you will find the tongue is at fault.

The tongue in wrong position results in an almost closed throat, then the sound waves are forced into the mouth cavity from the pharynx, resulting in anything but the right sound, in fact no over-tones...\footnote{AMN July 1938: 11-12.}
Ottlee's support of Marafiotti, and her lucid explanation of how useful physiological understanding is to the young singer, as well as to the teacher, is insightful as to the changing face of vocal pedagogy. Traditional Italian techniques were thus demonstrably taught through Garcia's frame of physiological understanding in the late 1930s in Australia, nearly forty years after Garcia's death, a result of continuous generations of pedagogical lineage.

Another important lineage of vocal teaching which was established in Melbourne was that begun by the Welsh baritone William Llewellyn, who was on the staff of the University of Melbourne Conservatorium from 1907 to 1909, and taught privately in Melbourne for several years previously. Llewellyn had first worked as a lay clerk in Ely Cathedral before gaining experience in leading operatic roles in England and Italy.\(^\text{209}\) Although he did not stay in Australia long, the pupils of Llewellyn were of lasting influence in Australian vocal pedagogy,\(^\text{210}\) including among others the teachers Henry Thomas, and W. Galbraith Donald, who taught at the Melba Conservatorium.\(^\text{211}\) Henry Thomas was very popular in musical circles as a report on his studies and work in the *Australian Musical News* reveals:

One of the finest singers and one of the best endowed musically whom Melbourne possesses is Mr Henry Thomas, the well known bass-baritone who has been identified with so many roles with the Melbourne Philharmonic Society. Mr Thomas, who is a member of the teaching staff of the University Conservatorium derived his knowledge there in the first place as holder of a three years exhibition which he won in 1906. In those days there was only one scholarship open to all comers, instrumental or vocal, and Mr Thomas was regarded as showing most exceptional promise when he won it. He studied under Mr William Llewellyn, the well known operatic baritone who had then recently arrived in Australia.\(^\text{212}\)

\(^{209}\) *AMN* July 1939: 32.
\(^{210}\) *AMN* July 1929: 31.
\(^{211}\) *AMN* July 1939: 32.
\(^{212}\) *AMN* July 1929: 31.
Thomas taught at the University of Melbourne Conservatorium from 1919 to 1929, from 1932 to 1952, and then from 1956 to 1958. He was a prominent Melbourne soloist, singing for the Melbourne Philharmonic Society the roles of Jesus in Gounod’s *Redemption*, and in Elgar’s *The Apostles*, and the bass parts in *Caractacus*. Thomas also sang roles for the same society in Haydn’s *Creation*, and *The Seasons*, and Elgar’s *King Olaf*. Thomas also sang Mephistopheles in Gounod’s *Faust*, and the bass part in Handel’s *Messiah*. His pupils include Victor Harding, Harold Williams, Neil Warren-Smith, Jennifer Eddy, Horace Calvert, who went to the U.K. for further study, and Marjorie Ellis, who sang with J. C. Williamson and Co. for two years. All of the latter students of Thomas taught in Melbourne and in other prominent musical centres of Australia. Little is known about Thomas’ teaching method, although in an article in the *Australian Musical News* he offers his support for the use of gramophone recordings in teaching in order to demonstrate examples of phrasing to different voice types.

Among the pupils of Henry Thomas, Victor Harding was active as a teacher in Melbourne, holding a position at the University of Melbourne Conservatorium from 1953 to 1976. Few of his pupils are known, however

214 More pupils of Henry Thomas include Helen Wallace, Beatrice McEvitt, Ian Dickson, Cyril Hall, Tom Mahaffy, Fred Voight, William Moore, Mr and Mrs C.V. Hall, Nell Maleman, Daisy Matthews, Sadie Freer-Smith, Mavis Cuddiby, Albert Mason, Ivy Potter, Alice Hunt, Herbert Smith, Monte Mackenzie, May Kent, Kit Mills, Ross Montgomery, Mrs Alex Wilson, Jean Thomson, Essie Downey, Nellie Husband, Edith Jacka, John Brennan, Leslie Beardsall, Norman Macfarlane, Jack Craig, Roy Gilbertson, Ronald Fuller, Val Bird, Keith Neilson, Maud Vidler, Jess Wright-Smith, Edward Pipe, Ivan Tait, Ida Donovan, Jean Symons, and Myrtle Bayfield. Also Ross Montgomery, Jess Hardy, Kath Harris, Essie Downey, Mrs Alex Wilson, Reg Hayward, Margaret Robinson (*AMN* Jan 1924: 23), and John Fraser (*AMN* Mar 1930: 14).
216 *AMN* Apr 1927: 23.
the current Melbourne vocal teacher Kevin Casey is one of Harding’s early vocal pupils. Casey also studied with Frederick Sharp during Sharp’s year long period at the University of Melbourne Conservatorium. The famous Australian baritone Harold Williams (1893-1976), after his studies with Thomas in Melbourne, went to the Royal Academy of Music where he studied further with Charles Phillips. He had a major international career, including working as a soloist with the British National Opera, Covent Garden and at many Edinburgh Festivals, and Proms concerts between 1921 and 1951. He returned to Sydney Conservatorium in 1952 and began to teach full time, although Conservatorium records list him as a member of the teaching staff after 1941. Williams’ pupils include the prominent Australian vocalists and teachers Raymond Nilsson, Neil Easton, and Margreta Elkins, who had previously studied with Pauline Bindley in Melbourne. Neil Easton currently teaches at the Sydney Conservatorium, and Margreta Elkins at the Queensland Conservatorium, and both have produced pupils at an international level, which is a clear demonstration that the lineage is still active and successful.

W. Galbraith Donald, another pupil of William Llewellyn, and later of Rudolf Himmer and Mary Campbell, was also a prominent Melbourne vocal pedagogue. He taught at the Albert Street Conservatorium from 1929 until his death in 1939. His obituary in the Australian Musical News reveals some of the background to his teaching career:

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219 Information from email correspondence with Kevin Casey 11. Casey’s students include Josie Van Oosten, Esther Benjamin, Ann Dickie, Lynette Thomas, Karen Hill, Mary Hann, Robert Humphris, Hilary Jenkin, Judith Mendelson, Lloyd Poole, R. McNeill, Jeffrey Leask, Pauline Saaksjarva, Emma Shuan, and Christine Driscoll. Box 61, Staff/Student Records, University of Melbourne Archives. Also Samantha Uren, John Cummins, Sharon Kempton, Domenic Alessia, Matthew Richardson, Marion Norris, Natalie Jones, and Nicole Youl.


221 See Appendix C.

222 See Volume 2: 168.
Few people have concentrated so effectively on the physique of the voice as Mr W. Galbraith Donald, whose death occurred in Melbourne on May 27. For many years he had been connected with the Melbourne Conservatorium, Albert Street, as a member of its teaching staff in voice production and singing, among those who acknowledge that he had laid the foundations of their work being Mary Hotham of Gilbert and Sullivan note. Born in Goulburn, New South Wales, sixty-two years ago, Mr Donald engaged in the first place in physical culture, and probably this led him to his subsequent intensive concern with the foundation of voices. Possessing a tenor voice of exceptional range, he became a pupil of the distinguished baritone William Llewellyn... Then he studied with the late Rudolf Himmer Senior in Melbourne, and thus acquired a knowledge of the Lablache method, Mr Himmer being a pupil of the great Italian bass. More recently Mr Donald studied repertoire with the late Miss Mary Campbell. Before this he had been subjected to the great strain of being made to sing, on account of his exceptionally big range of three octaves and his quality, for the frequent edification of members of an Italian opera company then in Melbourne. His voice broke down, and he was sent, on medical advice to the country where he developed a particular flair for the restitution of voices which had failed their owners.223

Many of the records from the Albert Street Conservatorium from the period of Donald’s tenure there have been lost, and unfortunately his pupils have not been documented. It is thus unclear whether the lineage continues forward from his teaching.

Another branch of the Italian school was influential at the University of Melbourne Conservatorium through the work of Otto Fischer Sobell (1862-1934), who was mentioned in the previous chapter as one of Adelaide’s successful young singers.224 Fischer Sobell seems to have been keen to re-invent vocal teaching on his own terms, but in effect only added to the technical knowledge of the traditional Italian school. He investigated issues in singing

223 AMN July 1939: 32.
224 RCM Scholars Register and Reports No 1: 51, AMN Feb 1934: 18.
related to relaxation, and the absence of rigidity and muscle tension where
possible:

Mr Sobell’s idea … is rather to rectify than to revolutionise. He has made a new departure in voice production because, after many years experience, he observed that many of his fellow artists who possessed great voices and great talents, lost their vocal strength and endurance at an early stage. This caused him to make a thorough research into the causes of this decline… As a result of these studies he formulated the principle of what he now teaches. First and foremost he contends that there must be complete relaxation of the vocal apparatus as well as the whole body until, in comparison with older methods, instead of rigid tension, flexibility is attained in a comparatively rapid manner…

Mr Sobell’s ideas upon voice production aroused discussion in London, but by the strength and truth of his theories he has been able to convince even the most cynical of his contemporaries. At one time a leading Harley-street physician was included amongst the latter. That he has altered his opinion will be judged from the following remarks which the physician has recently written to a leading authority in Australia… ‘I have gone into the study of the methods of so many singing masters so often that I have almost got tired of it. Mr Sobell’s work has interested me enormously, I have heard a number of his pupils, and have closely studied their tone production, as well as their throats, and there is no doubt whatever that he obtains what he claims to do, viz: to find, and that with certainty, one pure tone, free from an extreme or ‘throaty’ construction; a note complete in all its overtones, and the whole voice directed uniformly on the same plane. The impression of freedom, purity, flexibility and power is truly wonderful. Ever since I have been in practice I have hunted for a really sound voice trainer who can create the real thing, and without offence to my many friends in the profession I must confess I have never before met his equal.’

It is surprising how similar the approach of Fischer Sobell is to that of Melba, in her ‘method’ of singing, she notes that;

In order to sing well, it is necessary to sing easily…No single exercise, vowel or position of mouth or tongue (as the case may be) can cure all difficulties. The only method that can be helpful must be built up on commonsense and a close observation of

225 AMN 5 1915: 24-25.
Nature’s laws. The only way to overcome a difficulty is to find its root cause... 226

One would have thought that Fischer Sobell following his studies in London, would have been taught a technique much the same as the one which Lind, Visetti, and the Garcia family espoused, which was the same as Marchesi had taught Melba. The surprising thing is that Fischer Sobell tried to market these same ideas as new ones, to such an extent in the Australian Musical News.

Frida Crapp was a pupil of Fischer Sobell’s in London, who also came to Australia in 1915 to find work as a vocal teacher. Fischer Sobell’s other pupils include Mary Mack, Carmen Pinschoff (Pascova, Wiedermann’s daughter, who Fischer Sobell taught both in London and in Melbourne), 227 Mollie Warden, Marie Magan, Lennox Brewer, Robert Chisholm, and Nelson Illingworth (who later taught at the Sydney Conservatorium, and then went to America, where he enjoyed success as a choral conductor). 228 Also Ethel Forshaw, Mary Daley, Arthur Prince, Merna Stewart, Isabel Biddell, Elsa Stralia, and Andre Navarre. 229 Fischer Sobell sang with the Hans Richter Orchestra in performances throughout England, where the critics spoke of his ‘rich voice and dramatic method.’ 230 He also sang as a leading tenor for a short time at Covent Garden, where he appeared in Tannhaüser in the distinguished company of Pol Placon and David Bispham. 231 Fischer Sobell, it would have to be said, was fairly deft at self promotion, and one wonders who, at the Australian Musical

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227 AMN Nov 1931: 15-16.
228 AMN 10 1921: 477.
229 AMN Feb 1934: 18.
230 AMN 5 1915: 24-5.
231 AMN Nov 1931: 15-16.
News was involved in the rather zealous promotion of this particular singer and teacher.

Several of Fischer Sobell’s pupils became teachers; Arthur Prince taught at the Presbyterian convent in Windsor, and also at Fintona Presbyterian Girls School. His successful pupils include Newstead Rush, who won many prizes at South Street competitions, and Freda Treweek.\textsuperscript{232} Alice Bill, another Fischer Sobell pupil also began teaching in Melbourne in the 1920s, although none of her pupils have yet been found to have achieved prominence.\textsuperscript{233} Isabell Biddell taught at the University of Melbourne from 1923 to 1963, and produced successful students who continued the vocal lineage, including Corrie Allan,\textsuperscript{234} Elizabeth Van Rompaey (who went on to study with Arnold Matters and Clive Carey),\textsuperscript{235} Margaret Haggart (who then studied in Italy with Antonio Moretti-Pananti),\textsuperscript{236} and Glenda Russell (who went on to study at the Royal College of Music in 1963).\textsuperscript{237} Van Rompaey has taught in Melbourne for many years; one of her pupils was the celebrated Marie Collier. Margaret Haggart has also become an international singer and a well-known Melbourne teacher. Haggart associates her pedagogical influences more with her second Italian teacher Moretti-Pananti, who was a coach and accompanist to Tito Schipa in Rome, than to the Italian school through its lineage from Fischer Sobell. More recently Margaret Haggart’s pupils include Jeannie Marsh, Vivienne Hamilton, Kathryn Grey, Nedda Bizzari, Annalisa Eng, Jayne Pickering, Elspeth Mackenzie, Simon

\textsuperscript{232} AMN Nov 1931: 8.
\textsuperscript{233} AMN Aug 1925: 25.
\textsuperscript{234} AMN Nov 1934: 12, 13-15.
\textsuperscript{235} Survey 62 by Elizabeth Van Rompaey.
\textsuperscript{236} Survey 28 by Margaret Haggart.
\textsuperscript{237} AMN Feb 1963: 11.
Meadows, Kirsti Palmer and Joanna Cole. Marsh, Hamilton and Cole are currently teaching in Melbourne, and have mainly young undergraduate students.

Frida Crapp, one of Fischer Sobell’s London students commented on the problems she found generally among singing pupils in Australia, that:

> The tone is formed deep in the throat, and therefore is unclear and does not carry, the singer becoming soon tired and the voice strained. Miss Crapp’s method (Italien) [sic] is to bring the tone right in front of the mouth and on the lips; then singing becomes just as easy as talking, the singer can keep up for hours at a time, without getting tired at all. 239

Crapp’s students remain obscured by time, and therefore it is not possible to trace the lineage further from her.

The Czech soprano Gabriella Boema, also left a legacy of Italian vocal pedagogy in Melbourne which was prominent between 1900 and 1950. Her pupils Mary Conley, Amelia Banks, Ethel Ashton, Elsie Davies, Maie Callinan, Claire Duvalli, and Amanda Corcoran, who was initially a pianist, all performed extensively and taught. Ashton was born in Clifton Hill in 1877, and was a dramatic soprano. She conducted the choir at the Clifton Hill Baptist Church for many years, and taught in Melbourne between 1919 and 1940. Ashton produced some amazing singers of international calibre; the most famous being David Allen, who died prematurely after being hit by a car in London, after he had just begun to take on major roles at Covent Garden. 247

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238 Survey 28 by Margaret Haggart.
239 AMN 4 1915: 296.
240 Table Talk 3 Feb 1888: 13.
241 AMN 10 1921: 309.
243 AMN Nov 1912: page no. illegible.
244 Table Talk 30 Jan 1891: 13.
245 Table Talk 14 Oct 1887: 16.
247 Woods, Vision Fugitive: 79.
Another pupil of Ashton was John Lanigan, who also sang at Covent Garden, during what seemed to be a golden age of Australian singers in England, in the period from 1950 to 1970, who were working at the highest level. Among this group were also Joan Sutherland, Jon Weaving, Margaret Nisbett, and June Bronhill.

Amelia Banks was another Boema student who also taught extensively in Melbourne during the 1920s. Banks was popular as a concert artist, and received good reviews for her performances, and for the varied concerts that she and her pupils contrived. Mary Conley, who had also studied with Boema, had an excellent reputation as a performer; she sang extensively as an oratorio singer in England, and appeared regularly in concerts at St James Hall. Conley also toured England singing with the leading choral societies. After five years she was forced to return to Australia owing to ill health, and she last appeared in public with the Melbourne Philharmonic society in 1929. She taught in Melbourne in the late 1920s, and several of her pupils later became teachers and performers including Hilda Sedgely, (Mansfield), who taught privately in Camberwell. Conley died in 1930. A review of one of her performances is glowing:

Amongst the soloists, first honours were carried off by Madame Mary Conley and Miss Ella Caspers. The soprano’s noble voice is variously employed with a warmth duly kept within the classic limits imposed by the nature of the work in hand. The fervour of her appeal in the music of the Widow, the yearning expression shown in ‘Hear Ye Israel,’ followed by the animated declamation of the allegro maestoso should be especially mentioned.
Among Conley's pupils were Agnes Saunders, Lillian Kessler, Augusta Poole, May Kanny, George Wortley, and Jean Stubbs. Of these students, only Saunders became of any prominence as a performer. Another of Boema's students was Elsie Davies, who had a career as a dramatic soprano in Italy, under the rather flamboyant name of Itala de Medici. She returned to Melbourne and began teaching at the University of Melbourne, where she remained on the staff from 1921 to 1929. Unfortunately only a few of her pupils are known.

Harold Browning began his studies with Albert Visetti and Plunkett-Greene in London, before studying with Jacques Bouhy and David Devries, two French teachers who were both trained in Italian technique. Browning became internationally famous as a performer before beginning to teach in Melbourne. His pupils at the Melba Conservatorium made a significant contribution to following generations of singers and performers, and many descendants of Browning's teaching lineage are still active as teachers in Melbourne. Browning's pupils include Victoria Anderson, William Howard, Viola Morris, Dorothy Gadsden, William Laird, Arthur Little, Brian Curran, Harold Blair, and Peggy Allen. Viola Morris and Victoria Anderson toured together as duettists, and Harold Blair, the first aboriginal opera singer was popular in America before he gave up his operatic career. Brian Curran taught at the Melba Conservatorium for many years, and Peggy Allen was active with light opera companies in Melbourne. Viola Morris taught first at the Melba Conservatorium, from 1924 to 1927 as an Associate teacher, before leaving Australia to tour the world as a singer, in her vocal duo with Victoria Anderson.

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253 *AMN* Jan 1929: 16-17.
255 Melba Conservatorium Student/Staff records 1945-1955.
Morris later taught at the University of Melbourne Conservatorium from 1962 to 1975. Harold Browning’s wife also taught in Melbourne, having received an Associate and a Licentiate Certificate from both the Royal College of Music and the Royal Academy. She had also studied with Visetti, Randegger and Plunkett-Greene. Mrs Browning’s pupils include Meda Paine, a dramatic soprano from New Zealand, and Veronica Mansfield, who later taught in Melbourne. Judging from the number of vocal teachers making a living in Melbourne during the period from 1900 to 1950, and even on into the 1970s, there remained an enormous demand for training from singers who had first-hand Italian vocal training; in fact it was an extremely profitable industry.

Rowell Brydon was another influential teacher in Melbourne between 1950 and 1980. Brydon was trained at the Sydney Conservatorium by Roland Foster. He taught at the Melba Conservatorium from 1952, and had literally hundreds of pupils, including Brian Curran, who studied first with Harold Browning, and then with Brydon from 1952 to 1961, later becoming a teacher at the same institution.

Owing to the sheer number of Italian-trained teachers active in Melbourne and other Victorian centres between 1900 and 1950, it is difficult to do justice to all. There are many performers and teachers who have been omitted from this study because their work received less prominence than those already discussed, in terms of the press, and musical magazines. It is obvious that the techniques being taught by many prominent vocal teachers were explicitly based on the

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256 AMN 12 1923: 380.
257 AMN Apr 1924: 35.
258 AMN Dec 1924: 32. Unfortunately her maiden name and first name are unclear from press reports, she remains known as Mrs Harold Browning.
259 AMN Jan 1930: 21.
260 Melba Conservatorium Staff/Student Records.
traditional Italian models taught in European centres before and immediately
after the turn of the twentieth century. Even the Czech, German, Swedish, and
Dutch vocal teachers who came to Australia were trained in Italian techniques. It
seems that there was no viable alternative in terms of how, or within which
schools, operatic repertoire should be approached.

**Adelaide**

Adelaide was fortunate in having strong influences from the Marchesi
school in the Elder Conservatorium vocal staff, as noted in Chapter Two.
Gulielma Hack, born in 1867, was a highly respected teacher of singing, having
studied at the Royal College of Music in London with Garcia from 1888 to
1891. Hack later taught Clara Kleinschmidt (Clara Serena), born 9 June 1890
in Loberthal, South Australia, who also studied further at the Royal College of
Music, and became internationally known. Another of Hack’s pupils Marie
Quesnel studied further with Marchesi. On returning to Australia, Quesnel first
went to Sydney, where she taught for several years, and then to Adelaide, where
she taught at the Elder Conservatorium from 1912 to 1941 (see Illustration
14.). Quesnel had many successful students, including Richard Watson, Max
Worthley, Lawrence Power (who won the first Sun Aria in 1924, and then
went to study with Peracini in Milan under the name Lorenzo Poerio, singing all
over Italy in major roles). Also Marjorie Walsh, Grace Cussion, Moyston
Skinner, Linda Walk, Ruth Naylor, Gladys Michie, Sydney Coombe, Ken
Hughes, Eva Champion, Ruth Bucknall, Elizabeth Bruce, Lily Mackenzie-Setan,

262 Edgeloe, *The Language*: 64.
and Arnold Matters, who later studied with Frederick Bevan and Clive Carey. All of the above pupils became teachers or performers in varying degrees, some with considerable international success. Richard Watson, one of Quesnel’s early pupils studied further under Hubert Winsloe Hall and Carey. He was the Elder Royal College of Music Scholar in 1925, and had an international career in opera and oratorio, and extensive sang extensively with the Savoy Opera, before he returned to Australia and taught at the Elder Conservatorium from 1944 to 1946, and from 1958 to 1964.

Quesnel went so far as to travel with one of her Sydney pupils Eva Champion to London. The Sydney Mail noted the details of the journey:

Mrs Quesnel, the well-known teacher of singing in Sydney, arrived two weeks ago in London with her pupil Miss Eva Champion, whose voice has attracted the attention of musical critics. Mrs Quesnel proposes placing her pupil with a teacher in London before she returns to Australia at the end of the year.

It is certain that the dominance of the Italian approach at the Royal College of Music, as well as the influence of Marchesi, meant that Quesnel was deeply influenced in her teaching by the technical tenets of the Garcia-Marchesi school. It is also certain that the Elder Conservatorium was heavily influenced between 1900 and 1950 by traditional Italian vocal teaching, including the Garcia-Marchesi school, Jean de Reszke, Clive Carey, Albert Visetti, and others at the Royal College of Music.

Future generations of Adelaide’s vocal schools continued the influences of the traditional Italian technique. Maxwell Worthley studied first under Quesnel and then under Harry Wotton (a pupil of Dinh Gilly). Worthley sang

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264 AMN Sept 1925: 43, AMN Jan 1926: 44.
266 Sydney Mail 16 Sept 1908: 767.
267 See Appendix B, Volume 2: 207.
with the ABC in over one hundred performances, and spent five years after World War Two singing in opera, oratorio and concerts, before teaching at the Elder Conservatorium from 1953 to 1959. Arnold Matters also had further training with Clive Carey, Walter Johnstone Douglas, and Harold Davies, and a lengthy international career, including performances with Sadlers Wells and Covent Garden between 1932 and 1954. Matters broadcast extensively with the BBC and taught at the Royal College of Music before he began teaching at the Elder Conservatorium in 1954. His pupils in Australia include Robert Dawe, Thomas Edmonds, Kamahl, Ghillian Sullivan, Antony Roden, Judith Healey, Jennifer Bermingham, Bettine McCaughan, Elizabeth Van Rompaey, Vivienne Haynes, Janice Chapman (Hearne), Norma Knight, Michael Lewis, Geraldine Hackett-Jones, Loris Synan, Dean Paterson, Robert Lemke, June Klingberg, and Sherrie Kerbie, many of whom are still active as professional performers and teachers. The pupils of Arnold Matters constitute a whole generation of professional performers in Australia, most of who are still active, and can in many cases be seen to be responsible for the upcoming generation of young singers now reaching the professional operatic circuit in Australia.

Frederic Bevan was another prominent teacher in Adelaide between 1898 and 1925. He sang as a bass in concerts and oratorio in principal English towns. One notable tour that he made in England was with the well-known

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269 W. Johnstone Douglas was a pupil of Jean de Reszke, who helped to set up the Webber-Douglas school of music and drama in London. Many South Australians travelled to this school in the early to mid 1900s to undertake further study perceived as being first class training.
270 Bebbington (ed.) ‘Matters, Arnold,’ *OCAM*: 364
271 This list is from interviews with Thomas Edmonds, Norma Knight, Bettine McCaughan, Elizabeth Van Rompaey, Vivienne Haynes, Loris Synan, and a radio interview of Janice Chapman presented on the ABC.
272 Before his death, Arnold Matters sent his papers to the National Library in Canberra, in order that they could be properly preserved.
15. Frederick Bevan, (University of Adelaide Archives).
soprano Madame Patey. Bevan worked as a composer as well as a vocal teacher in London, before migrating to Adelaide (see Illustration 15.). Several of his song compositions arrived in Adelaide before him, and were performed at Adelaide College of Music concerts by pupils of the teacher Albert Fairbairn in the late 1890s. Although Bevan seems to have worked extensively in the English tradition, it is most likely that his training, like that of many English singers at the end of the nineteenth century, was dominated by the Italian vocal tradition. Bevan’s students at the Elder Conservatorium were the only rivals to the prominence of Quesnel’s teaching, and include Ruth Flockhart, Muriel Cheek, who later taught in Melbourne, Arnold Matters, and Myrtle Lavinia Ingram, who later taught at the Elder Conservatorium from 1929 to 1933. Also May Forsaith, Stanley Gare, who taught in Adelaide for many years, Hilda Gill who after further studies overseas, returned to the Elder Conservatorium to teach, and Clytie May Hine Mundy, who later studied with Medora Henderson at the Royal College of Music. The *Australian Musical News* reported on her success in an article in 1934:

One of the Australians who has done well in both England and the United States is Miss Clytie Hine, who should not be forgotten when opera seasons to include Australians are in prospect. From her successes in several Covent Garden seasons, and also with the Beecham Opera Company, she proceeded to America with her husband Mr John Mundy, a noted cellist, about ten years ago, and was then for a considerable time a member of William Wade Hinshaw’s touring opera company, playng the leading parts in various operas, and more particularly identifying herself with that of the Countess in ‘Le Nozze di Figaro.’ Conspicuous roles assigned to her at Covent Garden included that of Freia in Wagner’s ‘Ring’ and with the Denhof Opera Company, and then in Sir Thomas Beecham’s Company she made great successes.

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274 *Sydney Mail* 2 July 1898: 29.
276 *AMN* Aug 1915: 50.
277 *AMN* Aug 1934: 2.
Hine Mundy became a teacher in New York, as well as continuing her performance career. Another prominent pupil of Bevan was Francis Halls, who later went to Italy to study with Mario Pieraccini.\textsuperscript{278} Muriel Cheek taught at the University of Melbourne Conservatorium from 1923 to 1931, and from 1942 to 1948, where she had a large studio of pupils (see Illustration 16.). Some of Cheek's more prominent pupils were Hinemoa Rosieur, Sydney Holmes, who won the Sun Aria in 1928,\textsuperscript{279} and Gladys Martin, who was later a singer and teacher in South Australia.\textsuperscript{280}

Between 1900 and 1940, Edward Howard, a pupil of Albert Randegger and Alberto Visetti and the Royal Academy of Music in London was also active as a vocal teacher. He was just beginning to come to prominence in the late 1890s, and began advertising his pupils concerts in the \textit{South Australian Register}. None of his pupils post 1900 have as yet been discovered, however large areas of Adelaide vocal activity require further exploration, and it is likely that he formed a significant influence on pedagogy being active as a teacher over such a large period of time. Unsuccessful teachers in the long run tend to be avoided.\textsuperscript{281} Edith Littlewood, another English trained singer of Garcia influence, who had studied at the Royal Academy of Music with Agnes Larcom,\textsuperscript{282} and with Professor Miry Merek at Brussels Conservatorium, became a prominent South Australian teacher, advertising in the \textit{Australian Musical}

\textsuperscript{278} \textit{AMN} May 1924: 47.
\textsuperscript{279} \textit{AMN} Nov 1928: introd. 3.
\textsuperscript{280} \textit{AMN} July 1934: 9.
\textsuperscript{281} \textit{AMN} Sept 1925: 41.
\textsuperscript{282} Charlotte Agnes Larcom studied at the Royal Academy of Music with Garcia, she won many prizes, including the Westmoreland Scholarship in 1874, and the first prize for sopranos at the National Music Meetings, Crystal Palace, 1 July 1875. James D.Brown and Stephen S.Stratton, \textit{British Musical Biography}: 239.
News for many years. Ida Doubleday, who later studied with Mary Campbell, was one of her well-known pupils.

Another lineage of traditional Italian vocal training was prominent in Adelaide, descending from the vocal and piano teacher Sable Grivell, whose origins of study remain unknown, except in that the technique taught by the Grivell siblings was advertised to be that of the traditional Italian school. One of Grivell’s most prominent pupils was his sister, Charlotte Grivell, who won the Elder Scholarship of 1924. Charlotte had previously only studied with her brother. She was described as having a ‘fine contralto voice,’ and it was said that: ‘Her big range of three octaves should enable her to go in for the operatic roles with success.’ Winifred Eitel, a pupil of Charlotte Grivell, was another singer who taught for many years in Adelaide. Eitel claimed a strong connection to the Italian method, which is difficult to ascertain given the distance of time. However she did have many extremely successful pupils, particularly Elsie Woolley, a contralto, who won the Sun Aria in 1925, and later went on to sing roles with the Filippini Opera Company in Melbourne and Perth, as well as going overseas to take further study. Woolley married Sable Grivell in 1925, yet did not let her marriage get in the way of her career. Other pupils of Winifred Eitel were Margaret Pirie, who was a popular performer around Australia during the 1930s, as well as Rita Watson, Muriel Greenwood, Elva Fraser and Millicent Hallam. A review of Pirie’s Town Hall performance

284 AMN Jan 1936: 9.
286 AMN Apr 1924: 11.
287 AMN Apr 1924: 11.
289 AMN Jan 1925: 45.
290 AMN Aug 1921: 23, AMN Jan 1919: 221.
prior to her departure for Europe for further study sheds light on the success of
her technique:

Miss Pirie is the fortunate possessor of a rich, well-placed mezzo-contralto voice, particularly effective in the upper range when powerful declamation is required. The singer also has a fine sense of legato and command of sotto voce, coupled with excellent breath control and commendable diction.  

Georgina Delmar Hall and her husband Hubert Winslow Hall were also prominent among the Italian-trained fraternity of vocal teachers in Adelaide. Winslow was born in India in 1869 and educated at Laming College, Sussex, and at Magdalen College, Oxford. He received his early musical training at the Royal College of Music, London, studying composition with Sir Hubert Parry and Sir Charles Stanford, and singing with Jacques Bouhy in Paris.  

For ten years he was the principal teacher of singing at Blackheath Conservatorium in the U.K., and he taught at the Elder Conservatorium from 1919 to 1935. As part of his activities in Adelaide he produced many operas, including the popular works of Gilbert and Sullivan, and he took these, as well as Mozart operas on tour around Australia.  

Winslow Hall died in 1936. Among his pupils were Alan Coad, a popular singer in the 1930s, and the Elder scholar for 1919, Kathleen O'Dea, who studied further at the Royal College of Music as the Elder Scholar of 1923, Richard Watson, the 1925 Elder Scholar, who later taught at the Elder Conservatorium, Charlotte Grivell, Harold Tideman, Vera Thrush and Harold Gard.  

Vera Thrush and Harold Gard were well known in Australia in later years as operatic performers.

293 Interview and survey 60 by Harold Tideman, 2001.  
Harold Tideman went to study further in London with Johnstone Douglas at the Webber Douglas School of Music and Drama, and then returned to Australia in 1935. Tideman recounted in a recent interview that he had been the most popular baritone of his day in Adelaide, and that he had regularly sung with the tenor Fred Williamson, who had been trained in New South Wales. On his return to Australia, Tideman took up work as a journalist with the *South Australian Register*, as the Depression had hit the music industry hard, and there was not enough income to be gained by performance alone. Tideman had begun teaching singing at the request of one of the Directors of the Elder Conservatorium, Harold Davies, but confessed in an interview that he had never had any great success as a teacher. A review in the *Australian Musical News* of Tideman's first concert after his further studies in London gives some idea of his prowess:

At a song recital in the Adelaide Town Hall banqueting room Mr Harold Tideman (baritone) gave his first recital since returning from England. Unfortunately the audience was small. The recitalist was in excellent voice, displaying fine interpretative powers in a well-selected programme which included fifteenth-century chansons, and works of Bach, Schubert, Strauss, Borodin, Moussorgsky, Humperdinck, Warlock, Quilter, Vaughan Williams and Cyril Scott.

Georgina Delmar Hall had begun her studies at the Royal College of Music at sixteen years of age, and later studied with Jacques Bouhy in Paris and Belgium. She sang at Covent Garden on stage with Melba, Jean de Reszke, Van Rody and Caruso, and also sang the role of Carmen with the Carl Rosa Opera Company. Delmar Hall also had operatic, concert and teaching experience in both England and France, moving to Australia with her husband in 1910. After proving her
own standing of equality as an artist with that of her husband she was accepted onto the vocal staff at the Elder Conservatorium, where she remained from 1912 to 1947. Some of Delmar Hall's pupils include Linda Wald, Mary Dempster, May Cottle, Maude Clayton, Ian McMutrie, Gwen Collett, Nancy Graham, and Felicia Francis.

Another Adelaide teacher of the Garcia school, with less impact upon the present, was Mrs Johnson James, a pupil of Marchesi, who taught her daughter Blanche, the latter going on to study with Charles Santley for six years in England. Blanche Johnson James later taught in Adelaide in the 1920s, both at Allans and North Unley. She had an extensive teaching studio, however it is difficult to ascertain whether any of her students had later success as either vocal teachers, or performers. A comment on her work in the Australian Musical News reveals that she was well-regarded, even in London:

Madame Johnson James has been a very successful teacher of singing, and has a large number of students, several of whom have done remarkably well in London.

The Johnson James branch of Garcia-Marchesi lineage received positive notice in the Australian Musical News, however the teaching history of the school is not documented sufficiently to provide an accurate picture of the effect of this lineage on future generations of vocal teaching in Adelaide.

One of the most significant vocal teachers to come to Australia and teach, first in Adelaide, was Clive Carey, a pupil of James Ley and Jean de Reszke. Carey had performed at Sadlers Wells alongside Melba. He taught at the Elder

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298 *AMN* Nov 1939: introd. 5.
299 *AMN* 30 1940: 25.
300 *AMN* 8 1919: 383-384.
302 For more information on her students, see Volume 2: 148.
303 *AMN* June 1919: 384.
Conservatorium from 1924 to 1927, and also taught at the Albert Street Conservatorium in Melbourne from 1941-1944. His Australian students form an impressive list, including Ruth Naylor, Elsie Morrison, Richard Watson, Olive Dyer, Sybil Willey, Marjorie Lawrence, Monica Lawrence, William Howard, Arnold Matters, Joan Sutherland, Patricia Howard, Diana Limb, Elizabeth Todd, Jon Weaving, Margaret Nisbett, Eric Vietheer and Charles Gordon. Carey left a legacy in Australia, and to this day he remains a legendary figure in the history of vocal teaching in Australia. His teaching’s solid basis in technique, and his performance experience meant that he could relate his students on a practical basis, and at the same time inspire them to the highest level. Joan Arnold, who was a young student at the time of Carey’s visit to the Melba Conservatorium, said that she sat outside his office for many hours, listening to his teaching, and that he eventually opened the door, and invited her in to play accompaniments for his pupils. She said that his teaching had an enormous influence on her subsequent work. On the eve of one of Carey’s guest lectures at the University of Melbourne, the *Australian Musical News* described his prowess:

> Of particular interest, because this subject is so vaguely understood by Australian singers as a rule, was Mr Carey’s talk on ‘Vox parfait,’ the nearness of speech to song. The lecturer was able to illustrate what he meant by passing actually from a state of speech to a state of song in the course of a phrase or so. Many other dictional points were stressed, and in the course of all the talks a wide range of arias and songs was treated…

Carey, although he was revered for his intelligence regarding vocal technique and teaching matters, was also seen as imperfect as a singer, and it was commented in a review of Carey’s recital for the British Music Society that:

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304 *AMN* July 1941: 18.
He is one of those singers whose brains are superior to their voices, but of this instrument of sound he makes the most that is possible.\textsuperscript{305}

Carey was probably one of the most profound influences on vocal teaching in Australia during the 1920s and the 1940s, and many Australian singers went to London to pursue further study with him.

In 1928 Greta Callow, a student of Melba, began teaching in Adelaide.\textsuperscript{306} She had first studied with her mother, Violet Callow, in South Australia before being invited to study at the Albert Street Conservatorium by Melba.\textsuperscript{307} Greta Callow then studied further in London with Madame Esta D’Argo, (who was in fact the Sydney singer, Hetty Holroyd, a pupil of Signor Steffani during the 1880s to ‘90s, who had made her debut just before the turn of the century in Milan). Callow taught the young Lance Ingram, who then went to Melbourne and studied for a short time with Jessie Shmith and Gertrude Johnson, before being heard by Domenique Modesti on one of his trips to Australia, and offered a scholarship to come to Paris for further training. In Paris, Ingram renamed himself Albert Lance and launched his professional career. In 1943 Callow began teaching at the Adelaide College of Music, where her pupils included Valla Forest, Joyce Austin, and Eunice Thomas, who won the Advertiser Aria Competition at the Adelaide Eisteddfod in 1945.\textsuperscript{308}

In 1928 Harold Denton, another pupil of Jean de Reszke, began teaching at the Elder Conservatorium. He had been a prize winner as a student at the

\textsuperscript{305} AMN Apr 1940: 10.  
\textsuperscript{306} AMN Jan, 1928: 15.  
\textsuperscript{307} AMN Jan 1919: 221. Violet Callow’s other pupils include Ada Thornber, Marjorie Murray, Erica Chapman, Maude Pritchard, Margaret Watson, Lillian Dollar, Maud Sadler, Dela Rue, Mr H. Pomeroy, Derrick Thompson, R. J. Watson and Bruce Hall, who all made their debut in a Students’ concert in Queen’s Hall.  
\textsuperscript{308} AMN Jan 1945: 19, AMN Jan 1944: 17.
Royal College of Music in London, and sang for many years, in a repertoire that consisted mainly of English opera. He taught at the Elder Conservatorium until 1931, and during that time his students included Ruth Naylor and Charles Gordon.\footnote{Edgeloe: 64.} Gordon had earlier been a student of Carey. He spent two years teaching and performing in Kalgoorlie, then went to London for five more years of study at the Webber Douglas School, after which he gained operatic performance experience in England. He taught at the Elder Conservatorium from 1943 to 1949, but owing to the difficulties of access to student records it is difficult to ascertain who his students are. One of Gordon’s students was the singer and vocal teacher William Harrison, who has now been teaching in South Australia for more than forty years.\footnote{AMN July 1947: 27.}

Clement Quintin Williams is another vocal teacher who taught in Adelaide. Williams trained in Sydney with Albert Goossens, and his wife, Madame Goossens Viceroy, two Belgians who came to sing in Australia in 1915. Williams then studied with Guido Cacialli, a bass, who had studied with Marchese Pavesi in Florence, and then with Ruth Ladd, a pupil of Melba. Williams taught singing privately in Sydney for seventeen years, and later in Brisbane. He also went to New York and Canada, teaching radio broadcast vocal technique. He was appointed to the Elder Conservatorium from 1948 to 1956. Williams’ pupils include Marie Bates,\footnote{AMN June 1951: 11.} Kevin Miller,\footnote{AMN June 1950: 25.} Neville Hicks,\footnote{Letter 17 from Thomas Edmonds.} Thomas Edmonds,\footnote{AMN Apr 1956: 31.} Janet Delpratt,\footnote{Letter 17 from Thomas Edmonds.} Rae Cocking, and Donald Smith.\footnote{AMN Apr 1956: 31.} All

\footnote{Thomas Edmonds mentioned that Donald Smith had some lessons with Williams, but he was not sure how many. Correspondence with the author 26.8/2000 17.}
of the latter have been, or are still prominently involved in vocal pedagogy in Australia, and have produced students who are continuing lineages of performance and teaching.

South Australia clearly enjoyed a strong tradition of singing, originating in the dominant German choral groups as early as the 1850s. There was also a considerable number of English organists who were active in the training of the choral singers and amateur singers who often became prominent local performers. The influx of the Garcia-Marchesi influence and traditional Italian vocal technique in both performance and teaching occurred later in the 1890s and early 1900s, through Otto Fischer-Sobell, Herr Noessell, a pupil of Stockhausen, and later Gulielma Hack and Mrs Johnson James, and their pupils. In the early twentieth century, the influence of the Jean de Reszke branch of Italian technique became dominant in Adelaide through the work of Clive Carey and Harold Denton. Many pupils of their lineage became performers and pedagogues, and their lineages took over from the Garcia lineage that was established in Adelaide vocal schools.

Tasmania

In other regions of Australia during the period from 1900 to 1950, there was increasing musical activity, which although it did not reach the same level of organisation and concentration as in Melbourne, Sydney and Adelaide, was not without influence from prominent vocal teachers from Italian and Garcia-Marchesi sources. Between the early 1900s and World War Two, Lucy Benson, a student of Madame Emery Gould, (a Melbourne singing teacher of the 1880s who was trained by Manuel Garcia at the RAM), taught singing, conducted

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316 SAR 9 July 1892: 7.
choirs which competed in South Street Competitions, and put on light opera performances with her students. A surprising number of Tasmanian singers went to Europe, particularly to London to study singing at the Royal College of Music and the Royal Academy of Music. Little documentation is available regarding their later careers however, suggesting that they did not achieve prominent status as performers or teachers.

Queensland

In Queensland, singers and teachers who were influenced by the Garcia-Marchesi school or the traditional Italian school include Mrs Gilbert Wilson, and fifty years later, Clement Q. Williams and Margaret Nickson. Wilson was the daughter of Rosina Palmer (nee Carandini) and was taught singing by her mother (a pupil of Isaac Nathan, Sara Flower and Eliza Wallace). The students of Wilson include Beryl Fletcher, Cecil Hives, Evelyn Grice, Fonda Ingram, Nora Halford and Etta Young. Wilson taught singing in Brisbane for nearly twenty years, and was honoured in 1938 by the Lord Mayor for her life’s work. None of her pupils produced ongoing generations of traditional Italian lineage.

Clement Q Williams, previously mentioned for his work in Adelaide was influenced by the Italian vocal school in his pedagogical approach. Williams taught in Queensland during the 1950s, where his pupils included Janice Chapman, James Christiansen, and Peter Martin, all of whom have been successful as performers, and now teach extensively. Janice Chapman has -since her studies with Williams- revolutionised her teaching approach based on her own experiences as a singer, as well as on the speech therapy school of Jo Estil.

318 AMN Dec 1929: 30.
Singers from all over the world flock to Chapman’s studio in London, and to her international masterclasses. Chapman’s work has been a major force in changing the way that vocal teachers all over the world approach pedagogy today. Although it would be correct to claim that the pupils of Chapman constitute a continuation of historical lineage from Clement Williams, Chapman’s work should more accurately be seen to form a specific junction of conscious departure from the traditional Italian school. Chapman also studied with Peter Martin at the Queensland Conservatorium, as well as with Arnold Matters at the Elder Conservatorium, and Dame Eva Turner and Ruth Packer in London. She has since developed a concise model of teaching drawing from all aspects of her training, as well as using basic principles of vocal physiology to underpin her teaching model. Chapman explained her model of vocal pedagogy in an email as follows:

1. Breathing, posture and support. 2. Primal sound. 3. Phonation and resonance (tonal qualities). 4. Articulation and the speaking voice. 5. Artistry and performance. These modules are constantly revisited on route to developing an holistic singer. The way the machinery works, and its development as a musical instrument paves the way for the artistry, though these components are all brought together by primal emotional sound being the source of our singing.  

Chapman’s Australian students include Jeffrey Black, Elizabeth Connell, Julian Gavin, Warwick Fyfe, and Anna Connolly. Another pupil of Clement Q. Williams, James Christiansen has extensive performance experience, as well as some famous students, including Lorraine

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320 Other students of Chapman include Dimity Shepherd, Melanie Duncan, Raymond Connell, Margaret Schindler, Rosamund Illing, Tim Patson, Yvonne Kenny, Natalie Jones, Alison-Rae Jones, Leanne Keegan, Cristina Wilson, Bradley Daley, Hester Wilce, Peter Casey, and Kathleen Southall-Casey
Davies-Griffith, 231 Phyllis Ball, who later studied with Walter Gruner at the Guildhall School, 322 John Hargraves, Neville Wilkie, Roger Howell, 323 Wendy Hopkins, 324 and David Hibbard. 325 Christiansen is also the current coach of Marilyn Richardson, his wife. Peter Martin has also produced several successful professional singers, although not many of his pupils are known. Those that are include Donald Shanks, Andrew Dalton, Janice Chapman and Janet Delpratt.

Shanks is active as a teacher and performer, Dalton as a performer, and Janet Delpratt has had an enormous number of professional singers as a result of her teaching. Delpratt studied with Mrs Hugh Campbell first, in Brisbane, then Clement Williams for a year, then Peter Martin from 1957-1962, then with Roy Henderson in London, and finally with Henry Cummings in London. 326 She has taught at the Queensland Conservatorium since 1962. 327 One of Delpratt’s pupils Gregory Massingham has been the Head of the Vocal Department at the Queensland Conservatorium since 1978, and has continued to produce students who are successful performers. 328 Delpratt’s students Margaret Schindler and Adele Nisbet currently teach at the Queensland Conservatorium, and Anna Connolly, after further study with Janice Chapman, now teaches at the University of Melbourne, as well as having extensive private practices in both Melbourne and Sydney. 329

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322 Opera Australia Nov 1980: 10.
323 Survey 5 by David Brennan.
324 Opera Australia Nov 1980: 10.
325 Survey 12 by Anna Connolly.
326 Survey 14 by Janet Delpratt.
327 Delpratt’s pupils include Gregory Massingham, Margaret Schindler, Adele Nisbet, Leanne Kenneally, Claire Gormley, Miriam Gormley, Jeffrey Black, Adrian McEniery, Louise Callinan, Jason Smitt, Les Flanagan, Sarah Crane, Anna Connolly, Arthur Johnson, Lotte Latuhelm, Susan Dunn, David Lemke, Catherine Carby, Melanie Duncan, and Dona Dunlop.
328 Survey 35 by Gregory Massingham.
329 Survey 12 from Anna Connolly.
Margaret Nickson, despite the fact that she taught in Australia mainly after 1950, should also receive mention, as she is unique in having a pedagogical lineage removed by only one vocal generation from the Garcia family. Nickson, who taught in Queensland for many years, was born in 1923 in Belfast. In 1941 she won an Open Scholarship to Queens University in Belfast. She then studied at the Associate school to the Royal College of Music from 1942 to 1946, with Dr Arnold Smith, who had been the accompanist for Jenny Lind during Lind’s period of teaching at the Royal College of Music. Nickson sang with the BBC Singers from 1946 to 1949, and then married the prominent Australian musicologist, music administrator and composer Noel Nickson (son of the Melbourne organist A.E.H.Nickson), with whom she moved to Australia. Margaret Nickson first lived in Newcastle, then Sydney, Melbourne, and Brisbane. She sang many solo recitals between 1943 and 1965, and her repertoire often included Irish folksongs. Nickson has taught at the University of Queensland Conservatorium, James Cook University, Townsville University, and privately. Her pupils include Lisa Gasteen, Helen Donaldson, Liza Ristel, David Wakeham, Natalie Jones, Peta Blyth, Lindsay Gaffney, Tim Collins, Linda Thompson, David Nickson, Susan Dunn, and Anna Connolly.  

Nickson’s summary of the most important aspects of vocal training in her survey were:

a) Placement of voice, absolute vocal line, freedom of the voice, Italian vowels, consonants with the height of the vowel, intonation.

b) Personal demonstration, numerous ways of description re pupils physical sensations, not accepting careless technique, developing acute, honest self-criticism, persistent attention to detail, both physical, technical, and personal.

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330 Survey 40 by Margaret Nickson.
331 Survey 40 by Margaret Nickson.
Nickson was one of few teachers across Australia who recognised, and was educated about the significance of her pedagogical heritage, right back to its early days. This perhaps reflects her generation, and the proximity of her education at the Royal College of Music to the period, only forty years earlier, in which the Garcia family and Jenny Lind were active as vocal teachers. Nickson’s pupils are some of Australia’s most prominent operatic performers of the present day, both on stage, and in the recording studio.

Many of the Queensland vocal teachers in the period from 1900 to 1950 were descended from the vocal teaching of Leonard Francis, a choral singer and conductor. He was part of the English choral tradition, rather than the traditional Italian school of singing. Francis was born in Exeter, England, in 1866 and died in Brisbane 1947. His early musical training was as a choirboy at Exeter Cathedral, after which he became a student of Pasey, Keith Cornrith and Isador de Solla. Francis taught in Sydney from 1903, then in Brisbane from 1905. Among his pupils were Marie Knight-Corkran, Norah Baird, Beatrice Pugh, Eunice Cochrane, Gladys Frost, Mary Jeffries, Adelaide Colledge, Mabel Zillman, Victoria Blakey, Gwen de Grant, Percy Brier, Jack Ellis, Eric Hayne, Les Edye, Archie Day, Lena Hammond, Mildred Bell, and Ivy Plane. Many of the latter became vocal teachers in Queensland, although press reviews of their pupils’ concerts were often critical, and maintained that many of the young singers were not ready to appear before the public.

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332 Survey 40 by Margaret Nickson.
335 AMN May 1928: 33.
Much of the traditional Italian and Garcia-Marchesi influence in the history of vocal pedagogy in Queensland came from the pupils of established teachers in other regions of Australia. Mrs Gilbert Wilson was one of the earliest prominent Queensland teachers in this tradition. Wilson, although she taught in Queensland for many years, and had an extensive studio, seems not to have produced any singers who went on to have a significant influence on following generations. Leonard Francis, likewise had many pupils, and of these, many became vocal teachers. Francis did not produce lineages which were effective after one generation, however, which suggests that there was a technical deficiency in his method. Vocal teaching in Queensland did not reach the standard of vocal schools in Melbourne, Sydney and Adelaide until after the 1950s, with the work of pupils of Clement Williams, and later Margaret Nickson and her pupils at the Queensland Conservatorium and other major Queensland music schools.

**Western Australia**

By the 1920s, Western Australia had begun to attract international vocal teachers. The London singer and teacher Percy Marchant emigrated, and began a private vocal studio. Marchant was a pupil of Alberto Randegger, in the same lineage of traditional Italian teaching as Josephine Ottlee in Melbourne. Marchant also stated strongly that he was 'an exponent of the principles laid down by Manuel Garcia.' He was well known on the English concert platform until he stopped performing owing to ill health, and began teaching in London.
as well as becoming a writer, lecturer and critic on vocal matters, and an advisor to several operatic companies.

Marchant had a particular fascination with vocal anatomy, and was recognised for this:

...in the anatomy and pathology of the throat and nose, and in laryngoscopic and rhinoscopic work, he is an expert, and has earned the recognition of the medical profession.\(^{339}\)

Marchant’s known pupils in Western Australia include Malcom McPastern; Mignon Trevor whose voice was restored by Marchant after her losing it through illness; also Djemma Veela, who made her debut at the Monte Carlo Opera under the patronage of Emma Calve; Arthur Geary, who was a successful performer in America, and Lilian Crisp.\(^{340}\) Crisp had first studied with A. J. Leckie, and later with Mary Campbell in Melbourne for several years, so she had experienced the influence of the Garcia-Marchesi school, as well as the traditional Italian school through Randegger. Crisp taught in Western Australia in the 1950s, her pupils are currently unknown.\(^{341}\)

Many of the pupils of the Garcia-Marchesi school in other parts of Australia were influential in vocal teaching in Western Australia, as they were in Queensland. Gertrude Hutton, one of the young singers who studied at the Albert Street Conservatorium in Melba’s masterclasses, was later a prominent teacher in Western Australia (see Illustration 17.). A review of Hutton’s singing in the *Australian Musical News* is relatively flattering:

One of the most definitely contralto voices which has been made known to Melbourne audiences for some time is Miss Gertrude Hutton’s. It rings truly, without overmuch tremolo, of which there would be none at all had she mastered her breathing sufficiently to sustain her excellent phrasings to their last tone.

\(^{339}\) *AMN* Jan 1923: 252.

\(^{340}\) *AMN* Jan 1923: 252.

\(^{341}\) *AMN* Nov 1927: 49.
It is thoroughly musical, sympathetic, ready for either voluminous or half-tone use, and Miss Hutton’s perceptions are clearly artistic and sincere.342

Hutton also studied with Mary Campbell and Anne Williams in Melbourne until 1929. She then went to London to study with Esta D’Argo, (who was originally the Sydney singer Hetty Holroyd, a pupil of Arthur Steffani) in 1931. Hutton gained regular work with the BBC, and in London concerts, before leaving for Paris to study with Madame Gilly.343 She returned from her studies in 1932, and went to Western Australia, taking over a teaching connection from Alice Mallon.344 So far the only known students of Hutton in Western Australia are Lucie Howell, and Lorna Sydney-Smith, who sang for Lotte Lehmann in Perth, and was advised to go to Vienna and to take Hutton with her, to continue her studies, which she did in 1937.345 In 1939, Sydney-Smith secured her first European engagement with the Berlin State Opera understudying Santuzza, and sang leading roles in Tosca, Lohengrin and Madam Butterfly.346 Sydney-Smith ran into severe trouble however, as a report in the Australian Musical News noted:

Unwarned by the conditions which prevailed in Germany before the war began, Lorna Sydney-Smith, the young West Australian soprano is stated by cables to be held by the Nazis as a hostage for Germans in custody in British Dominions.347

Sydney-Smith survived the war, and returned to Australia in 1947. A report in the Australian Musical News was flattering of her vocal achievements after her European experiences:

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343 AMN Apr 1931: 15.
345 AMN Sept 1937: 23.
346 AMN July 1939: 15.
18. Lucie Howell, Sounds from Studio 6, (Music Library, Alexander Library, Perth.)
Lorna Sydney's solo recitals were eagerly awaited by those who had heard the mezzo-soprano in the first celebrity concert of the Melbourne season. Miss Sydney has a powerful voice of heavy velvet texture which, strangely enough, matches the gowns of her choice. A lovely instrument, exceedingly well cared for, the voice is not always, however, played upon with the flexibility of the master exponent of concert song.\textsuperscript{348}

It is not clear whether Sydney continued her performance career in Australia or Europe, or whether she taught.

Another prominent student of Gertrude Hutton was Lucie Howell, whose influence on singing in Australia is only now beginning to be realized (see Illustration 18.). Howell also studied with Eva Randall, Violet Concanen (another pupil of Anne Williams and the Melbourne branch of the Garcia-Marchesi school), Dorothy Sutherland Groom, and Rex Harrison. Howell taught privately in Perth, on the second floor of Musgrove's Music House in 'Studio 6,' from 1926 until the 1970s. She had a reputation, according to one of her pupils Roma Conway, as one of the best teachers of high sopranos because of her technical understanding. She taught 'loose jaw and soft palate up but not forced up' and she often gave her students vocalises for six months, such as Vaccai. Among Lucie Howell's students are Molly McGurk, who later studied with Lucie Manen and Paul Hamburger in London, Glenys Fowles, Leslie Campbell, Ruth Atkinson, Megan Sutton, Evelyn Thompson, and Gloria Wilson.\textsuperscript{349} Among these names are many professional singers and singing teachers and vocal coaches of the present day, in Australia and internationally.\textsuperscript{350} Molly McGurk, after her further studies, was responsible for training an amazing group of

\textsuperscript{348} AMN July 1947: 18, 21.
\textsuperscript{349} An extensive list is available of the lineage, compiled from a brochure called 'Sounds from Studio 6,' which includes a 'roll call' of pupils of Howell from most of her teaching career. (Perth Russell Fenton, 1968) 19. A copy is available from the Alexander Library Building, Perth Cultural Centre, WA.
\textsuperscript{350} Correspondence with the author 25/5/2000 68.
singers, including Gregory Yurisich, Liz Pascoe, Elisa Wilson, Andrew Foote and Lisa Harper-Brown. Gregory Yurisich has been prominent as a vocal teacher and performer in recent years, particularly through his role in masterclasses at the Australian National Academy of Music, and through a series of masterclasses for ANATS in 2000 and 2001. Yurisich outlined his thoughts on the fundamentals of vocal technique in his survey as follows:

Teachers and students alike must attempt to create the widest palette of tone colour whilst singing in pitch. They must through correct stance, breathing and resonance achieve a tone of as superior quality as their natural apparatus can attain, and in addition, this tone must be able to be heard in large spaces without the aid of external apparatus.

Alice Mallon-Muir was another prominent teacher in Western Australia, reportedly a pupil of Clive Carey. She was, according to her students, the main competition to Lucie Howell in Western Australia. Gertrude Hutton took over a teaching practice from Mallon, while Mallon was taking a break. Mallon’s voice was described as a ‘light but bright and attractive soprano’ by the Australian Musical News, prior to her studies in Melbourne with Clive Carey. Her pupils in Western Australia include Patricia Whitbread, Frances Maber, Margot Robertson, Bill Lingard, Betty Weisse, who then studied with Irmgaard Seefried in Austria, and Marcelline Burrows, who was also a very fine pianist. Whitbread and Faber in surveys both commented that Mallon was not a great technician, but was very helpful with the presentation and performance aspects of singing.

Alice taught diaphragmatic support. She prided herself on the strength of her diaphragm— ‘Feel me here, darling’—and she

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351 Correspondence with the author 25/5/2000 68.
352 Correspondence with the author 25/5/2000 68.
353 Correspondence 39 from Frances Maber.
354 AMN Apr 1925: 35.
355 Survey 65 by Patricia Whitbread, and correspondence 39 from Frances Maber.
could almost push you over with the strength of that diaphragm... There was a huge emphasis placed on jaw flexibility—obviously too much in my case, as I was criticised in later years... It must have been a ‘thing’ with Perth teachers at the time, because I was always aware of Glenys Fowles’ very flexible jaw—she was a pupil of Lucy Howell.

Alice used to throw around the instruction ‘on the body’ without necessarily explaining what she meant. I know now!! And ‘sing in the mask.’ Being the good student that I was I tried to follow this instruction religiously, and again got myself into trouble by trying to sing really high notes ‘in the mask’ and that was disastrous. I didn’t hear of back resonance until many years later... She encouraged the study of Lieder, art song and oratorio. She wasn’t a great opera person, and was almost put out when it became obvious that that was my path and even more put out when Georg Tintner became my mentor. I suppose it could be said that Alice taught in an Italianate way. I was her first dramatic soprano, and as time went on, there was a need for me to be given the sort of help that Alice couldn’t give. I wrestled with breaks in the voice, and there was a lot of harm done by working purely on the ‘ah’ vowel, especially in the areas where the breaks occurred. I was encouraged to look for another teacher—difficult in Perth. There were only two to choose from—Alice or Lucy. Molly McGurk was just starting out at this stage.  

Patricia Whitbread was the only pupil of Mallon to go on to a career as a professional international performer. She began studies with Mallon at nineteen years of age, and was the State and Commonwealth finalist in the ABC instrumental and vocal competition, and also a finalist in the Metropolitan Opera Auditions. Whitbread later studied with Brian Hansford at the University of Melbourne Conservatorium, and also at the National Theatre School in Melbourne, and was soon accepted as a principal singer with the Victorian State Opera. She later studied with Henri Portnoj and Professor Klemens Kaiser-

\[356\] Letter 65 from Patricia Whitbread.
Breme in West Germany. She is now a teacher of singing in Canberra, after having had an extensive performance career in Europe and Australia.\textsuperscript{357}

Thelma Neil was another singer and vocal teacher in Western Australia in the mid 1900s, who was descended in terms of lineage from the traditional Italian school. Neil studied in Melbourne for two years with Ethel Ashton, who was a pupil of the Czechoslovakian soprano Gabriela Boema.\textsuperscript{358} Neil returned to Western Australia to teach after her studies in Melbourne, her students there are currently unknown.\textsuperscript{359}

Another pupil from the Melbourne Conservatoria who later taught in Western Australia was Violet Concanen, who studied for three years in Melbourne with Anne Williams, before returning to Perth.\textsuperscript{360} Concanen taught the tenor Theo Mengens, she also taught Lucie Howell, helping Howell to establish her own teaching career. A review of Concanen’s work as a teacher follows:

Miss Concanen is the only teacher of Mr Theo. Mengens, a young tenor of great promise. He was singing in the recent Perth Eisteddfod, where he swept everything before him. Mr Haydn West was over there as adjudicator, and he was greatly taken with Mr Mengens’ voice and style. He said that he had not heard such singing for many a day. Miss Lucy Howell is another of Miss Concanen’s pupils who has been very successful. During the absence of Miss Concanen from Perth, Miss Howell looked after the work of her singing studio.\textsuperscript{361}

Unfortunately no more of Concanen’s pupils in Western Australia are known.

The lack of an established musical institution in Western Australia at this time meant that vocal and instrumental teachers worked privately, and their students’

\textsuperscript{357} Letter 65 from Patricia Whitbread.
\textsuperscript{358} Boema was a pupil of Pivoda, and other traditional Italian teachers, see Chapter One. \textit{AMN} 10 1921: 309, \textit{AMN} Dec 1926: 39.
\textsuperscript{359} \textit{AMN} Dec 1926: 39, \textit{AMN} Jan 1926: 39.
\textsuperscript{360} \textit{AMN} Aug 1924: 13.
\textsuperscript{361} \textit{AMN} Aug 1924: 13.
concerts and other performance activities were only reported sporadically in national musical papers.

Another voice teacher in Western Australia who was a lineal descendant of the Wiedermann school of Melbourne, and directly descended from the Garcia-Marchesi school, was Vera Hickenbotham. Hickenbotham had studied at the Melba Conservatorium under Mary Campbell, and was well known to Victorian audiences as a dramatic soprano and a finalist in the Sun Aria contests. In Western Australia, Hickenbotham in addition to teaching and much broadcasting was active during the war in Army Education and Red Cross Concerts, and gave several public recitals. One of her prominent pupils was Alison Linden, who won the West Australian scholarship in 1943, and then went to study at the University Conservatorium in Melbourne.

One of the singers who had been active with the Tonti-Filippini Grand Opera Company in the 1920s also stayed in Western Australia and taught. Enrico Rigattieri had made his name previously in Melbourne with the company, particularly for his singing of the role of the Duke in Rigoletto. Owing to the success of the grand opera productions by the company in Western Australia, Tonti-Filippini decided to establish a School of Opera there. Tonti-Filipini’s wife Nancy MacFarland noted ‘we found some lovely young voices, and by 1929 the first Western Australian Grand Opera Company came into being.’ Singers involved with the Opera School and its productions included Lorna Sydney-Smith, and Noel Broomhall. Both Ercole Tonti-Filippini and Enrico Rigattieri taught at the Grand Opera School, and Rigattieri remained

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362 AMN Mar 1943:15.
after the Tonti-Filippinis returned to Melbourne. One of Rigattieri’s pupils was Joyce Ross, who won the Sun Aria in Melbourne at the age of nineteen.

Joyce Ross, whose dramatic soprano is one of thrilling power, astonishingly easy emission, and innate though as yet undemonstrative feeling, has the undeniable beginnings of a first rate operatic singer as shown in her performances of the ‘Suicido’ from Ponchielli’s ‘La Gioconda’ and Margherita’s lament from Boito’s ‘Mefistofele.’ As yet she does not realise her potentialities. There are three or four years ahead for that. In the meantime must follow hard study under Signor Enrico Rigattieri of Perth who has guided her so well during the past eighteen months. Rigattieri found her singing along mezzo-soprano lines—possibly a very fortunate circumstance where a girl of seventeen was concerned—when she left the tutelage of a convent in Perth.366

Ross died in a tragic car accident only four years later, just as she was beginning to reach her full potential.367

Other teachers of singing in Western Australia include Gertrude Thornbury, who began teaching in 1926, and was still active in this role twenty years later. Thornbury was one of only two teachers in Western Australia in 1936 holding the University Singing Teachers Diploma. She was Secretary of the University Music Society, and was actively connected with the University Choral Society in Perth.368 Unfortunately her pupils are not known. Minnie Waugh also taught singing in Perth. A pupil of Fred Clutsam and Minna Fischer in London, Waugh became prominent as a performer and teacher in Melbourne,

363 AMN Nov 1940: 3-4.
365 Other singers involved in the West Australian Grand Opera Company were Nina Pietrini, Ethel Treadgold, Lylie Hocking, Dorothy Solomon, Ralph Illidge, Noel Brady, Utah Mamber, Eugene Dell Ouest, James Smith, Gladys Spooner, May Harrison, Norah Ardagh, Elsie Callanan, Ugo Mina, Isabel Reith, Antonia Mollinari, and Olive Illidge.
366 AMN Nov 1940: 3-4.
368 AMN Aug 1936: 10.
before moving to Perth. She died in 1932, and again, her pupils in Western Australia are not known.

Summary

It is evident that in most of the important musical centres of Australia where professional vocal instruction was taking place, there were strong exponents of the Italian technique and the Garcia-Marchesi school. It is also quite clear, in terms of the relative success of lineages produced by different schools, that the Italian technique produced the only lasting lineages of pedagogy in Australia. There were many influences on vocal pedagogy in Australia during the period from 1900 to 1950, that were not related to the traditional Italian school, or the vocal lineage of the Garcia family and Mathilde Marchesi. However the dominant vocal tradition in Australia was that of the traditional Italian school, encompassing the Garcia-Marchesi school.

English teachers of singing were also influential throughout Australia, with many held in high esteem by Australian musical circles. One trait common to many English teachers of voice in Australia was that they were often choral conductors, violinists, or pianists, and were rarely part of a tradition of operatic singing. Sometimes they managed to produce successful students, but the success of lineages of English vocal teachers in Australia seems to have been relatively short lived. English operatic and oratorio singers trained in Italian vocal technique, in prominent English music institutions such as the Royal College of Music or Royal Academy of Music or the Guildhall School, or in

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369 AMN Sept 1928: 29.
370 AMN Feb 1932: 25.
Milan or other Italian centres fall into a completely different category however. Such vocalists and pedagogues clearly form part of the lineage of the traditional Italian school, although the geographic location of their technique is removed from its original location, aesthetic and technical features of the technique can be clearly seen to have been exportable. Mathilde Marchesi said once that there were no national schools of singing, only good and bad singing. In her memoirs however, Marchesi mentioned explicitly the characteristics of various national schools that she did not like. She also pointed out that in her method, singing began and ended with the correct pronunciation and vocalisation of Italian vowels in which case there was little chance of other national vocal characteristics continuing to exist. The vocal pedagogue and singer Richard Miller, has spent many years examining national traits and characteristics of vocalisation, including national aesthetics of vocalisation. Miller has also analysed the technical and physiological events, that in combination produce national tonal and aesthetic characteristics, and his insight is invaluable to lineages of vocal pedagogy. Miller also establishes the possibility of relocation of national technique from one country or cultural centre to another, claiming that central America is currently the home of the most significant centre of traditional Italian vocal pedagogy. Given the lineage study undertaken here, Australian vocal pedagogy could also lay claim to the title of a significant centre for traditional Italian vocal pedagogy.

It is possible to demonstrate clearly in both English and Australian vocal pedagogy that the imported traditional Italian and Garcia-Marchesi vocal technique exerted a prolonged and significant influence. Traditional Italian lineages may be traced for many generations, and the aesthetic, technical and
acoustic characteristics of the traditional Italian school may be seen to be continuous throughout these generations of lineage particularly in Australian lineages of vocal pedagogy, between 1850 and 1950.
Chapter Four
Conclusion

After documenting many lineages of vocal pedagogy in Australia, it has been demonstrated that vocal pedagogy in Australia was dominated by traditional Italian vocal teachers between 1850 and 1950, and that this influence has in some cases extended to the present day. Teachers outside the traditional Italian and Garcia-Marchesi vocal traditions have also been active in Australia, particularly German and English musicians. Outside the framework of traditional Italian vocal technique however, teachers have not received a comparable level of results with their pupils in operatic repertoire, unless the pupils were exceptionally gifted, or focused their careers on a national repertoire which suited the aesthetic of the nationality of the training that they had received. The reason for this seems to be that singing is tied closely to speech and language, as well as culturally ingrained aspects of expression. Italian language and cultural expression were perfectly suited to operatic singing, and although other nations responded to the developing Italian operatic genre, they were never able to dominate the genre so completely.

As an extremely young nation culturally during the late 1800s and early 1900s, Australia was to some extent physically and politically remote from the fervour of nationalism affecting vocal performance and composition in Germany, France, Sweden, Russia, and other European and Eastern-European countries. Although Australian audiences enjoyed the works of composers from these countries relatively soon after they were performed overseas, feelings of national fervour were not directed in Australia toward its own national cultural
aesthetic in quite the same way. Overthrowing the dominance of the Italian dominated operatic tradition in such countries was a major political and artistic concern, and the rise of national song genres, and national operatic styles, added to the trend away from the centralization of style around Italian operatic compositional styles and vocal pedagogy. Having less to protect in a cultural sense, and few professional alternatives, Australian singers readily accepted without alteration, the pedagogical models of British and German musical schools, including the teachings of the traditional Italian school, its vocal tonal aesthetic, and technical approach. It has been demonstrated in numerous studies that British musical and social culture had a marked influence on the developing Australian psyche, and in Britain at the turn of the century, traditional Italian vocal pedagogy was clearly dominant in all major musical schools. The Royal Academy of Music, Royal College of Music, and the Guildhall School were dominated by Albert Visetti, Alberto Randegger, the Garcia family, and their pupils. Prominent private teachers in London included Blanche Marchesi, Sir Charles Santley, and many of the Italian opera stars appearing at Covent Garden.

In looking at the history of several generations of singing and vocal pedagogy in Australia, from the 1850s until approximately 1950, and in some cases through to the present day, it can be seen that there are families or lineages of vocal training that may be traced in relatively pure form. Although some details of the history of professional operatic vocal technique, the work of individual teachers and their approaches to pedagogy, and the lineages that they produced in Australia, have been forgotten, much of this history is still with us in a practical sense, in that vocal teaching is part of a continuous oral tradition. Historical and performance practice theses on pedagogy often concentrate on
variations between teaching method manuals, which although being useful aids in ascertaining the method of a teacher, give little idea of the rest, the unspoken signals, minute verbal commands, and physical and aural patterning and conditioning. The operatic vocal tradition is still taught, in some cases as part of a continuous lineage in Australia, as it is all over the world. Although there are now new influences upon vocal pedagogy, many aspects of earlier aesthetic and technical traditions have been passed on through the centuries. Comparisons of the statements of many current Australian vocal teachers regarding the most important aspects of vocal pedagogy reveal that there are many similarities between the technical ideals of current teachers and teachers of the late nineteenth century in Australia. These similarities are particularly visible in relation to the importance placed by vocal teachers on breath control, the maintenance of even breath flow throughout sustained singing, and the technical means by which this may be achieved.

Traditional Italian and Garcia-Marchesi vocal teachers formed the upper echelon of vocal pedagogy in Sydney between 1880 and 1900. Prominent teachers such as Mary Ellen Christian, Frank Hallewell, Arthur Steffani, and Frank Down were successful during this period and produced many students who were well-trained, and appeared on the professional stage in Australia and overseas. A foundation of traditional Italian vocal technique was provided in Sydney by this generation of teachers, and subsequent generations enjoyed the wealth of the established tradition of teaching. From 1900 to 1950, traditional Italian and Garcia-Marchesi influences were still predominant in Sydney vocal pedagogy. Mary Ellen Christian, carried on from her work prior to 1900, and Arthur Steffani and Frank Down, remained prominent as vocal teachers, until
1910. In the first decade of the 1900s, Arthur Steffani contributed by producing the most professional singers in Sydney of any current vocal studio. Many of Steffani’s pupils studied further internationally, and went on to international careers. With the inception of the Sydney Conservatorium in 1916 came a ‘new guard,’ including strong influences from Garcia particularly from teachers such Madame Slappoffs, and Albert Goossens, and his wife Madame Goossens-Viceroy. Later generations of Sydney vocal teachers were greatly influenced by the pupils of the Goossens’ including Raymond Myers, Clement Williams, Renee Goossens, Illa Turnbull and Florence Taylor. Roland Foster’s influence on Sydney vocal pedagogy was also substantial. Although Foster stated that it was ridiculous to teach under the name of a method, such as the Garcia Method, or the Marchesi Method, he took his approach to vocal pedagogy from the work of Garcia, Randegger and other prominent traditional Italian teachers, and was himself trained by Italian teachers at every stage. Several of Melba’s, and Wiedermann’s pupils following in the Garcia-Marchesi and traditional Italian school were also influential in Sydney including Ruth Ladd, and Louie Zucker, as were Clive Carey’s pupils including Richard Thew and Elizabeth Todd. Traditional Italian and Garcia-Marchesi vocal teachers achieved outstanding results in their studios in comparison to other Sydney teachers, without Italian training.

Melbourne vocal teaching between the late 1800s and 1950 was completely dominated by singers trained in Garcia-Marchesi, and traditional Italian vocal technique. In Melbourne, most vocal teachers fell into two categories; they were either amateurs with limited training, or professional Italian-trained singers, which meant that there was little choice in terms of
which traditions of professional vocal teaching singers could study within. Some vocal teaching was available through the Liedertafel societies, whose conductors offered training to amateur singers. Some of the Liedertafel conductors in Melbourne had studied voice production techniques overseas, including Julius Herz and George Peake, however these societies did not produce the majority of professional soloists who emerged in Melbourne. Prominent vocal teachers included Fannie Simonsen, Pietro Cecchi, Lucy Chambers, Elise Wiedermann, Gabriela Boema, and Rudolph Himmer, who were all, despite various national origins, trained in traditional Italian technique and the Garcia-Marchesi school.

In the 1890s, the work of Elise Wiedermann began to shape the future of vocal teaching around Australia. She taught a considerable number of pupils in Melbourne who later achieved status as performers and teachers. Few pedagogues in Australia have equalled Wiedermann’s capacity for passing on technical understanding, and for recognising the quality of voices and developing them to their full potential. The features of Wiedermann’s vocal legacy were purity of intonation, accuracy, beauty of legato, and the ability to sustain the full technical and dramatic requirements of a vast array of vocal repertoire. Despite the fact that Wiedermann was trained by Marchesi in the traditional Italian technique, she excelled and specialised in the repertoire of Wagner, demonstrating that the traditional Italian technique was entirely flexible, and was able to respond to the demands of highly dramatic declamatory vocal composition, as well as more usual florid Italian repertoire. Many Melbourne vocal teachers are today able to trace continuous lineages of vocal pedagogy from the 1890s to the present, because of the legacy left by Wiedermann, to an extent rarely possible in terms of purely Australian lineage
elsewhere in Australia. Merlyn Quaife, Brian Hansford and Bettine McCaughan in Melbourne are only a few of the many lineal descendants of Wiedermann's pedagogy.

In South Australia, during the period from 1850 to 1890, the musical community produced only a few singers who were of sufficient talent to travel overseas and pursue an international career without further training in Italian vocal methods. South Australia enjoyed a strong tradition of community singing based on German choral traditions. Before the 1890s, many vocal teachers in South Australia were organists, conductors, violinists or composers, and were often unable to produce pupils with sufficient vocal technique to allow them to rival the Italian-trained singers from elsewhere in Australia. All of the prominent singers trained in Adelaide before 1900 had further training in Italian techniques in Europe before reaching anything like an international standard. Garcia-Marchesi and traditional Italian influences were introduced in South Australia through the teaching of Otto Fischer-Sobell, then Herr Noessell, a pupil of Stockhausen, and later with the teaching of Gulielma Hack, a pupil of Garcia, and Mrs Johnson James, a pupil of Marchesi. Later, in the early twentieth century the influence of the Jean de Reszke branch of traditional Italian technique became dominant, through the work of Clive Carey and his pupils, including Arnold Matters and Harold Denton. Clive Carey's lineage of vocal pedagogy created many pupils who became performers and pedagogues, and dominated the Garcia lineage that was already active in Adelaide vocal schools.

Anne Marie Quesnel, one of the pupils of Gulielma Hack and Marchesi, also began to exert a powerful influence on South Australian vocal pedagogy. In

1 *SAR* 9 July 1892: 7.
South Australia today, vocal teaching is still influenced by lineal descendants of the Garcia-Marchesi school, and Jean de Reszke. The pupils of Arnold Matters and Clive Carey are active as teachers and performers at the highest levels around Australia, and form an incredible legacy.

South Australian vocal teachers were clearly influenced at various stages in the period between 1850 and 1950 by traditional Italian and Garcia-Marchesi technique. Except for a few prominent singers and teachers, this was to a far lesser extent than in Sydney and Melbourne. Possible explanations for this include the fact that South Australia was home to a significant population of German and English musicians, including organists, composers pianists and conductors, and far fewer Italian-trained international professional vocalists made their homes in South Australia, in comparison with Melbourne and Sydney during the same period. Several prominent Italian artists in the 1880s received criticism in Adelaide papers over performance issues concerning musical taste, interpretation and style. German and British musical tastes seem to have been dominant. Those in positions of power in musical circles in Adelaide were critical of perceived Italian excesses of temperament, and musical taste, to a greater extent than in other regions of Australia. A smaller population, and less demand for professional musicians also meant that South Australia was unable to compete in terms of attracting prominent international musicians to settle. Not until the late 1880s was the influence of the Garcia-Marchesi school significant in South Australian vocal pedagogy, and even then, the school was not as successful as elsewhere in Australia, in terms of the production of international performers. From the 1880s onwards however, South Australian vocal schools were increasingly influenced by Garcia-Marchesi, and
other branches of traditional Italian vocal technique, and these shaped vocal
teaching in prominent musical schools for many generations to follow.

Musical activity in regions other than the cities of Melbourne, Sydney and
Adelaide did not reach the same level of organisation and concentration. Nor did
it remain isolated from the influence of prominent Garcia-Marchesi and
traditional Italian sources however. In Tasmania several vocal teachers from the
Royal Academy of Music settled and began teaching studios, however they did
not seem to have produced particularly notable pupils. Harry Lempriere Pringle,
Amy Sherwin (a pupil of Frank Packer), Lucy Benson (a pupil of Emery Gould
of Melbourne), and Charlotte Tranthim Fryer are only a few of the Tasmanian
vocalists and teachers who later achieved prominence. Not until the 1960s
however was the influence of the Wiedermann branch of the Garcia-Marchesi
technique firmly established in Tasmania, when Cecil Trowbridge began
teaching in Hobart, having left his Melbourne studio. Trowbridge’s pupils
influenced many generations of Australian performers and vocal teachers, first
in Melbourne, then in Tasmania, and later his pupils settled and began to
influence vocal pedagogy and performance all over Australia.

Vocal teaching in Queensland and Western Australia was also influenced
by the Garcia-Marchesi and traditional Italian school. Geographic isolation, and
relatively low population meant that in these regions, musical traditions took
considerable time to establish. Pupils of Wiedermann’s lineage in Melbourne,
including Violet Concanen, Greta Callow, Thelma Neil, and Lucie Howell,
shaped vocal pedagogy in Western Australia, in lineages that continue in the
present day. Molly McGurk, Gregory Yurisich, Ruth Atkinson, Roma Conway,
Liz Pascoe and Megan Sutton are only a few of the current prominent vocalists
and vocal teachers trained in Western Australia in the Garcia-Marchesi tradition in a lineage descended from Lucie Howell.

Vocal pedagogy in Queensland seems to have been of a more haphazard nature however, with the pupils of major vocal schools being in the minority. Mrs Gilbert Wilson of the Carandini family, a descendant of the traditional Italian technique through the original teachings of Isaac Nathan in Sydney, was the first prominent Italian-trained vocalist and teacher in Queensland. Wilson’s studio does not seem to have been able to produce a lasting effect on Queensland vocal pedagogy and performance however. Until the 1950s, many Queensland vocal students travelled interstate to complete their studies in Melbourne or Sydney. Since that time, with the influences from South Australian and Sydney vocal schools, the situation in Queensland regarding vocal training has been reversed. Queensland vocal studios have for the past thirty years produced as many professional singers as other regions of Australia. The work of Margaret Nickson, a pupil of Garcia lineage in London, only one generation removed, and of other vocal teachers, trained in traditional Italian and Garcia-Marchesi technique in Sydney and Adelaide, has contributed extensively to this situation.

This thesis has demonstrated the dominance and longevity of influence of traditional Italian vocal technique, including the Garcia-Marchesi technique, in Australian vocal pedagogy. The process of research has also, in many cases, informed vocalists and vocal pedagogues about their own connections to these lineages. From many distinguished vocalists and pedagogues around Australia, the name of Elise Wiedermann has from the very first moment that research began, stood out among others for the immense number of her pupils and their
descendants who were successful performers and teachers. Wiedermann’s lineage, originating with her training with Marchesi in Vienna, and continuing in Wiedermann’s involvement with the University of Melbourne Conservatorium and the Albert Street Conservatorium in Melbourne, has, without doubt been the most influential lineage of Garcia-Marchesi vocal technique in the history of Australian vocal pedagogy.

Further research directions in this field are numerous. Similar projects would certainly be useful if carried out in England, Germany, and America for instance, where the influences of traditional Italian vocal pedagogy are undeniable, and lineages follow many of the same patterns demonstrated in the current thesis. The interplay in Australia between Continental European musicians and English musicians of the nineteenth century is also a fascinating subject arising from the current research, and extends in scope to other colonies of Britain. Discussions of pedagogy and pedagogical history in relation to performance practice also reveal that there is scope for further research, particularly into histories of instrumental lineage and pedagogy.

The process of research has also revealed that there are many prominent Australian performers and pedagogues whose biographies are yet to be written. For instance Elsa Stralia, Elise Wiedermann, Pietro Cecchi, and Arnold Matters, are each justifiably strong biographical subjects. The period from 1950 to 2000 in the history of Australian vocal pedagogy also requires attention from researchers, as so many changes have occurred in the field during this time, in terms of new vocal production techniques arising from improvements in speech therapy, and changing ideas about the relationship between physical health and structure and vocal development. The results of different kinds of vocal training
may now be assessed through scientific analysis, which is possible in several voice centres around Australia. What remains to be seen is whether scientific approaches to singing will be able to create great singers, producing lineages of longevity in both performance and pedagogical arenas, as the technique and aesthetic of the traditional Italian and Garcia-Marchesi school has done in Australia.
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