LINEAGES OF VOCAL PEDAGOGY IN AUSTRALIA, 1850-1950

Volume 2

by

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The following is an introductory lineage study of major lineages of vocal pedagogy in Australia. Many lineages not contained in the body of the thesis are outlined in this document. The lineage also provides a cursory glance at the major lineages of traditional Italian pedagogy which have relevance for an Australian vocal pedagogical context, and it was hoped that this might assist readers in ascertaining the long term lineage links without excessive complication.

The symbol ‘~’ indicates that the following is separated from what is immediately above, and that a new lineage has begun. Lineages are indicated as subsequent generations by the use of one tab space, to show that the following names are pupils of the aforementioned. Naturally, lists of students of particular teachers are far from complete, and some only represent one particularly successful pupil of a given teacher. Where possible dates and biographical information are given, in order to contextualise the work of a singer or teacher.

The documentation of lineages is not exhaustive. Many teachers who were active between 1850 and 2000 are omitted owing to the difficulties in finding information on private studios through archival resources and the reluctance of many present teachers to participate in surveys.

The following is a sample three-generation entry, with an explanation of how the lineage may be understood:

~ .................................. (Separates different schools of singers.)
Joe Bloggs ......................... (The teacher/s of the following bold name.)
Joe Green ........................ (The teacher/singer under consideration.)
Tenor, born in 1889, Green performed extensively with the Eastside Liedertafel. He also taught singing in Eastside for thirty years......... (Green’s biography.)
Pupils:
Leslie West, Irene Stewart, Donna Friedman, Lillian Sharpo.

References: AMN Sept 1930: 15, SAR 2 Jan 1915: 20

.................(Sources of the above information.)

Joe Green/ Ellen Rossi.....(The two teachers of Leslie West.)
Leslie West................. (The new teacher under consideration.)
Soprano from Wellarat, West was the winner of the 1930 Falkland
Competition. She went on to a successful international career, singing
principal roles with prominent German, English and American opera
companies. West began teaching at the Lovelock School of singing in
1950, where she remained until 1961......... (West's biography.)

Pupils:
Carmen Wellings, Elsa Wright........ (West's pupils.)

References: AMN 12 1950: 68, OCAM: 980......

................. (Sources of the above information.)
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A.

Sydney Singers and Teachers
Sydney Morning Herald Music critic 1892 was Gerald Marr Thompson (T.T. 6 May 1892:2)

~

Gaetano Nava/ Manuel Garcia
Charles Santley
Pupils:
Arthur Deane,

References: S.Mail Oct 9 1897: 754.

~

Domenico Crivelli/ Mazzucato
Sara Flower
She arrived in Australia in the 1850s, and died unexpectedly in 1865 aged forty three.

Pupils:
Emma Howson, Marie Carandini.

References: S.Mail 2 March 1901: page no. illegible.

~

Porpora
Corri
Issac Nathan
Pupils:
Eliza Wallace, Lucy Chambers,

References: S.Mail Aug 4 1894: 220.

Eliza Wallace-Bushelle
A sister of Vincent Wallace, the composer, she sang the role of Maritana in London and returning to Sydney taught there for many years until her death. In London she studied with Santley and Garcia.

Pupils:
Madame Carandini (Marie Burgess), Jane Raper, John Bushelle (her son ), who then went to London and studied with Randegger. He died at age 50, in 1891, two weeks after he was married. He was most successful in oratorio.

Jane Raper
A soprano who appeared in public a great deal between 1870 and 1900, and then became highly acclaimed as a teacher. For many years she resided in Rosebank Street, Darlinghurst, and was a great friend of Mrs Bossen, a prominent patron of musical affairs both at that epoch and later.

Pupils:
Miss Newman, Eva Godfrey, Miss Fitzpatrick, Miss Bethel, Miss Griffiths, Miss McElhone


Marchesi
Antoinette Stirling
Having taught in Sydney for some years, in 1893 she departed for America.

Pupils:
Isabel Webster, Mr Holder, James Wood.


Lilian Tree
British soprano, she studied piano first under scholarship at the RCM, then studied singing at the RAM also under scholarship (medal). She then studied further in Italy.


Leonora Braham
Studied at RAM under Italian and English masters.

References: S.Mail 10 Mar 1888: 526.

Madame Sainton-Dolby
She studied at the RAM.

Pupils:
Miss Pedley

References: S.Mail 29 Sept 1883:609.
Miss Pedley
Niece of Sainton Dolby, she played both violin and sang; reportedly the violin was her best instrument. She died suddenly on August 6 1898.

Pupils:
Kathleen Morven, Miss L. Bray, Mrs George Marshall, Mrs Henry Prince, Miss Dibbs, Miss Robertson, Miss Russell, Miss Abbott, Ethel Keep, Lucy Wilkinson, Constance Evelyn


Kathleen Morven

Pupils:
Bertha Fanning who then went to Paris and studied under Madame Guy d’Hardelot. She returned in 1904 and began teaching in Sydney.


Constance Evelyn
Soprano, she went to the Royal College of Music and studied with contralto Anna Williams and Charles Santley.

References: S.Mail 12 Feb 1898: 333.

~

Arthur Steffani
Light baritone or tenor of unknown origin, who had studied in Italy, and was also at home in Paris and London. He went to Milan in 1889 to launch the career of his pupil Florence Schmidt, who later succeeded in Ireland and London, he also went to London in 1901 to launch the career of Hetty Holroyd, (Esta d’Argo) He was still in Milan with Holroyd in 1902. In 1910, he took Eileen Boyd, another pupil to Paris.

Pupils:


Hetty Holroyd
Hetty Holroyd of Sydney made her debut in London at the Bechstein Hall on July 28, 1904, under the name by which she had been singing in Italy, Signorina Esta d’Argo. The soprano evidently made a favourable impression for the Daily Telegraph said she was “far too good a singer to need the amount of extraneous support provided for her on this occasion,” and spoke of “her fine and flexible soprano.” The Standard stated that the voice was a powerful soprano of the dramatic type, of large enough calibre for Covent Garden. The Sydney artist sang ‘Ah fors e lui’ Mimi’s song La Boheme and a Mattei Ballad. She left Australia in 1901 and went first to Milan with Signor and Madame Steffani. At Turin she was given the opportunity to play Gilda in Rigoletto, and at the Grand Theatre, Brescia appeared as Micaela in Carmen, and Nedda in Pagliacci. From Italy she went to Switzerland, then to San Francisco and then to London. 1906 was her second season in London, and she was well booked ahead in concerts with the Sunday League and the Chappell Ballad concerts. In 1907 she was 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, but sang with brilliance, 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. In 1908 she commenced an English provincial tour with Clara Butt and Kennerly Rumford. In 1911 she accompanied Ben Davies, the English tenor on a tour of Australia. A public reception was given to the two distinguished singers. Of the Town Hall Concert on ofEsta D’Argo the Sydney Mail noted that “The brilliancy of the singer’s voice remains unimpaired, and this fact, coupled with her matured art, explains her high position in English musical circles. She sings with rare expression and remarkable fluency, and gives every note its full value.” In 1912 she holidayed in Australia with her husband, John Tillet, a leading London concert agent. On her return to England, she appeared in the Handel Festival at the Crystal Palace. In 1939 her serious illness was reported in the Sydney press.


Thelma Hanlon
At only seventeen years of age, she made her debut in Sydney, and a brilliant future was predicted for her. It was said that she sang 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. She gave a concert in the Sydney Town Hall in 1909 in preparation for her departure to Europe in order to gain Continental experience. However her departure seems to have been delayed, as she was still giving concerts in Sydney the following year, and was also in Queensland in 1910, appearing with the Chartres Towers and Mackay Liedertafels. The success of the
young soprano was most pronounced and on every occasion she sang to an overflowing house. There was so much interest in her engagement at Chartres Towers that the whole of the usual reserve in the theatre was booked some days before the concert and a special reserve had to be provided.


**Marie Narelle**

Narelle studied with Steffani in London, as a residential pupil after many years of training in Australia with Mary Ellen Christian and then Signor Hazon. Narelle’s description of what it was like to study in London with Steffani is fascinating: “I did not go home with the fixed intention of working under any well-known teacher. 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.

References: *S.Mail* 20 June 1906: 1638.

**Florence Schmidt**

She was born in New South Wales in 1871. Steffani and his wife travelled to Europe to launch the career of Schmidt, but she didn’t actually make a successful debut until after Steffani returned to Australia in 1901. Schmidt played Marguerite in *Faust* in Dublin, and was subsequently offered leading roles including Elizabeth in *Tannhauser* and Elsa in *Lohengrin*, but she felt the roles were too heavy and went to London, singing in Promenade concerts, as a soloist at the Ysaye concerts with Busoni as accompanist. Schmidt married F. Derwent Wood, a solicitor, on March 25, 1903. Steffani gave the bride away. As Madame Florence Schmidt, the soprano continued her public career as a singer. Later in life she claimed that she had undertaken further study with Mathilde Marchesi and made her European debut at a London concert in the Albert Hall in 1902 on the same programme with Adelina Patti. The same year she sang before King Edward and Queen Alexandra, and also appeared at the Cork Exhibition. In 1904 on a special invitation from Governor David R Francis of Missouri she made her first visit to the United States to appear at the St Louis Exhibition. Two years later, after an extensive tour through Europe she returned to Australia for a tour which lasted three years and took her also to New Zealand. In 1909 and 1911 Marie Narelle made successful tours of the United States with John McCormack. Her first husband having died, in 1911 she married Harry H. Curnie, chief electrical engineer of the New York Central Railroad. Curnie died in 1934. Schmidt’s last public appearance in New York was at a benefit concert
in the Town Hall in 1931. She died in Chipping Norton in Oxfordshire, U.K. She was survived by two daughters and a son, one daughter living in London and the other daughter and the son in New York.


Ada Baker-
Baker, made her debut under Steffani’s supervision whilst in her teens in 1885, and began a bright career by singing in oratorio with the Sydney Philharmonic Society under Henri Kowalski. She then went to Perth with Harry Rickard’s Australian touring company, where she settled as a leading teacher and oratorio singer, only leaving in December 1907, when she returned to Sydney. From playing in Gilbert and Sullivan operas in India and China to organising successful concerts for scores of charities and patriotic funds, 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. Thousands of pupils passed through Baker’s studio, but she always loved training young voices and had many successes with young singers at important Eisteddfords. She continued to give lessons at her home to within two weeks of her death on July 30, 1949, at her home at Przymble Sydney, at the age of eighty three.

Pupils:
Gloria Read, Charles Ainworth, Rhonda Baker, Joyce Atkins, Annie South, May Croft, Annie Wilkins, Rose Clarey, Dorothy Gill, Eric Jones.


Annie South
Singing and piano teacher.

References: SMH 2 Feb 1916: 2.

W.Reginald Gooud
A bass with flexibility and considerable robust quality to his voice. He sang in Brisbane with Mrs Gilbert Wilson He spent five years in England from 1942 to 1947, and then returned to Sydney, resuming his work as a teacher. He was often engaged as a soloist with the Sydney Philharmonic Society. His studio was in the Palings Buildings, on Ash Street, Sydney.

Pupils:
Agnese Gressier, a young Australian soprano of Portuguese descent, she sang in a concert with Ella Caspers and the Sydney Choral Society, Pansy Simpson, Susanne Innes, Dr Mervyn Archdall, Norman Janson.
Lamperti
Signor Vittorini

References: SMH 22 Oct 1887: 3.

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Mrs J.A.Dobbie LRAM
Pupils:
Mrs Ernest Truman, Miss Farey, Miss Dobbie, Miss Kate Hancock,
Millie Wynn, Joseph Massey, Mr Crabtree, Mr Allpress, Mr
Pidenzana, Mr Farley, Mr Gehda, Mr Herford, Mr Bassetti.


Marchesi

Mr W.Burns Walker
English baritone, he lived in Dunedin, New Zealand for three years
before settling in Sydney as concert vocalist and teacher. Burns Walker
had appeared with the Sapio-Urso and Venosia companies and sang at
the principal concerts in Dunedin where was much esteemed. He had a
delightfully resonant and powerful voice and was said to ‘belong
entirely to the Italian school.’ Critics in Sydney said of him ‘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. He was also a
constant exponent of Alfred Hill’s music.

Pupils:
May McCamley, Marian Tweddle, Lydia Larner, Hadwen
Chandler, Carlotta Young, Miss Wignall, Nina Burns, Mr
C.H.S.Hughes, Nellie Cooke, Adeline Lucas-Reeve, Montague
Chapman, Miss McConnell, Clare Scarr she then went to study
with Madame Renee Richards in Paris, Emily Hutchinson, May
Geary, Violet Jackson, Louis Grist, Emmeline Carter, Miss
Mylor Burge.

References: S. Mail 30 Jan 1897: 222, S.Mail 10 Apr 1897: 756, S.Mail
31 Mar 1900: page number illegible, SMH 22 June 1901: 9, S.Mail 25 Dec
1897: 1351, S.Mail 20 April 1901: 962, S.Mail 2 Sept 1899: 577, S.Mail 23
Feb 1901: page number illegible, S.Mail 12 Nov 1898: 1156, S.Mail 17 Feb

May Geary.
She was reputed to have a magnificent contralto voice. She was well trained, and a promising future was predicted for her by the Sydney press.

**Miss Mylor-Burge**
A soprano of brilliant timbre, who made her debut under Burns Walker’s direction in October 1909. One of Melba’s letters to Sydney was addressed to Mylor-Burge. In this letter, the great singer urged Mylor-Burge to study either in Paris under Marchesi, or in Berlin under Lili Lehmann, and promised to meet her in Paris and give her personal advice. Mylor-Burge left Sydney in the middle of 1910. She later secured a position as prima donna in Galiff’s Grand Opera Company which toured South Africa.


**May McCamley**
London papers in July of 1907 named a new dramatic soprano named Osca Marah, who was referred to as ‘A New Soprano,’ and ‘An Australian Soprano,’ and so on. She appeared at the Bechstein Hall, with Edouard de Reszke, and Boris Hambourgh. Osca Marah was May McCamley. She studied in Sydney under Burns Walker, had a powerful soprano voice, and made her debut at the YMCA in 1903. About a year after that she sailed for Europe and studied with the de Reszke’s in Paris. A prominent London reviewer noted that ‘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.’

*References: S.Mail 25 Sept 1907: 829.*

**Violet Jackson**
After her studies in Sydney with Burns Walker, Jackson left for London to study with Blanche Marchesi. She made her London debut at a pupils concert at Bechstein Hall. ‘The Standard’ commented ‘mention is especially due of Miss Violet Jackson, a young Australian vocalist possessing a telling soprano voice and very polished style.’ On her return from London, she gave a concert at the YMCA Hall. Her singing had improved greatly owing to her studies and experience in listening to first-class singing. Her voice had, according to critics, become rounder and more even in tone, and the natural flexibility which was apparent before had been cultivated further- the florid intricacies of Donizetti’s music were easily sung- and she had acquired an effective pianissimo.

Louis Grist
He began teaching in Sydney in the late 1900s, giving annual pupils' concerts, on one occasion more than twenty nine pupils were presented. He was still teaching in Sydney in 1916.

Pupils:
Ursula Mason, Doris Orr, Mr St Clair Sheehan, Peter Brooks.


Emmeline Carter
A light soprano, who studied further under Marchesi in Paris. She gave her first concert on her return at the Town Hall with Orchestra on August 20 1903. Critics said that her voice was light, and her intonation not perfect. She later taught extensively in Sydney.

References: S.Mail 22 July 1903: 240.

~

Antoinetta Link
German soprano, she sang with the Lyster Company in 1877. She had been approved by Wagner for performances of Elsa in Lohengrin in Leipzig and Vienna. According to Harold Love she was the first German soprano to make her debut in Australia.

Pupils:
Agnes Smith


~

Mrs William Logan
Student concert Oct 26 1887.


~

Manuel Garcia II
Fannie Simonsen

Frances Saville

References: SMH 5 Oct 1887: 3.

~

Monsieur Deslouis
French schooled baritone. He was not broadly admired by audiences and critics. It was argued that his style of singing was very 'French' rather than an international operatic style.

Pupils:
Louise Bestel

References: S.Mail Dec 13 1890: 1307.

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Pietro Romani/ Garcia/ Vannucini

Lucy Chambers
(See Melbourne)

Pupils:
Edith Moore, Miss Fanny Liddiard, Alice Stanley, Bessie Pitts
Edith Moore, Cicely Staunton.


~

F.J. Hallewell

English bass with a rich bright voice of extensive compass, of which he thoroughly understood the use and management. Mr Hallewell's forte was oratorio, he appeared in the Messiah with Gabriela Boema, Mary Ellen Christian and Charles Beaumont, the principal soloists of his day. In 1898 he went back to England for the first holiday in seventeen years of busy teaching and singing, by 1901 there was still no news of him in the Sydney papers. By the 1900s, Hallewell was described as 'late.'

Pupils:
Miss Mountcastle, Miss Cowley, Dora Brown, Gracie Henningham, Miss Deane, Louise Galvin, Dr Crotch, Florence Esda, Ada Galley, Mr J. Hinchy, Miss Riley, Mr Clancy, Miss Rush, Miss Cowley, Amy Simpson, Annie Perry, Blanche McBurney, Mr E.J. Fulton, Arthur Noble.


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Lamperti

Signora Amneris

References: S.Mail 21 Apr 1888: 841.
Signora Fabris
Seconda donna with the Lyster Italian Opera Company of 1877.

Pupils:
Elsa Sherwin, Mr D.Kelly, Mr E.R.Russell, Miss A. de Fontaine, Mr Farron, Mr Peate, Bessie Harrison, Leila Fabien, Miss R.Watt, Mr Moonie, Miss Moon, Josephine Smith, Mr Moorice, Mr F.W.Darley, Mrs Fitzwilliam, Mr Harrison, Mrs J. Spencer, Miss F.E.Peate, Mr Williams, Mr Sherwin, Grier Stephenson, May Mitchell, Mr Gross, Rose Dampier, Gilda St Clair, May Sydney (May Peach), Miss Glendenning.


Signora Fabris/Randegger

May Peach
Soprano from Sydney, she studied at the Royal College of Music in 1907, after which she launched her career in London. She was prima donna in The Arcadians. She also played Lily Elsie in The Merry Widow, in London. After the close of The Arcadians, she went to America to fulfil engagements.


Miss Edward Deane

Pupils:
Carrie Kennedy, Barbara Kinninant, Vida Deane, Harold Clough, Rupert Wood, Joe Eastmuir, Miss Jessie Dibbs.

References: S.Mail 2 May 1896: 905.

Warteil- Christine Nielsens’s teacher (Paris)/Emilio Belari

Annis Montague
Mrs Charles Turner, born in Honolulu. Mr Turner died in 1894 which virtually ended Montague’s operatic career. She returned to America. She said that in earlier days she had taught Melba and Frances Saville.

Pupils:
Bertie Chapman, Alice Stanley, Maud Lita.

Cecilia Summerhayes
Pupils:
Beatrice Esmond.


~

Garcia/ Bevignanni/ Dr Wylde
Mrs Platten
LAM

References: SMH 31 Dec 1887: 3.

~

Mrs C.B. Foster
Pupils:
Mr S.James.

References: S.Mail 10 Feb 1883: 273.

~

Stockhausen/Ronconi
Adolf J. Friedman
Pupils:
Mr Rodd


~

Bianchi(RAM)
Mr Feldwick
He taught in Sydney from 1887 until the early 1900s.


~

Agramonti/Marchesi
Madame Van der Veer Green
She studied in America with Signor Agramonti, then in Paris for two years with Marchesi. She then toured with Madame Albani, and then Plunkett-Greene.

References: S.Mail 14 Jan 1893: 71, SMH 18 May 1901: 5.
Henri Kowalski
Polish pianist:

Pupils:


~

Signor Hazon
Conductor and vocal coach. In 1907 he became ill, and returned to Italy for a rest.

Pupils:
Millie Wynn, Florence Esdaile, Nora O'Shaughnessy, Miss Victoria, Camille Cornwell, Miss Goulder Clarke who studied first under Boema in Melbourne, Nance Maher, Olive Goodwin, Fanny Bauer, Olive Goodwin.


Olive Goodwin
She was popular as Violet Grey in ‘The Belle of New York for J.C.Williamson’s Company. Goodwin first came under Williamson’s notice while singing at the re-opening of her Majesty’s, and was engaged immediately to understudy Florence Young.

Fanny Bauer
Bauer was a lyric soprano who, left Sydney in 1903, and appeared on the Italian operatic stage, before being appointed court singer to the Queen of Wurtemberg during her two years residence at Stuttgart. She sang in Ireland during a long stay in Dublin, and was also active in London concert life. She returned to Australia under contract to the J.C.Williamson management in 1909 as a principal soprano.


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Ida Buring
Recommended by Amy Sherwin to study with Stockhausen, she made her London debut March 11 1901 at St James’ Hall.

References: SMH 18 May 1901: 5.
Signora De Baraty
She taught in Sydney from the 1880s until at least 1916.

Pupils:
Mrs Raymond Jones, Mrs W. Conan, Mr A. Dingwell, Mrs Wormald,
Miss Baulter, Miss Sutton, Miss Somerville, Mr Tythelrea.


~

Herr Hugo Alpen
Composer, conductor, and singing teacher.

Pupils:
Mr J.Thompson Brown Charles West, Eva Rainford Ida Alpen.


~

Milan Conservatorium
Norman Alston

References: S.Mail 26 Nov 1898: 1277.

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Garcia 2

Mary Ellen Christian
Christian came to Australia from England because of ill-health, when she was
twenty three. She taught in Melbourne until 1889, then returned to England for
further training. She settled in Sydney on her return, and on her retirement from
the stage she joined the convent of Mary Paul of the Cross. In the convent she
was give special permission by the Archbishop to continue as a singing teacher
as she would have done in secular life. She taught various singers who became
well known in Australia and overseas. Christian lived to ninety three years of
age before her death occurred at St Vincents Convent, Potts Point, Sydney. She
was Canadian born.

Pupils:
Ella Caspers, Marie Narelle, Kate Rooney, Rosina Gargiulo, Carrie
Lancely, Gertrude Concannon, Helen Mitchell (her first teacher of
singing), Christie Fuller Fuller sang in concerts in Sydney and
Melbourne as Mrs C.C.Lance, Miss Gray, Margaret McLennan, Eileen
Lane, Rosie Fitzgerald, Gwendolyn Spanswick, Ilma Elliot, Gertrude
Corv, Kathleen Harley, Nellie Duggan, Lilian Moore, Jessie McKillop,
Mrs George Leeder, Edward Farley, Elsie Dwyer, Joyce Ross, Charles
Panwels, Miss Bursch-Leeder, Lilian Irvine, Josie Miles, Gertrude
Hogan, Mr F.A.Rorke, Josephine Bytheway, Olive Kinchington, Kate
Santo, Geraldine Rivers, Mabel Ward, Eugenie Boland, Helen Sarto,
Molly de Gunst, Eva Mylott, May Fulljames, Florence Gibson, Lilian
References: 

**Ella Caspers**
Caspers married Mr Bradley on January 6 1911. He turned out to be Felix Ogilvie, a German, who was tried for bigamously marrying her. Ogilvie had already two previous marriages, including one with a girl whom he was said to have drugged in a hotel, robbed and abandoned. She sang for Boosey in England after her scandalous marriage ordeal had faded in public memory, and Boosey was so impressed by her voice that he promptly engaged her to sing twice at his Albert Hall concerts, notwithstanding the fact that he had already determined not to book any more artists for the season.

References: S.Mail 28 Feb 1912: 47, S.Mail 1 March 1911: 45.

**Marie Narelle**
Born Marie Ryan, she later studied with Steffani and Hazon. See Steffani.

**Kate Rooney**
Rooney had intended to study for two years under Charles Santley in England after her studies in Sydney with Christian, and then return home. To Rooney’s surprise, he told her that there was nothing more he could teach her. She wrote that Sydney was fortunate in having possessed for over thirty years such a magnificent trainer of voices as Madame Christian. Her success at the first of the Boosey Ballad concerts of 1907 was so pronounced that she was at once engaged for another of the series, her career after that was extensive.


**Rosina Gargiulo**
A light soprano who gave her first recital at St James Hall on July 6, 1938. After some years of study with the veteran teacher Madame Christian, the new soprano exploited a very beautiful tone.


**Carrie Lancely**
Lancely, who for some time held the place of chief local soprano in Sydney left for Europe to study further in 1907. A concert was arranged in her honour in Centenary Hall, on which occasion the programme was made up of contributions from prominent local artists. Lancely had a natural voice of great beauty, distinguished by a peculiarly ‘white’ brilliance of the head notes. She returned to Sydney
in August of 1911. In London Lancely performed at the Palladium in with expatriates Amy Simpson, Doris Carter, Esta D’ArGo and Peter Dawson.


**Josephine Bytheway**
Queensland soprano, after studies with Christian she went to England, and joined a company of well-known artists under the leadership of Marie Stuart, the contralto. Together the company toured Scotland, North Wales, and the South Coast.

**References:** *S.Mail* 13 Sept 1911: 47.

**Eugenie Boland**
Boland, a mezzo-soprano, who left Sydney in 1907 to study in London entered the studio of Minna Fisher. She returned to Australia and began teaching in Sydney in 1916. In 1924, Boland was still performing and working as a touring artist, particularly in oratorio and concerts. She taught at Carnegie’s, in Sydney.


**Molly de Gunst**
Born in Bundaberg, De Gunst studied with Christian for nine years at Potts Point. She later studied for a short time with Franco Izal. De Gunst had a farewell concert in Sydney Town Hall prior to her departure for Europe. She sang Beethoven’s *Fidelio* at Sadler’s Wells Opera in London, and was according to the critic of the *Musical Opinion* ‘exceedingly good in the title role.’ De Gunst married Mr Gordon Kingsley Lark, an engineer and son of an eminent singer and producer. She was amongst a group of Australian singers who found themselves suddenly cut off from their usual public at Sadler’s Wells owing to the British government’s blackout of night entertainments during World War Two, in the company of Arnold Matters, and Jean Teychenne.


**Eva Mylott**
Mylott, the Sydney contralto, began her most successful performance ventures in the United States and Canada. She signed a two year contract with R. J. Johnston, one of the foremost managers in America and was under the contract the only contralto on his list. She sang in New York in 1910, and was booked for many performances of the ‘Messiah.’ In January 1911 she was engaged for twenty concerts in California, and for a week’s festival at Palm Beach, Florida, at which the star soprano was Geraldine Farrar, and the tenor Caruso, followed
by a nine week tour with the Minneapolis Symphony Orchestra. Mylott was also offered operatic roles. In 1912 she toured the United States with Kubelik. Kubelik invited her to extend her contract for eighteen months to visit South America and other countries. She gave a concert in Honolulu before returning to America and Canada to take up engagements. Unfortunately she died young.


~

Sir Joseph Baraby (Guildhall School)
Winifred Davies


~

Tom Ricardi
Teacher of singing in Sydney in 1903.

~

Antonio Selva

Tomaso De Alba
He settled in Sydney in 1899, apparently he arrived in Australia twelve years earlier as a member of the Simonsen Opera Company. He married a girl from Melbourne, then decided to move to Sydney and settle as a vocalist and teacher.

References: S.Mail 13 May 1899: 1088.

~

Augustus W. Juncker
Pupils:
Violet Ludlow


~

Charles Bethune
He had a carriage accident and nearly died in 1897 and Blanche Thomas took over his studio for a while. He went to settle in London permanently in 1901, taking Alice Hollander with him to launch her career.

Pupils:
Blanche Thomas, Ruby Marks, Alice Hollander, Hilda Lane.
Edith King (Mrs Sydney Cowell)
King sang in Sydney in oratorio for many years with the Sydney Philharmonic
and other organisations, and then moved to Brisbane. She was an excellent
soprano.

References: S.Mail 27 July 1904: 240.

Herr Greder
Greder came to Sydney with the Musgrove Company in 1907 from the Berlin
Royal Opera. He had a studio in George Street, Sydney, and was eagerly sought
by singers.

Otto Fisher Sobell (University of Melbourne)
Nelson Illingworth
Illingworth taught at Sydney Conservatorium from 1916 to 1921, then
went to America. His father was a prominent Sydney artist by the same
name.

Pupils:
Nellie Cooke, Dorothy Ewbank, Kathleen Ryme, Dulcie
Huxtable, Pauline Van Epen, Peggy Chamberlain, Edith Wattis.


Charles Huenerbein
Pupils:
Marie Narelle (Mrs Callaghan), Huenerbein was her first teacher

References: S.Mail 7 Aug 1897: 274.

Fanny Simonsen
Emilie Lambert
A pupil of Fanny Simonsen from Melbourne, who went to study further in
France.

Pupils:
Heather McCulloch, Gladys Phelps (who then stud with Madame
Goossens at Sydney Conservatorium), Maisie Wren, Marie le Ceme,

References: SMH 17 June 1916: 16.

Joseph Bradley
Taught at Sydney Con 1921-1927, organist and conductor. His best singing pupil was Gladys Cole, with whom he went to London to launch her career in 1924.


Domenico Scafati/ Randegger
Andrew Black
Scottish born baritone, his principles of voice-production were interesting, and decidedly against the theory of the traditional Italian school. Black argued that breathing for singing should be upper costal. He said ‘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.’

Pupils:
Henry Messiter, Marsh Little, Lynn Mills, Nellie Fenton,


William Russell/ Frederick Packer / Lucy Chambers/ Signor Errani, Madame Kappiani, Doctor Damrosch, Herr Stockhausen/ Marchesi (possibly)
Amy Sherwin
Sherwin taught in Sydney from 1907 to 1908, accepting ‘good voices for training.’ During that time she took on many pupils, including Miss Goulder Clarke and Arnold Gange, who she took back to London with her, intending to introduce them to London audiences.

Pupils:
Ruby Adams, also Miss Fenn, Linda Alexander, Harry Campbell, Mr Morahan, Miss Dawson, Miss Prostping, Amy Forsyth, Bertha Brady, John Harrison, Stella Carol, Fraser George, Arnold Gange Miss Goulder Clarke.

Frederick King (RAM)

**Arthur Appleby**
Baritone, he studied at the Royal Academy of London from 1890-1894 during which time he was Westmoreland scholar. He was a contemporary there of Granville Bantock and Gerald Walenn. He came to Australia with a touring opera company in 1906, then settled in Sydney as a concert singer and teacher.


*Mme Haigh-Dyer, (A pupil of Balfe)/Mewburn Levein/Manuel Garcia*

**Madame Slapoffski**
Born Elizabeth Frances in England, she sang with the Carl Rosa Co as Lillian Williams. She taught at Sydney Conservatorium from 1916 to 1928.

**Pupils:**


*Mrs Percy Bates (Crystal Reveneits)*
Popular Sydney dramatic soprano.

**Pupils:**
Dorothy Pepper, Grace Sharp, Beryl Debus, Jean Derrin, Elsie Sharp, Anne Bond, Marcia Kingham, Dorothy Irwin, Beryl Wilkinson, Maisie Cope, Grace Lipscomb, Ruth Firth, Joan McWilliam, Mary Allen, Elsie Field.


**Emily Marks**
She gained an excellent reputation for her performance career in Europe and America. This Australian dramatic mezzo-soprano, before her departure from Sydney already possessed a voice remarkable for purity of timbre and emotional qualities.
Pupils:
Heather Harding, Wilfred Thomas, Peggy Dunbar, Fosse Brackell, Nellie Moodie, Phyllis Broadbent, Agnes McDiamond, Kathleen Beverly, William Greene, Dorothy Taylor.


Guli Hack/ F.Bevan/ Jacques Bouhy
Marion Kemp


Stockhausen

Frank Down
He studied in Leipzig, and taught in Sydney from the late 1890s until approximately 1910. He was one of the original staff members of the precursor to the Sydney Conservatorium, which was privately instigated by Alfred Hill and other Sydney musicians. Each year Down held a pupils' concert at which any students who were ready for public appearance made their debut.

Pupils:
Miss Houston, Mrs A. Usher, Mr Peterson, Miss King, Mr G.S.Arthur, Miss Harry Lipman, Florence Aarons, Miss Dalrymple, Julie Davies, Florence Shepherd, Ada Charlesworth, Lyle Johnson, Mabel Hastings, Ada Hull, Emil Sussmilch, Ada Middenway, Charles Rolfe, Violet McNeill, Edmund Bent.


George Grimm
Grimm also studied with Steffani, and later with Arthur Oswald (a pupil of Garcia) at the Royal Academy of Music, in London. He returned to Sydney in 1904 'his voice now rich and sympathetic.' Grimm became a teacher, and taught in Sydney from 1904 until at least 1916.


Herr Pecotsch (violinist)
Raimund Pecotsch
Teacher of piano, singing and violin from London.

**Pupils:**
Joseph Wolinski, Zara Wolinski.

**References:** *S.Mail* 22 Apr 1903: 1000, *SMH* 29 Jan 1916: 2.

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**Nora D'Argel**
Formerly Nora Long of Sydney, she studied in Paris and became an accomplished artist.

**References:** *SMH* 15 Apr 1916: 8.

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**Miss R. Stella Henry**
Teaching at Paling’s Studio at Carnegie’s.

**References:** *SMH* 5 Feb 1915: 2.

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**Mrs Alfred Barry**
Barry taught privately in Sydney in the early 1900s.

**References:** *SMH* 29 Jan 1916: 2.

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**Monsieur Rene Desjardins**
Teaching voice production, piano and French.

**References:** *SMH* 19 Feb 1916: 2.

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**Leslie McCallum**

**Pupils:**
Grace Simpson.

**References:** *AMN* Sept 1933: 19.

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Clara Samuell (RAM)

**Ada Gee**
Born 9 Nov 1881, in Guildford, U.K. She won a bronze medal for singing in 1900 at the Royal Academy of Music. Her father was Henry Gee, a Professor of Music.

**Pupils:**
Gladys Toyer, Vera Cree, Barbara Hume.

References: SMH 4 Feb 1916: 5, RAM Students Register D: 264.

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Mme Feltisse-Oscombe (Brussels)/Signor Mattini (Mons)
Lilian Lore


~
Mrs Haffenden-Smith
Sydney vocal teacher who claimed to teach Marchesi method.


~
F. Bevan/Mario Pieracini
Francis Halls

Pupils:
Edith Mallaby, in 1928 Halls and Mallaby did a Kings Hall Recital together.

~
Wiedermann (Melbourne)/ Blanche Marchesi/ Pizzi/ Cottone (Milan)
Lois Zucker

Pupils:


~
Hector Fleming

Pupils:
Cecil Sherwood he studied and sang in Europe from 1914 under the name Lionello Cecil.

References: Gyger, Opera for the Antipodes: 323.
Madame and Edwin Bennett North
They came from England, and had performed at Queen’s hall Concerts in London, and at the Halle Concerts in Manchester. Edwin was an accompanist and had been the deputy conductor of the Royal Philharmonic Society in London, Madame had been a leading contralto. They both taught at the Alfred Hill Academy of Music in Sydney alongside Gwen Selva, M. E. Taylor, Rex de Cairo Regos, and Edith Kilminster. Edwin died in 1951, aged 68. Madame Bennett-North carried on her voice teaching studio on George Street opposite Palings.

Pupils:


May Craven
The Sydney soprano was engaged for the Covent Garden Opera season of 1935. After filling various stage and concert engagements in Sydney she went to London, studied with Herman Grunebaum, and had increasing success in concert work in England.


Myra Lambert
She taught at Sydney Conservatorium from 1969 to 1982.

Pupils:
Judith Lindeman, Cathy Aggett, Elizabeth Campbell, Neil Kirkby, Deborah Riedel, Yvonne Kenny, Joan Shelley, Ruth Hoapt

Stewart Harvey/ Helen McKinnon/ Myra Lambert

Cathy Aggett

Pupils:
Phillip Edwards.

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Dr Theo Lierhammer (RAM)

Dorothy Webb
Born 6 July, 1886 in West Kensington, Webb studied at the Royal Academy of Music from 1904 to 1910. She won the Bronze medal in 1905, the Charlotte Walker Prize in 1906, a silver medal for singing
and elocution in 1907, and was made a Sub-professor of the RAM in 1908. In Sydney she taught at Palings in the 1920s and 1930s.


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Ercole Filippini

Anne McFarland (Countess Nancy Filippini)

References: AMN Nov 1939: v.

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Henry Guy / Edwin Wareham/ Frederick King/ Thomas Blackburn

William Dallison ARCM

Tenor who taught at Sydney Conservatorium from 1922 to 1931. His real name was Higginbotham.

Pupils:


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Signor Franco Izal

Izal came to Australia as a leading baritone in 1928, he also conducted with the Fuller Gonzalez Company. After touring through Australia and New Zealand he established himself as a singing teacher and opened in Sydney a Grand Opera Academy for the development of Australian talent. His students were successful in several roles in Australian operatic productions.

Pupils:
Molly de Gunst, Evelyn Hall, Roy Glasheen, W. Smith, Mrs T. Brown, Miss S. Woodland, Miss B. Morgan, Mr H. Hardwick.

References: AMN Apr 1936: 25.

Evelyn Hall

Sydney contralto

Pupils:
Evelyn Hall/ Gerard Husch (Germany)

Erich Veitheer
Born in Australia, Vietheer was an ambulance driver, learnt singing and went to England. He taught rather unorthodox methods, but gained an excellent reputation as a teacher. He currently teaches in London and gives masterclasses around the world.

**Pupils:**
Susan Kessler, Andrew Dalton, Dinah Harris, Pat Conti, Carolyn Vaughan, Dennis O’Niel, Doreen O’Niel, Peter Coleman-Wright, Geoffrey Black, Yvonne Kenny, Kay Kapewell, Loris Synan, Jean Callagan.

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**Charles Smythe**  
**Bass**

**Pupils:**
Grace Saville, Joyce Dudley, Phyllis Hazel, Charles Stephen, Miss Hadley.

**References:** *AMN* Oct 1926: 31.

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**Manuel Garcia 1**  
Pauline Viardot Garcia  
Anna Schoen-Rene  
Lucie Manen

**Junewyn Jones**

**Pupils:**
Anne Way, Ariel Saltmarsh.

Junewyn Jones (1978-1983)  
Melbourne) / Nance Grant (1983 to 1985 Melbourne) / David Harper (during his coaching trips to Australia 1985/6)

**Anne Way**
Born in Gateshead, England, 14 February, 1943. She joined Opera Australia in 1983, and for ten years performed small roles, covers, and sang with the chorus. In 1998 Way began teaching privately in Sydney.

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**Marianne Mathy**
Born in Mannheim, on June 23 1890, she died on October 18, 1978. Mathy’s first singing teacher was Professor W. Bopp, then in 1916 Lula Mysz-Gmeiner (who had learned from a teacher based in England, -von Zur-Muhlen. She then
went to Professor Charles W. Graeff, for oratorio study. Then she studied with Dr. K. Von Zawilowsky, who discovered that she was a lyric coloratura. She studied acting with a friend, Albert Basserman, and later with Ferdinand Gregory, and she was chosen by Mahler and Bodansky to take part in the premiere of Mahler’s 8th Symphony in May 1911. She came to Australia in 1939 to escape World War Two, and taught at Sydney Conservatorium from 1954 to 1972, and before that privately.

**Pupils:**

Elizabeth Whitehouse (she also studied with Henry Portnoj and Ruthilde Boesch, and is currently with Martin Stamos), June Bronhill, Gwen Foster, Jeanette Eisex, Elsie Findlay, Alan Light, Heather Kinnaird, Nance Marley, George Marley, Elanor Houston, whom Mathy moved up to soprano from contralto, Raymond Nilsson born in Mosman 1920, who also studied with Arnold Matters), John Cameron, Phyllis Rodgers, Althea Bridges, Serge Baigildilian, Marie Gordon, Justine Rettick, Wendy Playfair, Ruth Pierce-Jones, Bessie Booth, Nell Booth, Malcom Donnelly, Neville Grave, Christopher Field, Madge Fox, Clifford Grant, Glyn Paul, Valerie Hanlan, Tony Price, Meg Chilcott, Joan Sutherland, Toni Lamond, Lyndon Teracini, Beryl Cheers, Margaret Moore, Maureen London, Richard Divall, Diane Holmes, Leonard Lee, Andrew Harwood, John Brady, Joy Izett, Mary Adams, Joy Tasman, Murray Brouse, Jennifer Lindfield, Pamela Marks, Kathleen Moore, Penelope Bruce, Edna Dernody, Betty Prentice, Beryl Hardy, Lois Empy, Maureen Howard, Dorothy Hitch, Hazel Phillips, Margaret Horsely, Angeline Arena, Arianthy Galani Mary Louise Ambler.


**Mary Louise Ambler**  
Pupils:  
Jennifer Barnes, Christopher Allan

**Elsie Findlay**

**Heather Kinnaird**  
Pupils:  
Marie Tysoe, Heather McMillan.

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**Sydney de Vries**  
Trained at the Guildhall School. He was born in Amsterdam in 1896, and died in Sydney, June 25 1949. Vries was a baritone, and taught at the Sydney Conservatorium from 1940 to 1949. He had a repertoire of 85 roles in six languages, and had been singing in German houses for 12 years before he came to Australia.

**References:** R. Foster, *Come Listen to My Song*: 223, Gyger, *Opera for the Antipodes*: 316, Sydney Conservatorium Yearbooks.
Roland Foster
Foster came to Australia in 1914 and was soon after appointed as the head of voice at the new Sydney Conservatorium. He taught at the Sydney Conservatorium from 1916-1962.

Pupils:


Marjorie Beeby
(Mrs W.J.Coad) lived overseas for six years. She studied first in Sydney with Roland Foster, then went to the Royal Academy of Music, London. Then she studied with Victor Beigel-teacher of distinguished singer Gervase Elwes. She studied diction in New York with May Leonard Brown and interpretation with Povla Frijsh. She had considerable experience in concert work, having toured in the United States, and appearing with several of the leading orchestras.

References: AMN Sept 1928: 25.

Foster/Mathy
Thelma Houston
Thelma Houston was a well-known Sydney teacher.

Pupils:
Audrey Ainsley, Albert Ainsley, Lena Murray, Chloe Walker, Rose Rimmer, Marjorie Hayes, Adele Rowe,
Mavis Lamont, Verona Needham, Jacqueline Talbot, Brenda Bennett, Nancy Thorburn, Evelyn Berriman, Dot Willington, Rose Waghorn, Bessie Blackwood, Alison King, Beth Coz, Mavis Egan, Betty Beames, Gwen Davison, Keith Jacobsen, Daisy Richards, Don McMichael.

References: AMN Jan 1939: 11.

Roland Foster (NSW)/ Harold Williams (NSW)/Joseph Hislop (London)/ Margaret Kraus (London)/ Ottakar Kraus (London)/ Bruce Boyce, RAM

Geoffrey Chard
Born Sydney, on August 9, 1930, he was one of the first singers with the National Opera Company in New South Wales, from 1951 to 1955. He joined the Australian Opera Company in 1956. From 1961 to 1985 he was overseas, performing at Glyndebourne, he was also the principal baritone at Sadlers Wells and the English National Opera from 1969 to 1984, and he taught at the Royal academy of Music in London from 1981 to 1984. He taught at Sydney Conservatorium from 1984 until 1992, and currently teaches privately in Sydney.

Mrs Phyllis Siddons 1940-50/ Annie and Heinie Portnoj 1970-80/Kaiser-Breme 1976

Raymond Beatty
After spending some years abroad studying, Beatty, the bass-baritone, returned to Australia. He then taught at Sydney Conservatorium from 1947 until 1973. John Germain, described a lesson with Beatty 'a normal lesson would begin with some vocal exercises, mostly of Raymond's own, (i.e. 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).'

Pupils:
John Germain, Gerald Sword, Tim Patston.

References: Letters from John Germain 26-5-00, 1-7-00, AMN Nov 1933: 21.

Marie Ryan

Pupils:
Robert Bickerstass (taught mainly treble boy voices)/Marie Ryan/Ronald Maconaghe /Elaine Blighton

Lanneke E. Jones. She teaches mainly younger students at primary/secondary level
**Isolde Hill**  
Daughter of Alfred Hill, she was a popular soprano in Sydney.  
**Pupils:**  
Geoffrey Harris (now performs for Opera Australia and teaches in Melbourne), Cliford Grant, who studied also in Melbourne with Portnoj, and Mathy in Sydney.

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**Edith Clegg/Lady Hamilton Harty (Agnes Nicholls)**  
**Helena Bromley**  
Dramatic soprano originally from NSW she sang for Sir Henry Wood as a Flower Maiden in *Parsifal* and in *Elijah* at Watford. Bromley studied with the well-known contralto Edith Clegg when she was in Australia as a leading member of the Quinlan Opera Company.

**References:** *AMN* Jan 1938: 24.

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**Wiedermann in Melbourne**  
**Florence Austral**  
Austral, on her retirement from the stage, taught first at the University of Melbourne, and then in Newcastle from 1952-1959. She retired in Newcastle.

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**Gladys Verona**  
**Pupils:**  

**References:** *AMN* Aug 1928: 25.

~

**James Brash**  
**Pupils:**  
Kathlene Cracknell.

**References:** *AMN* Oct 1926: 31.

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**Kezie Frazer**  
Newcastle piano and vocal teacher, she had by 1952 taught singing and piano for twenty three years. She worked at the Newcastle Conservatorium from 1952 to 1958.  
**Pupils:**  
Evelyn Harris, Kenneth Neate.
References: K. Wiseman, From Park to Palace: 22.

Godfrey Stirling
Pupils:
Patricia Bartlett, James Harris.

References: AMN June 1949: 8.

Muriel Hinchy/Godfrey Stirling (1949-52)
James Harris
Born 1926, he was a semi finalist in the Sun Aria in 1949 and 50.

References: AMN 43 1952: 37.

Patricia Bartlett
She was awarded a major scholarship at the Royal college of Music. After an audition in Wigmore Hall, she was engaged by the Glyndebourne Opera Company to understudy the leading roles in Masked Ball and Cosi Van Tutte.

Clement Q Williams
Peter Martin
He taught at Newcastle Conservatorium from 1975 to 1976, after which he was appointed director of the Queensland Conservatorium. (See Queensland).

Pupils:
Bruce Brazier, Jan Delpratt, James Christiansen.

Dr Jennifer Ewans
Ewans taught at Newcastle Conservatorium from 1981.

Dino Borgioli/Kaiser Bremer
Robert Gard

Cecily Adkins
She taught at Sydney Conservatorium from 1922 to 1952.

Fred Foxley
Graduate of and teacher at Sydney Conservatorium from 1921 to 1932.

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**Neville Smith**
Taught at Sydney Conservatorium from 1935 to 1948.

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**Marchese Pavesi (Florence)**
**Guido Cacialli**
Bass, Cacialli came to Australia with the Gonzalez Company, sang all the minor and major bass parts. He taught at Sydney Conservatorium from 1921 to 1932.

**Pupils:**
Ame Stewart, Elsie Waller, Muriel Boag, Florence Harris, Dorothy Hasluck, Albert Tuckerman, Verona Fazio, Queenie Fenton, Reginald Morphen, Rupert Swallow, Teen Jordan, Clement Hosking, Miss Prowse, Miss Solomons, Miss Barnetson, Gwladys Evans Alice Prowse, J. Dwyer, Alan Begbie, Maurice Gibson, Reg Farncourt, Charles Harris, Michael Brien, Lilah Ireson, Signora Gaggini, Olwyn Davies, Madge Fox, May Field, Nellie Green, Harold Ward, Gianna Riolo, Margaret Dayer, Alice Cohen, Leonore Abbott, Nora Magee, Gwyn Aldis, Beryl Solomons, Signora Cacialli, Henry Renn.


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**Mr William Caspers and Agnes Caspers**
They had a studio at Carnegies, 334 George Street Sydney.

**References:** *AMN* Mar 1921: 404.

~

Henry Thomas (University of Melbourne)/ Charles Phillips (RAM)
**Harold Williams**
He taught at Sydney Conservatorium from 1941 to 1946.

**Pupils:**

**Neil Easton**
**Pupils:**
Amelia Farrugia, Tara Williams.

Richard Morphew/ Maree Ryan/ Neil Easton
**Tara Williams**
Stefan Mavrogordato (NSW Con) / Sir George Henschell / Plunkett-Greene

**Dorothy Helmrich**
She taught at Sydney Conservatorium from 1943 to 1974.

**Pupils:**
Keith Hempton.

~

Fernando Carpi

**Otakar Kraus**

**Pupils:**

~

Pietro Ronzi/Ferdinand Sieber (Berlin)

**Walter Ford RCM**

**Pupils:**
James Phillip Wilson
Wilson taught at Sydney Conservatorium from 1916 to 1917.

~

Ernst Van Dyck/ Emmy Destinn

**Madame Gossens-Viceroy**
Goossens-Viceroy was a principal artist with the Royal Opera in Brussels. Her career in Brussels was shattered by the events of 1914, and she went to London; but not before her singing in the Belgian capital had been noticed by the distinguished Italian conductor Polacco, who wished to engage her for the part of Mimi at Covent Garden. She was married in London, and a change of plans resulted in her engagement by the Tait management and her subsequent residence in Australia. The Goossens were engaged to teach at the Sydney Conservatorium.

**Pupils:**


**Florence Taylor**
Taylor was born in Papua New Guinea in 1919. Her parents were Methodist Missionaries and she was raised singing, swimming and playing with the native children, speaking only
native Motuan until her family returned to Australia in 1930. Taylor won 2GB’s Amateur Hour in 1941, and was hailed as ‘Australia’s Clara Butt.’ She accepted tuition with the Madame Goossens-Viceroy at the Sydney Conservatorium. Within six months she was singing lead roles with its opera school. In 1948 she won Sydney’s Sun Aria. Handel, Brahms, Mahler and Beethoven built her reputation as she sang regularly throughout Australia and New Zealand. She was also an oratorio specialist, and became known to contemporaries as ‘Orrie Florrie.’ She taught singing for fifty hours a week for more than four decades. Taylor had an unusual mezzo-contralto voice of great range and fine musicianship. For twenty five years she was the ABC’s contralto of choice for major choral performances. From 1948 she was heard in all Australian States and New Zealand in a career spanning four decades. She died in Sydney at the age of 81.

Pupils:
Elizabeth Campbell, Marjorie Conley, Stephen Bennett, Raymond Myers, Helen Zerefos, Lisa Cooper, Judith Lindeman, Kay Capewell.

References: AMN Nov 1948: 8, AMN Dec 1943: 17

Renee Goossens
Soprano, she was the daughter of Madame Goossens-Viceroy and Albert Goossens, She taught at the Sydney Conservatorium from 1952 to 1960, and at the Melba Conservatorium in 1965. (She is not to be confused with Renee Goossens, the daughter of Eugene Goossens, the famous conductor, who also has family connections with Belgium, and who taught French at the Sydney Conservatorium from 1968 until 1978, and who is entirely unrelated).

References: AMN 46 1956: 32.

Albert Goossens
Baritone, close friend of Note, Belgium’s star baritone. Goossens was born in Paris, he studied at the Scuola Cantorum a famous singing school in Ternes, and then at the Bruges Conservatorium for three years, where in 1908 he was awarded the ‘premier prix de chant avec grande distinction.” He was engaged at the Theatre de la Monnaie, Brussels for 3 years, making his debut as Escamillo with some success.


Mme and Albert Goossens/ Guido Cacialli/ Ruth Ladd
Clement Quintin Williams
Williams was a performer and teacher for seventeen years in Sydney, where his pupils won many public competitions. He taught later in New York and Canada, where his students achieved distinction in opera and broadcast. Williams made a special study of training singers for radio performance, and toured New Zealand. He then taught at the Elder Conservatorium from 1948 to 1956.


Ilia Turnbull
Soprano, she taught at Sydney Conservatorium from 1935 to 1950.

B. Cesi (Royal Conservatorium of Naples);/ A.Guercia/ Domenico Scafati

Signor De Giorgio V
He was also awarded first prize at the Musical Exhibition of Palermo. In 1898 he decided to tour Australia as a pianist, on landing in Adelaide he gave successful piano recitals but he injured his right hand and had to give up playing. De Giorgio decided to teach in South Australia, and returned to Italy for three years of further study, then came back to Australia. He was offered a job at the University of Melbourne Conservatorium by Professor Franklin Peterson, but owing to pressure from John Lemmone, Signor de Beaupais and other Sydney musicians, he decided to settle in Sydney. His book Singing and Singers, marketed by Palings, was a popular teaching aid in Sydney.

Pupils:


Gwen Selva
A gifted soprano, she was one of only a few local singers who set the critics of Sydney into a frenzy. Selva was on the staff of the Alfred Hill Academy, and taught alongside the popular Bennett-North Studio. She was well-established in Sydney as a recitalist, and her repertoire varied from grand opera through the various national typed of ‘art song’ to folksong. The soprano’s European experience began in 1921, and included study at the Jean de Reszke School at Paris, for French opera with the famous prima donna Madame Edwina. Further studies in stage activities preceded a successful appearances at the Old Vic Theatre in London, and other opera houses. Between this
time and her return to Melbourne in 1928, the soprano was heard in recitals in London and other English centres, in association with many famous artists including Yelly d'Arangi, Solomon (the pianist), Ethel Leginska and Arthur Rubinstein. During these years (1923-7) of work in England, Selva's voice took on additional weight and sonority.

**Pupils:**
Grace Edwards.

Marjory Blakeston (pianist and singer in Glazgow)/ Gwen Selva (Sydney)/ Lucy Altman (Melbourne)/ Donald Munro (Sydney),

**Grace Edwards**
Born 12 April, 1940 in Scotland, she is an accompanist and singing teacher. Additional influences on her teaching come from Jo Estill and Janice Chapman. Edwards came to Australia in 1964, and in 1972 became a repetiteur at the National Theatre Company and coached many singers. Later she became the accompanist for Dame Joan Hammond’s singing students at the Victorian College of the Arts. After this she decided she wanted to teach singing and took further study with Lucy Altman then Donald Munro.

**Pupils:**
John Wagner, Lynne Murray, Jennifer Harish, Naomi Fulton, Belinda Montgomery, Lilia Sile (repaired voice), Sandra Oldis, Carolanne Petterish, Suzanne Johnstone, Gail Robertson

**References:** *AMN* July 1936: 13.

**Mabel Batchelor**
Batchelor gained extensive experience touring with John Lemmone’s companies. She married John Lemmone, and later taught in Sydney, Tasmania and in Melbourne, where she moved in 1948. She was also well known as a recitalist in Sydney.


**Oscar Taueber**

**Pupils:**
Laurel Martin, Rika Grasby, Mrs W. Hobba, Mr King, Madelaine Ware, Jeane Wyly, Stanley Johns, Esther Curtis, Mr S. Raymond Savage.

**References:** *AMN* Mar 1921: 423.

**Richard McClelland**

**Pupils:**


Count Fillipini 1919/Signor de Giorgio/ Signor Cacialli
Clement Hosking
In 1930 Hosking taught at 333 George Street, nearly opposite Paling’s.

Pupils:
Beatrice Schubach, Elsie Brown, Eva Casimir, John Mc Caffrey.

Ronald Maconagie AM
Born in Auckland, New Zealand, 18 November 1931, Maconagie won several major awards before moving to London to study at the London Opera School. He sang with the English Opera Group and Sadlers Wells from 1956, before returning to New Zealand and singing with the New Zealand Opera Company from 1961. He later sang for the Elizabethan Theatre Trust Opera Company in Australia, and began teaching singing. He taught at Canberra School of Music from 1979, became Head of Vocal Studies at the Victorian College of the Arts from 1991 to 1995, and is currently teaching privately in Sydney. (See Canberra and Melbourne).


Leo Demant
Opera coach and singing teacher at Sydney Conservatorium.

Pupils
Judith Barber.

Cecil Trowbridge/Leo Demant
Judith Barber

Pupils:
Anita Watson.

Lyndon Jones
Welsh teacher, he also conducted a Sydney male choir, and taught at Sydney Conservatorium from 1953 to 1969.

Pupils:
Mary Hayman, Judith Lindeman.

Allan Ferris
Pupils:
Gino Zancarro


Toni Strasser/Kurt Adler
Margrita Mayer
Born in Perth in 1946, she studied overseas, and then taught in Sydney.

Pupils:
Glenys Fowles

References: OCAM: 227.

Clive Carey (see Melbourne)
Pupils:
Elizabeth Todd, Elsie Morrison, Richard Thew.

Elizabeth Todd
Todd taught at Sydney Conservatorium from 1947 to 1984. She was one of the most prodigious teachers of her generation.

Pupils:
Marilyn Richardson Felicity Andreason, Yvonne D’Arcy, Kay Capewell, Cynthia Johnston.

References: Letter from John Germain, 26-5-00, AMN 50 1959: 14.

Felicity Andreason
Pupils:
Elaine Blighton

Eric Vietheer (London 1972-75, studied with / Elizabeth Todd (Sydney 1977-78,)/ Florence Taylor (Sydney 1979-82)
Kay Capewell
Born 6 Jan 1947, Victoria, she has been head of the Vocal Department at Newcastle University since 1990 and currently has many students aged 18-21.

Elizabeth Todd (Sydney Con)/ Daniel Ferro/James Christiansen (studied with Daniel Ferro and Walther Gruner)
Marilyn Richardson
Born Sydney 1936, Richardson made her debut in Basel in 1972 singing Lulu and Salome. She made her debut with the Australian Opera in 1975 as Aida. Her roles include the four soprano roles in The Tales of Hoffmann, the Marschallin in Der Rosenkavalier, Eva in Die Meistersinger, Lisa in Pique Dame, Leonora in Fidelio, Sieglinde in Die Walkure, Elsa in Lohengrin, Katya Kabanova, Donna Anna in Don Giovanni, the countess in Le nozze di Figaro, Tosca, Desdemona, Isolde and Laura in Richard Meale’s Voss. Richardson sang Aida for the English National Opera in 1985. In Australia she has also sung for all the state companies.

**Pupils:**
Prue Dunstone, Anna Connolly.

Marilyn Richardson/Daniel Ferro/Michael Dale

**Prue Dunstone**
Flautist and singer, Dunstone was a South Australian Opera soloist and young artist, and an ESSO artist with Opera Australia. She taught privately at Pembroke School (S.A.) Ascham and SCEGGS Darlinghurst NSW, and Kincoppal NSW.

Elsie Morrison /Luigi Ricci (Rome Opera)

**Raymond Myers**
Myers taught at Sydney Conservatorium from 1976 to 1981.

**Pupils:**
Sandra Hahn, (then studied with Ettore Campogagliano in Italy) Jennifer McGregor, David Collins-White, Daniel Sumegi, Patrick Tougher.


Raymond Myer 1978-1988/Gita Denise (London)/Lisa Hagenan (Frankfurt)

**David Collins-White**

**Richard Thew**
Thew taught in Melbourne and Sydney from 1936, and was Organist at Rockdale Congregational Church.

**Pupils:**
Marjorie Walker, Colin Thomas, Alison McGuire

**References:** Vision Fugitive: 34-35, Opera Australia Sept 1982
57: 5, Letter from John Germain, 26-5-00, AMN June 1936: 7, Frank Lasslett interview, Melbourne 10/7/01.
Richard Thew/ Lauritz Melchior's teacher  
**Marjorie Walker**
She came to Australia in 1927 as a young bride, and studied with Thew, who was still teaching in 1981. She visited England again in 1948, and studied with the Dutch teacher of Lauritz Melchior, and it was for this new technique that she became famous.

**Pupils:**
Yvonne Minton (she won the Kathleen Ferrier prize at the Holland Internale Competition in 1961), Susan Kessler, Jean Callagan.

**References:** *Opera Australia* Mar 1981: 2.

Marjorie Walker/Molly McGurk/Eric Vietheer  
**Jean Callagan**

**Pupils:**
Anne Way, Norma Knight, Judith Lindeman, Mary Prebble, Kathy Murphy, John Lander.

**References:** Wiseman, *From Park to Palace*: 177, 179.

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**John Probyn.**
In 1945 he was a finalist in the Sydney Sun Aria, and went to the Royal College of Music to study. He then worked with Sadlers Wells, and married soprano Marjorie Shires in 1951. He taught at Newcastle Conservatorium from 1959.

**Pupils:**

**References:** Wiseman, *From Park to Palace*: 177, 179.

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**Marjorie Shires**
Shires joined the staff at Newcastle Conservatorium in 1962 and remained there until 1986.

**Pupils:**
John Ebert, Helen King, Jeanette Kearns.

**References:** Wiseman, *From Park to Palace*: 43, 81, 179.

John Probyn/ Marjorie Shires / Elizabeth Todd / Audrey Langford (London)/ Dame Joan Hammond (Australia)  
**Janette Kearns**
Born Newcastle, NSW, 19 June 1944, she works as an accompanist, vocal coach and solo pianist, and has had many students working in commercial theatre.
**Evelyn Probyn-Lee**  
Daughter of Probyn and Shires, she joined the Newcastle Conservatorium vocal staff in 1981.

**Stewart Harvey**  
Baritone, he taught at Sydney Conservatorium from 1961 until 1987.  
**Pupils:**  
Judith Lindeman.

Lyndon Jones/ Stewart Harvey/ Florence Taylor/ Mary Jane Corderoy/ Myra Lambert/ Horst Hoffman

**Judith Lindeman**

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**Melba/Anne Williams**

**Ruth Ladd**  
Ladd taught at Sydney Conservatorium from 1925 until 1968.  
**Pupils:**  
Phyllis Williams, Florence Yates.


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**Peter Seymour**  
**Pupils:**  
Angela Giblin, Canberra teacher.

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**Madame Patourelle/ Gerhard Kahry (Vienna)**

**Irene Waugh**  
From Newcastle, she performed in the opera companies of Austria and Germany for 15 years.  
**Pupils:**  
Jennifer Barnes.

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**Lucie Howell**

**Roma Conway**  
Pianist and singer, Conway studied in Western Australia, and later coached and taught singing at Sydney Conservatorium, and NIDA.  
**Pupils:**  
Conal Coad.
Lute Drummond
A prominent Sydney teacher. In 1949 a testimonial concert was given for Drummond in the Theatre Royal to raise money to support her, as she was recovering from a serious illness.

Pupils:
Kenneth Neate.


Elizabeth Rado

Ronal Jackson
Jackson was Head of Opera School at Sydney Conservatorium until 1980.

Pupils:
Richard Curtin (bass), 1973 finalist in Met Opera Auditions in New York. Curtin also won a Churchill Scholarship, then studied in Vienna for three years with Elizabeth Rado. He then sang with the Bremen and Essig companies in Germany.

References: *Opera Australia* Mar 1983 64: 5.

Audrey Langford

Pupils:
Jeanette Kearns, Rachel Gettler.

References: *Opera Australia* 1983 66: 5.

Eric Gormley (Newcastle)/ Ronal Jackson/ Joseph Post

John Bolton-Wood
Baritone currently performing in Australia.


Kaiser Breme

Mary Jane Corderoy

Anna Connolly
Connolly currently teaches in Melbourne and Sydney.
(See Melbourne and Queensland).
Pupils:
Amelia Farrugia, Yolanda Podolsi, Andrew Brunsdon, Lisa Cooper,
Karen Cummings, Rachel Cunningham, Lisa Harper Brown, Natasha
Hunter, Jane Pinkerton, Barbara Rennison.

Mrs Oliver Jones
Joan Lundy

Joan Lundy (Barnes’mother) Newcastle/ Colin Chapman/ Frances Smith/
Mary-Louise Ambler/ Irene Waugh / Janice Chapman/ Joseph Veasey

Jennifer Barnes
Born 24 Aug 1953, in Newcastle, NSW, Barnes has taught at Newcastle
Pupils:
Kylie Wilson, Lauren O’Brien, Rachel Gordon.

Edward Zanbarra (Julliard School)
Brenda Holleman
Pupils:
Amelia Farrugia, Anita Watson.

Paola Novikova (New York)
Helen McKinnon
McKinnon taught at Sydney Conservatorium from 1972 to 1998.
Pupils:
Anna Ryberg, Louise Callinan, Joanne Goodman, Yoland Podoloski,
Bernadette Cullen.

Jan Delpratt (Qld Con)/ Norma Hunter (Adelaide)/ Donald Munro (Elder
Conservatorium)/ Diana McLaren-Collins/ Lauris Elms/ Gwenneth Annear
(Elder Conservatorium)/ Beverly Bergen/ Andrew Dalton/ David Harper/
Andrew Greene
Inge Southcott
Pupils:
Emma Jenvey, Adam Player, Margaret Plummer.

Newcastle Con/ Jeanette Russell
Deborah Spencer
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**Patricia Davey**

**Pupils:**
David Brennan, Susan Falk.

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**Irene Kerenyi Kertesz**

Kertesz was trained in Budapest, and worked in Dusseldorf, Heidelberg, Mannheim and other German opera houses in principal roles.

**Pupils:**
Pauline Anne Walsh, Jennifer McGregor.


**Pauline Anne Walsh**
Vocal teacher in Queensland.
B.

Melbourne Singers and Vocal Teachers
Handel
Caterina and Maria Rosa Negri
B. And L. Negri

Elizabeth Testar
Testar began teaching from her residence in Melbourne in 1851.

References: Argus 7 Jan 1851: 3.

Lamperti
William Shakespeare

Frederica Mitchell
Singer/pianist teaching in Melbourne between 1880 and 1924, Mitchell sang regularly as a soloist with the Melbourne Philharmonic society and the Liedertafels, and was prominent in her roles as performer and teacher. In 1885 she returned from studies in Europe, and her profile increased steadily. She was not always well-reviewed. The Age thought her voice powerful if somewhat uneven. She applied several times to work as a Practical Study teacher of voice at the University of Melbourne Conservatorium, but was never hired.

Pupils:
Gertrude Johnson, Wynne Bradbury Miss P. Sinclair


Albert Visetti (RAM)

Gordon Gooch
Gooch taught privately first, and later at Allans, and sang with the Carandini Company, the Philharmonic Society, the Melbourne Liedertafels, and in many private and public concerts. He also appeared in Adelaide with the Adelaide Philharmonic in Alcis and Galatea, resuming teaching in Melbourne afterwards. After fourteen years at St Paul’s, Burwood, as choirmaster and chief bass, he retired.


James Ure
Organist and singer who taught singing. He often sang as a soloist with the Melbourne Liedertafel Society. Ure’s pupils sang with the Toorak Harmonic Society.

Pupils:
Mr F. S. Bruce, William Boyce, Edward Allen, Ethel Harcourt.
Madame Anstey (RAM)
She taught at the Mechanics Institute in Melbourne in the 1880s.

**Pupils:**
R. Jeffs, Miss Armstrong, C. Hilton, A. McBeath, Miss F. Kirkpatrick, Miss Savage.

References: *TT* 26 Feb 1886: 15.

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David Lee
City organist

**Pupils:**
Mrs Howitz.


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Henry F. Hemy
Teacher of piano and singing in Melbourne from 1851.

References: *Argus* 14 Jan 1851: 1.

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Otto Linden
A German pianist, Linden formed the Brisbane Philharmonic Society in 1861. Later he was active in Melbourne as a performer, choral conductor and singing teacher. In the 1890s he founded the Harmonic Society in Melbourne, which began a series of concerts featuring chorus and soloists.

**Pupils:**
Mr A. H. Cadden, Auguste Linden.


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Alfred Plumpton
Composer, music critic, piano and singing teacher and conductor. Plumpton arrived in Melbourne in 1878, having toured as the conductor of an opera company. He became musical director of the Presbyterian Ladies College, and St Francis' Church. He was married to the prominent pianist Madame Tasca.

**Pupils:**
Elsa May


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Julius Herz
Born in 1841 at Meckrenburg-Schwerin, Herz went to the Berlin Conservatorium and studied under Julius Stern. He had an extensive private teaching practice in Melbourne. Herz was an organist, was conductor of the Melbourne Liedertafel from 1870 until 1892, and was also a composer. He died in Melbourne in 1898.

Pupils:
Lalla Miranda, she made her Covent Garden debut in 1901, Bertha Rosow, Marie Elster (Mrs Donald Lanarch) who had studied previously in Germany.


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Julius Siede
Born in Saxony in 1825, Siede was a conductor, composer and flautist. He arrived in Australia with the soprano Anna Bishop in 1856, and then joined the Lyster Opera Company. He conducted the Melbourne Liedertafel from 1879 to 1890. He also taught singing and flute, and many of his private students appeared as soloists with the Melbourne Liedertafel societies. He died in Melbourne in 1903.

Pupils:
Florence Jobson, B. T. Moroney, Louise Siede.


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Herr Kotgolt, Royal Opera Berlin

G.W.L. Marshall-Hall
Ormond Professor of Music at the University of Melbourne from 1895 to 1900, and again in 1915, Marshall-Hall was also a principal study teacher of voice. He was most famous for his conducting activities, and was a passionate orator on musical matters.

Pupils:
Fred Clutsam, Violet Parkinson, (who also studied with Elise Wiedermann).


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J. T. Lamble
A teacher of the tonic-sol-fa method, several of Lamble's pupils became popular performers in Melbourne, and two won Clarke Scholarships to study at the Royal College of Music in London. Lamble was himself a prominent soloist with the Melbourne Philharmonic Society, and later sang with the Ballarat Liedertafel.

**Pupils:**
Mr W. Neilson, (who later studied with Cecchi), Isabella Webster, Ada Bloxham.


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**Fred Lyster**

Brother of George Saurin Lyster, the operatic impresario, Fred Lyster was a singer with his brother's company, and worked occasionally as a conductor, he also taught singing to locally acquired cast members.

**Pupils:**
Clare de Vee, Armes Beaumont.


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**James Spenselby/Fred Lyster**

**Armes Beaumont**

Beaumont was one of the most popular artists on the concert and operatic stage in Australia for over twenty-five years. 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 year rest while his voice broke, he studied under James Spenselby, and was engaged in mercantile business. The first 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 Squires was suddenly taken ill, and according to Beaumont, quite unexpectedly he 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 declined. In 1862 Beaumont 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 later 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 1867, while out on a shooting excursion, he was accidentally shot in the face and almost totally lost his sight. He subsequently went with an operatic company to San Francisco, and returned to Melbourne, where he took leading tenor parts in most of the principal concert and operatic works presented. In his later years Beaumont was active as a teacher in Melbourne, he taught at Allans during the 1890s and early 1900s.

**Pupils:**
Lilian Ormond.


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Niccola Porpora
Ansani
Manuel Garcia 1

Manuel Garcia 2

Julius Stockhausen, Mathilde Marchesi, Rose Hersee, Jenny Lind, Johanna Wagner, Salvatore Marchesi (he toured with Liszt doing concerts in Europe), Ermina Rüdersdorff, Mary Ellen Christian, Signor Vitelli, the Misses McCarthy, Catherine Hayes, Francoise Dehaes (Fanny Simonsen), Emery Gould, Mary Murphy, Manuel Garcia III, Giulia Hack, Madame Slapoffski.


Mme Haigh-Dyer, (A pupil of Balfé)/Mewburn Levein/Manuel Garcia

Madame Slapoffski

Born Elizabeth Frances in England, she sang with the Carl Rosa Company as Lillian Williams She taught at first at the Slapoffski Conservatorium in Melbourne, which was established by her husband, and later at Sydney Conservatorium from 1916 to 1928.

Pupils:
Ada Barker, Signorina Fiorelli, Marie Bruhn (Mary Brown), Muriel Barton, Emmie Lorraine, Elsa Fischer (Elsa Stralia), Mrs Bisset Amos, Lena Bell, Beryl Bennie, Florence Quinn, Lizzie Jamieson, Natalie Rosenwax, Ethel Friend, Hazel McClelland, Anna Roth, May Brownlow, Rupert Swallow, Michael Brien, Jeanne Slapoffski, Nellie Stewart, Victor Evans, Lotys Lescaut, Elsa Stralia, Patty Russell, Linda Foy, Thelma Burness, Josie Melville.


Gaetano Nava/Garcia II

Charles Santley

Born in Liverpool, 28 Feb, 1834, he died in London on 22 Sept, 1922. Santley studied with Gaetano Nava in Milan from 1855-57 and then with Garcia in London.

Pupils:
Bertha Bird, A. C. Bartleman, Peter Dawson.
C. J. Stevens/F. L. Bamford/Sir Charles Santley/Professor Kantorez (who changed him from bass up to baritone

**Peter Dawson**

Famous Australian baritone, internationally known for his performances and his recordings.

**Mary Ellen Christian**

A contralto, Christian arrived in Australia in 1871, touring with the French violinist Jennie Claus and the English pianist Arabella Goddard. She became a prominent concert artist and vocal teacher, first in Melbourne, and later in Sydney. She toured with Charles Santley in 1889, and in 1894 she became a Sister of Charity at the church of Mary Paul of the Cross in Sydney. She taught first at the Presbyterian Ladies College in Melbourne, later at St Vincents College, Sydney, and in 1905 she started the Garcia School of Music at Potts Point, Sydney.

**Pupils:**

Molly de Gunst, Marie Narelle (nee Ryan she later studied with Hazon, and Steffani. Kate Rooney, Carrie Lancely, Gertrude Concannon, Nellie Melba, Christie Fuller, Miss Gray, Margaret McLennan, Eileen Lane, Rosie Fitzgerald, Gwendolyn spanswick, Ilma Elliot, Gertrude Corv, Kathleen Harley, Nellie Duggan, Lilian Moore, Elinor Stopford-Chapman, for more pupils see Sydney entry.


William Parkinson/Mary Ellen Christian

**Elinor Stopford-Chapman**

Melbourne soprano, who was prominent as a vocal teacher.

**Pupils:**

Evelyn Ashley, Miss Gladys Macdowell, Miss Gwen Rees, niece of Alice Rees Vogrich, Mr Ross, Phyllis Ashley.

**References:** *AMN* Nov 1927: 30.

**Evelyn Ashley**

Popular Melbourne soprano, teacher, and touring artist in the 1920s and 1930s. Ashley had an extensive teaching studio, and many successful pupils working in light opera and musical theatre companies.

**Pupils:**
Maisie Aarons, Ada Lacey, Doris Lewis, Lillian Warland, Jean Stewart, Julia Langton, Alma Higinbotham, Joyce Wilson, Jean Pascoe, Hilda Thurling, Linda Drayton, Kathleen Colliver, A. Upston, Ida Wright, Alice Dennis, Beryl Adams, Rae Paterson, Kathleen Blackmore, Olive Ribling, Rose Mosley, Eileen Cooper, Lorayne Wright, Mrs Vivyan Dunn, Mrs F.G. Le Couilliard, Mr W. Pearl, Daisy Ely, Jean Thomas, Katie Noble, Oliva Paynter, Lillie Clarke, Ada Perry, Lillie Oethner, Ruby Paynton, Phyllis Ashley, Rae Allan, Dolly Haynes, Ethel Kleiner, Grace Herschell, Eileen Gilmour, Clarice Brown, Beryl Binns, Eunice Faddie, Lily Dittner, Eileen Kirwan, Edna Robins, Jean Pascoe, Irene Jeffries, Alice Deer, Irene Kirwan.

References: AMN 21 1931: 11.

Fanny Simonsen
French soprano, who claimed that she was from an aristocratic family, Simonsen came to Australia in 1866 with her husband Martin Simonsen, who had been principal court violinist to the King of Denmark. She made her London debut as Madame Francoise Dehaes. She did not have an intrinsically beautiful voice but was a natural actress and had mastery over her voice. She took over Lyster’s Opera Company with her husband in 1880. They soon ran into debt, in 1894 Fannie became bankrupt. She died, penniless in 1896. Martin committed suicide in 1899. Fannie taught singing extensively, as well being active as an opera impresario, and mother of many children. Many of her pupils sang with the Simonsen Opera Company.

Pupils:
Ada Crossley (went to study with Marchesi), Martina Simonsen, Frances Saville, Lillie Crowle, Ada Prull, Flora Graupner, Julia Simmons, Muriel Walsh, Jeanne Ramsay, Jules Simonsen, Miss E. A. Lambert.


Flora Graupner
A brilliant Australian singer in both light opera and heavier roles. She was astonishingly versatile and could sing and act any role in any repertoire. She died during the 1920s, after years of illness. Graupner sang many roles with the Simonsen company, including Donna Elvira in Mozart's *Don Giovanni*, and Micaela in *Carmen*.


**Manuel Garcia/ Mathilde Marchesi**

**Emery Gould LRAM**

Gould studied in Europe from 1884 to 1888, and then returned to Australia and began teaching. She opened a Conservatorium called the ‘Australian Conservatoire of Singing’ in Toorak in 1889, which Melbourne papers noted was very prosperous. Gould sang with the prominent pianist Madame Charbonnet-Kellerman in Sydney, and was also a popular concert artist in Melbourne.

**Pupils:**

John William Bartie, who was a singing teacher in Melbourne, advertising as of the Garcia School between 1926 and 1930, Lucy Benson (see Tasmania), Nina Abbott (see Tasmania), Miss Strong, Clara Fellows, Miss McMillan, Miss Withers, Miss Osborne.


**Mathilde Marchesi**

(1821-1913) She was born in Germany, and studied singing first with Ronconi, before she was heard by Pauline Viardot, who recommended that she study with Manuel Garcia II. Marchesi’s subsequent career took her to London, Vienna and Paris, and she gradually took on more teaching as well as performance activities. Marchesi is arguably the most famous singing teacher in the history of vocal teaching.

**Pupils:**

Blanche Marchesi, Elise Wiedermann, Ilma di Murska, Emma Calve, Emma Eames, Nellie Melba, Frances Alda, Ada Crossley, Evelyn Scotney, Nina Friede, Selma Kurz, Edna Bennie, Ellen Beach Yaw, Anne Marie Quesnel, Helen Mearns, a young Aust contralto who studied at the Guildhall school with Arthur Thompson, then in Paris with Marchesi for two and a half years, then she toured the U.K. with Melba; Nora Dane, who then studied with M. Lambert Gilleuls in Paris. Miss Colbourne Baber (Mrs Harrison White), who sang in Paris for Boosey as Lila Harrison; Cecile Staunton (Mme Goldenstedt) who then studied ballad singing with Charles Santley; Maggie
Stirling, Florence Young (who studied first with Lucy Chambers), Kate Rooney, Marie Bouciaut of Melbourne, who made her debut in London at one of the concerts of Laurence Kellie; Lilian Devlin, Regina Nagel, Olive Kingston, Hilda Mulligan, Eva Mylott, Victoria Nicoll, Emmeline Carter, Glawdys Evans, Glawdys Edwards, Ivy Ainsley, Elizabeth Newbold.


Elizabeth Newbold
Soprano from Melbourne, a protégé of Melba, who told her to ‘guard your voice as you would a crown of gold.’ Newbold went to study with Marchesi in Paris on funds raised by a number of earnest admirers who floated her voice into a company. An English entrepreneur wanted to buy the company out in 1910. The outlay was to be recouped as the result of one hundred concerts to be given in Australia on her return. Arriving in London in January, 1909, Newbold went to Paris and spent a year studying under Marchesi and Monsieur Ponsot. She described Madame Marchesi as still active, slim, and charming, always well-dressed, and able to converse with her pupils in eight languages, which she occasionally mixed, to the puzzlement of other less accomplished linguists than herself. Both in London and in Australia, Melba took great interest in Newbold, who she hoped would have a career in opera. In London, Newbold made her first public appearance with Walter Kirby at an afternoon concert at the Earl and Countess of Plymouth’s house. There she was heard by Lady Wantage, and further engagements at more ‘at home’ concerts followed. At the Austral Club and at various concerts at which sang, Newbold’s voice, her pleasing personality and appearance, made an excellent impression, and she and those who supported her had good reason to be pleased with her prospects. Newbold appeared later in Melbourne in various roles, she gave a series of four concerts with repertoire including Spanish songs, a Jenny Lind concert, a group of Period Songs, and a concert of songs from the Tales of Hoffmann.
Gludys Edwards
Edwards was a dramatic soprano born in South Australia, who went to the Royal College of Music in London, and later studied under Marchesi. During her studies Edwards was presented to the Royal family by Princess Louise, who greatly admired her singing. She toured England as a concert artist, and then returned to Australia, settling in Melbourne where she taught singing after 1936.


Ivy Ainsley
A contralto from Sydney who went to study in London, first with Minna Fischer and Fred Clutsam, until Melba took her on as a protégé, and promoted Ainsley’s interests at every opportunity. Fischer was told by Melba that she had to teach Ainsley every day, and that if it got in the way of other pupils, to ‘chuck the other pupils.’ Ainsley was given lessons twice weekly by Melba as well, and after two years went to study with Marchesi in Paris. Upon her debut at the Bechstein Hall, London, an amazing array of nobility and important vocal teachers were present, including the Prince and Princess of Wales, and Marchesi herself. Reviews of the debut were overwhelmingly positive, despite the fact that critics felt they had heard more than they desired about the débutante’s prowess before the concert from well-wishing friends (probably meaning Melba’s claque). The critics reported that Ainsley was a singer of importance, who was artistic, and who knew how to manage her voice both powerfully and with restraint. A great future was predicted for her.


Blanche Marchesi
Born in Paris, 4 April 1863, she was the last of Mathilde Marchesi’s ten children. Trained in her mother’s technique from an early age, she was required to take over the teaching studio for six weeks, at the age of fourteen, while her mother was ill. Her début took place at one of Marchesi’s student concerts, where she was accompanied by Charles Gounod. She was very successful as a mezzo-soprano, though she often sang dramatic soprano roles in opera, and eventually found herself as an interpreter of Wagner, singing the role of Brunnhilde in Die Walküre in
Prague in 1900. She performed extensively in England in the Moody Manners Company.

**Pupils:**
Nelly Bamford, Kate Bean, Sigrid Carlson, Margaret Child, Mary Cowie, Gladys Field-Louda, Pia Ferrari, Dorothy Hamilton, Florence Holding, May Keene, Lydia Kelly, Laura Kesteven, Blanche La Fontaine, Mary Martin, Armene Meduria, Satnis Meduria, Molly Minnie, Doris Nield, Vera Roome, Norah Sabin, Anne Saint-Clair, Enid Settle, May Sharp, Dorothy Thomas, Marny Trinder, Alice Viardot, Joy McArdon, Dorothy Canberra.

**References:** Kandie Kearley, *A Bel Canto Tradition: Women Teachers of Singing during the Golden Age of Opera.*

**Joy McArdon**
Dutch soprano, who Bernard Heinze organized to come to the University of Melbourne Conservatorium in 1929 to begin an opera class. She started taking on private students as well.

**Florence Young**
Florence Young (Mrs Rivington) was famous for her voice, her acting, and the driving personality that carried all before her. She performed with Nellie Stewart in *Boccacio, Chilperic,* and *Paul Jones.* In the first of these she was a young girl of eighteen with a very beautiful voice, and made an emphatic hit in the finale, 'It is the Prince,' and from that time on her success as a performer was assured. The soprano from Melbourne was fortunate in that her father-in-law paid the cost of her lessons with Marchesi and expenses in Paris. On her return from Paris, Young became one of the most famous light opera singers in Australia, travelling with various companies, and was always well received by critics and audiences.


**Edna Bennie**
(Mrs W.E. Reynolds) A Melbourne soprano, Bennie studied in Paris for three years with Marchesi. After her studies she joined the Quinlan Opera Company in 1913, for its tour of Australia; her roles included the Doll in *The Tales of Hoffmann,* and one of the Walkyries in *Die Walkure.* On her return to England she sang with the Carl Rosa Company for four years, and then spent four years as
a principal artist with the Beecham Company. In 1924 she joined the British National Opera as one of its foundation members, and she sang Sieglinde, Pamina, Madam Butterfly and other roles at Covent Garden. One of the roles in which she was notable was Gutrune in *Gotterdammerung*. The celebrated conductor Albert Coates declared her the finest Gutrune he had ever seen. Other roles in which she won praise were Sieglinde in *Die Walkure*, Desdemona in *Otello*, Eva in *Die Meistersinger*, Pamina in *The Magic Flute*, and Madame Butterfly.

Bennie was living proof of the fact that Mathilde Marchesi had not lost her ability as a teacher in her old age, as many have asserted. She returned to Australia and began teaching in Melbourne in 1929, and she died in 1932. Bennie was a sister in law to Mr A. E. H. Nickson.


**Elise Wiedermann**

(1851-1922) Soprano born in Vienna, she came to Australia in July 1883, and married Karl Pinschof shortly after her arrival. She was awarded a laureate of the Conservatorium of Vienna in 1873, and sang on the operatic stages of Vienna, Zurich, Brunswick, Hanover, Hamburg, London and Leipzig. In Australia she was prominent as a soloist in Marshall-Hall’s orchestral concerts in Melbourne in the 1880s, often interpreting Wagner roles, in which she was expert. Marshall-Hall invited her to become the first principal study teacher of voice at the University of Melbourne Conservatorium in 1895.

**Pupils:**

Mary Campbell, Florence Austral, Lucy Rowe, Ruby Gray, Clarice Malyon, Stella Power, Violet Clarke, Evelyn Scotney, Kitty Noon, Ruby Blyth, Anne McLeod, Anne McDonald, Ivy Bickford, Madge Boys, Maggie Sherlock, Margaret Murdoch, Elizabeth Pinschoff, Louise Pinschoff, Elsa Stralia, Aimee Elvins, Jessie Shmith, Alice Rees, Hesketh Jones, Elsa Warman, Elva Rogers, Margaret Murdoch, Marguerite Henderson, Florence Ballara (Towl, Mrs C. B. Collins), Kate Benda, Mona Sydna, Vera Bedford, Lovie Mueller, Alice King (Mrs Patten), Miss Elmhirst-Goode, Maude Harrington (Mrs Alberto Zelman) Elsie Dickinson, Regina Nagel, Harold Colonna, Louie Zucker, Nora Dane-Valenti, Madge I. Boys, Selwyn Masden, Molly Hayres, Violet Parkinson,
Gladys MacDowell, Isabel Stuckey, Mona McCaughey, Maud Jenkins, Kate Samuels, Maud Rowson, Violet Singleton, Ella Spry, Ethel Bergin, Constance Browne, Jean Connell, Marie Richardson.


Maggie Sherlock
(Mrs McManamny) She won the Sun Aria in the late 1880s. She returned to Ballarat after studies in Melbourne, and became a prominent local teacher.

Pupils:
**Kathleen McManamny**
(Mrs Paul Jones) She was for two years the official accompanist to the South Street Competitions. She conducted young choral groups in Ballarat, as well as teaching piano, harmony and musical perception.

Pupils:
Corrie Allan, Adele McKay, Madame Sita Devi, Frances Sloan, Gertrude de Vris, Anne Williams.


Frederick Earp/ Wiedermann/ Benno Scherck/ Delia Valeri

**Constance Neville-Johns**
Soprano, Neville-Johns won a scholarship from the Australian Examinations Board, and studied with Wiedermann, until her death.

References: *AMN* 17 July 1928: 35.

Madame Godfrey Darling/ Rudolf Himmer/ Wiedermann

**Madge I. Boys**
Boys was a popular Melbourne voice teacher from 1912.
Maisie Owen
She began teaching voice in Melbourne in 1924.


Harold Colonna
Principal tenor in Europe after further study, Colonna sang Don Jose at Covent Garden, was active as a concert artist in America, then began working as an actor for the BBC.

Violet Parkinson
She also studied piano with Marshall-Hall, and was known as an operatic coach.


Regina Nagel
Nagel also studied with Mme Steinhauer, then went to Europe to study with Marchesi.

Marguerite Henderson
Soprano, one of the original students of the Marshall Hall Conservatorium, who went abroad in 1901. While in England, Henderson sang in a recital at St. James Hall, for which she received very favourable press from the London critics. As the result of the recital she was engaged by concert organizers to tour England, Ireland and Scotland, and during this period performed often in concerts with Andrew Black. Owing to the illness of an aunt, with whom she traveled, Henderson was forced to return to Australia. As a result of her domestic situation, she had to give up the idea of a European career. She was principal of the Elsternwick School of Music, and also ran a Grand Opera class which was popular in Melbourne. She died in 1922.

Pupils:
Grace Evans, Agnes McIndoe, Marjorie Reilly, Phyllis Vale, Madge McCracken, Rita Burniston.

Elsa Stralia
Elsie Mary Fischer. (1881-1945). She went to Milan in 1910 to study further with Marchesi, and made her Covent Garden Debut in 1913. She came from the 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, she went to London, and made a rapid entry to the prima donna ranks at Covent Garden, she sang in major opera houses in Europe, and won considerable success in America.


Selwyn Masden
Soprano who studied with Mary Campbell, then went to Europe where she studied with M Ponsot in Paris, and Alexander Heinemann in Berlin. Masden later taught at Darling St in South Yarra.

Molly Hayres
Soprano from Port Fairy, she went to England for further study, and toured Australia with Florence Austral and John Amadio, she was well known for her 3LO broadcasting.

References: AMN Feb 1926: 19.

Vera Bedford
A composer and dramatic soprano, who studied under Fritz Hart and Wiedermann, Bedford died on January 8, 1935 after two years of illness, aged 41. She sang with J.C.Williamson’s Company in opera and operetta. In 1919, she joined in the Rigo-Williamson Opera season, singing Azucena in Il Trovatore, Suzuki in Madame Butterfly, and Nicklaus in Tales of Hoffmann. Throughout her operatic career in Australia, Vera Bedford sang as a contralto. Her voice was remarkable for its power, compass and richness of quality; but she was really a dramatic soprano. In 1924 and 1928 she sang with the Melba-Williamson Company in principal roles. She sang with the Roxy Theatre, New York, playing guest performances of such roles as Madam Butterfly, Leonora, and Tosca, with the Metropolitan Opera Company, and The
American Opera Company. During her stay in America she studied intensively with Helen Brett and with Madame Schumann-Heinck, who declared that Vera Bedford had 'the voice that Wagner dreamed of.' Just as she was reaching the top of her profession in America, her permit to work expired, and she had to leave the country. She then moved to London, where she sang at Covent Garden, Sadlers Wells, and also worked in concerts and broadcasting.


Elmhirst Goode
(Mrs Manson-Anderson) Goode was appointed to teach at the University Conservatorium in 1915.

References: AMN 4 1915: 302.

Lois Zucker
An early pupil of Wiedermann at the Albert Street Conservatorium, and a protégé of Melba, she moved to Sydney where she was well known as a teacher. None of her pupils seem to have progressed beyond the stage of amateurs.

Pupils:
Myra O'Neill, Mavis Dearman, Joan Shorter, Josie Freeman, Vera Carne, Gladys Henderson, Dorothy Mould, Violet Collins, Yuel Solomon, Enid Coleman, Adele Cornford, Blowden Fletcher, Fannie Whitehurst, Norma Hokin, Dora Masquita, Betty Higgins, Winsome Nicholls, Dora Connal, Narelle Hocking, Keith Stevens, Melva Ward, Betty Hadley, Frances Levine, Madge Fox, Jess Mankey, Beryl Mallay, Thelma Lansdowne.


Gladys MacDowell
She began her studies in 1912 at the Albert Street Conservatorium under Wiedermann. MacDowell taught at the New Conservatorium in Melbourne in 1923. She performed with the Melbourne Liedertafel Society in and with the Philharmonic Society, as well as with the NSW orchestra, under Verbruggen.
Pupils:  
Winifred Hunter, Violet Stevens, Alma Knapp, May Douglas, Nellie McDonnell, Tess Stewart, Margaret Draffin, Kath Connell, Mavis Bray,


Violet Clarke  
She studied at the Albert Street Conservatorium from 1908-1910. Afterwards she became a prominent private vocal teacher in Melbourne.

Pupils:  


Maude Harrington  
(Mrs Alberto Zelman) She appeared with Williamson and Musgrove’s Company in Dick Whittington and his Wonderful Cat in 1903. She also sang in a concert performance of Rigoletto with Melba as Gilda. Harrington gave regular concerts in Melbourne between 1920 and 1930, advertised as ‘Mrs Zelman’s Hours of Song,’ which were well-loved entertainments.

Pupils:  
Elsie Mitchell, broadcast on 3AR.

Elsie Dickinson
Soprano, one of the singers first selected to study with Melba at Albert Street, she first studied at the Marshall-Hall Conservatorium under Wiedermann. Dickinson began teaching in Melbourne in 1910.

Pupils:
Ethel Baxter, Rita Reuas, Doris Hynam, Myrtle Lattimore, Dorothy Wheeler, Hilda Greene, she had previously studied at the Guildhall with Medora Henson.


Nora Dane-Valenti
Soprano, Dane-Valenti was one of the first pupils of Wiedermann in Melbourne, and was the first to gain the diploma at the University Conservatorium under Marshall-Hall. She went to Europe in 1898 as Nora Dane, and Melba introduced her to Marchesi, with whom she studied further. Dane-Valenti sang in opera in Italy, Russia and Poland, with her husband, the late Maestro Lorenzo Valenti, and afterwards they settled in London. Valenti died in Italy in 1921, and Dane-Valenti took up vocal teaching. She began teaching in Melbourne in 1925.

Pupils:
Mrs Green, Marjorie Webb.


Clarice Malyon/ T. Leslie Middleton
Another of Wiedermann’s early pupils, Malyon taught at the University of Melbourne Conservatorium from 1916 to 1955, in conjunction with her husband T. Leslie Middleton. The couple also taught at Allans for many years, and were proud of their Marchesi lineage.

Pupils:
Carrie Cairnduff, Magda Bancia, Gertrude Griffen, Beatrice McEvitt, Shirley Tweddle, Nell Taylor, Irene Bennett she then studied with Ivor Boustead, and toured Tasmania with the young pianist Phillip Hargrave, Miss O. Emery Smyth, (who also studied under Agnes Janson),
Winifred Gardner, Jessie Black, (who then studied with the Russian soprano Felia Litrinne in Paris). Maisie Owens, Jessie Clark, Isis Williams, Mona Nugent, Lillian Savage, Lilian George, Moira Nugent, Doris Irwin, Phoebe Barton, Winifred Graham, Myra Gilbert-Hughes, from Western Australia, who began teaching at Glen's and privately in Melbourne in 1932. Audrey Anderson.


Mona Nugent
She taught in Melbourne, during the 1930s.

Pupils:
Beryl Wilson

References: AMN Dec 1935: 5.

Carrie Cairnduff
She taught at the University of Melbourne Conservatorium from 1935 until 1956, and often performed as a soloist with the Philharmonic Society and as a broadcast artist for the ABC. She sang with the Melbourne Symphony Orchestra and toured Adelaide broadcasting and giving concerts. She was particularly admired for her Lieder interpretation.

Pupils:
Jean Sutton Crow, Lois Green, Eunice Lockhart, Betty Tucker, Lorna Lanyon, Mavis Woodhouse, Barbara Martin, Penny Knibb, Dorothy Coe, Glenda Ryan, Irene Bennett, June Aslangal.


Mary Campbell
She began teaching at the Albert Street Conservatorium in 1908, and after Wiedermann's death became the head of the singing staff, until her own death in July 1935. She worked closely
with Melba and Fritz Hart, assisting Melba to produce the *Melba Method*, a manual of singing which has been widely used since.

**Pupils:**


**Lennox Brewer**
Born in the early 1900s, Brewer studied with Campbell at Albert Street beginning in 1927 for eight years. His book *Basic Skills of Singing* was intended as an additional aid in the use of the *Melba Method*. Brewer taught at the Albert Street Conservatorium from 1935 to 1985, he was Musical Director and Producer for the Gilbert and Sullivan Society of Victoria from 1935 until 1947. He was also heavily involved in Gertrude Johnson's National Theatre movement, as a director from 1936.

**Pupils:**
Greta Dew, Joyce Simmons Mary Brown, William Borrett, Hilda Bull, Maureen Boyce, Joy Brown, John Bicknell, Christopher Bennie, Priscilla Brown, Eileen Allen, Alan Anguin, Desmond Anguin, Robin Anguin, Robert Armstrong,
Leo Banks, Francis Banks, Rocky Barca, Veronica Barnes, Robert Burton, William Batchelor, Sharyn Beaglehole, Alexander Burns, Adrienne Beames, Ruth Beasley, Frank Besag, James Cain, Ian Cairncross, Elizabeth Cameron, Norman Carubhn, Wallace Carroll, Peter Citrme, Alan Clark, Mrs Nordal Clark, Rose Clemens, John Clement, Ray Collier, Margot Cory, John Cousins, Rodney Coutts, John Cox, Ian Craig, Joyce Curnow, Margaret Davies, Robert Davies, Mrs De Zoete, Eric Dewar, Harold Doyle, Kevin Dunn, Robert Eden, Mr N.A.R.Edmonds.

References: Melba Conservatorium
Student/ Staff Records, Lennox Brewer, Basic Skills of Singing, Melbourne: Melba Memorial Conservatorium, n.d..

Jean Teychenne
Soprano, who went to study with Hermann Hrunebaum, Professor at R.C.M. London, then lived in retirement near Tongala on big cattle station, she taught in Melbourne later though, offering a scholarship in 1941.

May Daley
Daley had a voice of very beautiful quality, clear and pure and remarkably true. She taught singing in Melbourne in the 1920s and 1930s.

Vera Hickenbotham
(Mrs Terry) Soprano, who later taught in Western Australia.

Sylvia Fisher
After studies with Campbell, she went to study with Adolf Spivakovsky. She won the Sun Aria in 1963, and later had an extensive career at Covent Garden.

Ida Walker
A contralto, that Melba brought from New Zealand to study with Campbell.
References: *AMN* Dec 1926: 34.

**Gertrude Hutton**
She went abroad in 1929, and left her students for Madame Godfrey-Darling to look after. Later she taught in Western Australia.

References: *AMN* Dec 1929: 25.

**Constance Burt**
Soprano, who was a broadcast recitalist in Melbourne with the ABC. Burt studied under Campbell on Melba’s advice, and then spent four years abroad. She studied with Anne Williams in London, and then with Gustave Huberdean and Henri Fauth (chef du chant of the Paris Opera). On her return to Australia gave recitals in Sydney and Brisbane. Burt taught in Sydney and had a studio at Palings.


**Jessie Shmith**
Contralto, she was frequently broadcast in ABC concerts, and later toured New Zealand and Australia. She taught in King Street at the back studio of the Savoy Theatre. Many good singers studied with Shmith, including Jon Weaving, Lance Ingram (Albert Lance), Margaret Lord, Arthur Little, John Lanigan.

**Linda Parker**
A Melbourne soprano, who left in 1930 to further her musical studies overseas, Parker was in the broadcast from the BBC, London direct to Australia on October 4, 1834. Originally she intended to study piano overseas. While studying in Paris her singing was heard by several well-known vocal artists and musical critics, and they all advised her to make singing her focus. Anne Williams taught Parker in London until she went to Germany on invitation to work with Elena Gerhardt.

Ada Doubleday Bennett

Pupils:
Edith Stainer, Myra Mead, Margaret Mills, Elsa Whedlock, Alice Halifax, Irene Nevill, Hazel Bodley, Marjorie Osmotherly, Doris Nicholls, Rosa Curtis, Joy Kirmisse, Mary Esler, Adna Tatterson, Nancy Spink, Daisy Garlick, Maria Martrel, Betty Bugg, Patricia Adams, Joyce Hanson, Joyce Krick, Colina Bruce, Miss Andrews, Isobel Sands.


Mary Campbell/Melba

Cecil Trowbridge
Baritone, he began studies at the Albert Street Conservatorium in 1928. He taught at the New Conservatorium in Melbourne with Blanche Evans. He was Sacred Heart School choirmaster in Launceston in the 1960s, in 1966 he moved to Hobart, and began teaching at the Hobart Conservatorium on its inception.

Pupils:
Russell Smith, Marilyn Smith, Bettine McCaughan, Brian Hansford, Jean Marks, Barbara Smith, Graham Brinckman, Beryl Bradley, Jennifer Orr, Judith Barber, 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, before she went to Sydney Con to study with Roland Foster, Joan Ward, Helen Clarke, Marie McDonald.
Hans Hotter (pupil of Mathaus Romner) 1958-1961 in Munich/ (Cecil Trowbridge) 1950-1957 in Melbourne

**Brian Hansford**

Born March 12, 1934, Hansford studied in Melbourne, winning the Sun Aria in 1957. In 1959 he won the International Singing Wettbewerb in Munich, after which he became a principal baritone with the Bavarian State Opera until 1961. After this time he returned to Australia and sang with the Victorian State Opera, appeared many times on ABC television in various operatic roles, and performed extensively in Australian and New Zealand concerts, recitals and opera. Since the 1960s, Hansford has been extensively involved in vocal pedagogy at first the University of Melbourne, and from 1974 at the Victorian College of the Arts, at which he is currently Head of Voice.

**Pupils:**

Brian Hansford/Hans Hotter

Merlyn Quaife

Pupils:
Alexander Sherman,
Judith Dodsworth,
Sharon Kempton,
Marina Prior, Lynlee
Davies, Paul
Hughes, Angela
Brewer, Natsuko
Arai, Antoinette
Halloran,

Pat Davey (Canberra)/ Brian
Hansford (Melb)/Donald
Munro (Adelaide)/Otakar
Kraus (London)/James
Christiansen
(Adelaide)/Lisa Hagenau
(Germany/Michael Parker
(USA)/Joshua Hecht (USA)

David Brennan

Born 18 Sept 1946 in
Melbourne, he now lives in
NSW. Brennan is teaching
in Sydney and has
previously taught in
Adelaide. He has appeared
with every major Australian
opera company, and sang
with Opera Australia from
1987 to 2001. Most of his
students are young, and are
beginning their careers.

Barbara Pitts

Born in Melbourne 19
August 1951, she studied
also with Bettine
McCaughan. Pitts has only a
few private singing
students, and sings mainly
gospel, or for church,
weddings, charity etc, she is
also a member of the Royal
Philharmonic Choir in
Melbourne.

Pupils:
Elissa Wills,
Amanda Biggs, Kate Richardson

Cecil Trowbridge (Melbourne)/
Arnold Matters (London)/ Henri Portnoj (Melbourne)

**Bettine McCaughan**
Born June 13 1926, in Glenhuntly Victoria. McCaughan studied in Melbourne with Trowbridge before studying further in London. She performed extensively in recitals, concerts, oratorio, opera, and was broadcast on radio and television in Australia and overseas. She has now been teaching in Melbourne for forty two years.

**Pupils:**

**Bettine McCaughan**
(Melbourne)/ Yvonne Rodd Marling

**David Ashton Smith**

Adrian Collette,
Peter Cordeaux,
Alan De Niese,
Elise Wiedermann/ Mary Campbell

Aimee Elvins

Another early pupil of Wiedermann, Elvins’ ability to teach was recognized by Melba, who invited her to join the staff at Albert Street in 1918. Elvins remained at Albert Street until 1925, returning from 1937 to 1940. Sister to Harold Elvins, Director of the Conservatorium, she held an unassuming role, and was much loved by colleagues and students. Elvins died in Queensland, 18 Oct 1949, while she was on holiday, convalescing after an illness.

Pupils:
Millicent Osmond, E.Nichols. Anne Chapman, Betty Christopher, Mrs Arthur Melva, Marjorie Bethell, Margaret Clare-Jones,


**Millicent Osmond**

Soprano, she taught at the Melba Conservatorium from 1937 until 1959 officially, however she seems to have continued to take private study pupils through the Conservatorium until 1966. She was described as a ‘shining example of the Melba Method’ of voice production.

**Pupils:**

Dorothy Cayford, Margaret Bromhead, Bernice Bennett, Alison Bethell, Kevin Birmingham, Cherie Beckett, Margaret Beck, Marjorie Baulsch, Edna Jean Bear, Fay Judith Beattie, Heather Bastick, Meredith Bambery, Valerie Bannister, Mary Bates, Tisa Atariniw, Elsa Alborough, Margaret Allen, Yvonne Allen, Joy Alliston, Peggy Anderson, Leah Beris, Anita Brown, Margaret Beattie, Rosemary Begg, Elizabeth Cameron, Lorna Cameron, Rosemary Cameron, Stuart Camp, Joan Campbell, Dorothy Carson, Veronique Caseleyer 1, Dorothy Cayford, Jennifer Cheffers, Julianna So Wan Chu, Maisie Clark, Nancy Cole, Leone Cromarty, Elvie Cropley, Mirlwyn Cross, Barbara Crump, Patricia Cunliffe, Mary Currie, Christine Curtis, Penelope Day, Annette De Clifford, Jeannette De Clifford, Jessie Deegan, Stella De Vaus, Margaret Dixon, Joan Doyle, Anna Drobotiuk, Susan Duncan, Valerie Dunsmuir, Joan Eastman.

References: Melba Con Staff/Student records, *Con Amore* 8, 1941: 8.
Helen Powell
Soprano, she taught at the Melba Conservatorium from 1939 until 1956.

Pupils:
Juanita Hayson, Elaine Lockwood, Graeme Brent, Joan Arnold, Beryl Challen, Pauline Clarke (Mrs Holloway), Rita Chilton, Pauline Davey, Margaret Baxter, Graeme Bent, Hilda Beaumont, Prudence Begg, Lynette Brooks, Marjorie Carter, Jean Craig, Marjory Dillon, Dorothy Docking, Shirley Duncan, Florence Eden.

References: Melba Conservatorium Staff/Student records.

Joan Arnold
Mezzo soprano, she was a finalist in the Sun Aria two years following. She was a frequent recitalist, and gave many broadcasts with the ABC. She began her studies at the Melba Conservatorium in 1944, winning the Anne Williams Scholarship. Arnold joined the staff in the early 1950s. She became a Director in 1975, and remained in this position until 1987. Arnold still teaches in Melbourne, her singing was much admired, and she was also considered an ideal champion of the 'Melba Method.'

Pupils:
Lorena Stipani, Heather Clarke, Joanne Ryan Neil, Connie Panagakis, Carol McKenzie, Ruth Guthrie, Barbara Sambell, Lynette Brereton Casey, Elizabeth Tippett, Peter Coleman-Wright, John Blower, Gwenyth Boucher, Helen Brocklehurst, Betty Brooker, Dorothy Bessant, Joan Blake, Neil Beggs,
Josephine Bermingham,  
Mary Carmel Beaton, Zaid Affif, John Alexander,  
Kathryn Abbott, Allice Allen, Jenifer Allen, Betty Angus, Rosemary Baldie,  
Nora Barbone, Geoffrey Barlow, Laurence Barlow,  
Gillian Batchelor, Joan Bell, Bernice Bennett, Margaret Anne Bennett, Margaret Joan Bennett, Margaret Burgess, Barbara Byrne,  
Frank Butler, Lynette Butler, Fiona Davidson,  
Ronald Davidson, Sylvia Cairncross, Lynette Carey, Deirdre Carter, Nora Chambeeyran, Barry Charles,  
Anne Charlton, Alison Claffey, Jennifer Cleary,  
Gwenyth Coburn, Judith Cock, Maureen Collins,  
Ann Conyers, Carla Coruzzi, Diana Cox,  
Elizabeth Cracknell, Margaret Daglish, Barbara Dalziel, Beverly Davies,  
Nancy Dawson, Glenys Dean, Celia Doery, Barbara Doughty, Jacqueline Draper, Albert Dunlop,  
Edward Dunn, Joyce Dyer, Rosemary Eddy, Mrs E. Edwards, Sally Levin,  
Leanne Keegan.

References: Melba Conservatorium Staff/Student Records.

Ruth Guthrie  
Pupils:  
Curtis Bayliss, Merrilyn Langley, Susie Musgrove, Robin Maple, Claire Noone, Debra Nankervis, Robyn
Schaefer, Rosemary
Tierney, Susanna
Agardy.

References: Melba
Conservatorium
Student/Staff records.

**Barbara Sambell**

**Pupils:**
Annette Robinson,
Anne Wood, Janine
Brown, Anne
Gaffney, Caroline
Hutchings, Steelagh
Hannan, Siobhan
Hannan, Mauri
Tattani, Lynette
Moore, Helen
Montgomery, Irene
Mc Ginnigle, Debra
O’Connor, Jennie
Oostindie, Wendy
O’Donnell, Tania
O’Hotin.

References: Melba
Conservatorium
Student/Staff Records.

**Susan Breen**

**Pupils:**
Angela Dick,
Jennifer Morton,
Michele Burns,
Annette Fitchett,
John Harris, Donna
Loader, Benjamin
Mc Gregor, Sally
Southland, Colleen
Schulz, Emma
Shuen, Nadia Tass,
Patricia Vinian.

References: Melba
Conservatorium
Student/Staff Records.
Mary Campbell/Melba/Clive Carey/Fritz Lehman

**Lillian Stott**
Soprano, she taught at Albert Street from 1925 until approximately 1958.

**Pupils:**
Linda Parker (then went to London to study with Clive Carey), Sybil Willey, Joan Aird, Joan Coombe, Vera Burridge, Harry Dyer, Vera Carter, Kathleen Cocks, Billie Doyle, Eenie Christie, Jean Bertram, Helen Biscoe, Sheila Davies, Pamela Davies, Grace Ashton, Marie Dunk, Margaret Baines, Ann Doyle, Josephine Deacon, Leo Bartley, Audrey Abood, Joan Aird, Beryl Batten, Betty Bayliss, Rae Benjamin, Genevieve Bermingham, Verna Craig

**References:** Melba Conservatorium Staff/Student records.

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Agnes Janson/ Mary Campbell

**Anne Williams**
Soprano born in Ballarat, Williams studied first at the University of Melbourne Conservatorium, and later at Albert Street on Melba’s advice. She joined the teaching staff at Albert Street in 1916. Williams left Melbourne in 1920 on Melba’s urging, and set up a teaching studio in London. By 1924 she had decided to stay and ‘try her luck as a teacher in London.’ She died in 1938 in London, grieving for her father.

**Pupils:**
Grace Evans, Margaret Jewell, Gertrude Johnson who then studied with Melba, Gladys Moncrieff, Strella Wilson, who later studied with Melba. Browning Mummery, Madge Elliott, Jessie McMichael, Tom Minogue, Wilma Berkely, Dorothy Murdoch, Edith Warburton, Lennox Brewer, Linda Parker, Dorothy Hutchinson, Gerald Kassen (in London), Greta


Helen Morris
Morris began advertising as a teacher of singing in Melbourne in 1925.

Pupils:


Margaret Jewell,
Soprano, she sang Queen of the night in the U.K. and was successful at Promenade concerts, she also toured in Wales and South Africa.


Kitty Gray
Soprano, she also studied in Edinburgh with Mr Young, a pupil of Charles Santley. She began teaching in Melbourne in 1924.

References: AMN 14 1924: 27.

Violet Concanen
She studied for three years with Williams in Melbourne, then returned to her home in Perth and taught.

Pupils:
Theo Mengens, Lucy Howell.


Gladys Lampe
A prominent contralto and teacher in Melbourne for ten years, and a well known performer on 3LO and 3AR. She taught singing at the Presbyterian Ladies College and Atherstone Grammar school. Lampe died in 1929.

Pupils:
Doris Judge, Evelyn Trenin, Winifred Hunter, Ella Hunt.


Nellie Gray
She taught in Brisbane.


Frederica Mitchell/Anne Williams/Melba

Gertrude Johnson
(1894-1973) Coloratura soprano, she appeared with the Gonzalez Opera Company in 1917 and the Rigo Grand Opera Company in 1919 in leading roles. In 1921 she went to London and joined the British National Opera, and in concerts at the Albert Hall, Queens Hall. In 1935 she returned to Australia and began planning the National Theatre, in order to broaden the experience of young Australian singers, actors and musicians, in 1938 this movement was realised. Johnson also taught singing in Melbourne.

Pupils:
Barbara Wilson, Joy Miller, Loris Synan, Noella Cornish, Nance Rasmussen, Verona Cappadona,
Douglas Kenna, Jean Mark, Diana Munn, Helen Ross, Alwyn Smith.

Joy Miller/Graham Clarke /David Shepherd (Paris)/Modesti (Paris)/ David Harper (London)

**Helen Noonan**
Soprano, born in Melbourne 15 February, 1948, she has been closely tied to the work of the Melbourne contemporary opera company, Chamber Made.

References: *OCAM*: 311, Frank Van Straten, *Gertrude Johnson and the National Theatre*.

Anne Williams/Melba

**Jessie McMichael**
Soprano, she taught at Albert Street from 1922 to 1936. In 1939 she married and moved to Tasmania.

**Pupils:**
Florence Pugsley, Mary Scott, Elizabeth Fahey, Lorna Excell, Edna McAllister, Doris James, Peggy Gray, Leslie Horton, Enid Collins, Leila Orchard, Doris Eddey, Isla Carver, Mary Anderson, Lois Beament, Nancy Green, Ida Hayson, Kathleen Hurley, Mona Overgaard, Jessie Robinson, May Chessell, Grace Herschell, Annie David, Muriel Ruddle, Grace Robertson, Dorothy Bendall, Margaret Bett, Marian Phillips, Isabell Phillips, Hazel McMichael, Margaret Fogarty, Lorna Excell, Brenda Wood, Elizabeth Fahey Hilda Le Page, Vera Eddy, Mrs Dunstan Reynolds,
Alice Davies, Dolly Johnstone, Eileen Shanahan, Bessie Urquhart, Doris Hill, Maude Potter, Vera Murray, Alice Harris, Alice Bourne, Edna Coppard, Mrs Wilks, Mr Dickie. Millie McCormack Maisie Ramsay, Isis Brown, Beatrice McCormick, Hilda Page, Lilian Van Eede, Vera Eddey, Doreen Ryan, Leila Orchard, Marie Ryan, Essie Lasker, Bessie Urquhart, Olive Richardson, Gladys Daly, Lorna Hicks, Jean Scott, Millicent Dight, Ida Hayson, Florence Pugsley, Mary Anderson, Jessie Robinson, Mona Overgaard, Mona Evans, Miss M Davidson.


Mrs Palmer (Rosina Carandini)/ Mack West/Anne Williams

Madame Edith Warburton (nee Lyttleton). Soprano, and Sun Aria winner, Warburton was a prominent teacher in Melbourne during the 1920s and 30s. Many of her students won major competitions.

Pupils:
Jessie Henderson, Moya Crossley, William Scott, Mary Daley (Sun Aria Winner 1927), Patricia O’Connell, Gwenyth Thompson, Miss D.Wattis, Monica Miller, Chrissie Moore, Gwenyth Dodds, Edith Crocker, John Mark, Noeline Brown, Godfrey Beckwith, Stan Hillman,
Dorothy Ellis, Dorothy Sergeant, Rita Miller, Sadie Gipp, Chrissie Moore, Cedric Gower, Winifred Senior, Muriel Bell, Eva Schiller, Doris Collins, Agnes Higgins, Anne Dwyer, Godfrey Beckwith, Constance Flavel, Marjorie Barnes, W. Murrison, John Mark, Morris Price, Beryl Coad, Mrs Curtain, Thelma Bolton, Lorna Moore, Brelia Brice, Hilda Meagher, Stanley Allen, Bert Miller, Constance Flavel, Betty Frongerud, Miss Q. Curtin, Chrissie Moore.


Edith Warburton/John Brownlee

Rita Miller
Soprano, she had an outstanding career in France, and Europe, and returned to Melbourne in 1936, when she began teaching at the University of Melbourne. She stayed at the University until 1963.


Marguerite Henderson/Anne Williams

Grace Evans
She studied at Albert Street, where she obtained her diploma with honours. Melba expressed herself pleased with Evans’s voice. Evans taught privately in Melbourne, and at the Albert Street Conservatorium from 1923 to 1970.

Pupils:
References: Melba Conservatorium Student/Staff records, AMN Feb 1924: 23, AMN Nov 1929: 9.

Irene Sartori
She studied at the Marshall-Hall Conservatorium with Anne Williams, she also studied piano under Edward Scharf and Signor Zelman. She taught privately in Melbourne extensively during the 1920s and 1930s. Many of her pupils were extremely successful and continued lineages of teaching for several generations.

Pupils:
Frank Lasslett, Muriel Fearon, Vera Booth, Winnifred Smith, Dallis Laidlaw, Lillian Eugena, Ian Field, Audrey Anderson, Etta Bernard, Alice Wells, Elva Organ, Betty Scotland.


Frank Lasslett
Bass baritone, he appeared regularly with the Melbourne Philharmonic Society. He went to England and sang in opera and theatre productions, and later sang in various roles in Australian companies. Lasslett taught in Adelaide, and Melbourne, and is now retired.

Pupils:
Peter Nicholls, Ian Pearce, Strella Pulo, Peter O’Herwell, Tinsley Waterhouse, Bobby Gleeson (Young Talent Time), Martin Lane,
Steven Somer Mark McConnell.


Ian Murray-Field
He founded the Grosvenor Academy on Flinders Street in Melbourne, and taught there alongside dance and acting teachers, he later helped to found the Victorian Lieder Society.

Pupils:

References: Melba Conservatorium Staff/Student Records.

Etta Bernard
Soprano, Bernard studied further at the Webber Douglas College, London,
received engagements as a broadcast artist with the BBC. Bernard then studied Lieder in Germany.

Pupils:
Agnes Fulton, Graham Clarke.


Jack White (modern singing)/ Elsa Haas (U.K.)/ Lucie Altman/ Etta Bernard Graham Clarke
Clarke was also strongly influenced by Lucie Manen and David Galliver regarding the Viardot line of Garcia teaching.

Pupils:
Helen Noonan, Jan Torrens.

Anna Bishop

Pupils:
Mrs Casey
Well-known singer and teacher in Bendigo.

Pupils:
Ada Casey
Contralto, she sang in Liedertafel and private concerts in Melbourne for a number of years. She was from Bendigo.

Pupils:
Wilma Berkeley
Melba said that Berkeley had 'nothing to unlearn' and gave her a scholarship at the Albert Street Conservatorium.

Pietro Romani
Maestro concertare for the impresario Lanari, at the Teatro della Pergola in Florence, from 1839-1847—he worked closely with Verdi, Rossini, Donizetti, and all the soloists, orchestras and choruses who prepared their works.

**Pupils:**
Sims Reeves, Albert Richardson Pietro Cecchi, Lucy Chambers, Lucy Escott, Giulietta Pasta, Maria Unger, Moriani, Gilbert Duprez, Mario and Grisi, Mr Tucker, Leandro Coy, Emmeline Woolley, Mr Tuckey.

**References:** TT 16 Dec 1887: 15, Mary Jane Phillips-Matz, *Verdi*, Brisbane Courier 5 Nov 1900: 6, TT 6 Dec 1887: 15.

Mr Tuckey
He set up a teaching studio in Collins Street, Melbourne.

**References:** TT 16 Dec 1887: 15.

Leandro Coy
Tenor, born in Taragona, Spain, he studied with Romani in Florence.
He taught at Allans in Melbourne for many years.

**Pupils:**
Violet Varley, Robert J. Needham.


Pietro Cecchi
Tenor, he studied as an architect, and served as a soldier under Garibaldi in Italy before his singing career took off. He sang in leading houses in Italy before coming to Australia with the American Agatha States Company. He was one of the most successful teachers of voice in Melbourne during the 1880s, and commanded perhaps the highest fees of any singing teacher in Australia at the time. His reputation was such that he had pupils from all the other Australian colonies. What Cecchi seems to have done was to give good natural guidance to voices, and to leave their intrinsic value unimpaired. He died in Melbourne on March 4, 1897.

**Pupils:**
Helen Porter Mitchell (Nellie Melba), Margaret Laidlaw, Billy Nelson, Mr J.G. Wright, Isabelle Bredin, Harry Atkinson (Fitts), Madame Mainwaring Mr A.H.Cadden who studied first with Otto Linden, Carrie Taylor, Alicia Burton, Kate Kenyon, Jeannie Bateman, Jeanne Ramsay, Mr Lutgens, Alice Simmons, James Gregor Wood, Walter Kirby, George Kilburn Heron, Maggie Stirling, Miss K Maher, Mr W. Nielson.

Carrie Taylor
She taught in Melbourne in the 1900s.

References: Age 2 Feb 1901: 12.

Kate Kenyon
She studied with Gordon Gooch and then Cecchi, and began teaching in Melbourne in 1901.

References: Age 2 March 1901: 12.

Jeanne Ramsay
She went on to study at the RAM and later with Fannie Simonsen back in Melbourne.


Jeannie Bateman
Tasmanian soprano, she studied further at the RAM with King from 1898-1901. Her voice was admired for many of the same qualities and technical achievements as Melba’s.

Walter Kirby
In 1904 Kirby went to London after having become very well known through his singing in Australia and New Zealand. A career of great profit was predicted for him. In London he studied with Edwin Wareham, Sir George Power, Madame Guy d’Hardelot and Arthur Fagge. He then spent a year in Italy under the patronage of Lady Wantage. His voice melted hearts. It had a natural ring, and beauty and expressiveness. He was popular at fashionable parties in England, and had the honour of singing before the late King Edward and Queen Alexandra.

References: AMN Jan 1935: 15.

Mary Ellen Christian/Pietro Cecchi/ Madame Mathilde Marchesi

Nellie Melba
Arguably the most famous soprano of all time, Melba studied in Melbourne with Cecchi for seven years, followed by nine months in Paris with Marchesi. She then made her Parisian debut to great acclaim, and enjoyed an intense and successful international career. She began teaching in Melbourne at the Albert Street Conservatorium in 1909, taking masterclasses and some private pupils.

Pupils:
Gertrude Johnson, Stella Power, Linda Parker, Stella Wilson, Ruth Ladd, Vida Sutton, Winnifred Tregear, Beryl Fanning, Elena Danieli, Violet Thomson, Linda Young, Vera O'Donnell, Marion Jones, Violet Concanen, Dulcie Donald, Jean Lewis, Nellie Patterson, Mary Murrels, Hope Hutton, Irene Carroll, Mabel Secombe, Constance Buchan, Peggy Center, Isla Gamble, Alice Williams, Violet Upjohn, Jessie McMichael, Doris Leech, Rena Lawrence, Dorothy Canberra (Thomas), Greta Callow, Elsie Dickinson, Nellie Gray, Millicent Osmond, Jean Center, Nellie Gray.


James Gregor Wood
An early pupil of Cecchi’s in Melbourne, Wood was a frequent soloist with the Melbourne Philharmonic Society and the Liedertafel Societies. In 1891 he sang at the opening of St Paul’s Cathedral in Melbourne. He also toured Australia and New Zealand. He sang with his wife in every state of Australia, being of Scottish origin, they both sang Scottish repertoire as well as song, oratorio and opera. He began teaching in Melbourne in the 1890s, and had a studio at Allan’s.

Pupils:


Madame Mainwaring
Cecchi’s assistant Madame Mainwaring (Mrs W. Michie) later taught in Melbourne at Sonora House and Sutton’s. After Cecchi’s sudden death, she took on some of his pupils and was the leading teacher of singing at Signor Zelman’s school of music in Melbourne.

Pupils:
Hilda Dolan, Elsie Mitchell.

Isabelle Bredin
Cecchi’s accompanist, she later taught in Toorak.

References: AMN 11 1922: 253.
George Kilburn Heron,
Another early pupil of Cecchi in Melbourne he toured Australian colonies, and was engaged by C. J. Stevens for a series of orchestral concerts in Adelaide. Kilburn Heron then stayed in Adelaide during 1902, and sang at all the leading concerts. Later he taught singing in Ballarat, and applied twice to teach at the University of Melbourne Conservatorium.

References: SAR 14 April 1902: 3, University of Melbourne Archives, 1904/11 Central Records, Memo 10 December 1904 to Mr W. E. Cornwall.

Lucy Chambers
Born in Sydney, the daughter of Charles Henry Chambers, a well-known legal practitioner, Chambers studied singing first under a Miss Logan, who held a high position in Sydney as a teacher of music. Logan was a cousin to Vincent Wallace, and was a pupil of Logier. When Catherine Hayes came to Australia, she heard Chambers and offered to take her to Italy and have her trained there under her own guidance, but Chambers’ family refused. Later however, in January 1862 after her father’s death, Chambers went to London and studied there for a few months with Garcia, and then went to Italy, where she studied with Vannucini, and Romani. After a year she made her first appearance as Azucena at the Pagliano Opera House, Florence, with Madame Medore and Signors Villani, Pizzicati and Dellacosta. In Milan she later studied with Lamperti. In 1870 she returned to Australia under engagement to Lyster.

Pupils:
Alice Rees, Miss Blackham, Marie St Clair, Ada Gardiner, Alice Dunning Lingnard, Ada Walker who performed as Ida Osborne, Miss Stevenson, Miss Colbourne-Barber, Miss Stirling Riddell, Miss Vanneck, Nina Steele, Amy Sherwin, Florence Esdaile, Bessie Pitts, Lilian Forde.


William Parkinson/Lucy Chambers
Miss Vanneck,
She taught in Melbourne in the early 1900s.

References: Age 5 Jan 1901: 5.

Ida Osborne
(Ada Gardiner, Mrs Norcott) Contralto, Osborne made her debut in Melbourne in public concerts and with the two Liedertafel Societies. She then had an extensive career across Australia,
predominantly with J. C. Williamson’s company in opera, operetta, concert and oratorio, and was much loved by audiences. She was the first Pitti-Sing in *The Mikado* in Australia, with Nellie Stewart as the first Yum-Yum. She died in August 1938. Ida Osborne was the wife of the late Mr Amos C. H. Norcott, who was secretary of the Melbourne Football Club before World War One. As a busy performer and a mother, she did not become a voice teacher.

References: *AMN* Sept 1938: 25.

**Lilian Colbourne Baber**
She was popular as a concert artist in Melbourne and Sydney before traveling to study with Marchesi in Paris. From Paris, Colbourne Baber went to London to make her debut, she sang as Madame Lila Harrison. She was given one days notice to replace the soprano cast for the part of ‘Maritana’ in Wallace’s popular work at Brixton, and acquitted herself so well, that she decided to remain an operatic performer, rather than staying solely on the concert platform. Her career did not end well however, her husband of ten years, Harrison White, organist of the Tollington Park Church, died in London from the complications of pneumonia. Having recently given birth to her first child, she was unable to continue her career.


**Alice Rees**
Soprano, born in Ballarat during the 1880s, she married the conductor Max Vogrich. They lived and performed extensively in Sydney before traveling to Europe and America. After her husband’s death, Rees returned to Australia and began teaching at Albert Street in 1919, and then at the University of Melbourne from 1920 until her death in 1924.

**Pupils:**
Alice Rees/Mdme Kirkby Lunn/Louise Trenton

**Rosa Pinkerton**
Soprano, she studied at the University of Melbourne Conservatorium, sang with the Melba-Williamson company and then in England with the Carl Rosa Opera Company, the BBC, and at the Hippodrome, and Alhambra Theatres, in London. Pinkerton returned to Australia and began teaching in the 1940s.


George Fischer/Lucy Chambers/Albert Visetti/Jenny Lind (RCM)

**Otto Fischer-Sobell**
Born in Tanunda in 1864, he was the first winner of the Elder Scholarship, and studied at the RCM. He sang some roles in London theatres, including Covent Garden, and studied further in Germany, then returned to Melbourne to teach. He taught at the University of Melbourne from 1916 to his death in January 1934. His brother Hugo Fischer was also an excellent singer, and his sister Minna Fischer, (Mrs Clutsam) was an important teacher in London. (See South Australia)

Pupils:
Mary Mack, Carmen Pinschoff (Pascova) she studied with Sobell in London, (though received most of her training from her mother, Elise Wiedermann) Mollie Warden, Marie Magan, Lennox Brewer, Robert Chisholm, Nelson Illingworth, Ethel Forshaw, Mary Daley, Arthur Prince, Merna Stewart, Isabel Biddell, Elsa Stralia, Andre Navarre, Frida Crapp, Alice Bill.


Mrs Arthur Royce/Fischer-Sobell
Mary Mack
Contralto, she was the youngest child of Mr J. Mack, a well-known squatter in the Western District. She went to the Melbourne University Conservatorium to further her studies under Fischer Sobell, and Fred Nicholson in piano. She joined the staff of the University Conservatorium in 1920, but only remained for two years.

References: AMN Jan 1920: 204.

Nelson Illingworth
He taught at Sydney Conservatorium from 1916 to 1921, then left for America, where he became a successful performer and teacher, as well as a choral conductor.

Pupils:
Dulcie Huxtable, Dorothy Ewbank

References:
O F. Sobell/Schnabel/Frau Mysz-Gmeiner/Thoni Seiter
Isabel Biddell
Soprano, she sang extensively in Germany, and was a soloist in the Wagner Festival in Bayreuth, and also at the Passion plays in Ober-Ammergau.
Pupils:
Corrie Allan, Elizabeth Van Rompaey (nee Coote), Margaret Haggart, Glenda Russell, who then went to the Royal College of Music in 1963, Adele McKay, who won the Sun Aria in 1931. Kathleen Seabrook.


Sylvia McConckey (PLC)/Isabell Biddell/Arnold Matters/Clive Carey
Elizabeth Van Rompaey
(nee Coote). Soprano, born in Quambatook, Victoria, October 2, 1916. From 1939 she worked with the ABC for five years. She studied piano with Edward Goll.

Pupils:
   Marie Collier.

Arthur Prince
He taught at the Presbyterian Convent in Windsor, and also at Fintona Presbyterian Girls School.

Pupils:
   Newstead Rush, Freda Treweek.


Alice Bill
Soprano, she taught in Melbourne at Glen’s from 1924.

Pupils:
   Maude Clarke, Gilly Weston, Ivy Wilmot, Dorothea Moore, Vera Thomson, Nellie Jackson, Mrs Charles Barrett, Miss Carrodus, Mr J. Ballantyne, Fred Pile.


Attilio Buzzi
Bass, who came to Australia with the Simonsen’s New Royal Italian Opera Company of 1866. He remained in Melbourne, sang with visiting opera companies and frequently as a soloist with the Liedertafel societies. He taught singing at Cornelia Ladies College, Toorak.

Pupils:
   Mrs Arthur Royce
She taught singing for 30 years in Melbourne, but never produced any prominent performers.

**Pupils:**


**Laura Richmond**
Soprano, she took over the teaching studio after Royce retired, and was one of her best pupils.

**References:** *AMN* Oct 1928: 19.

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**Lili Sharp**
Soprano, trained in Bendigo, she made her debut at the Melbourne Town Hall in 1901 when money was raised for her further education abroad. She then studied in Paris under Hjovard a Danish composer and teacher. She settled in England and made tours with Kubelik, Blanche Marchesi, Mrs Brown Potter and other artists. She married Charles Horatio King the organist, who changed his name to Rafalewski.

**References:** *SMH* June 10 1916: 8.

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**Lamperti**

**Mr Robert Kennedy**
A member of the celebrated Kennedy family, and an expert trainer of the voice upon Italian methods.

**References:** *Age* 26 Jan 1901: 5.

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**Herr Himmer/Lablache (Italian bass)**

**Rudolf Himmer**
Born Dresden 1851, he died in Melbourne in 1921. He taught at the University of Melbourne Conservatorium from 1898-1900 and from 1903-4, then at the Albert Street Conservatorium from 1905-14, he then taught at Allans until his death.
Harry Neville Lempriere Pringle
Born in Tasmania, he left at eighteen years of age and sang with the Carl Rosa Company, and at Covent Garden from 1897 to 1900, mostly in Wagner operas. He also received recognition in Europe as a composer of songs. In 1901 he appeared in George Musgrove's company as Landgrave in Tannhauser, in Melbourne. He left Hobart five years before Amy Sherwin to study with Visetti at the Royal College of Music and on Sherwin's advice, he studied in the 1890s with Stockhausen in Frankfurt.

Violet Somerset
(1882-1964) Contralto, Somerset studied later in London with Plunkett-Greene, and in Paris with Madame Vancaire, a well-known Parisian singer. On her return to Australia she became a popular recitalist, and was contralto soloist with the Carmelite Church Choir in Middle park, before joining St Francis Church as contralto soloist in 1912. She sang for St Francis for seventeen years. By 1923 she was one of Melbourne's sought-after vocal teachers, with an extensive studio.

Cecil Outtrim
Melba took on Outtrim as a protégé, and helped him find performance opportunities, as well as a teaching position at the Albert Street Conservatorium, where he remained from 1917 to 1920. He was engaged by the J. C. Williamson Company in 1911, after he returned from further studies in Europe.
Mr W.G. Donald
(1877-1939) Born in Goulburn, New South Wales, possessing a tenor voice of exceptional range, he became a pupil of the baritone William Llewellyn, who came to Australia after many years of experience as a lay clerk of Ely Cathedral, and in leading operatic roles in England and Italy. Donald then studied with Rudolf Himmer in Melbourne. Donald taught at the Albert Street Conservatorium from 1929 to 1939, prior to which he taught privately in the country.

Pupils:
Mary Hotham.

References: AMN July 1939: 32.

Moretti (London)/ Sir Henry Wood
Anita Sutherland
She accompanied her husband, Haigh Jackson to Melbourne in 1903, and accepted a teaching engagement at the University of Melbourne Conservatorium in 1905. She was a well-known concert artist in England, and sang with the Carl Rosa Company, at Covent Garden, and in oratorio. She was born in Chili, and had a special preference for Wagner’s music.


Howard Glover (Glazgow)/ Frederic Shrivall (Milan)
David Myers-Miranda
He toured USA with Lucy Escott in 1858-9, and sang at Covent Garden from 1866. He settled in Melbourne 1873, his wife Annetta Hirst had been a favorite soprano of Queen Victoria.

Pupils:
Lalla Miranda, Nellie Stewart.

Arreg Von Dommer/ Professor Franz Goetze
Ernst K. A. Hartung,
Born February 1, 1846, he was on the staff of the Marshall-Hall, and then the Albert Street Conservatorium from 1899 until 1915. He often sang in Marshall-Hall’s orchestral concerts in excerpts from Wagner operas with Elise Wiedermann, and was a popular soloist with the Liedertafel societies of Melbourne.

Pupils:
Ada Doubleday Bennett, John Hancock, Martha Griswold.
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Marie Carandini/Frederic Packer

**Rosina Carandini**

(Mrs Palmer) Soprano, born in Hobart in 1844, she was the soloist at the Scots Church in Melbourne for thirty one years. She married Edward Hodson Palmer at sixteen years of age, and settled in Melbourne, occasionally touring the colonies with her mother. She was also a prominent Melbourne soloist, and sang frequently with the Liedertafel societies and the Philharmonic Society.

**Pupils:**

Reba Rangan, Gertie Kearns, Ivy Sears, Jessie Cromb, Lady Clark, Lady Rupert Clarke, Mrs Aitchison, Mrs Wyatt Gill, Miss Mailer, Edith Lyttleton who studied further with Anne Williams, Blanche Lansly.


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Reba Rangan

She began teaching in Melbourne at Glen’s in Collins Street in 1924. She was a leading contralto in England, and returned to Australia, retiring from the stage, owing to ill health.

**References:** *AMN* Mar 1928: 8.

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E. Allan Bindley

Born in 1864 in Birmingham, Bindley came to Australia as a boy of nine. As a young man his tenor voice made him popular in Bendigo where he later set up a teaching studio. When established he began teaching in Melbourne, and conducted St Patrick’s Cathedral choir.

**Pupils:**

Amy Castles, Eileen Castles, Dolly Castles, A. C. Bartleman, Pauline Bindley, Adele Campbell.

A. C. Bartleman
He studied privately in Bendigo with Bindley, and later at the Albert Street Conservatorium, before going overseas. He joined the staff of the Melba Conservatorium from 1914 to 1916, and then taught privately in Melbourne.

**Pupils:**


Mr F.M. Tuohy
Tenor from Dunedin, New Zealand, he studied with Bartleman for two years before returning to Dunedin and becoming a voice teacher.

**Pupils:**
**Dennis Dowling**
The Sun Aria Winner of 1934, Dowling went to Sadlers Wells, where he sang as a soloist in many roles. He was later a stretcher bearer, and sang for troops in camps during the second world war.

**References:** AMN Feb 1940: 15, AMN Nov 1934: 12.

A.C. Bartleman, Anne Williams

**Joseph Browning Mummery**
He taught in Melbourne between the two World Wars, and afterwards.

**Pupils:**
Jon Weaving, Lois Greene (Sutton).

Pauline Bindley
Soprano, she sang in England with the Carl Rosa Company for seven years, before returning to Australia. She then toured Australia with the
Paul Dufault Company between 1900 and 1912. Her diaries are held at the State Library of Victoria.

**Pupils:**
Elsa Haas, Glenda Raymond, Ormonde Douglas, Muriel Howard, Mary Miller who won the Sun Aria 1945 and died tragically, June Jago, Joyce Yates, Pat Roberts, Dora Acton, Keith Toyne, Mr Warne, Mr Lilley, Mr Hanley, Mr Tindall, Mr Liddell, Mavis Hayler, Dulcie Harm, Betty Bindley, Estelle Hanley, Maisie Chrystal, Kathleen Cullen, Sheila Owens, Beryl Davey, Evelyn Bennett, James Beittroy, Marion Kego, Millicent O’Grady, Albert Lilley, Sylvia Macpherson, Deborah Proctor, Robert Whelan.


**Elsa Haas**
A prominent Australian soprano soloist, she taught at the Melba Conservatorium in 1948, and then remained active as a private teacher, until she joined the University of Melbourne Conservatorium from 1953 to 1975. She was a unique and strong character, one of her idiosyncrasies being that she drove a hearse.

**Pupils:**
Graham Clarke, Pauline Sheehan, Irene Szlowski, Elizabeth Trainor, Suzanne Speck, Faye Hughes, Jeanette Booth, Jayne Dougherty, Kim Eustice, Lorna Neil, Bettina Spivakovsky, Maria Vigilante, Jennifer Wastell, Linda Wood, Grazyne Pitkowski, Edith de Jenabie, Stella MacDonald, Gail Stevens, Robert Cooper, Adrienne Crute, Dorothy Chenery, Alan Day, Audree Dobson, Mavis Joyce Ball, Ambrogine Briese, Peter Duffy, Shirley Duncan.

**References:** UMA Staff/Student Records 32, Box 23/69, UMA Staff/Student Records, letter 11 April 1969. Box 61, Staff/Student records of Melba Conservatorium.

**Glenda Raymond**
Soprano, born 1922 in Melbourne, Raymond sang with the National Theatre, and was a regular broadcast artist for the ABC.

**Sylvia Macpherson**
Mezzo-soprano, she was part of the ABC broadcast in Borodin’s Prince Igor in Melbourne, Adelaide and Tasmania.

**References:** *AMN* Mar 1939: 22.
Charlotte Alice Tranthim-Fryer
Soprano, born in Victoria in 1871, she taught singing in Tasmania in 1895, before studying further at the RAM from 1898 to 1900. She won several major prizes in London and began teaching. She returned to Australia in 1901 and was appointed to the Marshall-Hall Conservatorium, under the direction of Professor Peterson. She only remained in her position for two years however, and resigned in order to continue teaching privately in Melbourne.

Pupils:
Mrs Norman Bell, Ruth Laycock, M. Renshaw, B. Riddell, Mrs P. C. Holmes-Hunt, Mrs Downie, May Noske, Miss Hartley, Miss Murphy, Miss Robbins, G. Rees, Ruby Anderson, Wynne Macoby, Mrs Marcus Evans.

References: RAM Students Register D: 72, AMN Nov 1912: 123.

Mrs Marcus Evans (Pearl Williamson)
Soprano, she taught privately in Melbourne, taking over the teaching practice from Tranthim-Fryer on her retirement.

Pupils:


Beatrice M. Purdue
She taught piano and singing at Allan’s.

References: AMN Feb 1929: 7.

Frederick Bevan (Elder Con)
Pupils:
Ruth Flockart, Muriel Cheek.

Ruth Flockart
Soprano, she taught at the Methodist Ladies College in Melbourne for many years.

Pupils:
Roma Laidlaw, Jane Elton-Brown, Agnes Bliss, Marjorie Baird,


Muriel Cheek
(Mrs E. M. Millhouse) She was a well-known voice teacher and artist in Melbourne. She taught at the University of Melbourne Conservatorium from 1923 to 1931, and again from 1942 until her death in 1948.

**Pupils:**
Hinemoa Rosieur who sang with the BBC in England
Joyce Drysdale, Frances Forbes, Bertha Davies, Truda Russell, Les Stanley, Ilma Hedley, Maggie James, Hilma Dickens, Mrs O’Donaghue, Chris Herbert, Mr and Mrs Main, Allan Russell, Lottie Guest, Mrs Rupert Greenwood, Sydney Holmes, Hazel Clayton, Myrtle Mills, Frank Worrell, Margaret Black who won the Sun Aria in 1934, Josie Muller, Gladys Martin, Kate Hocking, Truda Russell, Jean Paulin, Iris Turner, Myra Hardenack, Augusta Poole, Gladys White, Will Davies, Mae Seaton, Peggy Davies, Edna Esnof, Mary C. Lilley, Amelia Scarce who won the Sun Aria in 1941, Dulcie Perderson, Iris Huf.


**Iris Huf**
She taught in Albury at Vera Chubb’s School of Music.

**References:** *AMN* May 1932: 23.

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**Dinh Gilly**
(1877-1940) Tenor, born in Algiers, he studied at Tolouse Conservatoire and later in Rome. Gilly and his wife (famous English contralto Elizabeth Furmadge) opened a singing school in London.

**Pupils:**
Rita Miller, John Brownlee, Dorothy Penfold, Domenique Modesti.

**References:** *AMN* May 1932: 23.
Loris Synan
Soprano, born November 15, 1933, in Melbourne, she gained a contract with the ABC at eighteen years of age, and sang in radio and television broadcasts. She sang in opera in England, Australia, America and New Zealand, and teaches at the University of Melbourne Conservatorium, and the Victorian College of the Arts.

Pupils:

David Ross-Smith
Born Ballarat 27 Sept 1947, he has many young pupils in Melbourne.

Linda Thompson
Soprano, currently teaching at the University of Melbourne Conservatorium.

Peter Mander
Currently teaching at the University of Melbourne Conservatorium and the Melba Conservatorium.

Thea Phillips/Domenique Modesti

Halinka de Tarczynska
Soprano, born in Melbourne July 9, 1923. A pianist and singer, she performed with international and Australian orchestras as both a solo vocalist and pianist, and was been broadcast on radio and television in England, Germany and Australia. She taught piano and singing at Korowa Church of England Girls’ School, and at Melbourne Girls Grammar, and also taught at the Melba conservatorium from 1988 to 1990.

Pupils:
Jacqueline Moran, Rhonda Yates.

Madame Gilly
Rita Miller, Gertrude Hutton who studied earlier under Esta D’Argo in London, Marjorie Lawrence, Morva Davies, Dorothy Gadsden.

German soprano, she had many students in Melbourne in the 1930s, and taught in Collins Street.

**Pupils:**
Marie Collier, Harold Blair, Dorothea Deegan, Victor Franklin, Lauris Elms, Betna Pontin.


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**Jean de Reszke**
(1850-1925) Tenor, he was a leading artist at Covent Garden, and sang internationally. He became a prominent vocal teacher in London and Paris.

**Pupils:**
Clive Carey, Haigh Jackson, Mathaus Romner.

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**James Ley/Jean de Reszke**

**Clive Carey**
Tenor, born in Hedingham, Essex, on May 30 1883, he died in London on April 30 1968. Carey studied at Cambridge University and at the Royal College of Music, and sang at Sadlers Wells with Melba. He taught at the Elder Conservatorium from 1924-1927 and Melba Conservatorium from 1938-48.

**Pupils:**

**References:** Melba Conservatorium Students/Staff records.

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**Elsie Morrison**
Soprano, born in Ballarat, Victoria, August 15, 1924, she first studied with Haydn West, and won the Champion Vocal Solo at South Street in 1923. She then studied at the Melba Conservatorium with Clive Carey, before travelling to London to study at the Royal College of Music. She sang at Sadlers Wells, Covent Garden, at the Albert Hall, and later at Glyndebourne. In 1963 she married Rafael Kubelik.
Tenor, born in Melbourne in 1931, Weaving sang for ten years at Sadler's Wells, in Offenbach's *Orpheus in the Underworld* and other roles before moving into heldentenor repertoire through the assistance of Carey. He sang throughout Europe in principal roles, before returning to Australia as a soloist for Opera Australia and a regular concert artist. In 1994 he began teaching at the University of Melbourne Conservatorium and the Victorian College of the Arts.

**Pupils:**
- Kirsti Palmer, Helen Gagliano, Stella Zigouras, Julia Luft, Beth Williams, Tom Drent, Richard Wheeldon, Annalisa Eng, Miriam Wong.

**Julliard School New York**

**Rhonda Bruce**
Soprano, she taught in Melbourne for many years.

**Pupils:**
- Marian Sinclair, Curtis Bayliss, Teresa Borg, Linda Smerdon.

**Henry Portnoj/Annie Portnoj**
Annie trained in Vienna and sang in the Vienna Sangerin, a famous chorus that worked under conductors such as Furtwangler, Walter and Krauss. She died in 1972. John Pringle and others rate Annie Portnoj as one of the leading voice teachers of her generation in Melbourne.

**Pupils:**

Thea Phillips/Henry Portnoj/Vida Harford

**Joan Carden**

References: *Opera Australia* May 1979: 12.

Henry Thomas/J.G.Nielson/Henry and Annie Portnoj /Bertha Nicklauss Kempner/Roy Henderson

**Jennifer Eddy**

Born in Melbourne, February 18, 1933, Eddy was a coloratura soprano.

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**Violet Mount**

Victorian soprano, Mount was a popular performer in Melbourne and Sydney concerts. She left for England in 1907, in order to seek performance opportunities, Ada Crossley had written to Mount, promising her many engagements, including opera, recitals and oratorio. In London Mount embarked on a unique marketing strategy by appearing as L’incognita, the masked lady, and she was well received by the critics in this guise at the Allambra Theatre. She visited Australia on tour in 1909, and was warmly received.


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**Giovanni Basadonna**

**Pivoda**

Born in Zelavice, near Hodonin, on the 19 of October 1824, Pivoda died in Prague, on January 4, 1898. He studied singing in Vienna with Giovanni Basadonna. He returned to Bohemia in the early 1860s, and became a popular singing teacher and song composer. In 1869 Pivoda founded a private singing school where many prominent Czech singers were taught.

**Pupils:**

- Gabriella Boema (Steffani)

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**Gabriella Boema (Steffani)**

Soprano, Boema came to Australia in 1879 to sing at the Melbourne International Exhibition. She sang regularly in prominent concerts in Melbourne and Sydney, and also worked with resident and visiting opera companies. She settled permanently in Australia in 1885 and began teaching singing privately in Melbourne. In 1901 she was invited to join the teaching staff of the University of Melbourne Conservatorium after the departure of Elise Wiedermann, under the direction of Franklin Peterson. Peterson and Boema did not agree on many issues relating to the teaching of voice however, and Boema was forced to resign in 1905.
Pupils:
Mary Conley, Amelia Banks, Ethel Ashton (nee Berry), Elsie Davies, Maie Callinan, Amanda Corcoran, Miss Goulder Clarke, who also studied with Signor Hazon in Sydney, and then Amy Sherwin.


Ethel Ashton
Born in 1877 in Clifton Hill, she studied and performed as a dramatic soprano. For many years Ashton was the conductor of Clifton Hill Baptist Church choir.

Pupils:

Thelma Neil
Soprano, she studied with Ashton in Melbourne for two years, and then returned to her home in Western Australia and began to teach.


Amelia Banks
Soprano, she had a prominent status in Melbourne as a soloist and teacher.

 Pupils:
Mrs W. J. Wallace, Pearl Taylor, Norman Farmer, Beatrice Conry, Martha Cogan, Andrew Gray, Olga Dougall, Rose McDevitt, Irene Mitchell, Doris Jones, Mr J. Royle, Sybilla Scilly, Patricia Smith, Isobel Thomas, Mona Movlan, Eva Halifax, Robert Clough, Muriel Malcom, P. Douglas, R. Wilson, Jessica Dalkin, Inez Hunter, Gene Haughton, Burnie Martin, Madge Allen, Thelma Reah, May Ronald, Ena Borrows, Mr A. Petering, Mr E. F. Darbyshire, Miss Gray, Miss Hocking, Miss Petering, Mr E. Fairhurst Derbyshire, Inez Hunter, Freda Schwaebach,


Mary Conly
Soprano, she gained a reputation as an oratorio singer in England, appearing in concerts at St James Hall, London in 1905. She later toured England singing with principal choral societies. After a busy five years of performance life, she was forced by poor health to return to Australia. She last appeared with the Melbourne Philharmonic Society in 1929. She died on August 3, 1930.

 Pupils:
Agnes Saunders, Lillian Kessler, Augusta Poole, May Kanny, George Wortley, Jean Stubbs, Hilda Mansfield (Sedgely), John Hobbs.


Hilda Mansfield
(Mrs Sedgely) She became a singing teacher in Wagga, and ran the Wagga District Choir. She later settled and taught in Camberwell and was available as a soloist.

**Elsie Davies**
(Itala de Medici) Soprano, she sang in Europe in opera for twelve years, performing leading roles in Italy, Sweden, Russia, Finland and England, before returning to Australia in 1921. She taught at the University of Melbourne Conservatorium, from 1921 to 1929. She was often broadcast on Melbourne radio stations in orchestral concerts and recitals.

**Pupils:**
Veta Landt, Alice Leith, Lily Lloyd, Olive Luff, Winifred Hess, George Gilliman, Eileen McCormack, Violet Jackson, who later studied with Agnes Janson, Siska Davies.


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**Achille Rebottaro**
Baritone, he studied piano and flute at the Milan Conservatorium, and came to Melbourne in 1886 with the New Royal Italian Opera Company under the Simonsens. He was not a star singer, but made a good career with the company. In 1888 after the tour, the Rebottaro’s settled in Melbourne where Achille worked as a singer with various local music ensembles. In 1900 he went back to Italy to study further, and on his return to Melbourne he became a popular public performer. He was the baritone soloist at St Francis’ church in Melbourne from 1897 to 1905, and founded a school of singing with his sister. He was a leading singing teacher in Melbourne.

**Pupils:**
Moira Miers, Edmund Nelson, Joyce Johnstone, Monica O’Connor, Mary Brewer, Lola Alexander, Ina Lloyd, Stewart Wright, Keith Campbell, Michael Rodriguez, Ina Jeanes, Ilma Commerford, Mary Simonds, Signor Moretti, Maisie Ramsay, Norman Turnbull, Margery Hill, Phillip Carnaffen, William J. Hocking, Mack West, Miss M. Paterson, Gwendoline Longstaff, Louise Armstrong, Reuben Hawley, Aldo Bartelli, Irene Nelson, Alexander Raff, Stewart Wright, Charles Duncan, K. Campbell, Frank Garraway, K. A. Higgenbotham, K.G.Bethell, Betty Roberts, Rosa Calia, Alda Bartelli, Muriel Mayerston, Elsie Barber, Annie Cubitt, Rose Le Ivey, Cecilia Curtin, Dorothy Manning, Agnes Saunders, James Fraser, Henry Jomas, Reuben Hawley, Eileen McMaboy,

John Robson

Mrs Tom Cameron (Horesham)
Contralto, her husband Tom was a conductor and piano tuner, and they moved from Ballarat to Horesham in 1901.

Pupils:
Joan Jones who won Sun Aria in 1937, Marion Butler, Morva Davies, Victoria Anderson, Dawn Harding, Eyton Jones, Elsie Boyd, Dorothy Jones, Florrie Edwards, Miss V. Anderson, Dora Kruger, Mr C. R. Frencham, Mr J. Sawyer, Mr T. George, Miss A. Kimberly, Nancy Studley.


William Llewellyn
Baritone from Wales, he taught at the University of Melbourne Conservatorium from 1907 to 1909, and previously to that he taught privately in Melbourne for several years. He then returned to Wales.

Pupils:
Henry Thomas, W. Galbraith Donald.


Henry Thomas
Bass-baritone, he won an exhibition scholarship in 1906 for his three years of study at the University of Melbourne Conservatorium, from all the instrumental and vocal applicants. He later sang many roles with the Melbourne Philharmonic Society. Thomas taught at the University of Melbourne Conservatorium from 1919 to 1929, from 1932 to 1952, and from 1956 to 1958.

Pupils:
William Moore, Mr and Mrs C.V. Hall, Victor Harding, Nell Maleninan, Daisy Matthews, Sadie Freer-Smith, Mavis Cuddiby, Albert Mason, Ivy Potter, Alice Hunt, Herbert Smith, Harold Williams, 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, Neil Warren-Smith, Keith Neilson, Maud Vidler, Jess Wright-Smith, Edward Pipe, Ivan Tait, Ida Donovan, Jean Symons, Myrtle Bayfield, Jennifer Eddy, Helen Wallace, Beatrice McEvitt, Ian Dickson, Cyril Hall, Tom Mahaffy, Fred Voight, Ross Montgomery, Jess Hardy, Kath Harris, Essie Downey, Mrs Alex Wilson, Reg Hayward, Margaret Robinson, John Fraser, Horace Calvert, who went to the U.K. for further study, Marjorie Ellis, who sang with J.C.Williamson and Company for two years.

Harold Williams
(1893-1967). Baritone, Williams studied further in London during the war with Charles Phillips at the Royal Academy Music. He appeared with the British National Opera Company, at Covent Garden, and with the English National Opera Company as a principal artist. He returned to Australia with the Tait Company in 1929, and later sang oratorio for the ABC in 1940 to 1944. He became a voice teacher at Sydney Conservatorium in 1941. Unfortunately none of his pupils are known.

References: OCAM: 590.

Ivor Boustead/ Henry Thomas

Victor Harding
Baritone, after his studies at the University of Melbourne Conservatorium, Harding was extremely successful as a performer, appearing regularly in Melbourne with the Philharmonic Society and the Melbourne Liedertafel. He sang in operatic performances throughout Australia, and then began teaching at the University of Melbourne Conservatorium, where he remained from 1953 to 1976.

Pupils:
Kevin Casey.

Victor Harding/Frederick Sharp

Kevin Casey
Pianist and singer, in 1964, Casey founded the National Boys Choir, and in 1986 he founded the CHIME Choir, which has been the launching pad for many singers into international careers. Casey has taught at the University of Melbourne Conservatorium from 1970 to 1976, and continuously from 1984 to the present.

Pupils:
Josie Van Oosten, Peter Casey, Mark Casey, 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, Christine Driscoll, Samantha Uren, (as young singers): John Cummins, Sharon Kempton, Domenic Alessia, Matthew Richardson, Marion Norris, Natalie Jones, Nicole Youl.

References: Box 61, Staff/Student Records, University of Melbourne Archives, Press release from Casey Media, 2001.
Alice Orff-Solscher
German soprano, she was a specialist in Wagner’s repertoire, and had an extensive career in Germany before coming to Australia. She taught at the University of Melbourne from 1931 to 1934.

Pupils:
Freda Northcote, Leonora Warne, who became a 3LO broadcast artist.

References: AMN July 1933: 8, AMN Apr 1933: 18.

Herold Kyng
English baritone, he taught at the University of Melbourne Conservatorium in 1931, he then moved to in Brisbane, where he began teaching privately. After a year he returned to London and began studying medicine.

Pupils:
Robert Nicholson, Augusta Pool, Mr H.G. Murphy.

References: AMN Aug 1930: 16.

Professor Enrico Bartolini/Ancona

Arnoldo Bartolini,
Recommended to Melbourne singers by the famous tenor Dino Borgioli in 1924, Bartolini was one of many prominent vocal teachers during the 1920s and 1930s. Many of his pupils were engaged by the Williamson Imperial Opera Company as soloists. In 1938 he was engaged to teach at the Melba Conservatorium, after which he returned to private teaching.

Pupils:
Nellie Bernasconi, Kathleen Crotty, Pauline Bindley, Leslie Crotty, Emilie Murray, Violet Collinson


Edwin Holland/ S. F. Paolo Tosti

Mr Tralford-Foster
A pupil from the Royal Academy of Music, London, Mr Tralford-Foster had an extensive studio in Melbourne between 1923 and 1940. His students were always well-received by musical critics, and many were successful locally as performers and teachers.

Pupils:
Doris Cookson, Maisie Hiskins, Arthur Swinnerton, Harold Pargeter, Vera Billing, Marjorie Halliday, John Lang, Harold Webb, Mary Gair, May Sutherland, Beryl Walker, Sophie Rockman, Marcia Issacs, Arthur Lily, William Halliday, Claude Ward, Beatrice Oakley, Frances Lea, Agnes Kerr, Leslie Jephcott,


Leslie Jephcott
Pupils:
Leonard Starkey


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Haydn West
Son of Hautrie West of Ballarat, Haydn West was trained by Franz Dierich in the violin, and David J. Coutts in piano. West became a choral conductor and coach, and had an extensive teaching practice in Ballarat. He died in 1942. His son Mack West, also became a prominent vocalist, conductor and teacher.

Pupils:


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Melba Con

Stanley Brookes
Pupils:
Patricia Davies.

~

Luigi Ricci

Alberto Randegger
(1832-1911) Conductor, pianist, and prominent vocal teacher, he moved to London in 1854, and was appointed Professor of Singing at the RAM and RCM in 1868. His greatest influence was to raise standards at the RAM and RCM in singing, and his textbook *Singing* remains a useful manual.

**Pupils:**
- Andrew Black, Mr Edwards, Mr Morton, Mrs Bethell (all from the Melbourne Liedertafel), Josephine Ottlee, Mrs Harold Browning, Agnes Janson.

**References:** *Argus* 21 Sept 1889: 5.

Julius Günter/ Hugo Beyer/ Alberto Randegger

**Agnes Janson**
(1861-1947) Mezzo-soprano, Janson studied at the Royal Conservatorium Stockholm, under Julius Günter (a pupil of Garcia) and Hugo Beyer. In 1883-5 she was employed at the Royal Theatre in Stockholm, then she furthered her training mainly at the Royal Academy of Music, with Randegger in London. She married in 1896, at the age of thirty four, and shortly afterwards had a child. She felt that the child, and marital domesticity would ruin her career, and moved to Australia, permanently separating from her husband. She toured Australia with The Musgrove Grand Opera Company in 1900, in 1903 and 1904 she sang at Covent Garden again, then returned to Australia, and in 1906 began teaching at the University Conservatorium in Melbourne where she taught until 1927. After 1938 she moved to Diamond Creek, Victoria.

**Pupils:**
- Elsie Treweek (Mrs Fred Collier), Anne Williams, Miss O. Emery Smyth, Gwen Archibald, Madame Caraher de Rivas, who then studied with Edith Littlewood (Warburton), Mrs Henry Thomas, Daphne Munro, Gene Scott, Violet Jackson.


**Mrs Henry Thomas**
A choral trainer and conductor, Mrs Thomas was the soprano soloist at Malvern Presbyterian Church. She taught singing and piano at Allan’s and at home in Wattletree Road, Malvern.

**Pupils:**
- Dulcie Croft


**Madame Josephine Ottlee**
Soprano, she taught in New Zealand, and then Melbourne, where she began teaching privately and then joined the staff of the University of Melbourne from 1934 to 1944. She was sacked from the University Conservatorium because she refused to encourage single study pupils to take other general musical subjects.

**Pupils:**
Peggy Shea, Elsa Rogers, Gwenda Wilson, Jean Park, Maude Gould, Beryl Wilson, Marjorie Smith, Isobel Govett, Henry Roder, Francie McGill, Ray Meadows, Nancy Fryberg, Margaret Black, Joan Jones who won the Sun Aria in 1937, Jean Brunning, Vera Hickenbotham, John Dickens, Phyllis Ferguson


**Peggy Shea**
She won an Ormond Exhibition at the University of Melbourne in 1939, and in 1940 was engaged by J.C. Williamson for the Gilbert and Sullivan Sydney season. She then went to England and sang for the Howard and Wyndham Production ‘Half-Past Eight,’ and in other leading roles in opera and concerts.

**References:** AMN 30: 24 1940, AMN 39 1948: 36.

Randegger/Albert Visetti/ Plunkett-Greene

**Mrs Harold Browning**
She took her Associate and Licentiate at the RAM and RCM respectively, and taught in London for eight years, before moving with her husband to Australia in 1922.

**Pupils:**


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Professor Vassallo/Tito Manfre (both of Malta)

**Jessie Batchelor**
She taught in Melbourne, after living in Tasmania for some time, and also teaching in Sydney.

**References:** AMN Nov 1924: 28.
Joseph Andre
Jacques Bouhy
(1848-1929) Baritone and prominent singing teacher.

Pupils:
Alan Eddy, Amy Castles, Eileen Castles, Harold Browning, Ivor Boustead, Louis Arens, tenor soloist with the Musgrove Company in 1901, he studied first with Rossi in Milan.

References: S. Mail 26 Jan 1901.

Ivor Boustead
Boustead initially studied at the Albert Street Conservatorium from 1919, where he began teaching in 1920, he then studied further overseas, before joining the staff at the University of Melbourne Conservatorium from 1931 until 1934, after which he taught privately in Melbourne.

Pupils:
Marjorie Lawrence, Phyllis Ferguson, Ailsa McKenzie who won the Sun Aria in 1933, Alan Eddy, Victor Harding who won the RCM Chilver Wilson Prize, Norman Menzies who went on to further studies at the Royal College of Music in London, and then with Dinh Gilly, John Brownlee, Thomas George, Olive Deavin, Molly Hislop William A. Bossence, Iris Turner, Eric Jones, Roy Gray, Norman Bennett, Clare Davis, Arnold Ashworth, Norman McKenzie, Thomas J.B.George, Ella Riddell, Ben May Ling, Ann Harvey, John Dudley who later worked in London in Gilbert and Sullivan productions, Alfredo Luizzi who studied previously with Mrs Edwin Hooke, and won the Sun Aria in 1938, Ida Finn, Frank Mithen, Harry Bailey, Ray Chapman, Harry Dearth, Douglas Elliot, Geoffrey Palmer, Harper Wilson, Jean Thompson, Frank Lasslett who felt that Boustead had nearly ruined his voice.


Ivor Boustead/ Dinh Gilly
John Brownlee
(1900-1969) Baritone, he won the vocal championship at the South Street Eisteddfod, Ballarat in 1921. Melba heard him at the Albert Street Conservatorium and advised him to study further in Europe. He went to Paris to study with Dinh Gilly, and in 1925 made his debut in French operetta
in Montmartre. He sang with the Paris opera until 1936, and later sang with the Metropolitan Opera. He taught at the Manhattan School of Music from 1953, and was appointed school director in 1956.

**Pupils:**


Jacques Bouhy/Albert Visetti/Plunkett-Greene/David Devries (Brussels)

**Harold Browning**
Baritone, Browning first studied in Melbourne, and later became a pupil of the Royal Academy of Music. Browning and his wife returned to Australia in 1922 and Browning began teaching at the Albert Street Conservatorium until 1926, when he began to focus on private vocal instruction.

**Pupils:**
Worthington, Phyllis Hannaford, Lyall Archer, Dorothy Canberra.


Dorothy Canberra
Soprano, she won an open scholarship to the Royal College of Music in London, and studied further with Blanche Marchesi. She sang in Vaughan Williams’ operas, and received high praise from the composer. She taught at the Melba Conservatorium from 1944 until the late 1950s.

Pupils:
Anne Culliford, Agnes Doyle, Zita Casey, Elizabeth Chung, Florence Bennett, Dulcie Bayes, Joan Clinnick, Dorothea Dawson, Ethel Allshorn, Margaret Ballantine, Joan Baker, Evelyn Barton, Ruby Barton.

References: AMN Feb 1931: 26, Melba Conservatorium Student/Staff Records.

Dorothy Gadsden
(Madame Modesti) Soprano, she made her debut at Bayreuth as Brunnhilde with the Bayreuth Company, she also sang as Fricka. She studied in England with Plunkett-Greene, in 1929, then with Mdme Cecile Gilly in Paris, and evolved into a dramatic soprano of evident power and artistic equipment.


Doris Irwin
Soprano, she went to London to study with Plunkett-Greene then with Madame Gilly.


Brian Curran
Pupils:
Colleen Cassar, Peter Carlton, Clara Cipriano, Darren Casey, Patricia Christopherson, Carmen Cassar, Kenneth Cremar-Peel, Urzula Dawkins, James Drinan, Suzanne Dickinson, Jacqueline Dieteren, Margaret Gaffney, Tracey Allen, William Featherstone, Terence Drew, Maritza

References: Melba Con Student/ Staff records.

**Harold Blair**

**Pupils:**
Margaret Clark, Paul Dempsey.

**Viola Morris**

Taught at the University of Melbourne 1962-1975.

**Pupils:**
Jill Morris, Yvonne McLaren.

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Roland Foster (Sydney) / M Ettore Campogagliani (Italy)/ Professor Clemens Kaiser-Breme (Germany)/ M Fernando Bandera (Italy had teacher in common with Franco Corelli and Mario del Monaco)

**Isolde Hill**

Daughter of Alfred Hill, she was a prominent soprano soloist and teacher in Sydney.

**Pupils:**
Geoffrey Harris
Born November 21, 1945, baritone, Harris currently teaches in Melbourne and has many young pupils.

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Roland Foster (Sydney)

**Rowell Brydon**

He taught at the Melba Con from 1957-69 (possibly until 1977).

**Pupils:**

References: AMN Jan 1930: 21, Melba Con Student/Staff records.

Miss Byrne
Pupils:
Rosemary Carberry, Andrew Donchi, Diane Chamberlain, John Brunning, Julie Charles, Graeme Cunningham, Elma Bull, Deirdre Barnard, Gaye Beyers, Lauris Bramby.

References: Melba Con Student/Staff records.

May Howlett
She taught at the Melba Conservatorium from 1982 to 1984.
Pupils:

References: Melba Con Student/Staff records.

Patricia Nicholson
Tania Trojanoff, Jacqueline Carmody, Monica Cashin, Sandra Shaw, Lasica Shelley, Jane Wilson, Judith Browne, Jennifer Bayford, Vivien Baybrook, Rhonda Boyd, Pricilla Hunt, Shari Hayley, Anne Kemp, David Lindell, Joan Plazua, Myra Porter, Rebecca Ponsford.

References: Melba Con Student/Staff records.

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Eve Godly
Pupils:
Robin Clarke, Yvonne Drake, Julia Boubis, Nancy Bekhor, Rebecca Barnard, Andrew Kypriotis, Andrea Leslie, Simone Livingston, Kathryn McHugh, Karyn Stammell, Leanne Smith, Janice Tankard.

References: Melba Con Student/Staff records.

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Mme Goosens-Viceroy (Sydney)

**Renee Goossens**
Pupils:
Jenny Bate, Noreen Boul.

References: Melba Con Student/Staff records.

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Florence Conservatorium, member of Sistine Chapel Choir, Rome, worked as accompanist in singing school of Tito Schipa

**Antonio Moretti-Pananti**
Taught at University Conservatorium, Melbourne, from 1964-1976. He learnt vocal technique from accompanying singers such as Tito Schipa, Renata Tebaldi, and Rita Streich.

Pupils:
John Wegner, Richard Greager, Halina Nieckhasolz, who married her teacher, Joanna Cole, Ian Cousins, Margaret Haggart, Mary Jacobs, Anne Harkin, Janet Laurie, John Barti, Annemarie Kriewaldt, Vivienne Egan, Shane Chekian, Kathryn Gray, Annalisa Eng

References: AMN 58 1963: 18, Box 32/69, Staff/Student Records, UMA.

**Ian Cousins**
Pupils:
Stewart Cole, Nicholas Chesla, Felicity Dronet, Marisa Farin, Penelope Hocking, Joan Lewis, Barbara O'Brien, Marita O'Riordan, Lance Paterson, Lydia Simonow, Tanya Simonow, John Steinis, Anthony Tsoomerkas, Elizabeth Webber, Tony Walker
References: Melba Con Student/Staff records.

Isobel Biddell/Antonio Moretti-Pananti

**Margaret Haggart**

**Pupils:**

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**Horace Stevens**

Born Melbourne, 8 June 1927, he taught at the University of Melbourne from 1938-1950.

**Pupils:**
Robert Allman (studied also with Marjorie Smith in Sydney, Then with Modesti), John Lanigan.

References: *Vision Fugitive*: 7.

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**Alice Cullen**

**Pupils:**
Lexie Watt, Miss M. O’Mara, Miss D. Baines, Mr E. Knowles, Miss N. Smitheram, Miss L. Blaire, Miss C. Duggan, Bery de Silva, Miss D. Davies, Miss N. Meere, G. Davies, V. Suite, M. Matthews, M. White, Messrs T.M. Flannagan, E. Carroll

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**Valentine Woof**

**Pupils:**
Jessie Campbell, Betty Fretwell, Mr F. Campbell, Marjorie Fraser, Helen Mills, Gwenda May, Ken Sullivan, John Pringle, Ethel Mansfield, Ted Rowe, Ian Nicholls, Margaret McKillen, Beryl Baines, Amy Whitely, Phyllis Daft, Gertrude Judd, Linda Baines, Francis Campbell, Mavis Sherrie, Gwendoline Fairbank


**Valentine Woof/Joseph Hislop**

**Betty Fretwell**

Born in Glenhuntly, Melbourne, August 13, 1920.

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Italian Professor Cairati

**Adolf Spivakovsky**
Born in Odessa, Russia, in 1905, his family migrated to Berlin where Spivakovsky became a leading teacher. He came to Melbourne in 1934 and taught at the University of Melbourne Conservatorium.

**Pupils:**
Sylvia Fisher, Glenda Raymond, Kathleen Goodall, Liliane Gary, Charles Lomas, Irene Branston, Lorenzo Nolan, Elana Short.

**References:** *AMN* Jan 1930:8.

Spencer Thomas (NSW Con.)/Dr. Norgioli (Italy)/Lute and Jean Drummond/pianists Lindley Evans and Frank Hutchens were also influential in her early Australian career

**Dame Joan Hammond**
She taught at Melbourne Uni Con for the last year of her life 1993-4.

**Pupils:**
Nicole Youl, Cheryl Barker, Dwayne Jones Christopher Bogg, Lisa Russell, Caroline Vercoe, Janine Ballantyne, Christine Douglas, Steven Davislim, Julian Bailey, Lois Bogg, Christopher Lincoln.

**References:** Melba Conservatorium Concert Program Dec 8 1991, Interview with Lois Bogg.

Janet Delpratt/Janice Chapman

**Anna Connelly**
Melanie Duncan, Jacqueline Moran, Angus Grant, Dimity Shepherd, Eril Basset, Joshua Bloom, Robert England, Danielle Calder, Sian Pryor, Donna Dunlop, Lisa Russell, Emily Whelan, Rachel Durkin, Catherine Carby, Rebecca Leitch, Kanen Breen, Narelle Gillie, Caitlin Hulcup, Andrew Jones, Miriam Gordon, Helen Saltos, Carolyn Vercoe, Marina Fielke, Steven Grant, Andrew Brunsdon, Natalie Jones, Michael Terry, Angela Coote, Lindsay Day, Imogen Roose, Edward Geschke, Rejieli Shepherd-Paulo, Jenny Wakefield, Tania Ferris, Chris Steele, Simone Spry, Linda Smerdon, Antoinette Halloran, Carrie Barr, Teresa Borg, Kerry Bolton, Diana Simpson, Carmela Gare, Helen Wedde, Paula Hanson, Daniella Scriva, Beth Williams, Juan Jackson, Helen Searle, Belinda Paterson.

Bandera

**Roger Howell**

**Pupils:**
John King, Ebony Hack, David Eckstein, Peter Mander, Gary May.

**Gary May**

**Pupils:**
Fiona Chatwin, Katrena Mitchell, Michael Smallwood, Adrian Dwyer, Sian Pryor, Experience Bryan, Tom Hamilton, Francesco Fabris, Kathleen Southall-Casey, Amanda Colliver, Brenda Pitts, Cheryl McDonald, Renee Cash, Sophie Vishkitz, Curtis Bayliss, Mark Jones, Sally-Anne Russell.

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**Graeme Ewer**

Studied privately in Melbourne, then with Ernest St. John Metz.

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Richard Thew (Sydney)/Rowell Brydon

**Murray Mardardy**

**Pupils:**
Fiona Chatwin, Graham Ford, Judy Jacques.

Murray Mardardy/ Joseph Talia/ Joan Arnold

**Graham Ford**

Born 2 April, 1949, Ford has mainly sung as an amateur, and is a part
time singing teacher, as well as a founding member of the Eastern Metropolitan Opera Company.

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Robert Lemke

**Pupils:**
Robert Arndt, Roger Lemke.

**Roger Lemke**

**Pupils:**

Andrew Carcassi.
C.

Adelaide Teachers and Singers
Signor Cutolo
Cutolo taught piano and singing from 1858 in Adelaide, and was claimed to be the best teacher of singing that the colony had seen up to that point. One of his best pupils was a ballad singer, Miss Bryan, who sang the ‘Song of Australia,’ at White’s Rooms, the specialty apparently being set to music by Cutolo. He 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.


Herr Heuzenroeder
Born Ottersburg, Germany 15 July 1849, he died in Tanunda, 9 Nov 1897. Prominent as both a composer and conductor, Heuzenroeder visited Australia as a teenager, and later studied composition with Sebert at the Stuttgart Royal Academy of Music. He settled in South Australia in 1872, teaching singing and piano, giving recitals in the Barossa Valley, and writing operettas in German for the German Club 1882-83. Heuzenroeder was director of the Adelaide Harmonie Society, which produced many operas, giving his pupils the chance to gain valuable performance experience. He resigned from the organisation in 1892 because of personal commitments. His opera The Windmill was performed in Adelaide in 1891. The dialogue was translated from the French writing of Mealesville by two members of the Harmonie Society, and the words of the songs were supplied by Mr C. H. Smith. Critics at the time wrote that the work did not display anything like originality, and that the songs, concerted numbers, and choruses were tuneful, melodious and pleasing but were ‘strikingly suggestive of other well-known melodies.’ In 1893 Heuzenroeder formed the Adelaide Operatic Society, which again became a vehicle for the production of his own operas.

Pupils:
Minna Schrader, Annie Nelson, R. Nitschke, Mr B.E.Pragam, Mr A. Sturke, Mr F.Clausen, Mr H.Adams, Mr R. de N. Lucas, Henry Adams, Miss Sanders, Miss Mudge, Mr E.H.Cottle, Mr A. Duncan, Mr G. Connell, Miss Peters, Miss Reinhardt, Mr G. Dumel-Denger, Blanche Francis, Mr P. Bartels, Mr F.H.Stokes, Mr W. Angel, Mr Kennedy, Miss Daniels, Miss Richardson, Madelaine Hotson, Jennie Opie.


Jennie Opie.
Opie made her debut in the late 1880s, and critics praised her voice, which was even throughout its range, and of good quality, her lower notes were particularly powerful. Opie joined an opera company and left Adelaide as did R. Nitschke, a baritone. They were performing among their repertory Heuzenroeder’s The Windmill. Opie gained
considerable success in Sydney. Her abilities were so highly esteemed by the management of the Williamson Opera Company that she was cast for the part originally taken by the Melbourne singer Ida Osborne. Of Miss Opie, the *Sydney Morning Herald* said that she was ‘splendidly dressed, handsome of face and tall in figure, displaying a mezzo-soprano voice of round and mellow quality with considerable power.’


**Mr R. Nitschke**

Nitschke was the leading baritone Adelaide during the 1880s, and was offered a special concert in Albert Hall when he left the city to continue his performance career elsewhere. Nitschke referred in terms highly complimentary to the excellent training he had received at the hands of Herr Heuzenroeder.

**References:** *SAR* 7 July 1891: 5.

**Annie Nelson**

Another member of the Adelaide Harmonic Society, Nelson was given a farewell concert by the society before she departed for Europe to study ‘under the best masters of the old country.’

**References:** *SAR* 5 Mar 1892: 7.

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**Mr T.W. Lyons**

Lyons was at a very early age associated with music in Adelaide, having taken the position of organist at the Trinity church. Later he became a teacher. He taught at Glenelg Grammar School for twenty two years, Hardwicke College for eighteen years, Whinham College for seventeen years, St Peter’s College for ten years, Prince Alfred College for eleven years, and the Kensington High School for seventeen years. Lyons taught several instruments as well as singing, but was best known for his work with the T. W. Lyons Amateur Opera Company, which gave performances of popular operatic repertoire. Later Lyons began operatic classes in other suburban areas including Norwood, where he instigated the Norwood Amateur Opera Class, producing such operas as *Maritana*, in the local Town Hall. In the absence of an orchestra the accompaniments were played on two pianos.

**Pupils:**

Mr W. S. Welbourn, Miss Hubble, Mr C. P. James, Mrs W. J. Porter, Victor Lyons, Barbara Mellor, Miss N. Lipsham, Mrs T. W. Lyons, Miss Lindsay, Miss R. Tidwell, Mr J. Botten, Mr R. Shannon, Mr F. Taylor, Master A. Messenger Miss Simpson, Mrs Thomas, Mr W. Thow, Mr G. Dunn, Miss McLaren, Miss E. Philipson, Miss E. E. Lyons, Wylie Nankervis, Miss Gartrell, Miss Giles, Miss Hubble, Mr Kearns, Clarence Caterer. Susie Smith, Mr J. T. Cook, R. H. Butlery, W. B. Gunn, Elsie Bleechmore, Miss Waldie, Miss K. Welbourn,
Arthur Hastings, Mr J. T. Cook, Mr Bodinner, 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, Mr Wilde, E. Tuckwell, H. Hammond, Miss Robertson, Miss Martin, Miss Robertson, Miss Hyde, Mr J. F. Dick, Mr A. T. Altenkirch, Mr Maiden, Mr Gervey, Mr Poole, Mr Padula, Mr Norman, Mr Degenhardt, Mr Hargrave, Mr Warren. C. Morgan, Mr R. Begg, Miss A. Paqualin, Miss N. Pizey, Miss E. Angell, Miss N. McCabe, Mr J. Forrester, Mr A. Boys, Miss E. Robertson, Miss E. Pasfield, Miss G. Cook,


Susie Smith
Soprano, who went to England to continue her studies at the Royal Academy of Music. Smith studied with Lyons at his Port Adelaide singing class.

References: SAR 13 Nov 1893: 5.

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W. R. Pybus
Pybus was an immensely popular vocal instrumental teacher in Adelaide during the 1880s and 1890s.

Pupils:
Madelaine Wall, Lily Waddell, Maggie Knight, Mr O. Taeuber, Miss Sweet, Mr Christie, Elsie Bonython, Beatrice Durden, Florence Pretty, Lilias Weddell, Mr A. Innes, Mr W. Taylor, Miss Thomas, Mrs D.M. Charleston, Miss Liston, Miss May Godden, Miss Sweet, Mr Dorman, Miss Murset-Smith, Miss Wilson, Miss Jolly, Miss Glover, Mr Barlow, Mr Glover, Mrs Reichardt, Miss Richardson, Mr Buttery, Mr Whittam, Miss Welbourn, Miss Fraser, Mr A.E. Hawkes, Mr Goodall, F.S. Bleechmore.


Oscar Taeuber
Taeuber studied piano as a boy and then took up singing, making his first public appearance as a vocalist when about fifteen or sixteen. A harsh published criticism, telling him that he sang his high notes from the back of his neck did not deter Taeuber, but stimulated him to study under W. R. Pybus, and soon he was well-known on the concert platform in Australia, 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 Taeuber returned to Adelaide.


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Herr Von Reyher
Teacher of piano and singing in Tavistock St, North Terrace.

References: SAR 30 Mar 1885: 1.

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Mrs Anthony F. West
She taught ‘English and Italian Singing and Music’ and was a Medallist of the LAM. West taught in Gover Street, West Adelaide during the 1880s.

References: SAR 8 Apr 1885: 1.

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Mr J.W.Heberlet
Heberlet taught piano, singing, and theory in Bridge Street, Kensington during the 1880s.

References: SAR 8 Apr 1885: 1.

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Herr C. Puttman
Puttman was born in Cologne in 1843, arriving in Adelaide in 1865 with the Lyster Opera Company. He settled, and taught piano, violin and singing for over twenty years. In 1867 he was appointed conductor of the Adelaide Liedertafel. He taught in Furze Chambers, on King Street.

References: AMN 1 Oct 1936: 3, SAR 13 Apr 1885: 1.

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Mr G. Crocker Smith
Crocker Smith began a singing class in Adelaide in 1885. His pupils were well-received in their amateur performances by local press. He taught using the ‘Tonic Number System,’ which was advertised as ‘the quickest method yet devised for reading music of any kind.’ Crocker Smith came to Adelaide suggesting that he and his method had ‘highest testimonials’ from all the leading professionals.

Pupils:
Mrs Crocker Smith, Mr Oelmann, Maggie Matthews, Miss Playford, Nellie Peel, Mr Farrow, Miss Walker, Mr Campbell, Mr Hodge.
Warwick Gainor
Gainor was active as a teacher in the 1880s and 1890s in Adelaide. He advertised himself as 'Warwick Gainor - primo baritono assoluto from the Famous Schools of Milan, late Primo baritono of the Royal Italian Opera Company, Montague Turner Opera Company and Simonsen's Opera Company, and Professor of the Art of Voice Production and Singing.'


Herr G. Reimann
Holder of certificates from the Royal Academy of Music, Berlin, and the Berlin College of Music, Reimann was a thorough musical enthusiast. He founded the Adelaide College of Music in 1883 after his return from his musical studies in Europe. With an increasing number of students, in 1889 he arranged with Mr C. J. Sharp to join him as Co-Director of the college. Later Otto Fischer, the first winner of the Elder Scholarship was included in the professional staff. Fischer left for professional engagements in Europe, however, and relinquished his position. In 1892 he began negotiations with musicians in Europe in order to secure the engagement of a male vocal teacher, so that Adelaide tenors could have tuition and the opportunity of studying from a model.

References: SAR 7 Jan 1892: 6, SAR 13 Jan 1887: 1, SAR 28 May 1891: 7, SAR 18 Jan 1890: 2.

Mr A. Wyatt Mortimer ACO
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 Miss Isabel Clark. Wyatt Mortimer was also conductor of the Port Adelaide Musical Society.

Pupils:
Miss Sampson, Mr E.E. Headdy, Mr J.L. Lewis, Mr G.P. Hodge jun., Port Adelaide Town Hall Miss Westover, Miss Neill, Mr A. Bushby, Mr Billin, Mr Lawrence, Mr Steele, Miss E. Anson, Miss A. Westover, Mr H. Cammell, Miss Ottaway, Miss Mitchell, Mr W. Nancarrow, Mr H.P. Macklin, Mr A. Rowley, Miss E. Neill, Miss May Brady, May Hodge, Miss E. Sanders, Miss E. Granfield.


Miss E. Anson
Teacher of pianoforte, singing and harmony in Adelaide in the 1890s.

References: SAR 9 July 1892: 7.
Julius Stockhausen

**Herr Noessell**
Late assistant singing master at Stockhausen’s School of Singing in Frankfurt, Noessell was appointed by Reimann to the role of tenor voice teacher at the Adelaide College of Music in 1892. Noessell was also appointed conductor to the Adelaide Philharmonic Society. His voice was not praised by local press, it was said that ‘there was a want of that clear ringing tone which is to be expected, especially from tenors.’ But apart from the quality of his voice, the method of his voice production was apparently worthy of commendation. Noessell only remained in Adelaide for one year.


**Miss C. Lindstrom**
An Adelaide singer who taught both piano and singing in the 1880s. Her family had a music shop called Lindstrom Musicsellers.


**Herr B. Wendlandt**
A pupil of the Royal College of Music in Leipzig, Wendlandt taught piano, singing and organ in the 1880s and 1890s.

**References:** *SAR* 15 Jan 1887: 1.

**Herr A. Weber**
Music and singing teacher in Adelaide in the 1880s.

**References:** *SAR* 14 Jan 1886: 1.

**Mrs H.H. Thomas**
Music, singing and language teacher in Adelaide in the late 1880s.

**References:** *SAR* 16 Jan 1886: 1.

**Wilhelmine Schroder-Devrient**

**George Fischer**
The publican at Tanunda Hotel, and the host of the Tanunda Liedertafel Society for many years, George Fischer was a prominent
performer and patron of music in the region of Tanunda. He was apparently too busy in his occupation as publican to teach singing, but according to his granddaughter’s husband Hooper Brewster Jones he organised for a trip by the Lyster Company in 1861 who produced *Les Huguenots* and *The Prophet* by Meyerbeer. Fischer sang one of the main roles in the Tanunda performance. Fischer was the first teacher of most of his children, and probably Hugo’s only teacher.

**Pupils:**
Hugo Fischer, Otto Fischer Sobell, Minna Fischer.

**Reference:** *AMN* Oct 1936: 3.

**Hugo Fischer**
Born in Germany, businessman and baritone Hugo Fischer emigrated to Tanunda with his parents in the 1850s. He was Secretary and Treasurer to the Adelaide Liedertafel, and was also a prominent performer in Adelaide until he left in 1889 to become a representative for various performers and lecturers including the Reverend Charles Clark. Hugo Fischer was frequently a soloist for the Adelaide Liedertafel Society, and his favourite repertoire was *Sulla Poppa*, and *Ora pro Nobis*. Critics noted that Fischer’s enunciation of English words was not so clear as that of Italian words, which gives some indication of the origin of his vocal training. In 1890, Fischer became Secretary to the Victorian Orchestra, and he later accepted an engagement as the representative of Mr R. S. Smythe, the well-known entrepreneur, with whom he travelled throughout the colonies and other parts of the world. Fischer committed suicide in 1901, after the failure of a music shop venture for Glen and Co. of Melbourne in Colac, Victoria. He left behind six children, one of whom became the famous soprano Elsa Stralia (Elsa May Fischer) who was in her teens at the time of her father’s death.


**Wanborough Fischer**
Another of the Fischer family, Wanborough was a tenor whose training seems to have been gained elsewhere than with his father. Like his relatives he was for a time prominent in Adelaide as a soloist.


**George Fischer/ Lucy Chambers/ Jenny Lind/ Albert Visetti/ Professor Weins (Wiesbaden)**

**Otto Fischer Sobell**
Born in Tanunda in 1864, Fischer Sobell was the first winner of the Elder Scholarship at the Royal College of Music, London.
After studies in Australia with his father and with Lucy Chambers, the prominent contralto, Fischer Sobell made his way to London. He returned to Adelaide in 1888, after further study at the Royal College of Music with Jenny Lind, and Albert Visetti. Fischer Sobell began teaching at Marshall and Sons, on Rundle Street in 1889, and was soon invited to join the staff at the Adelaide College of Music. Fischer Sobell taught in Adelaide for one year, during which time he moved from baritone to tenor, and then returned to Europe where he undertook professional engagements, and further study in Germany. He gained further teaching experience at the Hampstead Conservatoire in England, (where he was associated with Cecil Sharp). Marshall-Hall of the University of Melbourne Conservatorium induced Fischer Sobell to join his staff in 1916, where he remained until his death in 1934. See Melbourne for his pupils.


George Fischer/ Rudolph Himmer/ Marchesi

Minna Fischer
(Mrs George Clutsam) Born in Tanunda in 1858, Minna Fischer sang in concerts in Adelaide in 1878, and went on to become one of the leading singing teachers in London.

Pupils:


Beatrice Miranda
Miranda went to London 1906 to study further. She founded the Scottish National Opera Company.

References: OCAM: 384.

Meta Buring
Buring taught in Adelaide during the 1920s and 1930s.

Pupils:
Marjorie Hartley.

References: AMN Jan 1925: 38.

Hugo Fischer/ Elise Wiedermann (Melbourne)/ Signor Slapoffski (Sydney)

Elsa Fischer/Stralia
(Elsa May Fischer) Born in Adelaide on March 1, 1881, she died on August 31, 1945, and is buried with her parents in Carlton General Cemetery under her married name, Elsa Christensen. She spent most of her earlier years in Melbourne where she won singing scholarships and made a number of concert appearances. Stralia also studied with Slapoffski in Sydney, and then went to Milan in 1910 to study further. She made her Covent Garden Debut in 1913, and enjoyed a successful international career.


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**Hooper Josse Brewster Jones**

(1887-1949) He studied composition, first at the Elder Conservatorium in Adelaide, with Bryceson Treharne, and then at the Royal College of Music with Bridge and Stanford. He taught piano, singing, and composition in Adelaide. His wife was a granddaughter of George Fischer, and Brewster Jones gave several recitals in Adelaide with Fischer Sobell during the 1920s.

**Pupils:**

Erica Vorwerk, Eunice Francis, Kathleen Fisher, Mavis Roberts, Eva Hounslow, Gertrude Hoopman.


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**Mrs J. Loessel**

Vocal and piano teacher, Loessel taught at Woodman’s Music Rooms and at her private residence, in Angas Street East.

References: *SAR* 19 Jan 1888: 2.

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**C. J. Stevens**

Teacher of singing, piano, organ, harmony, and conductor of the Adelaide Musical Association, Stevens and other Adelaide musical characters helped fund the costs of Peter Dawson’s trip to Europe for further study. Stevens died in 1911.

**Pupils:**

Miss Samson, Miss Isabel Clark, Mr T. L. Middletone, Mr Fraser, W. J. Evans A. Peagham, Mr Rainsford Mr Wilkinson, Mr T. C. Partridge, Mr T. Graham, Mr A. C. Kaines, Mr A. H. Daniel, Mr William E. Everard, Mr Walter Everard, Mr T. Porter, Mr J. T. Jeffries, Mr W. D. Whittham, Mr F. H. Wild, Peter Dawson, (who later studied under Charles Santley and Professor Kantorez).

**Mr T. Leslie Middleton**
Tenor, T. Leslie Middleton was a popular Australian soloist at Liedertafel and Philharmonic concerts in Melbourne, Sydney and Adelaide. His voice was not robust, however he was a solid musician, and he often sang in company in which he was well out of his technical depth. He joined the Foli Concerts Company in Melbourne in 1892, before settling permanently in Melbourne.


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**Mr J. Williams**
Conductor, of the Semaphore, he gave many students concerts in the Semaphore Town Hall, as well as producing operetta.

**Pupils:**
Miss Smith, Miss Jagoe, Miss E. Hack, Miss E. Ward, Miss E. Woolnough.

References: SAR 10 April 1891: 7.

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**W.J. Trenchard**
Baritone, and his wife, a pianist arrived in Adelaide in 1885, and were active as teachers.

References: TT 24 July 1885: 14.

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**Charles Lemaire**
Tenor, he settled in Adelaide in 1894 and taught singing for two decades.


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**Manuel Garcia II (RCM London)**

**Guli Hack**
Hack won the Elder Scholarship in 1888 and was given a farewell concert at the Semaphore Institute at which she was presented with a purse of sovereigns. On her return from London, Hack sang in concerts in Sydney in 1892. She then joined the Adelaide College of Music as an assistant to Reimann. In 1898 on the foundation of the Elder Conservatorium, she joined the staff, where she taught from 1898-1909. Critics commented that Hack's voice was not brilliant among local prominent singers, however she had acquired an excellent technique, which enabled her to artistically display such powers as
nature had given her. She lacked the power and size of voice to be successful in opera.

Pupils:
Clara Kleinschmidt (Clara Serena), RCM Scholarship winner for 1908, Anna Marie Quesnal, Marion Kemp, Miss E. Burford, G. S. Sheppard, Miss K. Way, Miss L. E. Paterson, Miss C. Paterson, Mrs G. Reimann, Miss M. A. Marnie, Miss N. Thomas, Miss Marshall, Miss J. Gordon, Miss Poulton, Miss Murray, Ethel Hack, Maud Wright, Miss Maloney, Miss C. Wyatt, Mrs Cleland, Miss Maloney, Miss Waite, Miss Lungley, Maud Davis, Maude Wright, Maud Davis, Nellie Messenger.


Guilia Hack (Elder Con)/ Frederick Bevan/ Marchesi/ Jacques Bouhy

Marion Kemp
Kemp later studied with Frederick Bevan, and then went to France and studied with Jacques Bouhy. She attempted to start her career in Belgium, but had to return to Australia because of World War I. She taught singing in Sydney.


Anna Marie (Mrs Reginald) Quesnel
Quesnel taught first in Sydney, and had pupils recommended to her by Melba. She transferred to Adelaide for personal reasons and taught at the Elder Conservatorium from 1912 to 1941. She was a warm friend of Melba and a relative of Percy Grainger’s wife, Grainger stayed with Quesnel when he was in Adelaide. In 1908, Quesnel travelled to London to supervise the further training of her Sydney student Eva Champion.

Pupils:
Lawrence Power, Marjorie Walsh, Grace Cussion, Moyston Skinner, Linda Wald, Ruth Naylor, Gladys Michie, Sydney Coombe, Ken R. Hughes, Eva Champion, Ruth Bucknall, Elizabeth Bruce, Lily Mackenzie-Setan, Maxwell George, George Worthley, Arnold Matters, Joy Watson, Howard Rogers, Ellen Elford, Bert Woolley, Sylvia Thomas, Mr Silver, Mr Schilbky, Grace Cussons, Mrs I. Palmer Harold Tideman.

Lawrence Power
Power won the Sun Aria in 1924, and went to study with Peracini in Milan. He then performed extensively as a soloist throughout Europe as Lorenzo Poerio.

Quesnel/W. Johnstone Douglas

Harold Tideman
Born 26 February, 1906, Tideman often sang in concerts with tenor Fred Williamson, and was a leading baritone. He also travelled to Melbourne to broadcast for the ABC. Tideman studied further in London at the Webber Douglas School with W. Johnstone Douglas, and came back to Australia in the 1930s. Owing to the Depression he was unable to make a living as a singer so he worked as a journalist for the Adelaide Advertiser. Harold Davies, as director of the Elder conservatorium gave Tideman some students, but Tideman said that they never amounted to much.

Pupils:
Ray Wood.


Mr F. H. Otto
Otto, who was of German parentage, came to Adelaide at an early age. After receiving his education at Mr Hansen’s and later at Neihus and Leschen’s schools, he entered the service of Ambruster and Uhlmann, in 1861, at the age of about fourteen, and remained in the employ of that firm for eleven years. He then went into business for himself as a tabacconist in Hindley Street, and was so successful that he was able to retire in 1890. When Hugo Fischer left Adelaide in 1889, Otto succeeded him as Secretary and Treasurer of the Liedertafel. In 1892 Otto was elected an honorary life member of the Liedertafel. His son was assistant organist of St Peters Cathedral for many years, and was also a vocal teacher.


A. H. Otto
Was organist and teacher of singing in Adelaide for many years until he left for England in 1911.


Elsie Chaplin
Teacher of piano and singing in the early 1900s.
Herr Otto Stange
Teacher of piano, organ, singing, and theory from the late 1880s until the 1900s.

References: SAR 9 Jan 1886: 1.

Signor Faustino Ziliani
Advertising himself as a ‘Professor of Music and Singing,’ Ziliani’s studio was at his residence at Hindmarsh Square, facing east next to Hindmarsh Hotel. Much criticized by the Adelaide press for his singing, Ziliani did not stay long in the colony. The press also noted that he taught constantly, and that this may have had a negative effect on his voice. Ziliani’s taste was also criticized by the press, particularly the cadenzas that he wrote for the soprano Mrs Johnson James in her Rossini arias in 1886. Zilliani left Adelaide after 1887.

Pupils:
Bessie Royal.


James Shakespeare
Teacher of singing, organ, piano and theory.

Pupils:
Eva Sellar, Miss Dowie, Mrs Gmeiner, Mr Hogan, Mr A Patterson.


Mr T.J.Bishop
Conductor of the Hindmarsh Choral society, he also taught singing. His pupils’ performances of Gilbert and Sullivan’s operas were much enjoyed.

Pupils:
Etta Wood, Mr J. T. Cook, Leo Brice, T. J. Bishop, Mr Oscar Tamber, Miss Heath, Miss Padrotta, Mr S. D. Stephenson, Mrs Sims, Miss Hay, Miss Pickering, Miss A. Martin, York Coles, A. Pasquill, G. Barton,


Frederick Bevan
Bass, singing teacher, and well-known ballad composer in England, he sang in principal English towns and in concerts with Madame Patey. Arriving in
Adelaide in 1898, Bevan was a gentleman of the Chapels Royal and organist and choirmaster in various London churches. He taught at the Elder Conservatorium full time from 1898 to 1930, and part time from 1931 to 1935.

Pupils:
Ruth Flockhart, Muriel Cheek, Arnold Matters, Myrtle Lavinia Ingram (taught at Elder Con. 1929-33), May Forsaith, Stanley Gare, Hilda Beatrice Gill, Clytie May Hine Mundy, Jean Sinclair, Ruth Naylor, Miriam Hyde, Francis Halls, who later went to study with Mario Pieraccini, Annette George (Mrs Peter Dawson) in London, O. P. Heggie.


Myrtle Lavinia Ingram
She taught at the Elder Conservatorium from 1929 to 1933.

Bevan/ Kantorez
Annette George
(Mrs Peter Dawson) studied with Bevan in London. She toured with Dawson in the U.K. and in Australia.

Bevan/ Clara Samuell (Mrs Henry Rose)
Clytie May Hine Mundy
May Marion Hyne, of Maryborough Queensland, born 31 May 1877, the daughter of a timber merchant. Hine Mundy studied singing at the Royal Academy of Music from 1899 to 1901. A powerful soprano, she sang at Covent Garden, with the Beecham Opera Company, and the Denhof Opera Company. She also worked extensively in America, where she travelled with her husband John Mundy, a cellist. In America she performed with Wade Hinshaw’s touring opera company, playing the leading parts in many operas. Hine Mundy taught singing in New York. She retired from the stage in the 1920s and became an important voice teacher in England, Peter Pears and Kathleen Ferrier were among her more distinguished pupils.

References: AMN Aug 1934: 2, RAM Students Register D: 344, OCAM: 270.

Hilda Beatrice Gill,
Gill studied further in London and Salzburg, and was one of Adelaide’s leading contraltos between the wars. She became an assistant to Bevan from 1919 to 1924, and taught privately in Adelaide from 1925 to 1959.

Pupils:
Peggy Fearn, Una Hale.

References: OCAM: 255.

Una Hale
South Australian soprano Hale won the state ABC finals in 1946, and moved to London, where by 1955 she gained a
contract at Covent Garden, as well as with the Carl Rosa Opera Company. She sang Cressida in the premiere of William Walton’s operatic version of Shakespeare’s *Troilus and Cressida*.


Muriel Cheek
Cheek, (Mrs E. M. Millhouse) taught first in Adelaide, and later at the University of Melbourne from 1923 to 1931, and again from 1942 to 1948, she also taught privately in Melbourne, and conducted a prominent choir. As a performer she sang with Peter Dawson and John McCormack, and appeared as a soloist with the Melbourne Philharmonic.

**Pupils:**
Hinemoa Rosier, Joyce Drysdale, Frances Forbes, Amelia Scarce, Bertha Davies, Truda Russell, Les Stanley, Ilma Hedley, Maggie James, Hilma Dickens, Mrs O’Donaghue, Chris Herbert, Mr and Mrs Main, Allan Russell, Lottie Guest, Mrs Rupert Greenwood, Sydney Holmes, Hazel Clayton, Myrtle Mills, Frank Worrell, Margaret Black, Josie Muller, Gladys Martin, Kate Hocking, Truda Russell, Jean Paulin, Iris Turner, Sydney Holmes, Myra Hardenack, Augusta Poole, Gladys White, Will Davies, Mae Seaton, Peggy Davies, Edna Esnof, Mary C. Lilley, Edna Esnof, Amelia Scarce, Dulcie Perderson, Iris Huf.


Iris Huf
Huf taught in Albury at Vera Chubb’s School of Music from 1932.

**References:** *AMN* May 1932: 23.

Hinemoa Rosier
A Sun Aria winner, and a prominent young Australian singer, she was on the way to fame in England, with BBC, and operatic and concert engagements, when she was killed in a London bombing raid in World War II.

**References:** *AMN* Aug 1939: 14.

Frederick Bevan/Dr Ennis

Stanley Gare
Gare became prominent as an interpreter of oratorio, and sang as a soloist with the University choral class and with the Orpheus Society. He was well established as a vocal teacher in Adelaide.

**Pupils:**

References: AMN 14 1925: 45.

Frederic Bevan/Mario Pieracini (Italy)

Francis Halls
Bass who studied in Adelaide, after three years of study and concert appearances overseas in London he had a welcome home concert in Adelaide then went to Sydney and taught singing.

References: AMN 13 1923: 47.

Bevan (London)/ Albert Fairbairn (at the Adelaide College of Music)

Lulu Gillespie
(Mrs Fairbairn) Soprano, she had a complimentary benefit at the Town Hall and left for England via Melbourne and Sydney for further study in 1899. She possessed according to The Argus 'a soprano voice of quite exceptional volume.' In London, Gillespie was successful, and after her initial studies, had concert engagements booked until 1903, and appeared at Albert Hall in February 1902. She appeared in a performance of Handel's Messiah with Ada Crossley in Croydon. Gillespie returned to Australia in 1922, began concert work and teaching in South Australia.


Alice Beeton
Teacher of piano and singing.

References: SAR 3 Feb 1900: 2.

Professor Gerald Sydney
Pupils:


E. Herbert-Caesari
Jack Waddell
He taught singing on Barr Smith Street.


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Muriel Matters
She taught singing in Adelaide using the 'Del Sarte Method of Voice Production and Dramatic Expression.'

References: SAR 5 Apr 1902: 2.

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Mr and Mrs Boult
Teachers of piano and singing in the 1890s and early 1900s, Mrs Boult taught the female students, and Mr Boult the male students. They ran the North Adelaide School of Music.

Pupils:
Miss Benham, Miss Caw, Miss Cooper, Miss A. Ayers, Miss Isabel Clarke, Mr Leumane, Mr H. R. Dixon, Mr Albert James, Hubert James, Miss Phillipe, Miss Cawthorne, Miss Ferguson.


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Jacques Bouhy in Paris

Mr H. Winsloe Hall
Born in India 1869, Winsloe Hall was educated at Laming College, Sussex, and at Magdalen College, Oxford. He received his musical training at the Royal College of Music, London, studying composition with Sir Hubert Parry and Sir Charles Stanhope, and singing with Jacques Bouhy in Paris. For ten years he was principal teacher of singing at Blackheath Conservatorium in England. Winsloe Hall then taught at the Elder Conservatorium from 1910 to 1935, where he produced many operas, and conducted the Glee Club. He was particularly popular for his productions of Gilbert and Sullivan operetta and Mozart operas, and he took the first production of Cosi van Tutte in English in Australia on tour to Perth University. He died in 1936.

Pupils:
Alan Coad, Kathleen O'Dea, Richard Watson (Elder Scholars for 1912, 1923, and 1925 respectively), Mr S. Edwards, Reginald Thrush, Harold Tideman, Vera Thrush, Harold Gard.

Alan Coad
Coad studied later at the Royal College of Music, and with Herman Grunebaum.

References: *AMN* Apr 1940: 2.

Vera Thrush
Pupils:
Betty Wallbridge.

References: *AMN* Nov 1948: 30.

Harold Gard
Pupils:
John Watts.

References: *AMN* Nov 1948: 30.

Winsloe Hall/ Clive Carey/ Anne Marie Quesnel/ W. Johnstone
Douglas
Richard Charles Watson

~

Jacques Bouhy

Georgina Delmar Hall
Winsloe Hall’s wife, she won an open scholarship at the Royal college of Music, London at sixteen years of age. There were five hundred competitors, and only three scholarships were awarded. Delmar Hall then studied with Bouhy in Paris and Belgium. Subsequently she toured the Canary Islands as prima donna in a repertoire of operas. She sang principal roles at Covent Garden with Melba, Jean de Reszke, Van Rody and Caruso, and also sang Carmen and other principal roles with the Carl Rosa Company. She had operatic, concert and teaching experience in England and France, and came to Australia with her husband in 1910. After establishing her own standing as a singer and teacher she was appointed to the Elder Conservatorium, where she taught from 1912 to 1947. In Australia she sang Delilah in a performance of *Samson and Delilah* by the Sydney Philharmonic Society. She was also engaged to alternate in the title role of Carmen with Bel Sorel during a fortnight season of the Grand Comic Opera Company at the Royal Theatre in Sydney.

Pupils:
Linda Wald, Mary Dempster, May Cottle, Maude Clayton, Ian McMutrie, Gwen Collett, Nancy Graham, Felicia Francis.

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**Nellie Sexton**  
Teacher of piano, theory and singing in the early 1900s.

*References: SAR 21 Jan 1902: 10.*

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**Miss Granfield**  
Teacher of piano, theory and singing in the early 1900s.

*References: SAR 23 Jan 1902: 2.*

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**Dr Ruby Davies**  
*May Alberta*  
Alberta studied at the Elder Conservatorium, then went to London and spent three years singing with the John Bull Jollities Company and studied with Henry Brereton.

*References: AMN Apr 1926: 43.*

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**Antonio Molinari**  
Molinari was an operatic tenor teaching in Adelaide during the 1930s and 1940s.  
*Pupils:*  
Shirley May (Flesfader).

*References: AMN Dec 1939: 23.*

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**Violet Callow**  
*Pupils:*  
Greta Callow, Russell Callow, Ada Thornber, Marjorie Murray, Erica Chapman, Maude Pritchard, Margaret Watson, Lillian Dollar, Maud Sadler, Mr H. Pomeroy, Derrick Thompson, Mr R. J. Watson, Bruce Hall, Dela Rue.

*References: AMN Jan 1919: 221, AMN May 1927: 35.*

**Violet Callow/ Melba/Anne Williams**  
*Greta Callow*  
Greta Callow, who went to study at the Melba Conservatorium with Mary Campbell and Melba. In 1942 Callow began teaching at the Adelaide College of Music.  
*Pupils:*  
Albert Lance (Lance Ingram) who went to Melbourne to study with Jessica Shmith and Gertrude Johnson, then to Paris to study
with Modesti, Valla Forest, Joyce Austin, Eunice Thomas, who won the Adelaide Advertiser Aria Competition at the Adelaide Eisteddfod in 1945


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Alberto Randegger/ Albert Visetti

Edward Howard

Howard held a licentiate of the Royal Academy of Music. He was Master of the Cathedral Choir School, Edinburgh, and then an ‘authorized deputy,’ of the Choir of St Paul’s Cathedral, London. Howard began teaching singing in Putney Street, Adelaide, in 1891. By 1900 he had moved to 271 Angas Street.

Pupils:
Miss Jessie R. Syme, Mrs H. W. Beaney, Miss M. B. Bruce, Mr A. J. Lyon, Mr W. G. Doley, Mr E. P. Pilgrim, Mr A. Milbank.


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Signor De Giorgio

See Sydney for biography.

Pupils:
Lucy Stevenson, Ethel Ive, Ethel Lohrman, Oscar Tauber, Lilian Davis
Miss Galbraith.


Lucy Stevenson

Stevenson’s voice was trained to some extent before De Giorgio arrived in Adelaide, as she had already been appearing publicly for many years, and was popular and well-reviewed. She sang at patriotic and other general Adelaide concerts, and was frequently a soloist with the Liedertafel Societies. The possessor of a lyric soprano voice of purity and sweetness coupled with artistic interpretative powers and a charming manner, she was a favourite whenever she sang. Stevenson was associated with many musical artists of note in the early days of the colony of Adelaide. As far back as the 1880s she was featured in every programme of any musical importance held in Adelaide. Sir W. C. F. Robinson, Governor of South Australia, often asked Stevenson to interpret his songs, of which there were quite a number. Stevenson was also a member of the Verdi Operatic Society, which was founded and conducted by Signor V. de Giorgio in 1899.

Lilian Davis
Pupils:
May Norman, Nesta Fullarton, Pearl Bosworth, Gladys Fotheringham, Eva Warhurst, Annie Jacob, Violet Paine.


Violet Paine
(Mrs Ernest Fischer) operatic soprano and well-known teacher of singing in Adelaide, she died on October 29 1933. Paine often gave operatic excerpt recitals at Kings Theatre, and also took the title role in Dorothy. She taught at Allans, or in Ophir Street, Goodwood.


Mrs Boys
Teacher of voice production in Adelaide in the 1920s.
Pupils:
Helene Taylor.

References: AMN 10 1921: 423.

Agnes Larcom (London)/Professor Miry Merek (Brussels)
Edith Littlewood
Littlewood taught in Melbourne.
Pupils:
Mr S.W. Harper, Ida Doubleday.


Albert Goossens/Mme Goossens/Guido Cacialli/Ruth Ladd
Clement Q Williams
Williams taught at the Elder Conservatorium from 1948 to 1956. He later taught in Queensland for many years, and was a coach and advisor to the Queensland Opera. See Queensland.
Pupils:
Rae Cocking, Jan Delpratt, Thomas Edmonds, Neville Hicks, Donald Smith.

Marchesi

Mrs Johnson James
The most prominent soprano in Adelaide during the 1880s and 1890s, and also a well-respected voice teacher, Johnson James sang frequently at Liedertafel concerts, and for the Port Adelaide Musical Society. She was well-received by local critics, who wrote: '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.'

Pupils:
Blanche Johnson James.


Mrs Johnson James/ Charles Santley

Blanche Johnson James
Johnson James was a very successful teacher of singing and had a large number of students, several of whom were successful in London. She taught at 4 Miller Street, North Unley, and at Allans in Rundle Street Adelaide.

Pupils:


Mrs T. H. Jones
(Alice Davenport) Originally part of the American Novelty Company, Mr and Mrs Jones were successful performers, particularly in comic songs and droll anecdotes. Mrs Jones was popular for the top-boot dance, and (by special request) was able to gracefully execute a 'sailors hornpipe.' She taught singing in the 1890s.

References: SAR 27 Jan 1890: 8, SAR 15 Mar 1890: 5.

Mr E. H. Wallace Packer
Packer had previously taught at Eton College, England. While E. Harold Davies was overseas, Packer took over Davies' pupils. He taught at Glenelg and at Woodman's in Rundle Street.
Mr Harold Davies
ACO An organist from the Chapel Royal, at Windsor Park, Davies taught piano, organ, singing, harmony, and counterpoint from the 1890s until well into the 1900s.

**Pupils:**
Arnold Matters, Miss Lohrmann, Miss Selth, Mr Marcus, Nellie Ross

References: SAR 28 Jan 1890: 2.

Garcia II / Michael Costa / Ronconi / Graziani

**Albert Richardson**
In 1866 Richardson joined the Lyster Company and came to Australia. In an Argus review of a performance of *Lucrezia Borgia*, the critic wrote that Richardson had 'a very fair quality of voice, which if neither very powerful nor remarkably rich, is pure and flexible and well under his control.' Advertising himself as a teacher of 'Voice Production and Artistic Singing' and the 'Primo-Baritone' of the Royal Italian Opera Company, Richardson announced in 1890 his return to Australia after a number of years in England, during which time he had taught in London, Brighton, and Eastbourne. In Adelaide he taught at his residence in the Botanic Gardens. In 1900, Richardson was living and teaching in Brisbane, claiming that he had studied with Pietro Romani and Sims Reeves.


Sable Grivell
Prominent in Adelaide as a vocal and piano teacher, Grivell taught at Scotch College, and was the conductor at the Presbyterian Church. He married Elsie Wolley in 1925.

**Pupils:**
Charlotte Grivell
The winner of the Elder Scholarship of 1924, contralto Charlotte Grivell returned to Adelaide in 1927, giving a vocal recital in the Town Hall. She was a prominent soloist in Adelaide, and was also a well-known vocal teacher.

Pupils:
Winifred Eitel, Ariel Shearer, Sylvia Thomas, Katie Joyce, L.d’Arcy Irvine, Marjorie Humer, Gretchen Homsburg, Edith Ingelby, H.Garnant, I.Truckwell, E.Piper, Molly Culver, Florence Cook, Muriel Prince.

References: AMN Dec 1927: 42, AMN Apr 1924: 11.

Sylvia Thomas
Pupils:
Eileen Parsons, Grace Hannaford, Betty Armstrong, Dorothy Lovell, Effie Day.

References: AMN Nov 1939: 19.

Charlotte Grivell/Blanche Marchesi
Katie Joyce
She taught in Adelaide in 1923.

Pupils:
Irene Frith, Kathleen Brandwood, Myra Buchanan, Rose Waters, May Underdown, Winifred Hill, Mr G. R. Farley, Mrs L. Amesbury.

References: AMN Sept 1923: 47.

Winnifred Eitel
Teacher of singing in the Italian method.

Pupils:
Elsie Woolley, (Sun Aria winner 1925), Mrs Harry, Dorothea Heath, Irene Bradley, Rita Watson, Dorothy Shannon, Marie Hannaford, Margaret Pirie, Muriel Greenwood, J. Lewsey, Elva Fraser, Millicent Hallam.

References: AMN Aug 1921: 23, Jan 1919: 221.

Elsie Woolley
Woolley was a prominent concert singer in Adelaide and later became the principal contralto of the Filipini Opera Company which toured Melbourne and Perth.
Woolley won such praise from the critics that it was felt that she should go to Europe to study further.

**References:** AMN 18 1929: 28.

**Margaret Pirie**  
A popular Adelaide mezzo soprano, Pirie also went to London for further study, giving a recital in the Town Hall on the eve of her departure.

**References:** AMN Aug 1935: 31.

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Jean de Reszke  
**Pupils:**  

**Harold Denton**  
Trained in, and a practitioner of the de Reszke method, Denton was a scholarship holder and prize-winner from the Royal College of Music. His operatic repertoire ranged from Purcell to Vaughan Williams. Denton taught at the Elder Conservatorium from 1928 to 1931.

**Pupils:**  
Ruth Naylor, Charles Gordon.

**Clive Carey**  
Born Hedingham, Essex, England, May 30 1883, Carey died in London in 1968. He studied at Cambridge University and at the Royal College of Music, and sang at Sadlers Wells with Melba. Carey taught at the Elder Conservatorium from 1924 to 1927 and at the Melba Conservatorium from 1941 to 1944.

**Pupils:**  

**Richard Thew**  
**Pupils:**  
Colin Thomas, Harry Nairn.

**Diana Limb**  
She studied with Carey at the Royal College of Music and specialised in oratorio in England. Limb later taught at the Elder Conservatorium from 1949 to 1958, and from 1959 to 1964.

Carey/ Harold Denton
Charles Gordon
Gordon studied at the Elder Conservatorium from 1927 to 1930. He then worked for two years as teacher and performer in Kalgoorlie, then did five years of further study and teaching at the Webber Douglas School in London. He then sang extensively in opera in England. Gordon returned to Australia in 1938, and taught at the Elder Conservatorium from 1943 to 1949.

Pupils:
William Harrison, vocal teacher in Adelaide over the last sixty years.


Harold Davies/ Frederick Bevan/ Clive Carey/ Madame Quesnel (all in Adelaide) / W. Johnstone-Douglas (London)
Arnold Matters
(1904-1990) Matters taught in Melbourne in 1941 after his return from London, where he had sung principal roles at Covent Garden and Sadlers Wells. He began teaching at the Elder Conservatorium in 1954.

Pupils:

References: AMN Dec 1941: iii.

Clem Q Williams/ Peter Martin Qld Con./Arnold Matters/ Dame Eva Turner (London)/ Ruth Packer (London)
Janice Chapman
Born in Adelaide, on January 10, 1938. Chapman uses basic principles of vocal physiology to underpin her teaching model. 1. Breathing, posture and support. 2. Primal sound. 3. Phonation and resonance (tonal qualities). 4. Articulation and the speaking voice. 5. Artistry and performance. She writes “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.”

Pupils:
Jeffrey Black, Elizabeth Connell, Julian Gavin, Warwick Fyfe, Anna Connolly, Dimity Shepherd, Melanie Duncan, Raymond Connell, Margaret Schindler, Ros Illing, Tim Patson, Yvonne Kenny, Julian Gavin, Natalie Jones, Alison-Rae Jones, Leanne Keegan, Cristina Wilson, Bradley Daley, Hester Wilce, Peter Casey, Kathleen Southall-Casey.


Arnold Matters (1964)/ Peter Martin/ James Christiansen (1969)

**Norma Knight**

**Pupils:**
Wendy Hopkins, Michelle Grootenboer.

C. Q. Williams/Arnold Matters

**Rae Cocking**

Cocking has taught in Adelaide since 1985.

**Pupils:**
James Sanderson, Giselle Blanchard, Jenny Kneale, Teresa La Rocca, Joanna McWaters, Michelle Grootenboer, Cate Barr, Cherie Boogaart, Miriam Gordon-Stewart.

Mme Adams-Jeremiah/ Dr Arnold Smith (London)/ Nancy Thomas/ Arnold Matters

**Genty Stevens**

Born in South Wales on July 10, 1934, Stevens has taught in Adelaide for some time.

**Pupils:**
Sally Cameron, Sophie Yelland.

Arnold Matters (S.A.)/ Nancy Thomas (S.A.)/ Sylvia Gahwilles (Zurich)/ Paul Hamburger (London)/ Audrey Langford (London)

**Vivienne Haynes**

Born on February 20, 1927, in Bunbury, Western Australia, Haynes was a member of the ABC Adelaide singers for eight years before leaving to study further in Zurich and London, where she also worked in oratorio and concert repertoire.

**Pupils:**
Grant Doyle, Alison Farr, Khoo Hoi Lay, Lindsay Day, Margie Pinzcel, Robert England.

**Grant Doyle**
Young Artist at Covent Garden.

**Margie Pinzcel**
Winner of the Franz Liszt award in Budapest.

**Lindsay Day**
Winner of South Australian Opera Award, Day is currently in London working with regional companies and with the Covent Garden chorus.

Arnold Matters/then in London with Eric Vietheer

**Michael Lewis**

Joan Drew/ Arnold Matters/ William Reimer (Canadian) in Germany/ Vera Rozsa/ Margaret Honig 7 years (Amsterdam)

Honig studied with Paul Bernac in Paris and Evelyn Lear

**Rosalind Martin**

Born on December 12, 1959, Martin first studied clarinet at Adelaide University, only beginning to study voice in her Honours year. She won the Sun Aria as well as a German academic exchange scholarship to study in Germany and the U.K. Martin sang with Glyndebourne in the U.K. before returning to Adelaide and beginning to teach at the Elder Conservatorium.

**Pupils:**
Belinda Paterson, Ben Rasheed, David Thelander, Cherie Boogaart, Adam Goodburn, Johanna Allen, Daniel Kock, Patrick Lim, Catriona Barr.

**Robert Dawe**

**Pupils:**
Andrew Turner, Matthew Henrick, Grant Doyle.

~

Anne Williams (Melba Con)/ Ivor Boustead/ Richard Thew/

Irene Sartori (privately in Melbourne)

**Frank Lasslett**

Melbourne baritone, Lasslett sang extensively in amateur theatre and opera societies in Melbourne, before being invited to join the J. C. Williamson Company in Gilbert and Sullivan productions. He later joined the national Theatre, singing many roles. Lasslett was invited to become a teacher of singing at the Elder Conservatorium in 1947 by Charles Gordon. He became well known in Adelaide for his concert, oratorio work, he also performed as a soloist with the Adelaide Light Orchestra, and was broadcast on 5CL. In 1949, Lasslett went to England for further experience, he worked as an actor and vocalist for Leon Underwood first, and then toured performing in *The Student Prince*, Lasslett went on to perform extensively in the U.K. in theatre, pantomime, oratorio and concert repertoire. On his return to Australia he began broadcasting for various Melbourne radio stations, and again engaged himself in concert work. He began to teach in Melbourne in 1970.

**Pupils:**
Stella Pulo, Ian Pearce, Peter Otterwell, Tinsley Waterhouse, Bobby Gleeson, Mark McConnell.


Dinh Gilly

**Harry Wotton**

Wotton had a professional career in light opera. He taught at the Elder Conservatorium from 1933 to 1943.

**Pupils:**
Frank Roberts, Bruce Tunbridge, Max Worthley, Douglas Parnell.

References: *AMN* May 1944: 17.

Madame Kugelberg/ Madame Quesnel/ Harry Wotton

**Maxwell George Worthley**

For seven years Worthley was a student under Quesnel and Wotton. He also had five years of post war experience in opera, oratorio and concert singing, including over one hundred solo performances for the ABC. Worthley taught at the Elder Conservatorium from 1953 to 1959.

Mme Anna Grimm/ Julius Spengel (Hamburg)/ Mme Zottmayr

**Madame Kugelberg**

A well-known teacher of singing in Adelaide, Kugelberg moved to Melbourne in 1937.

**Pupils:**
Max Worthley.

References: *AMN* 27 1937: 22.

Nancy Thomas

Welsh contralto, she taught at the Elder Conservatorium from 1962 to 1973.

**Pupils:**
Guila Tiver.

Nancy Thomas/ Sylvia Gahwiller (Zurich)/ Elizabeth Grummer

**Guila Jeannette Tiver**

Tiver was awarded an Elder Scholarship in 1964, and in 1970 was given a Churchill Scholarship for overseas study. She went to the International Opera Studio in Zurich, where she received a Diploma with Distinction. Tiver was engaged as a soloist at the Stadttheater in Basel, and then became resident mezzo soprano at the Stadttheater in Lucerne. From 1970 to 1984 Tiver performed regularly as a soloist in concerts, oratorio, and on radio throughout Europe. In 1984 she returned to Adelaide and began to teach singing. Since that time she
has taught at Pembroke School, Adelaide, at the Elder Conservatorium from 1985, and at the Faculty of Performing Arts, University of Adelaide. From 1989 she became a lecturer in voice at the Flinders School of Performing Arts at the Adelaide Institute of Tafe. Tiver has performed regularly in Australia with the South Australian Opera, Co Opera, and has had many oratorio, concert and radio engagements.

**Pupils:**

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James Leighton (Scottish baritone in N. Z.)/ Joan Cross/ Roy Henderson (London)

**Ronald Maconaghe**


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Ellis Keeler (Guildhall)

**Gwenyth Annear**
(Elder Conservatorium)

Donald Munro/ Gwenyth Annear/ David Galliver (Elder Conservatorium)/ Paul Hamburger/ Morag Noble/ Maureen Callinan/ Janice Chapman/ David Harper

**Susannah Foulds Elliott**
Born 6 February 1956, in Adelaide, Foulds Elliott has sung with the South Australian Opera chorus for three years, and teaches at the Flinders School of Music.

**Pupils:**
Shelley Hayton, Tim Marks, Imogen Roose, Bridget Warnes, Hsiao-Ting Chen, Catriona Barr, Megan Tucker, Sally Oxenberry.

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**Barbara Howard**
Born in Adelaide, Howard studied and taught at the Webber Douglas School of Singing in London, and then taught at the Elder Conservatorium from 1943 to 1966. Howard was the Chief vocal coach at the Elder Conservatorium for the start of the Intimate Opera Group.

**References:** Cargher, Opera and Ballet in Australia: 70.
Lucie Manen

David Galliver
In 1948 Galliver studied in London with Manen. From 1962 he taught in the Birmingham School of Music. He joined the vocal staff at the Elder Conservatorium in 1964, and remained in his position there until 1983.

RCM 1939-1941/ Pierre Bernac

Donald George Alfred Munro
Munro joined Sadlers Wells in 1943, and studied after that with Bernac from 1947 to 1948. In 1951 he went to New Zealand as a teacher and performer. In 1954 Munro founded the New Zealand Opera Company. He taught at the Elder Conservatorium from 1967 to 1978.

Pupils:
David Brennan

Michael Parker

Pupils:
Maria Polliccina, Warwick Fyfe.

Michael Parker/Janice Chapman/ Greg Yurisich/ David Harper/Brian Hansford/Margaret Sim

Warwick Fyfe
Born 27 Sept 1969 in Melbourne, Fyfe’s career is becoming impressive. He won the McDonald Operatic Aria Competition in 1998, and has been a member of the Young Artist Programmes of the Victorian State Opera and Opera Australia. He has performed as a soloist with all of Australia’s major Symphony Orchestras as well as ensembles including the Sydney Philharmonia, the Melbourne Chorale, Royal Melbourne Philharmonic Society and the Canberra Choral Society.

Norma Hunter

Pupils:
David Perry, Roslyn Lock, Belinda Paterson,

Malcom Potter

Kirsti Harms
American Bass Joshua Hecht (Elder Con)
Christopher Bath

Noel Robbins
Pupils:
Adam Goodburn

Belinda Matonti
Pupils:
Adam Goodburn

Brian Gilbertson
Pupils:
Adam Goodburn, Jane Duncan, Rebekah Luisse.

Anne Adamek
Adamek is a repetiteur who works with a large number of young singers and professional singers in Adelaide. Many young singers in Adelaide regard her work as invaluable.
D.

Queensland Teachers and Singers
Leonard Francis
Born in Exeter, England 1866, Francis died in Brisbane in 1947. He was a choirboy at Exeter Cathedral, then a student of Pasey, Keith Cornrith and Isador de Solla, he taught in Sydney 1903, then in Brisbane from 1905,

Pupils:


Mr Les Edye
Pupils:
Miss Bobbie Irwin, Mr C.V. Woodland, Edna Rose.


Mildred Bell
Pupils:


Marie Knight-Corkran
Soprano with many pupils, Knight-Corkran was regarded by critics as irresponsible because she presented so many ill-equipped pupils, singing operatic repertoire, before they were ready to do so.

Pupils:


Lena Hammond
Pupils:
Mrs Eric Robinson, Thelma Rea, Isabel Maynard, Gwen O'Donnell, Nan Shaw, Tom Foster, Arthur Proctor, Mavis


Ivy Plane
Her studio was at Grice’s.

Pupils:
Miss B. Watkins, Sylvia King, Florence Planc, Evelyn Wilson, Mrs Hargraves, Gladys Peters, Freda Jeffries, Axel Anderson, Phil Horton, Mrs Uhlman, Mrs H. Shaw, Dorothy Clarke, Marjory Sanders, Rex Clarke, Grace Hargraves, Eva Dabelstein, Mrs Bigness, Dorothy Hill, Beryl Smith, Marjorie Conellan, Mrs W. Cosgrove, Mrs B. Watkins, Sylvia King, E. Plane.


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Mary Ellen Christian/Mr Campbell
Lucy Herzell
Teaching singing and elocution at Heussler Terrace and Palings.


~

Mrs G. Mason
Teaching singing and piano ARAM.

Jose Bytheway
Known as the ‘Queensland nightingale,’ she had the reputation for her charming personality as well as a soprano voice of beautiful quality. She went to England, and joined a group of well-known artists, which under the leadership of Marie Stuart, the contralto, to toured Scotland, North Wales, and the South Coast by motor car.

References: *S.Mail* 13 Sept 1911: 47.

Jean Naylor
Pupils:
Jean Jamieson, Gladys Harris.

References: *AMN* Oct 1936: 34.

Mr E. R. B Jordan
Born in Brisbane in 1887, Jordan became the organist at St Paul’s Church, Brisbane. At the age of twenty eight he became the conductor of the Austral Choir. Under the pseudonym Chris Caber he was prominent in the Queensland branch of the Australian guild of composers.

Pupils:


E. R. B. Jordan (Brisbane)/ Roland Foster (NSW Con)
Ethel Osborn
Born in Brisbane in 1900, she went to London in 1926. She appeared as a soloist with the London Symphony Orchestra, and then later returned to teach privately in Brisbane in 1951.

References: *OCAM*: 442.

Mrs E. R. B. Jordan
Easy unforced natural production seems to underlie her method.

Pupils:
May Jordan, Pauline Tanner, Eva Sanderson, Dorothy Fraser, Eileen Dunne, Gladys Kelly, Viva Crowe, Mrs E. H. Irving, Mrs J.A. Lunch, Ms J.C. Overell, Ettie Brandon, Molly Conway, Margaret Bryon,
Dorothy Lane, Agnes McMahon, Trix Crown, Doris Casey, Phyllis Carter, Elsie Burkett, Ruby Brandon, Marie Adair, Nessie Payne, Nell Honniball, Daisy Cope, Phyllis Carter, Clarice Carroll, Marion Milne, Eva Sanderson, Vera Potter, Nell Whinstanley, Madge McKellar, Lillian Irving, Lillian Forest, Elsie Cox, Isabell McKellar, Mrs J. Hirn, Elise Borchert, Gladys Kelly, Trix Brown, Ruby Brandon, Dorothy Fraser.


~

Millie Todd
She studied at the Royal College of Music and at the Royal Academy of Music, London. She taught piano, theory and singing in Brisbane.

References: Brisbane Courier 10 Sept 1910: 10.

~

Mrs Norton
Teacher of piano, singing, banjo, and guitar.

References: Brisbane Courier 4 Sept 1900: 2.

~

Mr E.F.Dingle
Teaching piano, organ, singing, theory, violin,

References: Brisbane Courier 4 Sept 1900: 2.

~

Bertini/Tosti
Miss Tooker
She took Singing pupils at her studio on Queen street, Brisbane.

References: Brisbane Courier 24 Sept 1900:2.

~

Mrs Gilbert Wilson
Daughter of Rosina Palmer (nee Carandini)
Born 1862, she taught in Brisbane. In 1938, a concert was given as a mark of the esteem in which her professional colleagues held her. Wilson was the leading light of Brisbane musical circles. She was also well-known in other leading Australian cities. She often made concert tours with her mother of Australian cities and regional centres. The quality of her voice was that of mezzo-soprano, but the range was soprano. One of her favourite concert
pieces was the aria ‘Noble Seigneur’ from Meyerbeer’s *Les Huguenots*. In 1900 she took part in the first of a series of lieder concerts put on by Mr C.H.Allen. The songs selected included some of the finest examples by Schubert, Schumann, Rubinstein, Brahms, Franz Jensen, and Myer-Helmund.

**Pupils:**
Mrs V. T. Mankey, Beryl Fletcher, Cecil Hives, Evelyn Grice, Fonda Ingram, Nora Halford, Etta Young.


~

**Mrs Harry Reeve**
Soprano vocalist heard regularly at Brisbane concerts. She also taught singing.

**References:** *Brisbane Courier* 25 Sept 1900: 6, *AMN* Oct 1927: 54.

~

**Madame Beretta**
Teacher of pianoforte and singing she gave lessons at Kent Street, New Farm, or Palings. She had originally settled in Sydney.

**References:** *Brisbane Courier* 28 Sept 1900: 8.

~

**Dr. R. Dalley Scarlett**
**Pupils:**
Jessica Stephenson

**References:** *AMN* July 1934: 33.

~

Anne Williams (Melba Con)

**Nellie Gray**
Soprano, she taught in Brisbane.

**References:** *AMN* Feb 1935: 26.

~

**Vada Jeffries**
**Pupils:**
Zillman, Charles Peterson, Arthur Raymond, George Bishop, Olga Max, Freda Muller, Marie Muller.

References: *AMN* 20 1931: 25.

Mrs Robert Bell
Pupils:
Phyllis Danth, Elma Jorgensen, Hilda Bailey, Ella Rice, Flora Hackett, Olive Peterson, Mary Ryan, Joyce Bonham, Winnie Daly, Mr A. Hughes, Mr P. Sloane, Mrs Wrigley, Mrs Hopsic, Audrey Bell, Lil Conley, Vera Peterson, Joan Turner, Maureen Daly, K. Marley, M. Marley, Dulcie Jensen, George Williamson, Stanley Tamblyn, John Steel, H. Holland, A. Hughes, J. Sloane, J. Kelly, H. Gilroy, H. Haly, L. Kearney, R. Flannery.

References: *AMN* 20 1931: 25.

Ethel M.R. McFadden
Soprano and Brisbane singing teacher.
Pupils:
Mary Henderson

References: *AMN* Nov 1927: 57.

Arthur Boyle
He taught at 40 Elizabeth Street, Brisbane.

References: *AMN* 18 1928: 39.

Agnes Manson
Teaching at Grice’s Music Salon.
Pupils:
Grace Mewings, Annie McPhee, Edith Haskins

References: AMN 19:24, Jan 1930.

Gladys Frost
Pupils:
Maisie Hay, Jean Whitfield, Maisie Byrne, Frank Morton, Ernest Smith, Beryl Pratten, Gracie Lambe, Malcom Finlayson.

~

**Dora Keys**

Pupils:


~

**Johnstone Douglas/Dan Pierce**

**Herold Kyng**

He was a member of the Bristol Opera Co., and was frequently broadcast from London and Bristol. He taught first at the University of Melbourne Conservatorium, and then moved to Brisbane. In 1933 he went back to London to study medicine.


~

**Romani**

**Sims Reeves**

**Albert Richardson**

Voice teacher at Wickham Terrace, Brisbane.

References: *Brisbane Courier* 5 Nov 1900: 6.

~

**Mr Thompson**

Vocal teacher in Rockhampton during the 1930s.

Pupils:
Ida Finn. She studied later in Melbourne with Ivor Boustead.

References: *AMN* Dec 1933: 27.

~

**Laura Radcliffe**

Teacher of singing and piano at Palings in Brisbane.

References: *Brisbane Courier* 16 Oct 1900: 2.
Verna Morcom
Soprano who studied in England and then returned to Queensland in 1927.

References: AMN Dec 1927: 47.

~

Blanche Richardson
Teaching in Queensland.


~

Tatjana Hitrina
Singing teacher and singer married to Grecia Gootman.

~

Dr. Victor Knight
Mentioned by his daughter Norma Knight in interview, Knight was the chorus Master for the Queensland Opera Company, and her brother Ernest Knight sang small roles.

~

Robert Boughen
City organist of Brisbane, he also taught singing.

~

Dr Arnold Smith RCM
Accompanist to Jenny Lind, Manuel Garcia, and Caruso

Margaret Nickson OAM
Born 2 October 10, 1923, In 1941 she won an Open Scholarship from Queens University Belfast, she studied at the Associate school to the RCM for 4 years with Dr Smith (1942-46), sang with the BBC Singers 1946-9, then married an Australian. She lived in Newcastle NSW in 1950, Sydney 1951-59, Melbourne 1959-65, and Brisbane 1965 onwards; she sang many solo recitals 1943-65, including genuine Irish folksong. She was a teacher at the Conservatorium at the University of Queensland, James Cook University, Townsville University, and privately. As far as important aspects of vocal training, Nickson mentions: a) “Placement of voice, absolute vocal line, freedom of 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-physical, technical, personal.” (From survey).
Anna Connolly studied with Nickson for one year, and noted that her methods were quite different from other teachers at the Queensland Con. “Her methods
were quite different. Breath support was of the German style, push down and out, and a huge focus was on imploding rather than exploding consonants."

**Pupils:**
Lisa Gasteen, Helen Donaldson, Liza Rintel, David Wakeham, Natalie Jones, Peta Blyth, Lindsay Faffney, Tim Collins, David Nickson, Susan Dunn, Anna Connolly

**Helen Donaldson**
Born 14 March, 1968, in Rockhampton. She has never taught.

~

Albert Gossens/Madame Gossens Viceroy, Signor Guido Cacialli, Ruth Ladd

**Clement Q Williams**

**Pupils:**
Janice Chapman, James Christiansen, Peter Martin.

**James Christiansen**
Pupils:
Lorraine Davies-Griffith, Phyllis Ball, she then studied with Walter Gruner at Guildhall School, and John Hargraves, Wendy Hopkins, David Hibbard, Marilyn Richardson (after studies in Sydney with Elizabeth Todd).


**Peter Martin**
Pupils:
Donald Shanks, Andrew Dalton, Janice Chapman, Janet Delpratt, Bruce Brazier.

**Bruce Brazier**
Anna Connolly "Bruce worked on basic musicianship- legato line, dynamics and importance of text. I remember him talking about and quoting Eric Vetheer, and I think he may have studied with him at some stage.

**Pupils:**
Raymond Connell, Anna Connolly.

**Raymond Connell**
Studied in Queensland, now teaching in London

**Pupils:**

**Leslie Purvis**
Teaching at Queensland Con.

Janet Delpratt
Born 19 March 1935 in Palmwoods, Queensland. She has taught at QCGV 1962, 1965-66, and has been on the part time staff from 1967 to the present, and is now full time.

Pupils:
Gregory Massingham, Margaret Schindler, Adele Nisbet, Leanne Kenneally, Claire Gormley, Miriam Gormley, Jeffrey Black, Adrian McEniery, Louise Callinan, Jason Smitt, Les Flanagan, Sarah Crane, Leanne Keneally, Anna Connolly, Arthur Johnson, Lotte Latuhelm, Susan Dunn, David Lemke, (later moved to study with Margaret Nickson), Catherine Carby, Melanie Duncan, Donna Dunlop (from Anna Connolly), Alison McCubbin

Janet Delpratt/Peter Pears (studied with Elena Gerhardt/Dawson Freer and Lucie Manen, Martyn Hill)

Gregory Massingham
Born 19 April 1950, Maryborough, Queensland. He has been on the singing staff at Queensland Con since 1978, and has been Head of the Opera/Vocal division since 1996.

Pupils:
Andrew Collis, Christopher Josey, Chris Fennessy, Ana Marina, David Quah, Paul McMahon, Mark Donnelly, Nicole Thomson, David Hibbard

Margaret Schindler
Teaches at Griffith University and Queensland Con.

Adele Nisbet

Pupils:
Robyn Edgar.

~

Donald Smith
He worked for the Lyric Opera of Queensland as a teacher and coach.

~

Ercole Filippini

Pupils:
Countess Filipini, Anne or Nancy McFarland (Beeching).
Born in 1896, Nancy McFarland married Count Ercole Filippini in 1917-18. She remarried in the late 1940s and taught in Brisbane until her death in 1987 aged 91. (Paul Kelly is her grandson).

Joshua Hecht

Richard Alexander
Studied at Qld Con.

Studied at Qld Con, and then in London with Walter Gruner
Neville Wilkie

Pauline Bindley (Melb)/Harold Williams (Sydney Con)
Margreta Elkins
Born Oct 16 1930, mezzo-soprano, won Mobil quest 1955 Lecturer at Qld Con from 1982.

References: OCAM: 198.

Pupils: Louise Camens, Marina Fielke, Catherine Carby.

Margreta Elkins Qld Con./Anthea Moller
Catherine Carby
Young artist with opera Australia

Mark Jowett

Joseph Halmos
Pupils: Margaret Baker-Genovesi, she then studied for 2 years at the Chigi Academy, Siena, Dennis Kestel.


**Pauline Anne Walsh**
Born 26 October 1951, works in Queensland, has young students pursuing professional careers.

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Professor Richard Davis (University of Wisconsin) Jazz/ Seth Riggs (USA)/Jo Estill/Helen Turner/Mark Meylan (UK)/Neil Semer (USA)

**Irene Bartlett**
Born UK 25 September 1948. Bartlett gave a very concise and clear description of her pedagogical aims in answer to the question ‘What do you think are the most important aspects of vocal training, and how do you think that these are best imparted to students?’ (1) Recognizing and understanding vocal demands of the style of music the student will be, or is singing. (2) Balancing healthy sustainable technique with stylistic integrity. (3) Teaching all the basic elements of technique and making these relevant to the performance genre. (4) Ideally, the teacher should be able to demonstrate correct and appropriate application of any technique needed by the student in the performance of a style.

**Pupils:**
Katie Noonan, Skye Parker, Daniel Robinson, Airlie McCormack, Ofelia Guizzon, Cindy Fabre, Melissa Lipp, Nicole Faham, Kristina Kelman, Lyndelle Clarke, Jamie-Lee Wilson, Micha Gaber, Tiffany Rae, Vicki Chandler, Ingrid James.

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**Iris Ellis**
She studied privately in Canberra.

**Pupils:**
Mrs Laurie Hung, Sue Campbell, Joyce Stoutley, Robyn Edgar.

Iris Ellis / Adele Nisbet/ Alison McCubbin

**Robyn Edgar**
Born Bundaberg, Queensland, 12 November 1952, has also mainly young students who are still training.
E.

Western Australian Teachers and Singers
Chief Justice Sir Alexander Onslow
Italian school, active singer 1880s

References: *Music in Australia*: 60.

Signor Arthur Steffani (Sydney)
Mabel Batchelor

Randegger/Garcia
Percy Marchant
He was well known on the English concert platform until owing to ill health he retired from performing, and was engaged in London as a vocal coach, and as a writer, lecturer and critic on vocal matters, he was also the advisor to several operatic companies.

Pupils:
Malcom Mc Pastern, Miss Mignon Trevor, Djemma Veela (debut at Opera de Monte Carlo under patronage of Emma Calve), Arthur Geary, Lilian Crisp.


A.J. Leckie/Mary Campbell/Percy Marchant (AMN 1 Nov 1927:49)
Lilian Crisp
She taught in Western Australia in the 1950s.

Zoe Lenegan

Gabriela Boema (Melbourne)
Evelyn Ashton
Thelma Neil
Having returned to Western Australia to give a series of concerts after two years of study in Melbourne, Thelma Neil won the plaudits of music lovers and the press for her recital in the Perth Town Hall, at which there was a large audience. The *West Australian* said that ‘Miss Neil’s singing showed that her period of training had not been idly spent.

Anne Williams
Violet Concen
Pupils:
   Lucie Howell.

~

Dorothy Sutherland Groom

~

Rex Harrison

~

Eva Randall
Pupils:
   Gertrude Hutton, Lucie Howell.

~

Frank L. Robertson
Pupils:
   Irene Stancliffe, Ida Geddes, Irene Stancliffe.

References: AMN Jan 1929: 9, AMN Jan 1929: 15.

~

Hugh Torrence
Pupils:
   Irene Stancliffe, Gertrude Gillespie.

References: AMN March 1929: 15.

~

Enrico Rigattieri
He sang with the Western Australian Grand Opera Company, or the Tonti-Filippini Opera Company, with Count Ercole Filippini in 1928. Owing to the success of the grand opera productions there, Filippini decided to establish a School of Opera there, he found some lovely young voices, and by 1929 the first W.A G.O.C. came into being.

Pupils:
   Lorna Sydney-Smith, Noel Broomhall, 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, Olive Illidge, Joyce Ross.

Joyce Ross
Soprano from Western Australia who won the Sun Aria in Melbourne at the age of nineteen. Critics said 'Joyce Ross, whose dramatic soprano is one of thrilling power, astonishingly easy emission, and innate through as yet undemonstrative feeling, has the undeniable beginnings of a first rate operatic singer as shown in her performances of the 'Suicidò' from Ponchielli’s 'La Gioconda' and Margherita’s lament from Boito’s 'Mefistofele.' As yet she does not realise her potentialities.' Ross died in a car accident two years later.

Gertrude Thornbury
Soprano who was well known in Western Australia as a teacher of voice and piano. She taught from the 1920s to the 1030s and beyond, and held the diploma of L. Mus A., LRSM and LTCL. Thornbury was one of only two teachers in Western Australia of her day with a University singing teacher’s diploma. She was Secretary of the University Music Society, and worked with the University Choral Society in Perth.


Fred Walker/ Fred Clutsam/ Minna Fischer (London).

Minnie Waugh
Waugh moved to Melbourne from Albury where her father was prominent. She reached the highest level of Melbourne singers, she taught at Allans in Melbourne before moving to Perth, where she held a prominent position as a singer and teacher. She died in 1932.


Clive Carey

Alice Mallon-Muir
She was, according to her students, the main competition to Lucy Howell in Western Australia, and taught at the same period, their studios may have overlapped for some time. Gertrude Hutton took over a teaching practice from Alice Mallon, so Mallon may have been around at an earlier period than her students are aware. Her “light but bright and attractive soprano voice” brought her into favour among music appreciators. Whitbread commented that she was not a great technician, but knew all about presentation and performance aspects of singing.

Pupils:
Patricia Whitbread, Frances Maber, Margot Robertson, Bill Lingard, Betty Weisse, who then studied with Irmgaard Seefried in Austria, Marcelline Burrows.
References: AMN Apr 1925: 35, interview with Patricia Whitbread.

Vera Hickenbotham
Dramatic soprano, a finalist in the Sun Aria for several years, she taught, sang and broadcast throughout Australia. She settled in Western Australia, where in addition to teaching and broadcasting she was active during World War Two with Army Eduction and Red Cross Concerts, as well as public recitals.

Pupils:
Alison Linden, who won the West Australian scholarship in 1942, and studied further at the University Conservatorium.

References: AMN Mar 1943: 15.

Melba/Anne Williams/ Esta D’Argo in London/Madame Gilly in Paris
Gertrude Hutton
Hutton studied in Melbourne with Anne Williams from 1925-9, then went to Europe to study further. In 1931 she was studying with Esta D’Argo in London, and singing for the BBC. She returned from overseas in January 1932 and took over a teaching studio from Alice Mallon in Western Australia.

Pupils:
Lucie Howell, Lorna Sydney Smith.

Lorna Sydney Smith
She sang for Lotte Lehmann in Perth, and was advised to go to Vienna and to take her teacher Gertrude Hutton with her to continue her studies. Two years later Sydney Smith secured her first European engagements, with the Berlin State Opera understudying Santuzza, and roles in Tosca, Lohengrin and Butterfly. Unwarned by the conditions in Germany before World War Two began, she was held by the Nazis as a hostage for Germans in custody in British Dominions. On her return to Australia her solo recitals in Western Australia were eagerly awaited by those who had heard her previously. She had a powerful voice, with a heavy velvet texture. Critics noted that her voice was not always, played upon with mastery in concert repertoire.


Eva Randall/ Violet Concanen/ Dorothy Sutherland Groom/ Rex Harrison.

Lucie Howell
Arguably the most significant Western Australian vocal teacher ever, Howell taught privately at a studio on the second floor of Musgrove Music House called ‘Studio 6’ from 1926 until the 1980s. She was what Roma Conway called ‘possibly the best teacher of high sopranos around,’ because she taught loose jaw and soft palate up but not forced
up. She often made her students work on vocalises for six months, such as Vaccai before attempting repertoire.

**Pupils:**
Aylward, Christine Bradbury, Tresna Stanley, Lesley Hogben, Fay Winters.

References: Student rolls from the booklet Sounds from Studio 6, printed for the Reunion of students held on December 5 1968, compiled by Iris Clifton (Appleyard), Alison Cairns, Ailsa (Rae) Groom, Margaret (Jones) Hamilton, Hilda Howell, Elise (Longwill) Jarman, Jean (Brede) Parker, and Monica (Arndt) Steere.

Molly McGurk
Pupils:

Gregory Yurisich
Pupils:
  David Hobson, Douglas McRae.

Evelyn Thompson/Molly McGurk
Liz Pascoe
Pupils:
  Emma Lysons, (an early teacher), Jolyon James (actor and musical theatre personality).

Ruth Atkinson
She studied with Lucie Howell from 1949-1960, when her first child was born.
Pupils:
  Kathleen Edgar-Moore, Steven Ibbotson, Lisa Harper-Brown (who then studied with Molly McGurk), Terri Johnson Donna Stone (now singing in Salzburg).

Roma Conway
Conway works primarily as an accompanist and coach, but studied singing with Lucie Howell, and previously to that Zoe Lenegan in Perth. She is reluctant to claim students as wholly her own, and has worked with many singers as a coach.
Pupils:
  Ian Westrup, Conal Coad, Doris Dodd, Maureen Burke, Trish Covell, Marie Driscoll, Stewart Harvey, Helen Searl, James Whitbread (now James Brooks), Robert Grubb, Phillip Croft, Peter Cousins, Genevieve Pekoe, Linda Cropper, Diane Smith.

Megan Sutton
Pupils:
  Dimity Shepherd, Rachelle Durkin, Emma Matthews.

Fabian Smith (Guildhall, London).
Rachel Bradshaw
Has taught for 20 years, first privately, then in schools, and then at WAPA.

   Pupils:
   Chelsea Gibb (of Chicago fame), Natalie O’Donnell, Amanda Levi,
   Fiona Choy, Matthew Hetherington, Scott Hendry.

~

Lucie Manen

   Pupils:
   Junewyn Jones, David Galliver, Molly McGurk.

~

University of Western Australia

Bruce Martin

Baritone, born in 1941, he sang at Covent Garden from 1970 to 1971, and
continues to perform major roles on the international stage. He regards himself
as self-taught.
F.
Tasmanian Singers and Teachers
Frederick Augustus Packer
Born in Reading, England 1839, he died in Paramatta 1902, and was primarily an organist. Packer studied with his father (organist at Reading Abbey), he migrated to Australia 1852, settled in Hobart, and worked as a civil servant from 1859-94. Packer and another teacher William Russell were the first teachers of Amy Sherwin in Tasmania.

**Pupils**
Rosina Carandini, Amy Sherwin.

**Reference:** OCAM: 98, 444.

William Russell and Frederick Packer / Lucy Chambers/ Signor Errani, Madame Kappiani, Doctor Damrosch, Herr Stockhausen/ Marchesi (possibly)

Amy Sherwin
Born Huon Valley, Tasmania, March 23 1855. Legend has it that she was overheard as she purposefully aimed to gain the attention of Lyster’s Royal Italian Opera Company when they visited Tasmania in 1878, and they persuaded her to join them. Sherwin toured New Zealand with the company the same year, and married Hugo Gorlitz, a German immigrant, who worked as a Sydney merchant. In 1879 she joined the Strakosch Company, with whom she travelled to San Francisco and New York. She studied further with Signor Errani, Madame Kappiani, and Doctor Damrosch, at Frankfurt-on-the-Main, as well as studying oratorio and German Opera with Julius Stockhausen. Sherwin established herself as a teacher of singing in London in 1903, saying that she taught along the methods of Madame Marchesi. Bowler, Sherwin’s biographer suggests that she also studied with Marchesi herself, perhaps in 1892. Sherwin came to Australia from 1907 to 8 and taught in Sydney during which time she took on many pupils, including several who she took back to London with her, intending to introduce them to London audiences.

**Pupils**
John Harrison, Stella Carol, Miss Goulder Clarke, Ruby Adams, Miss Fenn, Linda Alexander, Harry Campbell, Mr Morahan, Miss Dawson, Miss Propsting, Amy Forsyth, Bertha Brady, Fraser George.


Jeanne Ramsay
Simonsen launched Ramsay’s career with the family company. Ramsay often sang as a soloist in Melbourne concerts during the 1880s and 90s.

**References:** TT 1 May 1891: 4, S.Mail 27 May 1893: 1065.
Cecchi/ Frederick King (RAM)/ F. Paolo Tosti (RAM)

**Jeannie Bateman**

Born on July 9, 1868 in Manchester, and a resident of Launceston, Tasmania for most of her childhood, Bateman studied singing with King at the Royal Academy of Music from 1898 to 1901. She may have also studied briefly with Tosti as well. Previously to her European studies, she studied in Melbourne with Cecchi.


Linda de Leuse

De Leuse studied in Melbourne, and returned to her home in Launceston prior to departure overseas for further study in Italy.


Nellie Archer

Contralto

References: *S.Mail* Aug 26 1899: 496.

Emery Gould (Melbourne, a pupil of Garcia Elder)/ del Sarte, studied piano with Thomas Guenett and Frank Packer

**Lucy Benson**

Born in Hobart, 1 March 1860, daughter of singer Fanny Lempriere. Benson was a teacher of singing who supervised light opera performances, and was a champion of local choral activities. She took her Tasmanian choir to Sydney for a concert at the YMCA hall on January 7, 1904. Benson was well known by the Hobart press as a soloist, and vocal teacher.

Pupils:

R. Whittington, C. Westbrook, R. Fitzgerald, B. Hood, Miss V. Hedberg, Miss M. Brown, Miss Flora Macdonald, Beryl Benson, Charles Benson, Diana Large, Miss B. Taylor, Mr W. Hammond.


Mrs Charlotte Alice Tranthim Fryer

Born in 1871 in Victoria, she taught in Hobart in the early 1890s, until 1895, then went to study at the Royal Academy of Music from 1898 to 1899. Tranthim Fryer won the Bronze medal at London Society of Arts for solo
singing (the highest prize). She had a teaching studio in London and taught
Max O’Rel’s daughter Mdlle Blouet. Her husband was a cellist. She returned
to Australia at the turn of the century and began teaching privately in
Melbourne, before being invited to join the staff at the University of
Melbourne Conservatorium. For a list of her pupils see Melbourne entry.

References: RAM students register D:72.

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Frances Lymer Gratton
Appointed teacher of singing for teachers classes at Launceston and Deloraine
in 1906.

References: OCAM: 249.

~

Fred Walker (RAM)
Mrs Sutton
Sutton taught in Hobart at ‘Elmore,’ 80 Macquarie St.

References: Mercury 7 July 1900: 3.

~

Mr H.M.Steinbach
Art of singing and voice production, he taught in Harrington Street.

References: Mercury 14 July 1900: 3.

~

Garcia
Emery Gould
Nina Abbott
She taught singing and was available for local concerts.

References: Mercury 27 April 1901: 3.

~

Antonia Dolores
Frances McCall
Successful in Launceston competitions in 1916, Antonia Dolores heard
McCall sing in 1919 and advised her to seek a professional career. Dolores
helped to organise fundraising concerts to get the young singer to Melbourne.
Melba heard McCall in 1921 and complimented her on excellent voice,
training and breathing.

E. Nicholls
Devonport

**Pupils:**
Jean Mulligan

**References:** *AMN* Nov 1927: 5.

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Professor Vassallo/ Tito Manfre (Malta)
**Jasmine Bachelor** (Mrs J. Wilde)
She had a distinguished career as an opera singer in England and on the continent. For many years she lived in Malta and later in Australia. She was asked to broadcast a series of musical talks on the life and customs of Maltese people for the ABC in the 1940s. She taught in Glenorchy, Tasmania, and also took masterclasses in Sydney.


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Mary Campbell/Melba

**Cecil Trowbridge**
He began studies at the Albert Street Conservatorium in 1928, with Mary Campbell. He first taught singing privately in Melbourne, and was conductor of the Christchurch Choir in Hawthorn. He then moved to Launceston, Tasmania, where he was Sacred Heart School choirmaster in the 1960s. In 1966 he moved to Hobart.

**Pupils:**
Russell Smith, Marilyn Smith, Bettine McCaughan, Brian Hansford, Jean Marks, (who then studied with Gertrude Johnson), Barbara Smith, Graham Brinckman, Beryl Bradley, Jennifer Orr, Judith Barber, 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 (before she went to Sydney Con to study with Roland Foster, she studied with Trowbridge in Launceston), Joan Ward, Helen Clarke, Marie McDonald

**References:** Yearbooks Melba Con Archives, Van Straten, *Gertrude Johnson and the National Theatre.*

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Horace Stevens/Cecil Trowbridge/Joseph Hislop/ Helmuth Kretschmar

**Russell Smith**
He studied at the Melbourne University Conservatorium, with Horace Stevens, then privately with Trowbridge. Smith then went to London, where he studied at the Guildhall School with Joseph Hislop. From performances at the Guildhall Smith gained employment as a singer in concerts around England, Ireland and Wales. He sang extra chorus at Covent Garden, and understudied leading roles at Sadlers Wells. He
also sang roles for the Welsh National Opera. Smith then undertook postgraduate voice studies in Germany at the NordwestMusikakademie in Detmold. In 1970 Trowbridge contacted Smith and asked him to return to Tasmania to teach at the Tasmanian College of Advanced Education in the new Conservatorium. Smith later formed the Tasmanian Opera Company, directed opera, and taught singing for the next twenty three years. In 1993 he retired and directed his energies toward academic research. He received the degree of Doctor of Philosophy for his research on the Australian baritone Peter Dawson, on whom Smith has recently published a biography.

**Pupils:**
Marilyn Smith, and many others.

**References:** Correspondence with Smith, see thesis Appendix F.

Cecil Trowbridge (Hobart)/Bettine McCaughan/Erich Vietheer (London)/Russell Smith (Tasmania)/Paul Hamburger

**Marilyn Smith**
Born 1 April 1951 in Hobart, Smith was a prominent mezzo-soprano. She won the State final of the ABC Instrumental and Vocal competition, and subsequently moved to Melbourne to continue her studies. She won many Australian competitions and prizes before moving to England in 1980. She studied further with Erich Vietheer and Paul Hamburger and gained contracts with Kent Operam Opera Viva, Buxton Festival Opera, and Oper voor Vlaanderen. She returned to Tasmania and continued her studies and performance career, as well as becoming a prominent vocal teacher.

**Pupils:**
Ian Vayne, Curtis Bayliss, Jennifer Morgan, and many more.

~

Lyall Bevan

~

Marianne Mathy
Penny Bruce

~

Edward Talbot

~

Brian Hansford
Helen Todd

**Pupils:**
Nadine Frick

Mr V. Keep
Pupils:
Rosslyn Phillips (Tieney), Christobel Proctor (Harcourt-White),
Glenyss Gracie, Leonie Watson-Peters.

Mrs B. Lehman/Mr V. Keep
Leonie Watson-Peters
Born 15 June 1957, she has mainly infant students.
Canberra teachers and singers
Valda Bagnall
Bagnall, a Sydney singer and teacher, travelled each week from Sydney to teach at the Canberra School of Music from 1960.


Garcia II
Dr A E Floyd (Melbourne)

William Herbert
In 1966, Herbert, an Australian tenor who had been performing extensively in England at Sadlers Wells, and with the Carl Rosa Company, heard about the beginnings of the Canberra School of Music and wrote to the Prime Minister asking to be considered as the singing teacher. He was given the position.

Pupils:
W.L Hoffman, he taught at the school until his death in December 1975, Lois Bogg.


David Parker
Welsh singer, trained at the Royal College of Music, Parker followed Herbert as the vocal teacher on staff at the Canberra School of Music from 1976. He became Head of the Department of Voice. In 1983, he set up an opera workshop to give young singers an opportunity to gain experience. Parker was for many years the in-house teacher for Opera Australia.

Pupils:
Lotte Latetuyn, Christine Wilson,

Ronald Maconaghe
In 1979 Maconaghe was appointed as lecturer in voice at the Canberra School of Music, during the 1980s he taught in Melbourne, and then moved to Sydney where he continues to be active as a teacher.

Pupils:
Lanneke Jones, Rachel Cunningham, Colin Slater, Phil Perman, Fiona Maconaghe, Louise Page, Natalie Christie, John Heuzenroder, Gary Pollock, Michael Martin.

Phil Perman

Marie Van Hove
Van Hove had been working part time as a vocal teacher for some years and in 1986 was appointed to the full time position as vocal coach at the Canberra School of Music. She had worked as a vocal repetiteur in Sydney, and later went to Cairns. (Wife of David Parker)

David Harper
Concert pianist and repetiteur, from New Zealand.

Pupils:
Keith Lewis, Anne Sophie Von Otter, Dawn Upshaw, Fiona James, Liza Connell.

David Harper Grace Wilkinson/ Joan Davies/ Mary Adams Taylor

Anthea Moller
Born in New Zealand Jan 27, 1929.

Pupils:
Keith Lewis, Jae Woo Kim, Catherine Carby.

Dominican Nuns in NZ (3 years)/ Dorothy Cayford (NZ soprano 1967)/ Mavis Webster (Bendigo 1968-9)/ Lois Bogg (Canberra 1973-77)/ Joan Hammond (1979-86) when she travelled fortnightly from Melbourne to Canberra

Margaret Simm
Born in Oamaru, New Zealand, 21 December 1947, Simm reflected that important aspects of vocal training included ‘good breathing, blending of registers, flexibility and agility without fatigue.’ She advocates that the use of exercises beginning with simple short patterns building to more complex and lengthy scales should develop the above as well as increase stamina.

Pupils:
Warwick Fyfe, Peter Barclay, Nina Dougall.

Madame Mathy
Elanor Houston

Pupils:
Dennis Brain, Joan Richards.

Max Orwin
Emmy Kimmell (Vienna) she emigrated to Australia in 1937-8, and lived and taught in Sydney.

**Pupils:**
Louise Page, Lois Bogg.

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**Zelma Lans**
Estonian soprano, Lans came to Australia after World War II. She had studied at the St. Petersburg Academy in 1912, with a teacher that she said was an absolute specialist in bel canto technique, who had studied in Italy.

**Pupils:**
Alan Christie, Lois Bogg, George Waterson.

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Emmy Kimmell/ Zelma Lans/ Donald R. Hollier/ William Herbert/ Dame Joan Hammond

**Lois Bogg**
Christopher Lincoln.

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Peter Seymour (Sydney)/ Clemens Kaiser-Breme (Sydney)/ Professor Luise Seheit (Vienna)/ Professor Alexander Kolo (Vienna)

**Angela Giblin**
Giblin was a Young Artist, and then a Principal Artist with Opera Australia. She undertook further study at the Vienna Academy, and was subsequently engaged at the Stadttheater Braunschweig, Stadttheater Kiel, Schleswig-Holsteinischen Landstheater, and Victorian State Opera. Since 1996 Giblin has taught at the Canberra School of Music.

**Pupils:**
Dorothea Roschmann.

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**Helen Swann**

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Alice Muir-Mallon (in W.A.)/Brian Hansford/Henri Portnoj/Clemens Kaiser Breme/Gregory Yurisich/Lisa Hagenaver/Loris Synan/Walther Gruner/Raymond Myers
Patricia Whitbread

~

Judith Bauer

~

Pat Davey

Pupils:
Dennis Brain, Norma McKay, Michael Politi.

Brain also studied with Elanor Houston, he then went to study in Germany.

Pat Davey/Dennis Brain
Michael Politi
H.

Traditional Italian Vocal Lineages
Scipione delle Palle
Giulio Romolo Caccini

**Pupils:**
Settimia Caccini, Francesco Rasi.

Carissimi
Alessandro Scarlatti (Neapolitan School)

**Pupils:**
Nicolai Porpora, Francesco Durante, Leonardo Leo.

Leonardo Leo

**Pupils:**
Pasquale Caffaro, Niccolo Jommelli, Giovanni Battista Mancini.

Nicola Fago/ Leonardo Leo/ Lorenzo Fago

Pasquale Caffaro

**Pupils:**
Francesco Bianchi.

Francesco Bianchi

**Pupils:**
Sir Henry Bishop, Mr Feldwick.

Henry Bishop

**Pupils:**
Anna Bishop (Riviere).

Niccola Antonia Porpora
1686-1766

**Pupils:**
Caterina Gabrielli, Domenico Corri, Giovanni Ansani, Gaetano Marjorano (Cafferelli), Carlo Broschi (Farinelli), Appiani, Salimbeni, Regina Mingotti, Antonio Montagnana, Antonio Hubert (Porporino), Angiola Moro, Electoral Princess Maria Antonia of Dresden, Marianna Martinez.


Domenico Corri

**Pupils:**
Isaac Nathan, Vincenzo Lombardi.

Giovanni Ansani

**Pupils:**
Antonio Cotogni, Manuel Garcia I.

Manuel Garcia I

**Pupils:**
Manuel Garcia II, Maria Malibran, Madame Meric Lalande, Pauline Viardot, Adolphe Nourrit.

Manuel Garcia II

**Pupils:**
Julius Stockhausen, Mathilde Marchesi, Rose Hersee, Jenny Lind, Johanna Wagner, Salvatore Marchesi (he toured with Lizst doing concerts in Europe), Ermina Rudersdorff, Mary Ellen Christian, Signor Vitelli, the Misses McCarthy, Catherine Hayes, Francoise Dehaes (Fanny Simonsen), Mary Murphy, Manuel Garcia III, Giulia Hack, Madame Slapoffski (Lillian Williams), Camille Everard, Maria Malibran, Pauline Viardot, Adolphe Nourrit, Emery Gould, Charles Santley, Dr Gillis Bratt.


Mathilde Marchesi

**Pupils:**
Blanche Marchesi, Elise Wiedermann, Ilma di Murska, Emma Calve, Emma Eames, Nellie Melba, Frances Alda, Ada Crossley, Evelyn Scotney, Nina Friede, Selma Kurz, Edna Bennie, Ellen Beach Yaw, Anne Marie Quesnal, Helen Mearns, Nora Dane, Miss Colbourne Baber (Mrs Harrison White), Cecile Staunton (Mme Goldenstedt), Maggie Stirling, Florence Young Kate Rooney, Marie Bouciaut, Lilian Devlin, Regina Nagel, Olive Kingston, Hilda Mulligan, Eva Mylott, Victoria Nicoll, Emmeline Carter, Glawdys Evans, Glawdys
Edwards, Ivy Ainsley, Elizabeth Newbold.


Charles Santley
Pupils:
Bertha Bird, A.C.Bartleman, Peter Dawson.

Julius Stockhausen
Karl Scheidmantel, Hermoine Spies Anthes, Cornelius Bronsgeest, Baptist Hoffman, Anton Von Roy, Max Friedlander.

Dr Gillis Bratt
Pupils:
Kirsten Flagstad, Joseph Hislop, Ivar Andresen, Gota Ljungberg, Gertrude Wettergren.

Joseph Hislop
Pupils:
Jussi Bjoerling, Inge Isene.

Antonio Cotogni (1831-1918)
Pupils:
Jean de Reszke, Mariano Stabile, Benvenuto Franci, Beniamino Gigli, Giacomo Lauri-Volpi (1892-1979), Mario Basiola, Dinh Gilly, Luigi Ricci, Carmen Melis.

Giacomo Lauri-Volpi
Pupils:

Luigi Ricci
Pupils:
Nazzareno De Angelis, (1881-1962) who also studied with Prati, Alberto Randegger.


Alberto Randegger
(1832-1911) His early musical training was gained under Signor A. Tivoli and Jean Lafont for piano. He studied composition and opera under Ricci.

Pupils:
Mary Davies, Irene Ware, Jessie Jones, Clara Samuel Rose, Marian McKenzie, Kate Steel, Gertrude Richardson, Saidie Geary, Amy Aylward, Annie Butterworth, Annie Grey, Frances Harrison, Kate Tully, Mary Grey, Gertrude Rolls, Clara ter Meer, Kate Bentley, Lexie Ehrenberg, Emilie Lloyd, Anne Mudie-Bolingbrooke, R. Miles, Jack Robertson, Lucas Williams, James Sauvage, Agnes Janson, Andrew Black, Mr Edwards, Mr Morton, Mrs Bethell, Edward Howard, John Bushelle, May Peach, Josephine Ottlee, Mrs Harold Browning.

Caffei/ Giovanni Sbrigia/ Antonio Cotogni
Jean de Reszke
1850-1925. De Reszke made his debut in 1874 as a baritone. He subsequently moved up to tenor and spent eight years refining his new voice and beginning to teach. In 1881 he relaunched his professional career as a tenor, and then after three more years of study in 1884 he was satisfied with his voice, and he
appeared in Paris in Massenet’s *Herodiade*. After his success in this role, he became well known and performed throughout Europe and America. He sang an amazing variety of roles from Wagner to Massenet in the same seasons in New York, however his health began to deteriorate in 1900. From 1905 he began to build up an extensive studio in Paris.

**Pupils:**


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*Gaetano Capocci/ Nazzareno Rosati*

**Alessandro Moreschi**
(the last castrato, d 1921)

**Pupils:**
Domenico Mancini
(b 1891)

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*Nicola Fago*

**Pupils:**
Leonardo Leo, Niccolo Jommelli, Pasquale Cafaro, Lorenzo Fago, Giovanni Mancini.

Leonardo Leo / Antonio Bernacchi / Nicola Fago

**Giovanni Battista Mancini (1714-1800)**

**Pupils:**
Giovanni Sbriglia

**Pupils:**
Jean de Reszke, Lillian Nordica, Sybil Sanderson, John Charles Thomas, Eduard de Reszke, Pol Placon, Clarence Whitehall, Felia Litvinne, Ada Adini, Riccardo Martin.

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Schola Cantorum
Riccardo Davesi
Sistine Chapel Singer of the 19th Century
Pupils:
Edgar F. Herbert-Caesari

~

Domenico Gizzi
(contemporary of Porpora) (c.1680-1758)
He studied first with M.T. Angelio, then at the S Onofrio Conservatory, Naples, he sang in the first production of Porpora’s Didone abbandonata (1725) and at the S Giovanni Grisotomo theatre, Venice, in operas by Porpora and Leo (1728 and 1729).

Gizziello (Gioachino Conti)
Gaetano Guadagni (c.1725-1792)

~

Antonio Pistocchi
(1659-1725) Bologna
Pupils:
Antonio Bernacchi (c.a.1685-1756), Annibale Pio Fabri (1697-1760)
A.P Fabri, Antonio Pasi, Gaetano Berenstadt, G.B Martini

G.B.Martini
Pupils:
Lorenzo Gibelli
(1718-1812) One of the most celebrated singing teachers of his day. He taught at the Liceo Filarmonico from 1804, where Rossini was one of his pupils.
Pupils:
Francesco Roncaglia, Matteo Babini (he studied also with Arcangelo Cortoni), Girolamo Crescentini.

Francesco Roncaglia
(c 1750-c 1812) He taught from 1802 at the Naples and Bologna Conservatories after a celebrated career as a soprano castrato.
Girolamo Crescentini (1762-1846)
He was appointed singing teacher at the Bologna Conservatory, and from 1825 at the Real Collegio di Musica, Naples.

**Pupils:**
- Isobella Colbran.

Antonio Bernacchi

**Pupils:**
- Francesco Bernardo Senesino, Giovanni Carestini, Anton Raff, Giambattista Minelli, Tommaso Guarducci, Vittoria Tesi Tramontini, Giovanni Tedeschi (later a noted singing teacher), Antonio Pasi, Giovanni Battista Mancini (1716-1800), Carlo Carlani.

Anton Raaff
Ludwig Fischer (1745-1825) He became embarrassed that he was a singer of the Italian tradition.

**References:** Pleasants, *The Great Singers*: 62.

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F. Lamperti

**Pupils:**
- G.B. Lamperti, Vannucini, Emma Albani, Italo Campanini, Marcella Sembrich, Eliza Biscaccianti, Emma Thursby, Davis Bispham, Marie Van Zandt, Irene Abendroth, Adolf Robinson, Alma Fohstrom.

Vannucini

**Pupils:**
- Lucy Chambers, Plunkett-Greene.

Blume/Vannucini

**Plunkett-Greene**

~

G.B. Lamperti

**Pupils:**

~

Casini
Guisepppe Gini
Pupils:
Mario Ancona

Vincenzo Lombardi
Pupils:
Fernando de Lucia, Edward Johnson (Edoardo Di Giovanni), Pasquale Amato, Charles Hackett.

Domenico Ronconi
Pupils:
Giorgio Ronconi (1810-1890)
Pupils:
Catherine Hayes, Mathilde Marchesi, Francesco D’Andrade.

Galeffi
Enrico Delle Sedie (1822-1907), he taught singing at the Paris Conservatoire from 1867 to 1871.
Pupils:
Emery Gould, Alessandro Bonci.

Felice Coen (Pesaro)/ delle Sedie (Paris)
Alessandro Bonci

Unknown tenor/Giacomo Panizza
Carlo Guasco
Pupils:
Giovanni de Negri (he also studied with Abbadia)

Melchiorre Vidal
Pupils:
Fernando Valero, Linda Cannetti, Lucrezia Bori, Juan Gayarre, Francesco Vignas, Rosina Storchio, Graziella Pareto, Elvira de Hildago.
Guglielmo Vergine
Pupils:
Enrico Caruso

Esther Triffani/ Paganinni
Antonio Scotti

Don Angelo Durante
Francesco Durante/ P. A. Gallo
Durante also it seems studied in Rome with Pasquini and Pitoni for five years. In July 1710 he went to Naples and began teaching at the Conservatorio di S Onofrio in 1728 he began teaching at the Conservatorio dei Poveri di Gesu Cristo, replacing Gaetano Greco. 1742 he began teaching at the Neapolitan Conservatorio di S Maria di Loreto, teaching later masters such as Pasquale Anfossi, Tommaso Traetta, Pietro Guglielmi, Alessandro Speranza, Antonio Sacchini, Nicolo Piccinni, Pergolesi, Girolamo Abos, Domenico Terradellas and Fedele Fenaroli

Fedele Fenaroli
(1730-1818) His father was maestro di capella at S Maria del Ponte, now the baslica of Lanciano, taught him the rudiments of music, but made him study law, after his father’s death he went to the conservatory of S Maria del Loreto in Naples, where he studied with Durante and Gallo.

Pupils:
Cimarosa, Giovanni Maria Zingarelli, Giuseppe Nicolini and Michele Carafa, Nicola Manfroce, Saverio Mercadante, Vincenzo Lavigna, Pietro Romani.

Giovanni Maria Zingarelli
Pupils:
Domenico Crivelli
Pupils:
Richard Latter, T. A. Wallworth,

Saverio Mercadante
Pupils:
F. S. Paolo Tosti

Francesco S. Paolo Tosti
Tosti visited London in 1875, he was appointed to the position of singing professor at the RAM in 1894.
Pupils:
Tralford Foster, Charlotte Tranthim Fryer, Miss Tooker.

**Pietro Romani**
(1791-1877) He studied with Fenaroli, was for many years singing teacher at the Reale Istituto Musicale and conductor at the Teatro della Pergola, Florence.

**Pupils:**
Moriani, Gilbert-Louis Duprez, Pietro Cecchi, Lucy Escott, Lucy Chambers.

---

**Alberto Giovannini**
Guiseppe Kaschmann

---

**Francesco Redi**
(Florence)

**Pupils:**
Vittoria Tesi

---

**Francesco Campeggi** (Bologna)

---

Berton

**Gasparo Pachierotti**
Francesco Bennati

---

**Michealangelo Lucca Gasparini**
Faustina Bordoni

---

**Francesco Lanzi**
Francesca Cuzzoni

---

**Carlo Francesco Brivio**

**Pupils:**
Giuseppe Appiani, Felice Salimbeni.
Giuseppe Ferdinando Brivio (Milan)  
Caterina Visconti, Giovanna Astrua, Giulia Frasi

Calpi  
(in Ravenna for 6 years)

Giovanni Battista Velluti  
The last of the great castrati, Rossini composed several roles for him. Manuel Garcia II studied with him for some time, as well as with his own father.  
\textbf{Pupils:}  
Manuel Garcia II,

Venceslao Persichini  
\textbf{Pupils:}  
Titta Ruffo, Mattia Battistini, Francesco Marconi, Giuseppe de Luca.

Persichini/ Sarapini/ Casini  
\textbf{Titta Ruffo}  
Venceslao Persichini/Eugenio Terziana  
\textbf{Mattia Battistini (1856-1928)}

Padua Conseratoire  
Alberto Mazzucato  
\textbf{Pupils:}  
Albert Visetti, Harry Collings Deacon, Boito, Amintore Galli, Gomes.

\textbf{Albert Visetti}  
\textbf{Pupils:}  
Daniel Price.

\textbf{Harry Collings Deacon}  
\textbf{Pupils:}  
Anna Williams, Sims Reeves, Herbert Thorndike.

Arcangelo Cortoni  
\textbf{Pupils:}  
Matteo Babbini.
### Appendix A.

Royal Academy of Music Vocal Teachers 1878-1917

<table>
<thead>
<tr>
<th>Name</th>
<th>Years</th>
</tr>
</thead>
<tbody>
<tr>
<td>G. Benson</td>
<td>1878-1885</td>
</tr>
<tr>
<td>F. R. Cox</td>
<td>1878-1891</td>
</tr>
<tr>
<td>Eltont Fiori</td>
<td>1878-1899</td>
</tr>
<tr>
<td>Manuel Garcia</td>
<td>1878-1895</td>
</tr>
<tr>
<td>Alf Gilardoni</td>
<td>1878-1890</td>
</tr>
<tr>
<td>P. Cav. Goldberg</td>
<td>1878-1885, 1888-1891</td>
</tr>
<tr>
<td>Richard Latter</td>
<td>1878-1890 (teacher: Crivelli)</td>
</tr>
<tr>
<td>C. Cav. Pinsuti</td>
<td>1878-1887</td>
</tr>
<tr>
<td>Alberto Randegger</td>
<td>1878-1912</td>
</tr>
<tr>
<td>H. Regaldi</td>
<td>1878-1884</td>
</tr>
<tr>
<td>Montem Smith</td>
<td>1878-1891</td>
</tr>
<tr>
<td>Fred Walker</td>
<td>1878-1912</td>
</tr>
<tr>
<td>T. A. Wallworth</td>
<td>1878-1891 (teacher: Domenico Crivelli who was a pupil of Zingarelli)</td>
</tr>
<tr>
<td>W. H. Cummings</td>
<td>1880-1896</td>
</tr>
<tr>
<td>Gustave Garcia</td>
<td>1880-1894</td>
</tr>
<tr>
<td>Edwin Holland</td>
<td>1880-1892, 1893-1894 (teacher: Frank Romer, his uncle; Victor Maurel)</td>
</tr>
<tr>
<td>William Shakespeare</td>
<td>1880-1886, 1888-1916</td>
</tr>
<tr>
<td>R. George (Assistant)</td>
<td>1880-1890</td>
</tr>
<tr>
<td>A. D. Duvivier</td>
<td>1881-1888</td>
</tr>
<tr>
<td>J. T. Hutchinson (Assistant)</td>
<td>1884-1886, 1887-1899 (teacher: Manuel Garcia)</td>
</tr>
<tr>
<td>R. Cummings (Assistant)</td>
<td>1884-1885, 1886-1914</td>
</tr>
<tr>
<td>J. B. Welch</td>
<td>1885</td>
</tr>
<tr>
<td>R. E. Miles</td>
<td>1886-? (teacher: Randegger)</td>
</tr>
<tr>
<td>J. Li Calsi</td>
<td>1886-1890</td>
</tr>
<tr>
<td>Arthur Oswald</td>
<td>1886-1914 (teacher: Manuel Garcia)</td>
</tr>
<tr>
<td>Walter Mackway</td>
<td>1888-1914</td>
</tr>
<tr>
<td>Max Heinrich</td>
<td>1889-1893</td>
</tr>
<tr>
<td>Frederic King</td>
<td>1889-1917- (teacher: John Pearce, Birmingham)</td>
</tr>
<tr>
<td>Arthur Thompson</td>
<td>1889-1917-</td>
</tr>
<tr>
<td>H. St. George Wilkinson</td>
<td>1890-1894</td>
</tr>
<tr>
<td>Kate Steel</td>
<td>1891-1902</td>
</tr>
<tr>
<td>Madame Lemmens Sherrington</td>
<td>1891-1897 (teacher: Verhulst, Amsterdam)</td>
</tr>
<tr>
<td>Francis Korbay</td>
<td>1894-?</td>
</tr>
<tr>
<td>Agnes Larcom</td>
<td>1894-?</td>
</tr>
<tr>
<td>Edward Turner Lloyd</td>
<td>1894-1915 (teacher: Fred Walker)</td>
</tr>
<tr>
<td>Commendatore F. Paolo Tosti</td>
<td>1894-1912</td>
</tr>
<tr>
<td>William Nicholl</td>
<td>1895-1902 (teacher: Fiori; Randegger, Vannucini (Florence), Charles Copland 1897-1914</td>
</tr>
<tr>
<td>Franco Novara</td>
<td>1897-1899</td>
</tr>
<tr>
<td>W. Henry Thomas</td>
<td>1897-1917-</td>
</tr>
</tbody>
</table>
B. Albert 1900-?
Luigi Denza 1900-1912
Elanor Coward (Assistant) 1900 (teacher: Larkom)
Mrs Henry R. Rose (Clara Samuell) 1900-1917- (teacher: Henry Wilson, Manchester; Randegger)
Antonio Moretti 1903-?
Ben Davies 1903-4 (teacher: Randegger)
Edgardo Levi 1904-1914
Miss Pitt Soper 1904-1917-
Ethel Hantke (Assistant) 1907
Dorothy Webb (Assistant) 1908 (teacher: Lierhammer)
Henry Beauchamp 1911-1917-
Edward Iles 1911-1917
Dr. Theo Lierhammer 1911-1914
Thomas Meux 1911-1916
Charles Phillips 1911-1917-
Mary Wilson 1911-1917-
Harry Plunkett-Greene 1912-1917-
F. Percival Driver 1912-1917-
Jane Blake (Assistant) 1913-1916
Phoebe Cook (Assistant) 1913-1916
Marjorie Walker (Assistant) 1913-1916
Amy Dewhurst 1914-1917-
J. Frederick Keel 1914-1917- (teacher: Fred Walker)
Florence Shapcott (Assistant) 1914-1916
Sir Henry J. Wood 1915-1917- (teacher: Manuel Garcia)
Marjorie Hatchard (Assistant) 1915-1917-
Evelyn Langston (Assistant) 1915-1917-
May Purcell (Assistant) 1915-1917-
Gladys Rolfe (Assistant) 1916-1917-
Appendix B.

Royal College of Music Vocal Staff, 1883-1979.

The following gives some idea of the strong influence of the Garcia school and the traditional Italian technique at the Royal College of Music between the turn of the century, and into the twentieth century. Many of the students of these teachers in following generations also became entrenched as teachers, continuing the lineages that were established.

Manuel Garcia 1883-
Gustave Garcia 1883-his death 1925 (all information on page 29 concerning the Garcia family is missing in RCM staff records) p29 mentions that in Gustave Garcia's absence in 1910, his son Albert took over (teacher: Manuel Garcia/Eugenie Garcia)

Arabella Goddard 1884-5
Albert Visetti 1884-1928 (teacher: Mazzucato)

Jenny Lind-Goldschmidt 1884-1885 (teacher: Manuel Garcia)

Richard Latter 1884-1887 (teacher: Crivelli)

Harry Collings Deacon 1884-1885, retired because of illness (teacher: Mazzucato, Deacon taught Sims Reeves, Herbert Thorndike and Anna Williams)

Gertrude Mayfield 1884-1905

Henry Blower 1885-1906

Alfred Blume 1887-1895

Daniel Price 1888-1910 (teacher: Visetti)

Samuel Peter Musson 1892-1904

Sophie Lowe 1893-1897

Albert Keakes 1895-1916

Walter Ford 1895-1937, d. 1938

Alberto Randegger 1896-1911

Anna Williams 1896-1904 (teacher: H. C. Deacon)

Louise Ondin 1904-1918

Cecilia M. Hutchinson 1904-1923

Medora Henson Cooke 1904-1919

Albert Garcia 1910-?

Harry Plunkett-Greene 1912-1919

Chilvers H. Wilson 1913-1923

Frederich Keel 1914

Clive Carey 1919-1953, 1930-1939

Norman Notley 1920-1927

Arnold H. Smith 1920-1957

Beatrice Dunn 1921-1939

Dorothea Webb 1921-1941 (teacher: Lierhammer RAM)

W. Johnstone Douglas 1922-1932 (teacher: Clive Carey)

Steuart Wilson 1922-1924

Edith Grepe 1923-1954
<table>
<thead>
<tr>
<th>Name</th>
<th>Years</th>
</tr>
</thead>
<tbody>
<tr>
<td>Madame Le Mar</td>
<td>1923-1932</td>
</tr>
<tr>
<td>Mrs V. Magniac</td>
<td>1923-1929</td>
</tr>
<tr>
<td>Dawson Freer</td>
<td>1926-1940</td>
</tr>
<tr>
<td>Keith Falkner</td>
<td>1935, 1946</td>
</tr>
<tr>
<td>Cuthbert Smith</td>
<td>1937-1957</td>
</tr>
<tr>
<td>Topliss Green</td>
<td>1937-1959</td>
</tr>
<tr>
<td>Veronica Mansfield</td>
<td>1954-1968-</td>
</tr>
<tr>
<td>Jan Van der Gucht</td>
<td>1957-1961</td>
</tr>
<tr>
<td>Michael Mulliner</td>
<td>1957-1966</td>
</tr>
<tr>
<td>Isobel Baillie</td>
<td>1957, 1961-64</td>
</tr>
<tr>
<td>Dr. Ronald Woodham</td>
<td>1957-1959</td>
</tr>
<tr>
<td>Gerald English</td>
<td>1961</td>
</tr>
<tr>
<td>Meriel St. Clair</td>
<td>1961-1980</td>
</tr>
<tr>
<td>Mark Raphael</td>
<td>1961-1970</td>
</tr>
<tr>
<td>Frederick Sharp</td>
<td>1963-1982 after his return from Australia</td>
</tr>
<tr>
<td>Oda Slobodskaya</td>
<td>1964-1970</td>
</tr>
<tr>
<td>Margaret Cable</td>
<td>1964</td>
</tr>
<tr>
<td>Ranken Bushby</td>
<td>1965</td>
</tr>
<tr>
<td>Margaret Bissott</td>
<td>1965</td>
</tr>
<tr>
<td>Redvers Llewellyn</td>
<td>1966</td>
</tr>
<tr>
<td>Wilfred Brown</td>
<td>1968</td>
</tr>
<tr>
<td>Lyndon Van der Pump</td>
<td>1971</td>
</tr>
<tr>
<td>John McCarthy</td>
<td>1971</td>
</tr>
<tr>
<td>Robert Tear</td>
<td>1972</td>
</tr>
<tr>
<td>Paul Esswood</td>
<td>1972</td>
</tr>
<tr>
<td>Edgar Evans</td>
<td>1975</td>
</tr>
<tr>
<td>David Johnstone</td>
<td>1975-1979</td>
</tr>
<tr>
<td>John York Skinner</td>
<td>1977</td>
</tr>
<tr>
<td>Sally Le Sage</td>
<td>1979</td>
</tr>
<tr>
<td>Edward Brooks</td>
<td>1979</td>
</tr>
</tbody>
</table>
Appendix C.

Vocal Teaching Staff of the Albert Street/Melba Conservatorium 1900-2000

The following lists as comprehensively as is currently possible the vocal teachers at the Melba Conservatorium from 1900 to 2000. As Albert Street was one of the institutions at which Elise Wiedermann and later Melba taught, it is one of the most important centres in Australia in which the history of the Garcia-Marchesi technique may be studied and documented. Unfortunately there are many records missing, and some gaps in the archived Prospectus collection. Where possible the list has been reconstructed from Staff/Student records, however these are also incomplete for extended periods. For example during the time that the Melba Conservatorium was under the direction of Harold Badger there were few definitive records maintained. The 1960s yearbooks are almost completely missing, however there are some student records listing instrument and teacher during that period which have been used as a supplementary, though not a definite guide. During the entire period under consideration, supplementary vocal teachers were occasionally employed who were not documented in the yearbooks or prospectus.

Elise Wiedermann 1901-1915
Ernst Hartung 1901-1915
Rudolf Himmer 1901-2, 1905-1915
Achille Rebottaro 1901-5, 1911-1913
Marguerite Henderson 1901
Elmhirst Goode 1902-1909
Alice King (Mrs Patten) 1905-?
Constance Browne 1907-1922
Mary Campbell 1908-1936
A.C. Bartleman 1914-1916
Henri Jonas 1914-1916
Anne Williams 1916-1924
Ruby Gray 1916-1923
Cecil Outtrim 1917-1920
Alice Rees Vogrich 1918-1919
Aimee Elvins 1918-1925, 1937-1944
Guido Cacialli 1918-1919
Ivor Boustead 1920-21
Jessie McMichael 1922-1936
Haigh Jackson 1923
Harold Browning 1923-1926
Jean Center 1923
Louie Hillburn (Associate teacher) 1923-1928
Helen Reid (Associate teacher) 1923-1924
Ethel Ross (Associate teacher) 1923-1924, 1927
Mr. W. McCrindle (Associate teacher) 1923
Grace Evans (Associate teacher) 1923, 1939-1967?
May Jones (Associate teacher) 1923-1925
Elsa Warman (Associate teacher) 1923-1925
Viola Morris (Associate teacher) 1924-1927
Lillian Stott 1925-at least 1958
Mabel Williams (Associate teacher) 1925-1927
Vera Crellin (Associate teacher) 1925, 1927-1940
Alma Horlock (Associate teacher) 1925, 1926-1927
Rita Coonan 1926-1930
Harry Scriven 1927-1928
Mr W. Galbraith Donald 1929—1939
Elsie Trewick 1929
Edna Laird (Associate teacher) 1932-1934, 1937-1940
Margaret Claire-Jones (Associate teacher) 1932-34
Millicent Osmond 1937- 1959
Sydney Mannering 1938-1959
Dr Bartolini 1939
Helen Powell 1939-1956
Elsie Taylor 1942
Sybil Willey 1941-1956
Clive Carey 1938-48
Dorothy Canberra 1944-1956?
Gladys Moncrieff 1946
Hector Crawford 1942-1949?
Elsa Haas 1948
Harold Browning 1949-55?
Lennox Brewer 1949-1985
Madame Bursteen 1955-?
Harold Blair 1956-58?
Joan Arnold 1950-1987 (Director 1975-1986)
Rowell Brydon 1957-69 (possibly until 1977)
G. Wilcock 1959-?
Mrs Humphris 1960-65?
Harold Badger 1963-1975 (Director at the same time)
Miss Goossens 1965?
Miss Byrne 1965-69?
Mrs Meddings 1966-68?
Miss Andrews 1967-68?
Mr Zagonaro 1969-70?
Mrs Holliday 1971?
Mrs Kruger 1971-?
Ian Field 1969-1971?
Brian Curran 1974 (or earlier)-1987
Eve Godly 1974 (or earlier)-1987
Patricia Nicholson 1974 (or earlier)-1986
Barbara Sambell 1974 (or earlier)-1988, 1996-
Jan Cousins 1974 (or earlier )-1987
Joanne Neal 1976-1986?
Gerald Stern 1976-1977
Rosalynd Smith 1976-1977
Sandra Sawahta 1977-?
Norman Wright 1977-?
Graeme Wall 1981
Margot Cory-1986?
May Howlett 1982-1984
Carole McKinzie 1982-1986?
Bettine McCaughan 1985-1988
Joan Goodall 1986
David Ashton-Smith 1986-1988
Stephen Colombo 1987-?
Susan Breen 1987, as Susan Breen-Clarke 1999-
Lisa Breen 1988-?
Margaret Hallam 1988-
Katrina Hinde 1988-?
Joanne Hilliard 1988-?
Pattie Perkins 1988-?
Kathleen Southall-Casey 1988-?
Halinka de Tarczynska 1988-?
Barbara Hoy 1993 (or earlier)
Marion McLean 1993 (or earlier)
Georgina Maconaghie 1993 (or earlier)-1996
Kathryn Sadler 1993 (or earlier)
Marion Stevens 1993 (or earlier)-1995
Judy Young 1993 (or earlier)
Otto Nechwatal 1994
Margaret Nisbett 1994-
Joanne Ryan-Neal 1994-
David Ross Smith 1994
Hilary Taylor 1994-
Peter Mander 1995-
William Bamford 1995 (or earlier)

For further information on these teachers it is useful to look at Volume 2, which gives the pedagogical history where known of the teachers of the above staff members, as well as their students and any pertinent biographical information.
Appendix D.

Sydney State Conservatorium Vocal Teachers 1916-2000

As in many conservatoria around the world, Sydney Conservatorium gave employment to many of its former students, meaning that the pedagogical environment created was a continuum in some respects. Prominent operatic soloists from overseas were also invited to teach at the Conservatorium, bringing new pedagogical perspectives to the vocal teaching staff. Unfortunately student and staff records for the Sydney Conservatorium are very difficult to gain access to, for privacy reasons. As a result, much biographical information about staff, particularly in the early days of the Conservatorium remains hidden.

Madame Slapoffski 1916-1928
Roland Foster 1916-1962
Albert Goossens 1916-1919
Nelson Illingworth 1916-1921
Stephen J. Mavrogordato 1916-1921
J. Phillip Wilson 1916-1917
Jessica Cummins 1917-1919
Madame Goossens-Viceroy 1918-1959
Mary Reyburn 1919-1924
Joseph Bradley 1921-1927
Guido Cacialli 1921-1932
Jessica Foster 1921-1944
Dulcie Huxtable 1921-1924
Miss C. Adkins 1922-1952
William Dallison 1922-1931
Clifford Lathlean 1923-1924
Ruth Ladd 1925-1968
Spencer Thomas 1929-1934
Alfred Cunningham 1934-1942
H. Neville Smith 1935-1948
Ilia Turnbull 1935-1950
Madame M. Weidale 1936-1941
Sydney de Vries 1940-1949
Harold Williams 1941-1946, 1952-?
Dorothy Helmrich 1943-1974
Raymond Beatty 1947-1973
Fred Foxley 1947-1975
Elizabeth Todd 1947-1984
Nino Marotta 1949-1958
John Dudley 1950-1952
Renee Goossens 1952-1960
J. Lyndon Jones 1953-1969
Marianne Mathy 1954-1972
Margaret Krauss 1958-1965
Leo Demant 1959-1975 (previously to this he had been working in the Conservatorium as a vocal coach in opera and lieder)
Stewart Harvey 1960-1981
Myra Lambert 1969-1982
Raymond Nillson 1969-1970
Valerie Collins-Varga 1973-
Helen McKinnon 1973-1995
Norman Johnston 1974
Roslyn Dunbar 1975-1981
Elizabeth Nightingale 1975
William Blakenship 1976-1978
Raymond Myers 1976-1981
Elaine Blighton 1979-1996
Robert Goode 1979-1980
Grant Dickson 1980-1991
Neil Easton 1982-1996
Susan Falk 1983-1996
Maree Ryan 1983-1995
Dolores Cambridge 1985-1992
Charles Colman 1986
Helen Osboorne 1987-1989
Beverly Bergen 1990
Stephen Yalouris 1990-1996
Maureen Callinan 1992
Sidonia Gajdos 1992
Geoffrey Chard 1992-1993
Brenda Hollemann 1993- (Holleman became the Head of the Vocal Studies and Opera Division/Unit in 1995)
Michael Dale 1996-1997
David Anglin 1997-
Michael Halliwell 1997-
Mary Leigh-Hand 1997-1999
Ronald Maconaghie 1997-
Robert Allman 1998-
Ghillian Sullivan 1998-
Andrew Dalton 1999-
Robyn Wells 1999-
Karen Cummings 1999-
Jane Edwards 2000-
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