

# The South Australian May Music Camp: 1962-1986

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## Abstract

This research provides an account of the activities of the South Australian May Music Camp (SAMMC), identifying it as a significant extra-curricular activity in the calendar of music education opportunities open to children from nine to 23 years of age, between 1962 and 1986. This annual non-residential music camp took place during the two-week May school holidays. Students auditioned for SAMMC to engage in an intensive, graded music ensemble experience, receiving expert tuition from professional music educators, while being exposed to extensive orchestral, string and wind ensemble repertoire. The contribution of the National Music Camp Association in the establishment of state-based camps across Australia is acknowledged, specifically regarding SAMMC in Adelaide, and the subsequent formation of the South Australian Music Camp Association (SAMCA). This research notes the establishment of the South Australian Department of Education Music Branch, which resulted in an increased number of primary school students learning to play musical instruments, contributing to the need for further ensemble performance opportunities in South Australia. The research observes the actions of the SAMCA to evaluate and expand activities at SAMMC to accommodate these developments. This research provides evidence that SAMMC made an important contribution to South Australian music education history.

**Keywords:** May Music Camp

## Introduction

The South Australian May Music Camp (SAMMC) was an annual music day-camp which took place in Adelaide, South Australia between 1962 and 1986, and was administered by the South Australian Music Camp Association (SAMCA). The non-residential camp was held during the two-week school holiday break in the month of May. Following a change in South Australia in 1987 from a three to four-term school calendar year, the camp moved from May to the July school holidays and was renamed the South Australian State Music Camp (SASMC). SAMMC offered local and regional students of orchestral instruments, aged between nine and 23, the opportunity to rehearse and perform repertoire under the direction of professional tutors and conductors. SAMMC provided intensive music ensemble rehearsal,

offering a short-term challenge during a set time-period, with the goal to achieve excellence by the closing night concert. Thousands of students participated in SAMMC across its 25-year history (Watkins, 2018).

This research examines the event of the SAMMC through the investigation of primary and secondary sources. It incorporates the opinions and memories of SAMMC participants to provide a chronological timeline of this significant learning opportunity in South Australian music education history. The records of the SAMCA, the SAMMC and associates, as well as personal correspondence between the founders of the camp held in the Barr Smith Library, University of Adelaide, were extremely informative. The records of the Australian Youth Orchestra and National Music Camp Association held in the National Library Australia, Special Collections in Canberra, including archived papers such as

Directors' Reports, minutes, concert programmes, application forms, financial statements, newspaper clippings, photographs, and other association documentation, provided valuable information. School year books and photographs were located within the archives of Pulteney Grammar School and St Peter's College, South Australia, which offered supportive data. Placing this information alongside the detailed records of the SAMCA provided clarification of the timeline of this event. This research has involved the investigation of obtainable data and does not aim to be an exhaustive account of SAMMC activities.

## The beginning of music camps in Australia

The first Australian National Music Camp occurred at Point Lonsdale, Victoria, in 1948, founded by John Bishop and Ruth Alexander (Epstein, 1984). Over the next decade the camp moved between the eastern states growing and gaining popularity. In 1960, the National Music Camp Association (NMCA) approved a fundraising appeal to support the establishment of state-based music camps around Australia, with the aim to eventually hold a music camp in each Australian state, and to have young musicians, "through the inspiration of music camp, create a 'Movement of Music' all over the continent" ("Music Camp," 1961). A fundraising launch took place in South Australia beginning at a dinner held on 31 May 1962 at the University of Adelaide Refectory, which was attended by donors and volunteers. The campaign, which involved both South Australia and Victoria, continued over eight weeks until the evening of the final Success Supper, held in Melbourne on July 18, 1962. The report to the assemblage summarised a total of £20,828 had been raised, with £12,412 in Melbourne and £8,416 in Adelaide, through hundreds of donations. To gain a perspective regarding this figure, the average weekly wage in Australia in 1961 was approximately £18, being 365 shillings and seven pence (Australian Bureau

of Statistics, 1962). Consequently, between 1962 and 1977, non-residential state-based music camps were established in South Australia, Victoria, Queensland, New South Wales, Western Australia and Tasmania (Epstein, 1984).

John Loughlin, who served for more than twelve years on the NMCA council, and published many articles as a professional journalist, wrote, "Music camps have played a significant role in shaping the lives and careers of many of Australia's musicians. Every major orchestra in this country ... includes instrumentalists who had their first introduction to orchestral playing in some of the early camps" (Loughlin, 1967, p. 40). Loughlin shared the words of Australian music critic Kenneth Hince who said:

Music Camp is geared to...[send] campers back into the community with a changed attitude to music and an increased appetite for it. ... Their enthusiasm will upgrade the standing of music in the Australian community, will form an audience for music and will develop pressure for higher standards of taste and professional performance. (Loughlin, 1967, pp. 40-41)

John Hopkins, who was closely associated with the NMCA, having conducted at 11 camps and regularly conducting the Australian Youth Orchestra stated:

The growth in standards of performance at music camp are mainly related to the total fruitage of the movement over the past 20 years or more. In addition to the hundreds of campers who have become professional musicians here and overseas, several thousand have followed other walks of life and their experience of, and enthusiasm for Music Camp has permeated the community in all states. (Hopkins, 1974, p. 37)

## The Music Education Environment in South Australia

Dr Jennifer Rosevear, former Senior Lecturer in Music Education at the Elder Conservatorium of Music, University of Adelaide wrote that in 1961, David Bishop, son of John Bishop, was appointed by the South Australian Education Department to establish a string teaching program in state public primary schools (2008). As part of his

appointment managing the Music Branch, David Bishop organised an ensemble to tour primary schools to perform and teach, which was known as the Adelaide Trio (Fox, 1988, p. 397). At that time, the Elder Conservatorium of Music offered a junior orchestra for school aged children which provided students with the opportunity to assemble on a weekly basis to play music across the year. From 1962 the new SAMMC became available for children too young, or not yet advanced enough in their studies to apply for National Music Camp. This camp contributed effectively to the music education environment in South Australia, providing an intensive, short-term opportunity, during a school holiday break, different to other settings already available to students.

Brian Chatterton (1977), former Head of Performing Arts at the South Australian College of Advanced Education, wrote that Music Branch activities provided a clear indication of change when describing the growth of music education in South Australian public schools between 1967 and 1977. Tuition in stringed instruments was introduced to public primary schools in 1962 (Bishop, 1986). By 1967, three teachers were instructing 120 students in six schools (Eckermann & Donnaldson, 1991). By 1977, 31 teachers were instructing 1500 students in 145 schools, including both primary and secondary schools in metropolitan and regional areas (Chatterton, 1977). Brass and woodwind teaching was introduced by three teachers to ten schools in 1970. By 1977, 55 teachers instructed more than 2,500 secondary students in 82 metropolitan and regional schools. By 1981, 100 instrumental and vocal teachers provided instruction for about 6000 students in 151 primary, 93 secondary and ten area schools. The number of students increased to approximately 8700 by 1986, from schools in metropolitan Adelaide, Mount Gambier, the Riverland, Clare, Port Pirie, Whyalla, Port Lincoln and further country areas (Bishop, 1986).

Jennifer Watkins (2018), SAMCA Secretary since 2016, details that this growth in music activity

was also reflected in the activities at SAMMC. When SAMMC first began in 1962, 67 students were registered for attendance at the camp and two ensembles were formed, being an orchestra and a junior ensemble. The increased number of string students learning to play in primary schools led to an increase in the number of enrolments at camp and therefore an expansion in the number of ensembles made available. A third orchestra was included in 1967 when 140 students were enrolled at camp. Later in 1977, a junior string ensemble was added when the number of students registered rose to 213. The following year, 102 violin, 22 viola, 28 'cello and 4 double basses were accepted at camp, along with nine harpists. Some smaller ensembles also performed at camp. In 1967, SAMMC offered a recorder group, and from 1969 the final night concert following the end of camp opened with a brass fanfare. There was an increase in the number of brass students applying to audition for camp in the late 1970's and registrations were also received from students learning to play the saxophone. In 1980 this resulted in one orchestra being replaced with a concert band to accommodate the changing range of instrumental applications.

The South Australian Youth Orchestra, a side venture of the SAMCA, was launched in 1978, and ran until 1993. The association made the bold move to launch this ensemble based on increased enrolments at camp, and to provide a high standard extension opportunity at a state level for senior students, offering an additional pathway and further ensemble experience for students keen to audition for the Australian Youth Orchestra. The ensemble rehearsed one annual season over a six-week period, culminating in a public concert.

Rosevear (2008) describes three main factors which illustrate the expansion of music education in South Australia during the 1970's, being the growth of Music Branch activities in government schools, the establishment of four Special Interest Music Centers at Brighton Secondary School, Fremont-Elizabeth City High School, Marryatville and Woodville High Schools ("Special Interest Music

Centres," 2015), and the introduction of two music curriculum subjects at year 12 level, taught in both government and non-government schools. Music Branch operated out of a central site called The Orphanage at Millwood, where student ensembles such as the Secondary Schools String Orchestra, Secondary Schools Concert Band, Primary Schools String Orchestra, Junior and Secondary Choirs and the Recorder Consort rehearsed, offering students' performance opportunities in advance of those available at their schools (Chatterton, 1977).

## The South Australian Music Camp Association

The purpose of SAMCA was to organise and run the annual SAMMC. The SAMCA committee consisted of eighteen members elected at the Annual General Meeting (AGM), which included a President, Vice-President, Secretary/Treasurer and three other members who formed an Executive. The committee elected the Camp Director. The President presided over committee meetings acting as Chairperson, while the Vice-President took over this role in the absence of the President. The Secretary/Treasurer maintained all written and financial records, while reports were generated for the AGM by the Director and Treasurer. Sources of income for the association were participant fees and concert proceeds. Expenditure included a donation to the hosting school, staff honoraria, music scores and equipment such as high risers and large percussion instruments. Between 1965 and 1986, each state music camp association paid a levy per student participant to the NMCA, with the funds raised being used to provide scholarships for students to attend the National Music Camp. This levy increased steadily over time from \$1.00 in 1966 to \$8.00 in 1986 (Watkins, 2018).

Applications for the SAMMC were open to students of string, brass, woodwind and percussion instruments. Audition processes varied between 1962 and 1986, based on the recommendations of

committee members and the number of applicants. Application forms were distributed by the SAMCA which provided clear indications of ensemble standards, with each ensemble graded to cater for varying musical abilities. In 1962, students aged 18 years and under, who had attained AMEB Grade 4 or higher could apply to attend SAMMC. The fee paid by each student was £2:2:-. In 1965 the age limit was raised to 21 years, with the recommended standard lowered to Grade 2, and the attendance fee being £4:-. The minimum standard for wind and brass was raised in 1969 to Grade 4 and strings to Grade 2, and families paid \$9.00 for their child to attend. The entry standard did not change again during the existence of SAMMC. The student participant fee increased across time, with families paying \$48 for each child to attend camp in 1986. Repertoire for camp was chosen to suit the expected level of proficiency of participants, and it included standard orchestral repertoire and modern compositions. Scores were purchased, or hired from the NMCA library, Music Branch, the Elder Conservatorium of Music and the Adelaide Symphony Orchestra. On occasion works were commissioned for SAMMC, which became a wonderful educational opportunity for the children if the composer could attend camp and provide personal insights. Ian Cooper composed Petite Suite for Strings and Harps for the 1971 camp, while two works were commissioned for the 1972 camp, being Sonare 1 by Malcolm John, and Hobbiton Suite by Eric Phillips. Following each camp, the works were passed on to the NMCA library for use by other state-based camps.

## Staffing at the South Australian May Music Camp

The Director was head of operations during the week at camp. This person, in conjunction with the committee, engaged the conductors and tutors. The Director addressed students on their first morning at camp, communicated with tutors and delivered a speech at the opening of the

**Table 1: SAMMC Conductors 1962-1986 (Watkins, 2018 p. 233)**

Year	First Orchestra	Second Orchestra	Concert Band	Junior Strings	Smaller Ensembles
1986	Michael Hurd	Michel Brunsden	Stephen Eads	Alan Tooke	
1985	Alexander Ingram	Stan Closs	Hal Hall	Ian Russell	
1984	Joannes Roose	Robertson Collins	Hal Hall	Alan Tooke	
1983	Graham Wood	Stan Closs	Barrie Baker	Alan Tooke	
1982	Graham Wood	Robertson Collins	Barrie Baker	Gunter Frey	
1981	George Logie-Smith	Michel Brunsden	Thomas Lambert	Gunter Frey	
1980	Christopher Martin	Michel Brunsden	Thomas Lambert	Grahame Dudley	
1979	Christopher Martin	Thomas Lambert	Gunther Frey	Josef Aronoff	
1978	George Logie-Smith	Thomas Lambert	Gunther Frey	Josef Aronoff	Brass: Standish Roberts
1977	George Logie-Smith	Stanley Closs	John Gould	Joannes Roose	Brass: Standish Roberts
1976	Verdon Williams	Stanley Closs		Ronald Woodcock	Brass: Standish Roberts
1975	Verdon Williams	Joannes Roose		Ronald Woodcock	Brass: Standish Roberts
1974	Michael Goodwinn	Harold Fairhurst		Grahame Dudley	Brass: Standish Roberts
1973	Raffaele Altwegg	Grahame Dudley		Joannes Roose	Brass: Standish Roberts
1972	Robert Miller	Malcolm John		Joannes Roose	Brass: Standish Roberts
1971	Christopher Martin	Ronald Woodcock		Janis Laurs	Brass: Standish Roberts
1970	Raffaele Altwegg	Ronald Woodcock		Phillip Britton	Brass: Malcolm John
1969	Christopher Martin	Michel Brunsden		Phillip Britton	Brass: Standish Roberts
1968	Dr Phillip Downs	Grahame Dudley		Michel Brunsden	
1967	Dr Phillip Downs	Harold Fairhurst		Michel Brunsden	Percussion: Michel Brunsden Recorder: Cecily Wood
1966	Lindley Evans	Melvyn Cann			Flute: David Cubbin
1965	Duncan McKie	Harold Fairhurst			Elder Con Wind: David Cubbin
1964	No Camp				
1963	James Whitehead	Harold Fairhurst			Elder Piano Trio: James Whitehead
1962	James Whitehead	Norman Sellick			



**Figure 1: SAMMC 1966**  
Conductor Melvyn Cann leads  
a rehearsal of Ray Orchestra  
(SAMCA records)

camp concert. The Administrator played a vital role at camp. They had an allocated desk and telephone within the camp staffroom. Caregivers reported student absentees to the Administrator. Matters regarding placement of students within ensembles and parent questions were raised with the Administrator who in turn, discussed them with the Director if required. They also undertook the task of constructing the concert program. Conductors were engaged for their knowledge of repertoire, and their experience as performers, educators, or directors of school or community ensembles. The list of conductors who participated at SAMMC across its 25-year history is impressive and appears in Table 1.



**Figure 2: SAMMC 1966** Jiri Tancibudek leads an oboe tutorial with students Jane Laurence and Ann Foster (SAMCA records)

The Assistant Director was appointed to support the Director. They addressed students each morning, outlined daily activities, issued reminders such as the wearing of name badges, and delivered notices during morning-tea and lunch breaks. Librarians organised and distributed sheet music from the Library. Between 1962 and 1979, Camp Hostesses attended the event and cared for the younger children.

There were more tutors at camp than other staff, each one being an expert on their chosen instrument. Tutors worked with small groups and individuals to perfect passages, correcting notes and encouraging progress. They ran workshops to assist students to gain a better understanding of their instrument. Tutors focused on technique and the perfection of individual parts.

### **The daily routine and tradition at the SAMMC**

Daily routines were very important to ensure that the SAMMC ran smoothly. Each day began with a whole student assembly, after which students broke off into whole ensemble rehearsals or smaller tutorials. There were three allocated rehearsal times each day, separated by recess and lunch breaks. Loughlin (1967) explained the daily routine at music camp was "based on the long

established and proven formula of integrated sectional tutorials and orchestral rehearsals" (p. 41). Hopkins (1974) confirmed the benefit of the schedule stating, "by combining full orchestra rehearsals with tutorials, many works of great difficulty have been carefully prepared and then performed with a remarkably high level of proficiency" (p. 59).

Between 1962 and 1973, students brought their own lunch and recess to camp. Some drinks were provided, and students could visit the school tuck shop. Later in 1974, when the camp moved to St Peter's College, a warm meal was provided at lunchtime, and at recess everyone was treated to scones (Watkins, 2018). Communal meals encouraged social activity and helped to foster traditions established at National Music Camp, such as singing Grace before meals, the rattling of cutlery and joke telling by staff members. Between 1965 and 1982 students attended a Picnic Day, extending SAMMC to six days. Students and staff travelled by coach to venues such as Parra Wirra Reserve and the Cleland National Park, where they played games, shared a meal and enjoyed the company of friends. Students organised chamber music performances which took place during lunch breaks and this became a regular feature of SAMMC.

## Ensembles at SAMMC

Each year SAMCA recognised significant people who contributed to the SAMMC, which included the National Music Camp founders John Bishop and Ruth Alexander, along with key personnel and host-school staff. This was done by acknowledging their names through the allocation of ensemble titles, as shown in Table 2.

## 1962: SAMMC launched at Adelaide Boys High School

The first non-residential music camp in South Australia under the banner of the NMCA, opened in Adelaide on May 21, 1962, at the Adelaide Boys High School with 67 students registered for attendance. It was led by Assistant Director Lloyd Davies with colleagues John Horner, Leonard J Porter, Secretary Betty Marcus, and other staff. The concert took place in the school hall (Watkins, 2018). On the day following camp, John Bishop wrote to Ruth Alexander sharing his excitement about the success of this first camp. Bishop wrote, "Music Camp has been an excellent success here [in Adelaide. The] concert last night showed a remarkable four days' experience" (personal communication, May 26, 1962).

**Table 2: SAMMC Ensemble titles (Watkins, 2018, pp. 71-76)**

Year	First orchestra	Second orchestra	Third orchestra	Fourth ensemble
1986	Bishop	Alexander	Shinkfield	Stanley Concert Band
1980-1985	Bishop	Alexander	Shinkfield	Mills Concert Band
1979	Bishop	Alexander	Shinkfield	Merchant Strings
1978	Bishop	Alexander	Miller	Merchant Strings
1977	Bishop	Marcus	Miller	Merchant Strings
1974-1976	Bishop	Hatcher	Miller	
1973	Bishop	Davies	Robson	
1967-1972	Bishop	Ray	Smeaton	
1965-1966	Bishop	Ray		
1964	No Camp			
1963	Bishop	Ray		
1962	Bishop	Junior		

## 1963-1973: Pulteney Grammar School

SAMMC moved to Pulteney Grammar School (PGS), 190 South Terrace Adelaide in 1963, a venue which provided additional space and facilities. Students attend for five days, with the 1963 final night concert held in Elder Hall. SAMMC did not take place in 1964 but continued in 1965 with Lloyd Davies directing 101 students (Epstein, 1984). At that time, NMCA encouraged each Australian state to form an independent committee to organise their local camp. The result was the Incorporation of the South Australian Music Camp Association, which took place on May 11, 1966. Association documents were prepared based on the NMCA Constitution, Memorandums, and Articles of Association. Committee members were elected including President Lloyd Davies, Vice-President David Cubbin, Secretary/Treasurer Betty Marcus, Executive members David Bishop, John Horner and Leonard Porter, and general committee members Gordon Anderson, Harold Fairhurst, Frederick Finlay, Norman Sellick, Thomas Wightman and Auditor, Kenneth Carroll. 140 students enrolled in 1967, the majority being string players. Chamber music items were given each day by students at lunchtime and the concert took place in the PGS Wyatt Hall. Horner reported "the concert high point came after a performance of 'Linden Lea' by Vaughan Williams, when Professor Galliver [Patron] was persuaded to sing the beautiful song while the children enjoyed their first experience of accompanying a singer" ("Music Camp Concert 'satisfies,'" 1967). The standard of the orchestras grew as did enrolments, and the committee believed it necessary to raise admission standards. Horner reported in local press, "The method of recruitment now gaining momentum in SA through the schools ... may be the answer [to why SAMMC] is bursting at the seams" ("SA Music Camp as Challenge," 1969). Jane Southcott, Associate Professor in the faculty of Education, Monash University, was one of 200 students who attended the 1969 camp. Southcott recalled

leading the Bishop Orchestra clarinets, attending a Picnic Day at Moana, and listening to chamber music (Personal diary entries, May 16-20, 1969). Camp was beginning to outgrow PGS even with additional space provided by the Gilles St Primary School, positioned next-door. The last SAMMC at PGS occurred in 1973. The committee Executive met on Wednesday, July 25, following a telephone conversation from David Merchant, Music Teacher at St Peter's College (SPC). Headmaster, Reverend Miller indicated he was open to SAMCA activities being held at SPC, following the success of the National Music Camp which was held in January at that school. The offer was gratefully accepted by the SAMCA, and the ten-year contribution of PGS was recognised (Watkins, 2018).

## 1974-1986: St Peter's College

SAMMC 1974 was held at SPC between 13 and 18 May, with Memorial Hall providing an excellent concert venue, and the Da Costa Dining Hall offering the services of a fully staffed kitchen. Changes were made to the Picnic Day as it was evident campers were more interested in time spent in chamber music, tutorials and rehearsals. From 1976 a Camp Recreation Day and barbecue took place, which included sight-reading and chamber music rehearsals. The most noteworthy change at SAMMC 1977 was the formation of a fourth ensemble. It was apparent that there were too many junior string players in the third orchestra, so a junior string orchestra was formed. David Bishop concluded that this growth was a direct result of the expansion of Music Branch programs. 271 students attended SAMMC in 1978, reflecting an increase in every instrument and prompting plans for a Concert Band, which was later formed in 1980. The audition format was altered requiring all woodwind, brass and first-time string applicants to be auditioned prior to acceptance. The first Tenor and Baritone Saxophone students auditioned in 1979, and country students auditioned by sending a tape-recording for consideration. In 1980, Bishop

Orchestra students were privileged to spend time with John Curro, while Maurice Le Doeuff rehearsed a Big Band which performed in a lunchtime concert. The largest number of children ever attended SAMMC 1985, with 280 participants. In December 1985, a fire destroyed the SPC Memorial Hall, which had provided an excellent performance venue for the SAMMC concert for 12 years. As a result, the 1986 SAMMC concert was held at the Opera Theatre, while music camp activities still took place on school grounds. When South Australia changed from three school terms per year to four in 1987, the SAMCA made the decision to move music camp from the May to July school holiday break and it was subsequently renamed the South Australian State Music Camp (Watkins, 2018).

## Conclusion

Between 1962 and 1986 an average of 202 students attended SAMMC annually, with a total of 4858 attendances. The contribution of SAMMC to music education in South Australia must be acknowledged as a consistent, structured ensemble environment, offered across a significant time period. From 1987 the SASMC continued to run at SPC until 2015; a total of 42 years. A junior wind ensemble was added in 1994, bringing the number of ensembles to five. It was titled Roberts Wind Ensemble, named after Trumpeter, Standish Roberts. Enrolment numbers have remained consistent since that time. The camp moved to Concordia College, Highgate in 2016 for the next three years, and then, through a partnership established with the Elder Conservatorium of Music, the 2019 SASMC took place on the grounds of the University of Adelaide.

The SASMC and SAMCA continues to operate largely unchanged regarding its constitution and routine, but it has had to keep pace with the changing requirements of families and participants, as well as modern technology. In recent years, the association has endeavoured to follow technological advancements, introducing

online registrations, making audition excerpts available via download from the association website, communicating with families and participants via email, posting highlights on social media throughout the camp week, and providing photographs of the event to families via an online platform. The association has had to ensure it remains informed regarding compliance, safeguarding data privacy, prioritising duty of care and obtaining Working with Children Checks from each person engaged at camp.

The SAMCA committee meets regularly, forming subcommittees to work through significant matters and make plans for the future. The committee continues to engage a variety of tutors and conductors, attempting to ensure participants who attend camp on multiple occasions work with individuals with whom they have not worked previously. The appointment of interstate conductors continues to be an aim. Efforts have been made to include both standard repertoire, and contemporary works by living composers in the concert program. In 2019, conductor of Shepherd Concert Band, Ingrid Martin made use of Skype, allowing the American composer James M Stephenson to communicate directly with students, offering a personal insight into his composition 'Deep Dish' ("Concert to take some topping," 2019).

David Bishop, who was Director of SAMMC in 1970, and then from 1973 to 1986 (Watkins, 2018) saw SAMMC as an extremely strong complement to the activities he managed at Music Branch, because the camp provided an extension to school programs during the holiday period. Bishop believed every child should have the opportunity to learn a musical instrument at school, and he saw SAMMC as the pinnacle of each calendar year, supplementing what was going on in schools (Anthony Bishop, interview, January 6, 2016). SAMMC complemented schools' programs, offering extension for musicians via a pathway of graded ensembles. The growth of music education in South Australia, stimulated by the Music Branch instrumental program, contributed to the

environment into which SAMMC emerged. SAMMC operated alongside other organisations such as Music Branch, independent schools, the ABC and NMCA, collaborating in a spirit of good-will.

Although changes have taken place, the Department of Education continues to offer a program of instrumental music lessons to public school students, while also providing a variety of ensemble opportunities (Government of South Australia, Department of Education, 2019). Since 2001, the Adelaide Youth Orchestras Inc. has provided the opportunity for children to audition for membership in graded music ensembles which rehearse throughout the year (Adelaide Youth Orchestras Inc., 2019). In recent years, JazzSA launched an annual three-day jazz camp for students of Jazz, held during the Christmas school holiday break. Community ensembles run across South Australia throughout the year, with some accepting school aged students as members. National Music Camp continues to provide a pathway for advanced music students, now operating annually in January at the Elder Conservatorium of Music, University of Adelaide. In 2020 SAMCA continues the work started in 1962 at the SAMMC, delivering a concentrated, graded, orchestral ensemble experience for students through the SASMC.

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