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THE BRASS SECTION OF THE SYDNEY SYMPHONY ORCHESTRA
A SURVEY OF THE MOST SIGNIFICANT PLAYERS
FROM 1927 TO 1986

Presented to the New South Wales
State Conservatorium of Music
For the Degree of Master of Music

by

Richard Dennis Montz

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To Louise

For allowing me to continue with my education

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This chronological essay is being written to identify the men and women who have made a significant contribution to the brass section of the Sydney Symphony Orchestra (SSO) from its small beginnings in 1932, as a part of the fifteen member broadcasting orchestra for 2FC and 2BL, to the major international orchestra of 1986. The period from 1946-1986 will be the main thrust of this history. Nineteen forty-six is the year the Sydney Symphony Orchestra first performed as a permanent body for the Australian Broadcasting Commission in the Sydney Town Hall under the baton of Percy Code.

The data used in preparing this essay have been accumulated by means of interviews with various senior members and past members of the orchestra and through a general search of papers and programmes collected by the ABC Archives that are held by the Australian Archives in Sydney. The appendix to this essay contains the list of personnel acquired from that research. Valuable information about the early history of the ABC orchestras and their inner workings was gained from a book written by Charles Buttrose entitled Playing For Australia.¹

There had of course been other orchestras of some stature in Sydney before this time, most notably Henri Verbrugghen's N.S.W. State Orchestra of 1916-1921 which had

the honour, during its 1919-1920 season, of being the first Australian orchestra to play outside Australia on a tour of New Zealand. Another of these early orchestras was the ill-fated namesake of the present orchestra, the original Sydney Symphony Orchestra which was owned by a Mr. George Plummer and came into existence in 1908. It ceased operations in 1915. Sir Charles Moses, the General Manager of the Australian Broadcasting Commission (ABC) from 1935-1965, later (c1937) purchased the title for 10 pounds from Plummer, who had registered it in his own name in 1922.

The present orchestra is descended from an orchestra performing during the period of 1927-1932, usually conducted by E.J. Roberts, and consisting of fifteen regular members, augmented to 22-25 for special concerts. This orchestra worked for the Sydney radio station owned by Farmers Company (2FC) and in 1933 became known as the National Broadcasting Symphony Orchestra. Sir Hamilton Harty conducted this orchestra as the first foreign conductor imported by the ABC. The same group of musicians played classical music, light dinner music and old time dance music with the radio station 2BL (Broadcasters Limited) broadcasting the lighter music.²

The Australian Broadcasting Commission was established under the Australian Broadcasting Commission Act of 1932, on the 17th of May, 1932. The Commission was initially composed of five commissioners, two of whom were to be appointed as chairman and vice chairman respectively. The Commission was expanded to seven members in 1942, nine in 1967 and eleven in 1976. The ABC became the Australian Broadcasting Corporation in July of 1983. The people who had direct authority over the orchestras of the ABC were the General Manager, the Director of Music and the six Orchestra Managers, one for each state orchestra. From 1929-1932, the period of our fledgling SSO, the ABC was known as the Australian Broadcasting Company, a government company that had 12 stations. Prior to this all broadcasting in Australia was carried out by private individuals or private companies. The 1932 Act established a government controlled body which was closely modelled after the BBC and was responsible for broadcasting music, current affairs, religious, educational and other programmes. Initially the ABC did not have its own news service. At its inception the ABC was instructed and empowered, among other things, to encourage local talent and to seek to establish musical groups for the purpose of high quality broadcasts. In fulfillment of these

instructions, the Commission established symphony orchestras in the six states.³

The brass section in the early Sydney broadcasting orchestra was understandably small. There were on most performances only two trumpets and two trombones with one or two horns and sometimes a tuba. Charles Prott, who is presently a healthy 91, was the 1st trombone player from around 1928 in the 2FC orchestra and was in Sir Hamilton Harty's 1933 National Broadcasting Orchestra. Charles has a photograph showing the brass section of the National Orchestra in which we see Prott playing 1st trombone with Harry Larsen on 2nd trombone, George Walker on 2nd trumpet and possibly J. Tenukest, a Russian, playing 1st trumpet. Neville Amadio, who has been associated with the SSO from the beginning, joining the 2FC orchestra in 1927 as a flutist, when he was 14, had three brothers in the orchestra around the same time. Two, Harry and Leon, were trumpet players.

Until 1946 when the SSO became a more permanent affair, musicians were mostly hired on a casual basis as the compositions and budget allowed. Other brass section members in the late 1920's would have included Harold Woolfe on 1st horn and Jerome Pheloung on 1st trumpet. Jerome Pheloung

was a very respected band leader and brassman in Sydney in the early 20th century. He conducted the Manly Band and the New South Wales Fire Brigade Band. Charles Prott says that Jerome and Harry Larsen were close friends and were often seen in the company of each other. George Walker, an Australian who was to become principal trumpet later in the 1930's when the Orchestra was becoming more established and doing large orchestral works, was noted for playing the trumpet without his teeth. (Charles Prott says Walker played on his gums.)

Henry (Harry) Larsen was one of the first important teachers in the SSO. He was a champion euphonium soloist who had won a euphonium as a prize and replaced Charles Prott on 1st trombone when Prott left the National Orchestra for a financially more rewarding career in the theatre. Larsen was a product of the brass band movement in Geelong, Victoria, where he had been taught by Percy Jones, the bandmaster of St. Augustine Orphanage Band. Harry, as he was known, was also a good jazz musician and produced many good brass players as a teacher at the N.S.W. State Conservatorium in the 1950's and early 1960's, including Geoff Bailey, Russell Mattocks, Ronald Smart and James Waldersee, who have all become members of the SSO in the

lower brass section. Larsen remained principal trombone throughout most of the 1930's and 1940's and, according to programmes, was probably succeeded by Anthony Federici, an Italian who was the 1st trombonist for a short time before Stan Brown, who was hired in 1948.

Selected programmes from 1934-1936 list the players as:

Trumpets

G. Walker (Principal)

J. Tenukest

A. Stender

Horns

H. Woolfe (Principal)

E. Monk

A.C. Shaw

A. Strandberg

Trombones

H. Larsen (Principal)

C. Prott

A. Mann (Bass)

Tuba

L. Ryan

It is important to remember that during this period in the orchestra's existence the principal players were probably the only regular members and the others were hired on a concert to concert basis. From 1936-1940 the brass section usually consisted of the following personnel:

Trumpets

T. Mellor Jr. (Principal)

G. Walker

E. Fellows

Horns

H. Woolfe (Principal)

G. Gervasoni

A. Mann (Previously bass trombone)

Wm. Lego

Trombones

H. Larsen (Principal)

F. Locke

W. Waterer (Bass)

Tuba

D. Ward

There were a number of other brass players who also worked during the 1930's in this orchestra, which was called by several names, including the ABC Symphony Orchestra, the National Broadcasting Orchestra, and the Sydney Symphony Orchestra. The other brass section members were often Jerome Pheloung and James Tenukest on trumpets, James Holley on trombone and Roy White, G. Reiss, James Arcus, Joe Caletti, Reg Cannan and William Stratton, horns. Stratton was the principal horn with the ABC military band until he died in 1946. Roy White was never a permanent member of the SSO, preferring the Melbourne Symphony. He did, however, come to Sydney on occasion to help out in major works. Both Roy White and Alan Mann were to go on to be the most important Australian horn teachers of the 20th century. I

intend to discuss Alan Mann in some detail later in this essay.

There were two families of note that contributed several members to the SSO brass over the years: the Amadio family, mentioned above, and the Mellor family. Thomas Mellor Sr., an Englishman born in the 1850's, was a trumpet player and band leader in Newtown, N.S.W. at the turn of the century and led an Army depot band in Liverpool, N.S.W. in World War I. Charles Prott remembers playing in that Army band when he was a young professional. ABC records say that Tom Sr. may have played in the early Sydney ABC orchestra, possibly on casual 3rd trumpet, although he would have been quite old by then. His grandson, Clarence Mellor, cannot remember hearing that Tom Sr. ever played with the orchestra.⁴ Cliff Goodchild, the present SSO principal tuba player since April, 1951, says Tom's last band was the Kincumber Orphanage Band.

Thomas Mellor Jr. was born in Australia in 1898 and became principal trumpet around 1935-36. He was a non-vibrato player with a reputation for having a good high range and an excellent pianissimo. He always played on a B flat trumpet with an "A" change, which he never engaged. Tom Jr. can be heard playing 1st trumpet on the soundtrack

of the famous Australian motion picture "40,000 Horsemen" which was directed by Chauvel. His teacher was of course Tom Sr.

Tom Mellor Jr. retired from the orchestra in 1950, claiming an eyesight problem, and died in 1974. His son, Clarence, became principal horn in 1963 after playing under Alan Mann's leadership from 1948. Clarrie is still in the SSO and has been a valuable source of information for this essay.

During the Second World War the ranks of the orchestra were diminished due to the members being expected, by the government, to fight along with other citizens. It was during this period that many women were asked to join the orchestra. The SSO today has, in relation to European orchestras, a large contingent of women members. The percentage has varied over the years. For example, the mid-1960's programmes list as few as ten women and those of the late 1970's list as many as twenty-three women among the personnel; the size of the orchestra has ranged from approximately eighty-two players in the 1960's to ninety-two in the late 1970's. The programme from the 18th of October, 1986 lists thirty-one women out of a total of one hundred players. Charles Buttrose, in his book Playing For

Australia, says George Schneevoight, former conductor of the Finnish National Orchestra, was "violent and outspoken [in his] opposition to women playing in orchestras. 'There is one place for the woman...in bed, and not all of them are good there,' he proclaimed at his first press conference in Melbourne...It was purposeless to try to explain to Schneevoight that with Australia's small population, even if it wished to do so, the ABC could not form six all male orchestras."⁵ On June 13, 1940, Schneevoight conducted the SSO in the 4th symphony of Sibelius, a composer on whom he was a noted authority.

The ABC Sydney orchestra had gradually over the 1930's grown from a small studio orchestra to a symphony orchestra of modestly large proportions. Its 45-member roster gave regular concerts of major compositions conducted by famous overseas artists to an increasingly loyal audience. Charles Buttrose gives an account of how the SSO became a permanent body of 72 members in 1946 to set the stage for the full-sized orchestra it is today.

Moses having been brought back from New Guinea [where he was stationed] by Prime Minister Curtin before the war in the Pacific was over, lost no time not only in endeavouring to restore the orchestras to their pre-war standard but to building them into permanent bodies of near-symphonic proportions. In 1944 he had discussions with the Sydney Town Clerk (Roy Hendy) about setting up in Sydney what Hendy described as 'a real

symphony orchestra'. Hendy was supported in the City Council, Moses says, by Labor Senator Donald Grant who was a regular at ABC concerts and, as Moses said, 'very keen about orchestral music'.

Hendy told Moses the City Council almost surely would subsidise the kind of orchestra he had in mind. Moses, who had done some arithmetic, replied that City Council support would be welcome but he could not imagine the Council's being able to provide the large amount of money required. Hendy agreed and suggested that Moses should have a talk with the State Government. Moses saw the Minister for Education, Robert Heffron, and found him interested. Heffron involved the Deputy Director of the Department of Education (A. W. Hicks) in the discussion.

After a series of meetings spread over several months between Hicks, Hendy and Moses they came up in 1945 with a proposal to place before the State Government, the City Council and the Commission. It was this: if the State Government would put up 20,000 pounds a year and the City Council 10,000 pounds a year, it would be possible to build the ABC (Sydney) Orchestra from forty-five players to a permanent body of seventy-two which would be augmented by additional strings to eighty-two for the concert season which was reckoned to run for eight months of the year. The proposal was accepted by the Government and the Council: it remained for Moses to sell it to the Commission.⁶

Moses apparently had no trouble getting the Commission to agree. The permanent orchestra was formed and gave its first concert in the Sydney Town Hall on January 23, 1946 and was conducted, on this occasion, by Percy Code, the Victorian born trumpet player who had spent several years in the San Francisco Symphony. Buttrose quotes (Sir) Neville Cardus who reviewed the concert in the Sydney Morning Herald. "It sounded much as usual, no better, no worse. The tone was reasonably good, though the strings became

frequently obscure or thin in short bowed passages; the wood-winds, secure in parts, now and again disagreed in the whole. The brass had moments of power and some dignity, as in the first symphony of Sibelius; at other times it was brass to the point of hardware and the metal trade..."⁷

The personnel for that January 1946 premiere were not listed on the programme. Personnel lists are not included in the programmes dated from 1943 until after the first quarter of 1946. A search of the SSO salary list for 2 February, 1946 that does list personnel shows the brass section to consist of these regulars:⁸

Trumpets

T. Mellor

G. Walker

Trombones

A. Federici

W. Charlesworth

Wm. Waterer

Horns

A.H. Hooper

G. Gervasoni

J. Lego

R. Merewether

Later in 1946 the orchestra management began listing personnel on programmes.⁹ The personnel in the brass section for April consists of the following men:

Trumpets

A. Stender (Principal)

G. Walker

T. Mellor

E. Fellowes

Horns

A. Mann (Principal)

A. H. Hooper (3rd Principal)

R. Merewether (2nd)

G. Gervasoni (4th)

J. Lego (5th)

Trombones

A. Federici (Principal)

F. Locke

Wm. Waterer

Tuba

F. Lomas

When Tom Mellor Jr. moved over to third trumpet in 1946, because an accident had caused problems with his eyesight, the position of principal trumpet was occupied briefly by Arthur Stender, who had been the cornet soloist with the ABC military band from 1934 until 1946, when he became a permanent member of the trumpet section in the newly formed Sydney Symphony Orchestra. He had been a casual member of the brass section prior to 1946 during his band days. However, his tone never really suited the section and after several conductors had complained, six years after being moved from 2nd to 3rd in 1950, he was fired in April 1956 for letting his playing slip.¹⁰

Another trumpet player who played principal briefly was Englishman Les Sheppard, an experienced player who, according to Clarrie Mellor's father, was the first to play the "C" trumpet full-time in the orchestra. Sheppard started in July of 1947 and was listed in the principal position through the remainder of 1947 and part of 1948 until John Robertson started.

JOHN ROBERTSON

In late 1947 the great New Zealand trumpet soloist, John Robertson, came up from the Melbourne Symphony Orchestra to become a contract artist and principal in the SSO. Robertson had first come to Australia in 1925 from his native Westport, a town on the South Island of New Zealand situated at the southern end of the Karamea Bight, to play in the silent movie house orchestras. He was born in March of 1908 of parents who have both been honoured with receiving an M.B.E. His mother was 76 when she was so honoured.¹¹ One of his first performances with the Sydney ABC National Orchestra was in 1938, when he was brought up from Melbourne to play co-principal with Tom Mellor Jr. on the September 14th concert of the "Symphonie Fantastique" by Berlioz and the "Firebird" by Stravinsky, conducted by Dr. Malcolm Sargent. During the early 1930's, before he

took up the position in the Melbourne Symphony (c1937), Robertson had been principal trumpet with the Toronto Symphony, which was conducted by Sir Ernest MacMillan. In 1930 he had been a soloist with the St. Hilda Colliery Band in London. In 1934 he returned to London from Toronto to play for the BBC.¹² During one of his stays in London he played for 12 months with the Jack Payne Band. Robertson returned to New Zealand for a six month contract before returning to Melbourne in 1936. John Robertson was with the ABC for 36 years with approximately 24 of those years being spent with the SSO. On April 14, 1948, his name first appears on the programme as permanent SSO principal trumpet. (This programme also gives a short biography of Robertson.) On this particular concert, he performed the Haydn Trumpet Concerto in E flat. About this time he began his teaching position at the N.S.W. State Conservatorium of Music, a position he held until at least 1972.

Orchestral musicians do not often get the opportunity to feature as soloists on major recordings. Usually some internationally renowned touring artist like Maurice Andre or Barry Tuckwell is contracted to record major solo works in an endeavour to make an artistic and commercially successful recording. In 1969 a recording was released by

RCA in co-operation with the ABC and the Australian Performing Rights Association's Music Foundation. This recording presented two new major Australian trumpet concertos which were performed by John Robertson. The composers were Raymond Hanson, senior lecturer in composition at the N.S.W. State Conservatorium of Music,¹³ and London-born (1899) Dr. William Lovelock, former director of the Queensland Conservatorium.¹⁴ The record (RCA SL16371) made a significant local and international impression, helping to establish Robertson as a ranking trumpet soloist. The Hanson concerto was first performed with the SSO in 1952.¹⁵ Recordings of popular music were also made by John Robertson with studio orchestras, in which the music was arranged and conducted by Tommy Tycho (M.B.E.).

The SSO brass section during the first few years of John Robertson's service was made up of the following list of players taken from the 14th of April, 1948 programme:

Trumpets

J. Robertson (Principal)

A. Stender

T. Mellor

Trombones

S. Brown (Principal)

F. Locke

Wm. Waterer

Horns

A. Mann (Principal)
B. Tuckwell (5th Asst. 1st)
R. Merewether (2nd)
A. Hooper (3rd Principal)
G. Gervasoni (4th)

Tuba

F. Lomas

The programme from the 10th of August, 1967, during the later years of Robertson's service, shows the section to have stabilized around these regular members:

Trumpets

J. Robertson (Principal)
J. Wood
P. Walmsley
D. Price

Trombones

R. Mattocks (Principal)
B. McCarron
Wm. Waterer

Horns

C. Mellor (Principal)
D. Trengove
E. Lorensten
P. Brislan
A. Mann

Tuba

C. Goodchild

When Robertson retired from the SSO in 1973 at the age of 65, he was to have but one year to live due to complications associated with pancreatitis. In 1972 he

summed up his feelings about brass playing. "To play a brass instrument you have to use a heck of a lot of physical effort. You have to have castiron nerve, ability and youth. It's the devil's own job to keep awake during a performance after a day of practice, rehearsal and golf."¹⁶ He died on the 22nd of June of 1974.

ALAN MANN

When John Robertson was working for the BBC in London, Alan Mann was a young 20-year-old bass trombone player with the ABC Sydney National Orchestra, just starting out on a career that was to become possibly the most significant and influential of any Australian brass player. Barry Tuckwell, his most famous student and one of the world's most influential and respected horn soloists, wrote to me, in answer to the questionnaire that I had sent to him in London this year (1986), that Alan Mann "set the standard" in the SSO brass section.

In 1936, Alan Mann had changed from trombone to horn and was playing in the 2nd horn position in the Sydney orchestra under the longtime 1st horn, Harold Woolfe. When Guido Gervasoni came into the horn section in 1937, Mann moved to 3rd, a principal position. (The horns during this period are listed on page 6.)

When Alan returned from military service as a medical officer during World War II, he returned to the new SSO as principal horn. Around the same time he also became the horn teacher at the Sydney Conservatorium. He was a creative, skilled horn player and teacher in the mold of the traditional European horn players. When I spoke with Alan Mann, while preparing this essay, he avoided giving any detailed information about himself or other SSO players. He seemed determined, however, to criticise emphatically the brass band school concept of teaching and playing, which, in his opinion, was not a desirable influence on Australian brass players. His reported performance skill in the European orchestral style of brass playing, in combination with his intellect and strong will, is certainly a major contributing factor in the overall national and international success of the pupils from his studio.

Of the forty-four horn players who have played with the SSO from the beginning of the period surveyed, only ten have known brass band backgrounds. Thirty-two of those forty-four horn players were people who had spent a significant period of time with the orchestra. Of these thirty-two regulars, six had known brass band roots. Of these six, three were originally trumpet players and one a

tenor horn player. (It may be of some significance to note here that the French horn is not a popular brass band instrument. The tenor horn is the more usual instrument found in brass bands.) In comparison, sixteen of twenty-three trumpet section members were known to come from the brass band world and fourteen out of twenty-five trombonists. All eight tuba players had brass band backgrounds.

Eleven of thirty-two principal players in all brass categories were known to have brass band roots. None of the principal horn players were claiming brass band backgrounds. Forty-nine out of the one hundred and two names in the survey have brass band roots and eighteen of the remaining fifty-three have unknown roots. This leaves thirty-five known to have symphonic, classical or jazz backgrounds with no brass band affiliations. I suspect that a significant percentage of the eighteen whose musical roots are unknown, especially those who are Australian, English or from New Zealand, would have served time in brass bands. In fact, thirty-eight of the sixty-eight Australian brass section players are known to have brass band backgrounds and eleven of thirty-four non-Australian players in the survey had brass band roots. There have been sixty-three regular

members during the period surveyed. Twenty-nine of these had brass band roots, with a further eight having musical backgrounds that were of unknown origins. Of these, six were from Australia and New Zealand and most likely would have brass band roots somewhere in their histories. Thirty-five of the sixty-three most significant brass section members (55.6%) in this survey were from brass band backgrounds.

Four non-Australian trumpet players were brass band players, four from New Zealand (including John Robertson and Gordon Webb, who were both principal players). Two non-Australian horn players, Englishmen Victor Grieve and A.D.Finlay, have known brass band backgrounds. Alan Mann, it would seem, was surrounded by brass band players in the other sections of the SSO brass. In fact, the other members of the brass section in 1948 (listed on page 15) were nearly all former brass band players. The entire trumpet section, trombone section, tuba player and one horn, Alfred H. Hooper, had strong brass band connections.

Stan Fry, who has been principal horn with the Adelaide Symphony and who was assistant 1st horn to Alan Mann in Sydney during 1953-54, says that Alf Hooper, who had been a brass band tenor horn player before switching to French

horn, was not a supporter of Alan Mann. Clarrie Mellor says Hooper even made an unsuccessful attempt at getting the principal horn position from Mann around that time. Pat Brislan, the current Director of the Elder Conservatorium in Adelaide and former member of the SSO horn section, says that the animosity was at times bitter. Brislan says that the bitterness came mostly from Alan Mann. Hooper, according to Brislan, was never publicly critical of Mann. When Alan Mann came back to the orchestra in April of 1946, having served in World War II in the Medical Corps, Hooper, according to first quarter salary lists from 1946, was playing 1st horn. Hooper probably played 1st horn on the inaugural concert of January 23, 1946. The SSO salary lists of 1946 also show that Mann was given the new position of principal horn and Hooper remained on 1st horn (see page 11). In November of 1946 both musicians were on the same pay of 17 pounds per week, which was the same salary as that of the deputy conductor, Farnsworth J. Hall. The concertmaster, G. White, was earning 18 pounds, 7 shillings and 6 pence.¹⁷ Of course it cannot be said with certainty that Hooper's brass band roots had anything to do with his reported animosity towards Mann; nevertheless, given Mann's expressed opinion about brass band players, and what seemed

to be a competition for the top position in the horn section between the two, they could not have helped the situation. Alf Hooper left to study in 1948 and was replaced in the section by Charles H. Gregory for two years. When Gregory left in 1950, Hooper returned to his old position as 3rd (Principal). Alf Hooper resigned from the orchestra in July of 1957 to "further his studies" after developing what seemed to be a personality conflict with the chief conductor Nicolai Malko, which reportedly began to seriously affect his playing.¹⁸

Brass bands have been a major contributor to the musical education of young Australian brass players. John Wood, the SSO Associate Principal trumpet from 1966 to 1986, expresses the opinion that in most communities the brass band was the only musical organization in which brass players could learn their instrument. The brass band is an English, Australian and New Zealand tradition because of those countries' common cultural ties. The schools of the New South Wales Education Department have not, for example, provided the same moral and financial support for bands and orchestras over the years that the citizens of the United States are so privileged to have. Therefore, the brass band

movement has taken on the responsibility of ensemble training.¹⁹

CHARLES H. GREGORY

Charles Gregory, a British horn player who had come to Australia in 1948 and who had been Chairman of the Board of Directors of the London Philharmonic, Professor of Horn at Trinity College and the Royal Academy of Music, 1st horn with the Royal Covent Garden Orchestra and the New London Orchestra, seems to have been the only person who attempted to make a calculated threat to Mann's position.

Sir Eugene Goossens, the English principal conductor of the orchestra during this period, had known Gregory in London and had supported Gregory's challenge to Mann's position, according to the information I have been able to gain from the Australian Archives. When Alan Mann took six months sick leave in 1949, Gregory took over the principal position and had his chance to show how it was done. Clarrie Mellor, the principal horn player who finally got Alan's job after he retired in 1963 and who was in the section in 1949, says that Gregory did not impress many with his performances. The ABC management eventually did not support Gregory, and, based on Gregory's performances, I surmise, Goossens did not press the matter. Gregory

resigned on the 1st of February, 1950, and returned to England. Two weeks later Alan Mann signed a contract that cemented his position with the SSO.²⁰ It is significant that very few principals had contracts in the orchestra at this time, John Robertson being the only other in the brass section.²¹

By almost all accounts Alan Mann deserves the lion's share of credit for the fine tradition the Australian horn players have shown world wide. Fifteen of the twenty-seven Australian horn players who played with the SSO are known to have studied with Alan Mann, including two principals, Clarence Mellor, who was in that position from 1963 until 1976 and who is still in the orchestra performing in a role that could have him playing any position, and the other, the current principal, Robert Johnson. Johnson replaced Kazimierz (Kazek) Machala, a Polish horn player with a doctorate from Juilliard who had earned the principal position from around 1978 when Tony Buddle, who had replaced Clarrie Mellor, left for a position as horn teacher at the Sydney Conservatorium. (Incidentally, I knew Kazek Machala personally and he did not seem happy in Sydney and left for the United States in 1986.) Tony Buddle, a student of Reg Bishop and Stan Fry, both students of Alan Mann, played

co-principal for several years at the end of Mellor's tenure as principal and became principal horn from the 1st of May, 1976 until the 26th of July, 1978.

If we go back to the period just after World War II when Alan Mann took over the principal horn position until the present, we find only one horn player in the 1st chair who was not associated in some way with Alan Mann's style of playing, Kazek Machala. The SSO has grown accustomed to hearing and expecting to hear the horn section playing with his symphonic concepts. The current trombone section is also beginning to exhibit some of Alan Mann's influence. The present principal trombonist, Ron Prussing, is a former student of Alan Mann. (It will be remembered that Alan Mann started in the ABC Sydney orchestra as a trombonist.) Prussing has had some success overseas, in 1984, giving alto trombone clinics in the United States in conjunction with the International Trombone Association.

A memo from the orchestra manager, C.K. Lawson, defending some arrangements concerning salary adjustments and positioning of the members in the horn section during one of Alan's bouts with hypertension, states quite unequivocally the ABC's feelings about Alan Mann. The memo

is dated 25th November, 1957. Mr. Lawson writes, "It should be pointed out that all the remaining players in the Horn Section are Mr. Mann's pupils and from his Studio comes [sic] most of the French Horn players sent interstate. Mr. Mann is a very valuable man to the Australian Broadcasting Commission."²²

STAN BROWN

Charles Buttrose, former Assistant General Manager of the ABC, in his book Playing For Australia, has written a paragraph describing his impression of how Stan Brown, the principal trombonist from 1948-1961, left his position in the SSO. In a discussion on the merits of the principal conductor Nicolai Malko, who held this position from 1957 until his death in 1961, Buttrose relates the following episode. "Every conductor...has people in his orchestra that he wishes were not there. Stan Brown, the unfortunate principal trombone Malko inherited in the SSO, was one of these. He wanted Brown removed and replaced by a Canadian musician [Peter Ash] who was available. Malko could not get the support he needed to make the change but he had a victory. According to [Donald] Hazelwood and [Cliff] Goodchild, at a rehearsal he made Brown play over and over again a section of Ravel's 'Bolero' which Malko said he did

not like. He kept the poor fellow at it until he had him in a shambles and he tossed in his job."²³

The way Buttrose describes this episode is decidedly unkind to Stan Brown's memory and is not, by other accounts, completely accurate. Stan is remembered by those whom I've interviewed as one of the finest trombone players that Australia had produced up to that time. Both Clarrie Mellor, principal horn, and Russell Mattocks, the principal trombonist from 1964-1986 who has only recently stepped down to 2nd with the retirement of Baden McCarron, express the opinion that Brown played the "Bolero" as well as anyone. Russell Mattocks and Reg Bishop, a former horn player of the period, say that the "Bolero" incident is blown out of proportion, in that Brown was asked to play it only a couple of times and he played it very well. Neville Amadio does not remember the incident at all, even though the flutes sat practically in front of the trombones. Mattocks reports that Peter Ash (the Canadian) was not even in the country at the time. Mattocks says that Ash arrived in Australia on the 23rd of August, 1960 (the day that Cliff Goodchild's son Paul was born). Mattocks says that he was temporarily playing first when Ash arrived, Stan Brown having stepped

down to second. (Incidentally, Paul Goodchild is currently playing in the brass section as co-principal trumpet.)

Russell Mattocks had moved to 1st, having been asked to do so by the orchestra management. When initially approached to play 1st, Mattocks felt that he was being asked to take the job behind Brown's back, and went to Brown to discuss the matter. Brown was not aware, at least not on the surface, that he was not wanted. Having been made aware, he told Mattocks that he had better take the job, as it looked as if his time was limited and the job might be offered to someone else. (Remember, this all happened before Ash was available.)

According to the Memos in the Australian Archives on this episode, it was Mattocks who was not quite working out on 1st at this time, due to his lack of experience. Malko made it known to management that he wanted the trombone section adjusted and Ash was auditioned. Malko liked his playing and asked to have the section changed. He wanted Ash as principal, Mattocks on 2nd, Waterer on 3rd, and Brown fired. Malko, recognizing Brown's long and loyal service in the orchestra and his advancing age (Brown was to be 61 in January of 1960), requested via Herbert Cannon, the ABC Director of Music, that Brown be looked after. In a memo

dated 2 November 1960, Cannon relays this request. "Mr. Malko regrets the necessity of dispensing with Mr. Brown's service, and asks if a staff position could be found for him in the commission's employ." A staff position was in fact offered and Brown was released from his trombone position on the 8th of February, 1961. There is no letter of resignation from Stan Brown in the files that would indicate that the "poor fellow had tossed in his job." The actual letter of dismissal is dated 10 January 1961 and was signed by J. Stanton, Assistant General Manager.²⁴ It happens in orchestras too; people get old and there will be a changing of the guard.

Peter Ash turned out to be a good trombone player and introduced the large bore Conn 8H trombone to the orchestra, an instrument that was becoming in vogue in orchestras around the world about that time due to Emory Remington, the highly respected trombone teacher at the Eastman School of Music in Rochester, N.Y., who recommended the instrument and even designed a mouthpiece for it. (This Conn trombone, which has been manufactured for most of the 20th century, is also available with an "F" trigger and designated the 88H, which was a common version at the University of Illinois where I was a student during the early 1960's.) Peter Ash

had come from the Toronto Symphony and was a student of Gordon Pulis, the long time 1st trombonist with the New York Philharmonic. Pulis had played in the Toronto orchestra that Ash came from. Bill Motzing, a former trombonist with the Pittsburgh Symphony and student of Remington, says that Pulis was a student of Remington and had also designed a mouthpiece for the Conn 8H. Peter Ash left the SSO in 1964 and returned to Canada. Russell Mattocks says he was killed in a flying accident not long after returning home.

Mattocks must have acquired enough experience by the time Ash departed, because he was appointed to the position as principal and, as noted before, has held the position till this year (1986), having just recently stepped down to 2nd and been replaced as principal by Ron Prussing (the former student of Alan Mann).

GORDON WEBB AND DANIEL MENDELOW

The two remaining principal players that have influenced the style of the SSO brass section come from differing musical and cultural backgrounds. They are both trumpet players of very solid reputations and professional skills. Gordon Webb, the SSO principal trumpet player from 1974-1976, is a veteran of symphonic trumpet playing. It is probable that Webb is the first trumpet player, native to

either New Zealand, his homeland, or Australia, where he now lives and works, to have been successfully employed for a significantly substantial period as a principal in a major European, British, American or Russian symphony orchestra.

Gordon Webb has been principal in two of the world's most respected orchestras. From 1963-1964, he was principal trumpet with the London Symphony Orchestra and principal with the London Philharmonic from 1964-1974. Webb's last permanent orchestral position was with the SSO. Nearly all of the brass section who replied to my questionnaire and several of the non-brass respondents consider him to have been the most successful stylistic leader the orchestra had until 1977 when he retired from the SSO. His decision to leave orchestral playing behind can be summed up in a statement he made to me, which I shall paraphrase. How many times can you play "Tchaik. 5" and still get a buzz? Webb went on to say that he had heard that Adolf Herseth (principal trumpet with the Chicago Symphony for over 30 years) had been quoted as saying that he still got a buzz from the major repertoire. That was, however, not the case with Webb.

Gordon Webb's musical background was a mixture of the English brass band school and the old world symphony style.

His most influential teacher in New Zealand was the principal trumpet player in the National Orchestra, a Ukranian by the name of Vladimir Gerasimuck, who obviously knew how to work within the prevailing system to produce cosmopolitan musical attitudes in his most famous student. Gerasimuck was trained at the Moscow Conservatorium and had played in the Bolshoi Orchestra.

Gordon Webb is currently the head of the brass department at the Victorian College of the Arts and is active in developing other brass players who can successfully play more than one style of music. His most recent area of expertise seems to be "New Music," which takes considerable personal presence and brass technique to perform successfully, facets in which he has no shortage.

The final principal brass player of the SSO who will be discussed in this essay is Daniel Mendelow, the current principal trumpet in the orchestra. He is a representative of the late 20th century American school of brass playing. Mendelow's background is neither brass band nor theatre. He has been exclusively trained for symphony work. His teachers were Frank Ostroski from the Pittsburg Symphony, Gene Young from Oberlin College, Louis Davidson from the Cleveland Symphony and Armando Ghitalla of the Boston

Symphony. Mendelow has been principal since 1978, having played previously in the Israel Philharmonic and the Jerusalem Symphony.

During his time Mendelow has pioneered the use of rotary valved trumpets, alternate lead pipes and mouthpiece backbores, and other alternatives in equipment to produce more accurately the sound necessary to perform what is essentially a music in the European tradition. I have performed with him on occasion and his tone production and attack are certainly intimidating. His American background has also left him with a tolerance and ability for jazz and commercial music, although he rarely has the opportunity to display this ability. Clarrie Mellor considers him the best principal trumpet, next to Gordon Webb, since he has been in the orchestra. Mellor then qualifies that opinion by adding that Mendelow is still young (at 32) with plenty of growth potential ahead of him.

The present (1986) SSO brass section, in which Dan Mendelow leads the trumpet section, consists of the following players:

Trumpets

D. Mendelow (Principal)
P. Goodchild (Co-Principal)
P. Walmsley
J. Wood

Trombones

R. Prussing (Principal)
T. Dowling (Acting Assoc.
Principal)
R. Mattocks
A. Mewett (Bass Trombone)

Horns

R. Johnson (Principal)
L. Bracegirdle (Associate Principal)
B. Hillman (2nd)
D. Trengove (3rd)
C. Harrison (4th)
C. Mellor (5th)

Tuba

C. Goodchild

For eighteen months between the period that Webb resigned and Mendelow began the principal trumpet position, the 1st chair was temporarily filled by the long time associate principal John Wood, who has been a member of the brass section since 1956, having replaced Arthur Stender. Wood has performed this role before, at the time John Robertson retired in 1973 and before Webb was hired in 1974. Wood only recently stepped down to 3rd and is still in the brass section in 1986, with thirty years service.

Trying to find relatively unbiased reports on the quality of the SSO brass section over the years has not been easy. I have, however, managed to locate three reports from qualified overseas conductors that mention the brass section. These reports were made to the ABC when the Sydney Orchestra was still in its formative years and represent honest recommendations to help improve the quality of the music and business operations of the orchestra at a time when management was seriously looking for advice about building young orchestras.

Sir Hamilton Harty, who was then conductor of the Halle Orchestra and who was the first foreign conductor imported by the ABC,²⁵ wrote to Major Walter Tasman Conder, the 2nd General Manager of the Commission on June 23rd, 1934 with his opinion. Harty prefaced the report with a strong wish that the report remain confidential because he wished to express his opinion with some degree of frankness, which he felt might be misunderstood if it reached the public. What follows are excerpts from Harty's report.

I am taking it for granted that the musicians who formed the orchestras in Melbourne and Sydney were the best it was possible to secure in this country, and it is on this supposition that the present report is based.

Broadly speaking, the orchestral playing in this country is of a very indifferent standard and in neither orchestra did I find more than a very few players who have any claims to be considered thoroughly efficient

first-class orchestral musicians. On the other hand, in essentials such as quickness of perception, warmth of temperament and a certain sportsmanship they compare favourably with the musicians of any country....However, there is no doubt in my mind that what is principally needed in Australian orchestral music, is first of all, technical training and severe discipline....I was deeply impressed in both cities by the splendid willingness to work hard shown by both orchestras, and the Commissioners may rest assured that their players gave a more than adequate return for the fees they received.

Harty then specifically mentions each section from each orchestra of which I include only the wind instruments from Sydney. He declares the flutes to be excellent, the oboes poor, the clarinets better, with the first, Mr. Simpson being "a really good artist." The bassoons, it seems, were only very ordinary and out of tune. The brass section did not fare as well in Harty's opinion. The horns were bad. "Monk is fair." The trumpets were medium and the trombones "Fair--but coarse and uncertain in pitch." Finally the tuba was "very bad." Harty says that he should not have been included. Harty concludes his report by saying,

Some of the wind, I know, have ordered new instruments from England, just because their ambition has been stirred by the work they have been doing during the last few weeks. It would be pleasant to think that such an admirable spirit has the likelihood of being justified in the future by the development of first-class orchestral music in this country.²⁶

The Sydney brass section in Harty's report is that listed on page 5.

Dr. (Later Sir) Malcolm Sargent, who was at the time under contract with the Royal Choral Society,²⁷ wrote in his report to the Commissioners and Mr. James, the Director of Music, dated November 10th, 1936, a slightly more favourable report on the Sydney Orchestra. Dr. Sargent says,

The standard of the Sydney Orchestra was to my mind surprisingly good and far better than I had been led to anticipate. Technically on the whole the playing was good, with certain reservations, but musically the general spirit of the orchestra was excellent. The discipline also was remarkably good: here I need make no exceptions, but wish to remark that I feel the influence of the Leader, Mr. [Lionel] Lawson, in this direction is quiet but effective, which is at [sic] it should be. In fact, with regard to Leadership, he is in my mind the outstanding person in the Commonwealth.

Sir Hamilton was not so impressed with the Leader of the orchestra in 1934, W.J. Grieves. It is significant that the Leader is different in 1936 and the orchestra seems to be much better received by Sargent. Two years more experience for the orchestra would have been useful as well.

Sargent continues in his report to the ABC with recommendations and appraisals of the SSO brass section.

The horn quartet as a quartet is only fair, though the first [Woolfe] and third players are good. The third player will become a good solo player after he has had more concert experience.

On two programmes in September of 1936, immediately before Sargent's report, the third horn was Roy White, who became the first horn in the Melbourne orchestra (and the other

successful Australian horn teacher). Alan Mann, at this time, was playing second horn.

(Sir) Malcolm Sargent continues his assessment of the third horn player by writing,

At present his nerves [the third horn] are inclined to let him down at the actual performance. With regard to this section, rehearsal of the quartet alone would make an immense difference in a very short time. They have not yet had an opportunity of learning to play as an entity rather than as individuals. The trumpets, trombones and tuba were good. [In 1936 the tuba player, Dooley Ward, had replaced Len Ryan.] This section of the brass is, in all states, inclined to over-play, producing a quality which is too familiar through brass bands, but this can easily be remedied by a tactful conductor. Tubas throughout seem to play on the Double B. Flat [sic] instrument which is really too large for orchestral playing. A smaller F. or E. Flat should be encouraged where available.

Sargent, in this report, also recommended importing a dozen musicians, if the "highest standards were to be met" and "to fill in the weak gaps." In making this recommendation he fully realises that it "would be diplomatically a mistake."²⁸

The third report on the Sydney Orchestra by an overseas conductor was made by Antal Dorati on September 2nd, 1940. Dorati, who is Hungarian-born, was at the time the conductor of the Ballets Russes de Monte Carlo (successor to the Dyagilev Company), a post he held from 1933-1941.²⁹ In his report, Dorati also makes the recommendation that imported

players are going to be necessary to establish an internationally recognised orchestra. In his "General Report on the Orchestral Position in Australia," Dorati writes,

It seems unavoidable to import, at least for a period, a few first rate overseas players, for playing and teaching as well. The names I would like to mention are-

Mr. Leon Goossens (Oboe)
Mr. Alexandra (Bassoon)
Mr. Gregory (Horn) [The same C.H. Gregory whose arrival caused some friction in 1949]

Dorati mentions the need to import players again in conjunction with his recommendations for the SSO horn section of 1940. Dorati writes:

For this section, sooner or later there will be absolute necessity to import two or three players, to play and teach. Hampton (Melbourne) and [A.H.] Hooper (Sydney) are promising players, but both beginners. A good teacher might be able to get good results from them.³⁰

By late 1951, the Musicians Union and the Commission had a five year nationality agreement in force. This agreement was dated from November the 15th, 1951, and required the personnel of the ABC orchestras to be eighty percent Australian. Of the twenty percent non-Australian musicians allowed, ten percent could be from Great Britain and the remaining ten percent from the rest of the world. This agreement came under criticism from the Music Advisory

Committee in 1953. At that time the opinion was expressed that the standard of the orchestra would be difficult to maintain and certainly very difficult to improve under the terms of the agreement. Sir Eugene Goossens, the resident conductor of the SSO, expressed the opinion that there were many overseas players of quality who wished to settle in Australia if they could be assured of employment in the ABC orchestras.³¹

The general nationality balance during the period surveyed has significantly favoured the Australians. The ratio of Australians to non-Australians over the total period surveyed, for permanent section members, is forty-three to twenty in favour of the Australians, not quite the four to one ratio the union required in 1951. However, a two-thirds majority or more has generally been maintained in the brass section during any one period. In February of 1946, the beginning of the year of the first permanent Sydney Symphony Orchestra, three of the nine (33%) brass section members were non-Australian. Two were Italian, Antonio Federici, Principal Trombone, and Guido Gervasoni, 3rd horn. Wally Charlesworth, an Englishman, was on loan from the ABC Military band and playing 2nd trombone. The year 1951 was possibly one of the most favourable

periods for the Australians. During that year only two of twelve (16%) section members, John Robertson, Principal trumpet, and David Price, 2nd trumpet, were non-Australian. Both came from New Zealand. The brass section in 1986 has fifteen permanent members. Two, Daniel Mendelow, Principal trumpet, and Lee Bracegirdle, Associate Principal horn, are non-Australian. Both are citizens of the United States. The current brass section is eighty-seven percent Australian.

If these statistics are significant, they show a trend towards Australian trained brass players gradually sharing a greater percentage of the professional positions in what is certainly becoming a more identifiably Australian symphony orchestra. It will be remembered that, in 1932, the ABC was given the tasks of encouraging local talent and seeking to establish musical groups for the purpose of high quality broadcasts. Significant progress has certainly been made towards the fulfillment of these tasks.

The SSO is today only forty years old as a permanent body, only an infant when compared to the Dresden and Vienna orchestras. It should be interesting to note the progress of the Sydney Symphony Orchestra and its famous brass section in 2046, when both should be reaching the age of maturity.

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¹Charles Buttrose, Playing For Australia (Sydney: Australian Broadcasting Commission and The Macmillan Company of Australia, 1982).

²Ibid., pp. 31-32.

³Australian Archives, Sydney: ABC Agency Guide, CA 251, 29/Sept/83.

⁴AA: ST 1890/2, Box 4, file 3/2/15.

⁵Buttrose, op. cit., p. 105.

⁶Ibid., pp. 48-49.

⁷Ibid., p. 54.

⁸AA: ST 1607/1, Box 25, 3/1/5.

⁹AA: SP 722.

¹⁰AA: ST 1890/2, Box 4, 3/2/15.

¹¹Charles Moses, Radio Active (ABC internal staff journal), August 1959, p. 4.

¹²Phil Cornford, "The man with the golden horn bows out with few regrets," (clipping from an unknown Sydney newspaper collected by Anthony Buddle), 22 July 1972.

¹³"Principal Trumpet and the S.S.O. Perform on L.P.," Radio Active, June 1969.

¹⁴James Glennon, Australian Music & Musicians (Adelaide: Rigby Limited, 1968), p. 167.

¹⁵Olympic Games Arts Festival, Melbourne 1956, Orchestral Programme, AA: SP 1007/1, Box 4, Press Clippings.

¹⁶"It all began with the fluglehorn at 5 am," (clipping from an unknown Sydney newspaper collected by Anthony Buddle), 1972.

¹⁷AA: ST 1607/1, Box 25, 3/1/5.

¹⁸AA: ST 1890/2, Box 4, 3/2/14.

¹⁹I have personally observed the results of both Australia's and the United States' approach to instrumental music. My own professional brass ensemble has travelled to over three hundred primary and secondary schools in N.S.W. since 1984, in conjunction with Musica Viva and the Department of Education's Pilot Performance Project. (The Performance Project is attempting to broaden school children's appreciation of music by providing them with educational concerts that will highly motivate them to pursue music as part of their education.) Of the three hundred or so schools that I have visited, only a tiny handful have viable music performance projects in their schools. In the state of Illinois where I studied and grew up in the 1950's and 1960's, the opposite was true. Only a tiny percentage of schools did not have active bands and orchestras. The musical organisations in most schools practiced during regular school hours. In most cases the few musical groups in N.S.W schools have to practice out of school time and the teacher volunteers his time for these rehearsals. The teacher has been hired to teach general music, which, in most cases, is not performance oriented. Without the brass band movement in Australia, there might not have been an SSO brass section at all.

²⁰AA: ST 1890/2, Box4, 3/2/14; ST 1607/1, Box 1, 3/3/4.

²¹AA: ST 1607/2, Box 1, 3/3/7.

²²AA: ST 1890/2, Box 4, 3/2/14.

²³Buttrose, op. cit., p. 92.

²⁴AA: ST 1890/2, Box 4, 3/2/16.

²⁵Buttrose, op. cit., p. 33.

²⁶AA: SP 1558/2, Box 16, Harty.

²⁷Buttrose, op. cit., p. 34.

²⁸AA: SP 1558/2, Box 21, Sargent.

²⁹Noel Goodwin, "Antal Dorati," The New Grove Dictionary of Music and Musicians (London: Macmillan

Publications, 1980).

³⁰AA: SP 1558/2, Box 15, Dorati.

³¹AA: ST 1890/2, Box 4, 3/2/20.

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- ; ST 1890/1, General Correspondence Files, Multiple Number Series, File Numbers 3/25/1, SSO Rosters; 3/27/3 Contract Artists.
- ; ST 1890/2, General Correspondence Files, Multiple Number Series, File Numbers 3/2/14, Horn; 3/2/15, Trumpet; 3/2/16, Trombone and Tuba; 3/2/20, SSO Personnel General.
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Goossens, Eugene. Overture and Beginners. London:
Methuen and Company, 1951.

McCredie, Andrew D. "Australia, Art Music." New Grove
Dictionary of Music and Musicians.

Moses, Charles. Radio Active, August 1959.

NAME: AMADIO, HARRY
BIRTHDATE: c1900
INSTRUMENT: TRUMPET
2nd (In theory, most pre-1946 positions could be treated as casual.)
CHRONOLOGY: 1929-early 1930's
NATIONALITY: Australian
ROOTS: Piano.
TEACHERS: Harry Henville Amadio (father).
Started as a pianist but lost fingers in accident and switched to trpt.
Played 2nd to J. Pheloung in Australian Broadcasting Company Orchestra.
Retired from trumpet to the real estate business.

NAME: AMADIO, LEON
BIRTHDATE: Unknown
INSTRUMENT: TRUMPET
2nd
CHRONOLOGY: 1929-early 1930's
NATIONALITY: Australian
ROOTS: Brass band, ABC Military Band.
TEACHERS: Harry Henville Amadio (father).
Alternated the 2nd trumpet chair with his brother Harry in the early
ABC radio orchestra.

NAME: ARCUS, JAMES
BIRTHDATE: Unknown (elderly in the 1930's)
INSTRUMENT: HORN
Casual
CHRONOLOGY: c1937
NATIONALITY: Unknown (reportedly spoke English as a first language)
ROOTS: Unknown
TEACHERS: Unknown

NAME: ASH, PETER
BIRTHDATE: c1936
INSTRUMENT: TROMBONE
Principal
CHRONOLOGY: 1961-1964
NATIONALITY: Canadian
ROOTS: Classical, Toronto Symphony.
TEACHERS: Gordon Pulis (from N.Y. Phil. and Toronto Symph. Remington student)
Introduced the Conn 8H trombone to the section, an instrument used by
many Remington (Eastman Sch. of Mus.) students. Replaced Stan Brown in
Feb. '61. Starting salary 40/12/6 (Pounds). [AA: ST 1607/1, Box 25,
3/1/5, salary lists].

NAME: BACON, LINDA
BIRTHDATE: 21 Nov 60
INSTRUMENT: TRUMPET
Casual
CHRONOLOGY: 1978-1986
NATIONALITY: Australian
ROOTS: Classical, brass band.
TEACHERS: Geoff Bailey, G. Webb, D. Mendelow, Louis Davidison, R.Montz.
Also studied with Arthur Stender and Lou Campbell.

File: SSO BRASS
Report: SSO BRASS

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NAME: BAILEY, GEOFF
BIRTHDATE: c1925
INSTRUMENT: TROMBONE
Casual
CHRONOLOGY: 1960's-c1970
NATIONALITY: Australian
ROOTS: Unknown
TEACHERS: Harry Larsen.
Taught trombone at the N.S.W. State Conserervatorium of Music (Syd. Con.) from c1970 until he died of a heart attack on the beach at age 52.

NAME: BARNES, CAMPBELL J.
BIRTHDATE: 29 Oct 40
INSTRUMENT: HORN
2nd
CHRONOLOGY: 1960-1963
NATIONALITY: Australian
ROOTS: Brass band, Sydney Conservatorium. Both parents musicians.
TEACHERS: Alan Mann and Fritz Huth.
Left the SSO to study with F. Huth in Wurzburg, W.Germany. Joined the Elizabethan Trust Orch. upon returning after 9 years overseas. (Was initially given a 12 month leave in 1963, asked for another and was turned down.)

NAME: BISHOP, JOY (nee McCARRON)
BIRTHDATE: 25 Sep 30
INSTRUMENT: TROMBONE
Casual
CHRONOLOGY: c1960
NATIONALITY: Australian
ROOTS: Classical, theatre, National Opera Co. and piano.
TEACHERS: Wm. Fellowes.
Sister of Baden McCarron. Wife of Reginald Bishop. Most likely the very first women to have a significant number of performances with the SSO brass section. She often substituted for her brother.

NAME: BISHOP, REGINALD
BIRTHDATE: 8 Jul 23
INSTRUMENT: HORN
4th
CHRONOLOGY: 1955-1960
NATIONALITY: Australian
ROOTS: Brass band, (started as a singer). Played trpt. for 20 years before horn.
TEACHERS: Alan Mann.
Tony Buddle's teacher. Bishop resigned in October, 1960. Part-time trpt. player in SSO before joining as permanent 4th horn in June '55.
Baden McCarron's brother-in-law.

File: SSO BRASS
Report: SSO BRASS

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NAME: BLUNT, JAMES L.
BIRTHDATE: 13 Aug 56
INSTRUMENT: TRUMPET
Casual
CHRONOLOGY: 1973-1986
NATIONALITY: Australian
ROOTS: Classical, school band and orchestra.
TEACHERS: Geoff Bailey, John Robertson, Gordon Webb and Edward H. Tarr.
Principal with the Elizabethan Trust Opera Orchestra since 1981.

NAME: BRACEGIRDLE, LEE
BIRTHDATE: 15 May 52
INSTRUMENT: HORN
Associate principal
CHRONOLOGY: 1980-Current
NATIONALITY: U.S.A.
ROOTS: Piano, Sax & Clar., Tba, Bass Guitar, Bugle then Horn.
TEACHERS: Anton Ryva (Philadelphia) who was a stud. of Anton Horner.
Teachers: Joseph De Angilis, James Chambers (Juilliard), Roy Stevens,
and Carmine Caruso. Masters Degree 1976. Former Princ. horn in Mexico City
Phil. 1966-67 and Hofer Symphoniker 1977-1980. Played bass in Rock band!

NAME: BRISLAN, PAT
BIRTHDATE: 20 Jan 40
INSTRUMENT: HORN
4th
CHRONOLOGY: 1957-1960; 1965-1966
NATIONALITY: Australian
ROOTS: Brass band, Theatre, Symphony.
TEACHERS: Alan Mann.
Resigned in Mar 1960 to study at Univ. Director of Elder Conservatorium
in Adelaide. Joined when A. Hooper resigned in 1957. Came from the QSO
(Queensland Symphony Orchestra).

NAME: BROWN, STANLEY (BROWNE) Spelled both ways in ABC files.
BIRTHDATE: 1900 Jan
INSTRUMENT: TROMBONE
Principal
CHRONOLOGY: 1948-1961
NATIONALITY: Australian
ROOTS: Brass band, A.B.C. Military Band before the SSO.
TEACHERS: Unknown
Replaced Larsen as Principal. Came from South Aust. Played with Holden
Band & Australian Commonwealth Band in the 1920's. Was discharged by Malko
with "regret". [AA: ST 1890/1, 3/2/16, 10/Jan/61]. On payroll from 2/48.
[AA: ST 1607/1, Box 25, 3/1/5]. (See Essay under Stan Brown.)

File: SSO BRASS
Report: SSO BRASS

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NAME: BUDDLE, ANTHONY M.
BIRTHDATE: 16 May 39
INSTRUMENT: HORN
Principal
CHRONOLOGY: 1968-1978
NATIONALITY: Australian
ROOTS: Conservatorium, Navy Band (6 years), Theatre Orch., Symphony.
TEACHERS: Stan Fry (princ. A.S.O., student of Alan Mann), Reg Bishop.
Presently horn teacher at N.S.W. Con. From Adelaide. Cousin of famous
Australian Jazz Musician, Errol Buddle. Became principal when C. Mellor
stepped down in May, 1976. Resigned in July, 1978.

NAME: CALETTI, JOE
BIRTHDATE:
INSTRUMENT: HORN
Casual
CHRONOLOGY: 1937-Early 1950's
NATIONALITY: Italian
ROOTS: Unknown
TEACHERS: Unknown
Taught in Melbourne.

NAME: CANNAN, REG
BIRTHDATE: c1910
INSTRUMENT: HORN
Casual
CHRONOLOGY: 1937-1946
NATIONALITY: Australian
ROOTS: Brass band, ABC Military Band 1st Horn.
TEACHERS: Unknown
Rejoined Air Force in c1951.
Finished in Brisbane leading the Amberlee Air Force Station Band.

NAME: CHARLESWORTH, WALLY
BIRTHDATE: c1905
INSTRUMENT: TROMBONE
Casual
CHRONOLOGY: 1930's-1946
NATIONALITY: English
ROOTS: Classical, brass band, G (bass) trombone.
TEACHERS: Unknown
Was a member of Jerome Pheloung's Manly band as an amateur. (Prott)
Full time in the ABC Military Band. Was on salary as temporary 2nd in 1946.
[AA: St 1607/1, Box 25, 3/1/5]

NAME: CHRISTIAN, WILLIAM
BIRTHDATE: c1890's
INSTRUMENT: HORN
Casual
CHRONOLOGY: c1938
NATIONALITY: Australian
ROOTS: Unknown
TEACHERS: Unknown

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Report: SSO BRASS

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NAME: CONWAY, PHILLIPA
BIRTHDATE: Unknown
INSTRUMENT: TUBA
Casual
CHRONOLOGY: 1970's
NATIONALITY: Australian
ROOTS: Brass Band.
TEACHERS: Geoff Bailey.
Played in Waverley Brass Band. Studied at Sydney Conservatorium.
Raymond Hanson wrote unpublished tuba sonata for Phillipa c1976 (C.
Goodchild). Married U.S. jazz trpt. player, Don A. Rader.

NAME: DOWLING, TIMOTHY
BIRTHDATE: 20 May 59
INSTRUMENT: TROMBONE
Associate principal (acting)
CHRONOLOGY: 1986-Current
NATIONALITY: Australian
ROOTS: Classical.
TEACHERS: Roland Bannister (Wagga), Len Fisher (Army Band, Canberra), Roger
Davies, MSO (Melbourne Symphony Orchestra). Former Elizabethan Trust
Orch. member. Graduate of the Victorian College of the Arts in Melbourne.
Worked with Tasmanian Symphony. Also studied with Michael Mulcahy (MSO).

NAME: DUNN, NAPIER
BIRTHDATE: c1935
INSTRUMENT: HORN
4th
CHRONOLOGY: 1967-68
NATIONALITY: South African
ROOTS: Classical.
TEACHERS: Unknown
C. Mellor says that Dunn has been travelling the world stopping from
time to time playing to earn money to continue. Played with the S.A.B.C. Orch.
in Johannesburg in the 1960's. Also played 2nd horn in the London
Philharmonic around 1964.

NAME: DUNTON, COLIN
BIRTHDATE: c1927
INSTRUMENT: EUPHONIUM
Casual
CHRONOLOGY: c1950
NATIONALITY: Australian
ROOTS: Brass band, A.B.C. Military Band (c1947).
TEACHERS: Ernest Poole Kerry.
Present manager of SSO.

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NAME: FEDERICI, ANTONIO
BIRTHDATE: Unknown
INSTRUMENT: TROMBONE
Principal
CHRONOLOGY: c1946-1948
NATIONALITY: Italian
ROOTS: Unknown
TEACHERS: Unknown
Principal before Stan Brown, after Larsen.

NAME: FELLOWES, ERNEST (FELLOWS) Spelled both ways in ABC files.
BIRTHDATE: c1900
INSTRUMENT: TRUMPET
Casual
CHRONOLOGY: 1936-1946
NATIONALITY: Australian
ROOTS: Classical, brass band.
TEACHERS: Unknown
Taught at Sydney Conservatorium. Was conductor of RAAF Band at Richmond,
N.S.W.

NAME: FELLOWES, WILLIAM (Fellows) Spelled both ways in ABC files.
BIRTHDATE: Unknown
INSTRUMENT: TROMBONE
Casual
CHRONOLOGY: c1940-c1947
NATIONALITY: Australian
ROOTS: Unknown
TEACHERS: Unknown
Taught trombone at Sydney Con. Bill Waterer's and Baden McCarron's
teacher. Had been in the State Movie Theatre Band conducted by Wm. Prior.

NAME: FINLAY, A.D. (aka BERT)
BIRTHDATE: Unknown
INSTRUMENT: HORN
Casual
CHRONOLOGY: 1930's
NATIONALITY: English
ROOTS: Brass Band.
TEACHERS: Unknown
Lived in India as a child. Played on a single F horn. [Alex Grieve].

NAME: FLOWER, HARRY
BIRTHDATE: c1920
INSTRUMENT: HORN
2nd, Temporary
CHRONOLOGY: 1953
NATIONALITY: N.Z.?
ROOTS: Unknown
TEACHERS: Unknown
Presently a director of EMI in London.

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NAME: FRY, STAN
BIRTHDATE: 26 Aug 30
INSTRUMENT: HORN
5th, Asst. 1st
CHRONOLOGY: 1953-1954
NATIONALITY: Australian
ROOTS: Trpt, school brass bands, dance music and jazz; horn, theatre & symph.
TEACHERS: Alan Mann.
S.S.O. & A.S.O. (princ). One of Tony Buddle's teachers. Partime w/LSO & London Phil. briefly during 1963 before returning to Adelaide as principal. He was asked to consider returning to SSO as 5th in 1963 when 3 horns quit. [AA: ST 1890/2, 3/2/14].

NAME: GERVASONI, GUIDO (aka GEOFF)
BIRTHDATE: Unknown
INSTRUMENT: HORN
3rd
CHRONOLOGY: 1937-1948
NATIONALITY: Italian
ROOTS: Italian opera pit orchestras.
TEACHERS: Unknown
3rd to Woolfe before the permanent SSO was formed in 1946. Left the SSO for 2nd horn pos. in ABC Mil.Band in 1948. Immigrated in early 1900's with an Italian opera co. Resigned Nov, 1948. 4th in mid-1940's.

NAME: GOODCHILD, CLIFFORD DOMINIC
BIRTHDATE: 11 Sep 26
INSTRUMENT: TUBA
Principal
CHRONOLOGY: 1951-Current
NATIONALITY: Australian
ROOTS: Brass bands, ABC Mil. Band.
TEACHERS: Ernest Poole Kerry.
Founder and conductor Waverley-Bondi Beach Band from 1959 till present. Awarded Order of Australia 1986 for services to Music. Started with SSO in April of 1951.

NAME: GOODCHILD, PAUL
BIRTHDATE: 23 Aug 60
INSTRUMENT: TRUMPET
Co-Principal
CHRONOLOGY: 1979-Current
NATIONALITY: Australian
ROOTS: Brass Band, school orch. Waverley College.
TEACHERS: C.Goodchild, Norm Harris, G. Webb, D. Mendelow and Ernest LLevellyn.
Son of Clifford Goodchild.

NAME: GREGORY, CHARLES H.
BIRTHDATE: Unknown
INSTRUMENT: HORN
3rd
CHRONOLOGY: 1948-1950
NATIONALITY: English
ROOTS: Classical.
TEACHERS: Possibly one of the three horn playing Borsdorfs in London.
Was Chairman of board of directors of London Phil., 1st horn with Royal Opera Covent Garden, New London Orch., Philharmonia Orch., Prof. of Horn at Royal Acad. of Mus. & Trinity Coll. Recommended by Antal Dorati in 1940.
[ABC Document Archives, SP 1558/2, Box 15, Dorati].

NAME: GRIEVE, VICTOR
BIRTHDATE: Unknown
INSTRUMENT: HORN
6th
CHRONOLOGY: 1959-61; 1969-75
NATIONALITY: English
ROOTS: Military and brass bands.
TEACHERS: Unknown
Currently directing Sydney Bi-Centennial Band. Was in a military services band in England. Also director Hornsby Concert Band.

NAME: HANSCOMB, DOUG
BIRTHDATE: c1920's
INSTRUMENT: HORN
5th, Asst. 1st
CHRONOLOGY: 1950-1951
NATIONALITY: Australian
ROOTS: Unknown
TEACHERS: Alan Mann.
Prior to 1951 had been asst. 1st but transferred to the QSO where he became 1st horn. Still playing in QSO. Started in SSO in April 1950.
Replaced Richard Merewether.

NAME: HARRISON, CHRISTOPHER W.
BIRTHDATE: 27 Dec 49
INSTRUMENT: HORN
4th
CHRONOLOGY: 1982-Current
NATIONALITY: Australian
ROOTS: High school music teacher, ABC Sinfonia, musicals, Elizabethan Tr. Orch.
TEACHERS: Alan Mann (Syd. Con.), Jon Congert & Adrian Vende Woudenberg (Holland).

NAME: HAWKER, JOHN
BIRTHDATE: c1930
INSTRUMENT: TROMBONE
Casual, Temporary Regular
CHRONOLOGY: 1950's Early
NATIONALITY: English
ROOTS: Jazz, Classical.
TEACHERS: Harry Berry and Harry Larsen.
Lives in Melbourne and is active in commercial music. Had been 1st trombone in the British Youth Orchestra.

NAME: HELLMERS, BRUCE R.
BIRTHDATE: 2 Dec 54
INSTRUMENT: TRUMPET
Casual
CHRONOLOGY: 1973-1975; 1980-1986
NATIONALITY: Australian
ROOTS: Brass band, classical.
TEACHERS: Larry Elam, Gordon Webb, Howard Snell and John Wallace.
Permanent member of the Elizabethan Trust Orchestra in Sydney.

NAME: HILLMAN, BERNIE
BIRTHDATE: 29 Jan 47
INSTRUMENT: HORN
2nd & 4th
CHRONOLOGY: 1969-Current
NATIONALITY: Australian
ROOTS: Classical.
TEACHERS: Reg Bishop and Clarence Mellor.
Started as a trpt. player in Wollongong, N.S.W.

NAME: HOLLEY, JAMES
BIRTHDATE: Unknown
INSTRUMENT: TROMBONE
Casual, Temporary 3rd
CHRONOLOGY: c1937-1942
NATIONALITY: Canadian
ROOTS: Brass band.
TEACHERS: Unknown
Came out with the Canadian "Kiltie" Band about WW I. (Prott). Name is
in program during April of 1942. Most likely not playing with SSO after
WW II.

NAME: HOOPER, ALFRED H.
BIRTHDATE: Unknown
INSTRUMENT: HORN
1st
CHRONOLOGY: c1946-1948; 1950-1957
NATIONALITY: Australian
ROOTS: Tenor Horn in Brass bands, quit to study. [AA: ST 1890/2, 3/2/14]
TEACHERS: Unknown
Step father of Stan Fry's wife. Resigned in July, 1957.
Was in BBC Opera Co. before SSO. 1st horn in 1946. Living in Tasmania.
Taught Grahamme Evans the current principal horn in the MSO.

NAME: JOHNSON, ROBERT
BIRTHDATE: 16 Jun 50
INSTRUMENT: HORN
Principal
CHRONOLOGY: 1986-Current
NATIONALITY: Australian
ROOTS: Classical and Commercial.
TEACHERS: Alan Mann.
Was in the SSO before (1978) as associate principal.

NAME: JONES, OLWEN

BIRTHDATE: Unknown

INSTRUMENT: HORN

5th, Temporary

CHRONOLOGY: c1963-1964

NATIONALITY: Australian

ROOTS: Classical.

TEACHERS: Roy White.

Was a casual in Adelaide before SSO. Went to Queensland Symphony.

Reached a high position in the QSO horn section. Currently involved

in recording department of the ABC in Brisbane.

NAME: KATZ, CLAUDE

BIRTHDATE: Unknown

INSTRUMENT: HORN

4th

CHRONOLOGY: 1950-1955

NATIONALITY: Australian

ROOTS: Studied at Sydney Conservatorium.

TEACHERS: Alan Mann.

Contemporary of Barry Tuckwell. Died in Vienna while a student.

Quit SSO to study conducting and horn in Vienna.

NAME: LANDA, ALBERT

BIRTHDATE: 21 Apr 37

INSTRUMENT: HORN

4th

CHRONOLOGY: 1960's Early

NATIONALITY: Australian

ROOTS: Classical, trained as a pianist. Started horn at the age of 18.

TEACHERS: Alan Mann.

Currently piano teacher at Sydney Con. Brother of Paul Landa former Ed.

Minister of N.S.W. Left SSO about 1964. Studied piano in London in 1966.

NAME: LARSEN, HENRY (aka Harry)

BIRTHDATE: Unknown

INSTRUMENT: TROMBONE; EUPHONIUM

Principal

CHRONOLOGY: 1930's-c1949

NATIONALITY: Australian

ROOTS: Brass band, St. Augustine Orphanage Band, Geelong Vic.

TEACHERS: Percy Jones, band master in Melbourne orphanage.

Taught at Syd. Con, produced many good brass players. Jazz Player. Eupho

champion (given a euphonium as a prize). Replaced Prott when he left for

the theatres around 1930. Was 2nd to Prott in Sir H. Harty's National Orch.

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NAME: LEGO, JACK
BIRTHDATE: Unknown
INSTRUMENT: HORN
4th
CHRONOLOGY: c1946-1947
NATIONALITY: Australian
ROOTS: Unknown
TEACHERS: Probably his father William Lego.
Son of the man whose position he took.

NAME: LEGO, WILLIAM
BIRTHDATE: Unknown
INSTRUMENT: HORN
4th
CHRONOLOGY: 1936-c1942
NATIONALITY: Australian
ROOTS: Unknown
TEACHERS: Unknown
Became arranger for ABC Military Band. Name last seen in April, 1942
programme.

NAME: LOCKE, FRANK (The Baron)
BIRTHDATE: Unknown
INSTRUMENT: TROMBONE
2nd
CHRONOLOGY: c1936-1955
NATIONALITY: Australian
ROOTS: Brass bands
TEACHERS: Unknown
Eventually fired after repeated warnings for a drinking problem. [AA:
ST 1890/2, 3/2/16] Left the SSO in Sept. 55. Became a mechanic.
Was originally from South Australia.

NAME: LOMAS, FRANK
BIRTHDATE: Unknown
INSTRUMENT: TUBA
Principal
CHRONOLOGY: 1946-1951
NATIONALITY: English
ROOTS: Brass band, ABC Military Band.
TEACHERS: Unknown
Suicide. Tuba player before Goodchild. Was fired for walking out on the
job. Was reared in the Borstal Homes in England. Had few friends. Several
conductors were not happy with his musicianship, including Goossens. [AA:
ST 1890/2, 3/2/16].

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NAME: LORENSTEN, EDWIN
BIRTHDATE: 30 Sep 19
INSTRUMENT: HORN
2nd
CHRONOLOGY: 1963-c1981
NATIONALITY: English
ROOTS: Royal Marine Band in WW II Stationed in Durban, S. Africa.
TEACHERS: Unknown
Came from 1st horn position in the Bournemouth Symph. Traveled as
an assisted migrant. [AA: ST 1890/2, 3/2/14].

NAME: MACHALA, KAZIMIERZ (KAZEK)
BIRTHDATE: 22 Nov 49
INSTRUMENT: HORN
Principal
CHRONOLOGY: c1979-1986
NATIONALITY: Polish
ROOTS: Classical and Popular
TEACHERS: Frantisek Solc (Janecek Acad., Brno, Czech.), J. Cerminero, Chambers
Doctorate from Juilliard. Taught in Georgia (U.S.). From Lodz, Poland.
1 year in Prague Conservatorium. Was not happy in Sydney, left in 1986.
Was principal horn in Krakow Radio Orch. for 1 year after study in Brno.

NAME: MANN, ALAN
BIRTHDATE: 1914
INSTRUMENT: HORN; BASS TROMBONE
Principal From November, 1946 till February, 1963.
CHRONOLOGY: 1936-1967 Taught school in 1964 then returned to SSO until '67.
NATIONALITY: Australian
ROOTS: Bass Trombone, Teaching Dip. from Syd. Con., played in Pheloung's band.
TEACHERS: Wm. Fellowes (trombone), Charles Sammuls (1st bassoonist, for style).
Most influential Aust. Horn Teacher. Bass T.B. in 1934. Horn in 1936.
In 1957 all other horn players in SSO section and many in other ABC orchs.
were his students. Resigned 28-2-63 claiming high blood pressure. [AA:
ST 1890/2, 3/2/14]. (See Essay under Alan Mann.)

NAME: MATTOCKS, RUSSELL B.
BIRTHDATE: 27 Mar 30
INSTRUMENT: TROMBONE
Principal (1964-1986)
CHRONOLOGY: 1957-Current
NATIONALITY: Australian
ROOTS: Brass band cornet, euphonium then trombone.
TEACHERS: Harry Larsen (Trombone).
Studied at Syd. Con. Taught T.B. at Con. 1968-70. Princ. 1964-86. Has
moved to 2nd with the retirement of McCarron. Started on 2nd to replace
Smart, 10 Mar 57. [AA: ST 1890/2, 3/2/16].

NAME: McCARRON, BADEN
BIRTHDATE: 31 May 26
INSTRUMENT: TROMBONE
2nd
CHRONOLOGY: c1951-1985
NATIONALITY: Australian
ROOTS: Brass bands, Theatre.
TEACHERS: Wm. Fellowes.
From Tasmania. Retired 1986. Started as a part-time player in c1951.
Became a permanent member of the SSO in mid-1960's. Was also a barber.
[See Mewett entry].

NAME: MELLOR, ALLEN G.
BIRTHDATE: 18 Oct 22
INSTRUMENT: TROMBONE
Casual
CHRONOLOGY: 1946
NATIONALITY: Australian
ROOTS: Classical.
TEACHERS: Wm. Fellowes and Harry Larsen.
Brother of Clarence Mellor. 1st trombone in Adelaide for 10 years.
Auditioned for SSO around 1946 for Goossens but was thought to be too
young for the job. He died in 1957 from cancer.

NAME: MELLOR, CLARENCE S.
BIRTHDATE: 20 Oct 31
INSTRUMENT: HORN
Principal Started on permanent 4th horn 15 February, 1949.
CHRONOLOGY: 1948-Current
NATIONALITY: Australian
ROOTS: Symphony, opera Ballet, studio work, pop concerts.
TEACHERS: Alan Mann and Harold Woolfe (who was his first teacher).
Started professionally in ABC Military Band in 1946. Son of Tom Mellor
Jr., former 1st trumpet in SSO. Name on SSO quarterly salary list from
February 1949. Principal from April 1963. Plays all positions now except
principal.

NAME: MELLOR, THOMAS M. Jr.
BIRTHDATE: 1898-1974
INSTRUMENT: TRUMPET
Principal
CHRONOLOGY: c1935-1950
NATIONALITY: Australian
ROOTS: Brass Band, theatre.
TEACHERS: Tom Mellor Sr., Newtown Band leader at the turn of the century.
He was a non-vibrato player with the reputation of having a good high
range and an excellent pianissimo. Always played on a Bflat trpt. with
an "A" change, which he never engaged. By 1946 was playing 3rd trumpet.
Resigned on 14 Feb 1950 due to failing eyesight.

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NAME: MENDELOW, DANIEL
BIRTHDATE: 17 Nov 54
INSTRUMENT: TRUMPET
Principal
CHRONOLOGY: 1978-Current
NATIONALITY: U.S.A.
ROOTS: Symphony.
TEACHERS: Frank Ostroski-Pittsburg Symph.; Gene Young-Oberlin College.
also taught by Louis Davidson-Cleveland Orch. and Armando Ghitalla-Bost.
Symph. Recorded Tcaikovsky No.4 and Copland "Quiet City" with SSO in 1986.
Introduced alternate lead pipes, backbores, bells for a more American and
European Style.

NAME: MEREWETHER, RICHARD
BIRTHDATE: Unknown
INSTRUMENT: HORN
2nd
CHRONOLOGY: c1946-1950
NATIONALITY: Australian?
ROOTS: Unknown
TEACHERS: Unknown
Alan Mann thought his playing incompetent and threatened to quit if he
wasn't fired. This outburst reportedly caused Goossens to lose some confidence
in Mann. Merewether quit shortly after and took up horn making. [AA:
ST 1890/2, 3/2/14]. Tony Buddle says he travelled on an English Passport
but was Australian born. He became a respected designer of Paxman horns.

NAME: MEWETT, ALAN
BIRTHDATE: 28 Mar 29
INSTRUMENT: BASS TROMBONE
Principal
CHRONOLOGY: 1969-Current
NATIONALITY: Australian
ROOTS: Symphony.
TEACHERS: Harold C.Willis, Bass T.B. in MSO who was brass band trained.
Replaced Wm. Waterer. Praises Gordon Webb and D. Mendelow for positive
influences on the Brass sect. See ATEM (Aust. T.B. Ed. Mag.) VI. 10, Sept
1986 for an article on Baden McCarron, as told to Mewett. Mewett has also had
experience as a tax accountant.

NAME: MONK, EDWARD
BIRTHDATE: Unknown
INSTRUMENT: HORN
Casual
CHRONOLOGY: 1930's
NATIONALITY: English
ROOTS: Unknown
TEACHERS: Unknown
Became principal horn in SASO (Adelaide). Finished as 4th horn.

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NAME: MULCAHY, MICHAEL
BIRTHDATE: Unknown
INSTRUMENT: TROMBONE
Casual
CHRONOLOGY: 1970's Mid.
NATIONALITY: Australian
ROOTS: Classical, brass bands, Holy Cross College School Band, Ryde, N.S.W.
TEACHERS: Geoff Bailey and Baden McCarron.
Currently with the Cologne Orchestra. Co-prize winner in the Munich International Trombone Comp. (c1984). Became 1st in MSO. Studied at the Sydney Conservatorium.

NAME: NICHOLS, WILLIAM
BIRTHDATE: Unknown
INSTRUMENT: TRUMPET
Casual
CHRONOLOGY: 1950's-early 1960's
NATIONALITY: Australian
ROOTS: Brass band, ABC Military Band.
TEACHERS: Unknown
Died after a concert in Newcastle. Known more as a cornet player in the 1930's. He was reputed to have an excellent high register and was a friend of Charles Prott.

NAME: PAYNE, GEOFF
BIRTHDATE: 1957
INSTRUMENT: TRUMPET
3rd
CHRONOLOGY: 1976
NATIONALITY: Australian
ROOTS: Brass band, classical.
TEACHERS: Peter Walmsley.
Recently with San Diego Symph. for 6 months (1986). Known as a soloist. Had leave from MSO, where he holds principal trumpet post to try the U.S. job. Has returned to Melbourne. Was 1st cornet in Willoughby Band.

NAME: PHELOUNG, JEROME
BIRTHDATE: Unknown
INSTRUMENT: TRUMPET
Principal
CHRONOLOGY: c1927-c1937
NATIONALITY: N.Z.?
ROOTS: Brass band, Classical.
TEACHERS: Unknown
Died in N.Z. Manly Band conductor, N.S.W. Fire Brigade Band conductor. Was a very respected man. Started as principal in late 1920's. Was a close friend of Harry Larsen.

NAME: PHELOUNG, RALPH (Relly)
BIRTHDATE: Unknown
INSTRUMENT: TROMBONE, EUPHONIUM
Casual
CHRONOLOGY: c1927-1930's
NATIONALITY: Australian
ROOTS: Brass band.
TEACHERS: Unknown
Son of Jerome Pheloung.

NAME: PRICE, DAVID T.
BIRTHDATE: 5 Jan 17
INSTRUMENT: TRUMPET
2nd (Principal cornet)
CHRONOLOGY: 1950-1976
NATIONALITY: N.Z.
ROOTS: Brass bands, St. & Nat. Cornet Champ, N.S.W. Con., Big Bands.
TEACHERS: Ernest P.Kerry, Yorkshireman from "Besses O' the Barn" Brass Band.
1st trpt. with A.B.C. Dance Band 1944-1950. Was 2nd to Robertson.
After John Wood joined the SSO, he became 3rd from 1958 till retirement
in 1976.

NAME: PROSSER, ROWLEY
BIRTHDATE: Unknown
INSTRUMENT: G.BASS TROMBONE
Casual
CHRONOLOGY: 1950's Late
NATIONALITY: English
ROOTS: Unknown
TEACHERS: Unknown
Replaced Wm. Waterer when he was ill. Had played with the Halle Orch.

NAME: PROTT, CHARLES JOHN
BIRTHDATE: 10 Jun 95
INSTRUMENT: TROMBONE
Principal
CHRONOLOGY: 1928-c1933
NATIONALITY: Australian
ROOTS: Brass band (played in Tom Mellor's WW I Army Depot band in Liverpool).
TEACHERS: Stan Wellings, N.Z. born.
Uncle conducted Wollongong Orch. Ancestors settled
in Kiama, N.S.W. from Germany (c1829). He preceded Harry Larsen as 1st
in the small 1928 ABC Orch. cond. by E.J. Roberts. Left for a career at the
Tivoli. Returned for month of January 1950 to play 2nd. [AA: SP 722]

NAME: PRUSSING, RON
BIRTHDATE: 11 Jan 52
INSTRUMENT: TROMBONE
Principal
CHRONOLOGY: 1980-Current
NATIONALITY: Australian
ROOTS: Salvation Army conductor, brass band.
TEACHERS: Geoff Bailey, Baden McCarron and Alan Mann.
Plays alto T.B. Studied piano and music education at Sydney Con.
Became principal in 1986.

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NAME: READWIN, ERNIE
BIRTHDATE: Unknown
INSTRUMENT: TRUMPET
Casual, temporary 4th
CHRONOLOGY: 1940's
NATIONALITY: Australian
ROOTS: Brass band, classical, ABC Military Band and theatre.
TEACHERS: N.S.W. State Conservatorium of Music.
Six weeks as a permanent member. Played in the Prince Edward show band.
Was 4th on most concerts in 1946.

NAME: REISS, G.
BIRTHDATE: c1870's
INSTRUMENT: HORN
Casual
CHRONOLOGY: 1937
NATIONALITY: German
ROOTS: Classical.
TEACHERS: Unknown
Played in Sunday German band concerts. Was an old man when Prott was
a young professional.

NAME: ROBERTS, LAYTON
BIRTHDATE: c1920's
INSTRUMENT: HORN
5th, Asst. 1st
CHRONOLOGY: 1951-1952
NATIONALITY: Australian
ROOTS: Brass bands.
TEACHERS: Alan Mann.
Resigned due to ill health. Replaced Hanscomb when he transferred to
the QSO. Died of cancer in 1970's. Was from Katoomba in the Blue Mountains of
of N.S.W.

NAME: ROBERTSON, JOHN
BIRTHDATE: Mar 08
INSTRUMENT: TRUMPET
Principal
CHRONOLOGY: 1947-1973
NATIONALITY: N.Z. Born in Westport, N. Z.
ROOTS: Westport Garrison Brass Band, classical and dance band.
TEACHERS: Unknown
Co-principal to Tom Mellor on Sept. 14, 1938 concert of Berlioz, "Symph.
Fantastique" and "Firebird" cond. by Dr. Malcom Sargent (first SSO appearance?)
Teacher of trpt. at Sydney Con. Principal in Toronto Symphony and MSO.
Died 22 June 1974. His first instrument was the flugelhorn.

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NAME: ROBINSON, HARRY
BIRTHDATE: c1916
INSTRUMENT: TUBA
Casual
CHRONOLOGY: 1950's
NATIONALITY: Australian
ROOTS: Brass bands.
TEACHERS: Unknown
Became director of N.S.W. Fire Brigade Band after Jerome Pheloung.

NAME: ROSENTHAL, IRVING
BIRTHDATE: c1930
INSTRUMENT: HORN
4th, Temporary
CHRONOLOGY: 1960-1961
NATIONALITY: U.S.A.
ROOTS: Los Angeles recording studios.
TEACHERS: Unknown
Played during N. Malko's era. Had difficulties relating to management.
Resigned 23 Feb, 1961 to take assistant conducting position with Sydney
West Side Story production co. His last SSO perf. was 5 Feb, '61. [AA:
ST 1890/2, 3/2/14]. Wrote several articles for the U.S. Magazine "The
Instrumentalist" and "Woodwind." [A. Grieve]

NAME: RYAN, LES (LEN)
BIRTHDATE: c1915
INSTRUMENT: TUBA
Casual
CHRONOLOGY: c1934
NATIONALITY: Australian
ROOTS: Brass bands and ABC Military Band.
TEACHERS: Unknown
Prisoner of war in WW II. Drowned in Sydney Harbour in the late 1940's.
Well known for his BBflat tuba skills in the brass band.

NAME: SHAW, A. CECIL
BIRTHDATE: c1890's
INSTRUMENT: HORN
Casual
CHRONOLOGY: c1934
NATIONALITY: Unknown
ROOTS: Unknown
TEACHERS: Unknown
Taught piano at Syd. Con. (Was Neville Amadio's piano teacher when Amadio was
was 12.) Finished in Brisbane as 4th horn. Played on a piston valved
Boosey and Hawkes horn.

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NAME: SHEPPARD, LESLIE
BIRTHDATE: Unknown
INSTRUMENT: TRUMPET
Principal
CHRONOLOGY: 1947-1948
NATIONALITY: English
ROOTS: Classical.
TEACHERS: Unknown
Experienced, good player. Introduced the "C" trumpet to the SSO.
Started in July 1947. Played principal between Stender and Robertson.

NAME: SMART, Dr. RONALD
BIRTHDATE: Mar 35
INSTRUMENT: TROMBONE
2nd
CHRONOLOGY: 1955-1957
NATIONALITY: Australian
ROOTS: Brass band, Salvation Army Band, Sydney Con., Symphony Training.
TEACHERS: Harry Larsen.
Established first SSO chamber brass ens., The Sydney Brass Players c1955
with Robertson, Wood-Trpts.; Mellor-Hn; Smart; Goodchild-Tba. Premiered
Raymond Hanson (dedicated to H. Larsen) and Gordon Jacob T.B. concertos.
Left the SSO in March, 1957 to continue studies. [AA: ST 1890/2, 3/2/16].
Currently Deputy Director of N.S.W. State Conservatorium of Music.

NAME: SMITH, ROBERT
BIRTHDATE: Unknown
INSTRUMENT: TUBA
Casual
CHRONOLOGY: c1938
NATIONALITY: Australian
ROOTS: Brass band.
TEACHERS: Unknown
Firebird, Berlioz concert with Sargent (2nd tuba 1938).

NAME: STANHOPE, DAVID
BIRTHDATE: 19 Dec 52
INSTRUMENT: BASS TROMBONE; HORN
Casual, Temporary 2nd (trombone)
CHRONOLOGY: 1979-1982 (horn); 1986 (trombone)
NATIONALITY: Australian
ROOTS: Classical, commercial.
TEACHERS: Alan Mewett-Trombone; Thomas Nicoll, Stan Fry and James Brown-horn.
Excellent pianist. Before playing trombone was a top session player on
horn. Composition award in 1979 from International Horn Society for Horn
Octet. Has recently published a Trombone Quartet (pub. by M. Tezak).

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NAME: STENDER, ARTHUR P.
BIRTHDATE: c1900
INSTRUMENT: TRUMPET
Principal
CHRONOLOGY: 1937-1956
NATIONALITY: Australian
ROOTS: Brass band cornet soloist, ABC Military Band (1934-1946).
TEACHERS: Unknown
Played princ. trpt. for a short period after T. Mellor, c1946-47. Roy White's sister was his wife. Was fired for letting his playing slip. His tone never really suited the section. Many conductors had complained. [AA: ST 1890/2, 3/2/15].

NAME: STRANDBERG, GUS
BIRTHDATE: Unknown
INSTRUMENT: HORN
4th
CHRONOLOGY: c1934
NATIONALITY: European
ROOTS: Unknown
TEACHERS: Unknown
Died while still a member of the orchestra.

NAME: STRATTON, WILLIAM
BIRTHDATE: 1890's
INSTRUMENT: HORN
Casual
CHRONOLOGY: 1937-1946
NATIONALITY: Australian?
ROOTS: Brass band, 1st Horn with ABC Military Band.
TEACHERS: Unknown
Died in 1946.

NAME: TENUKEST, JOHN
BIRTHDATE: c1880's
INSTRUMENT: TRUMPET
Casual, Temporary 2nd
CHRONOLOGY: 1934
NATIONALITY: Russian
ROOTS: Unknown
TEACHERS: Unknown
2nd trumpet in ABC National Orch. with G. Walker on 1st trpt. Prott (1st) and Larsen (2nd) Trombone. Was hired again in 1938 after writing a letter begging for work. Tenukest had been fired (c1934) to allow a former member to return to the section whom he had been hired to replace. This other reinstated "member" is not named in the letter. [AA: SP 173]

NAME: TOOLE, LOURRIE
BIRTHDATE: Unknown
INSTRUMENT: HORN
Casual
CHRONOLOGY: c1917+
NATIONALITY: English
ROOTS: Was in Verbrugghen's Conservatorium, N.S.W. State Orchestra.
TEACHERS: Unknown
Taught at Sydney Conservatorium.

NAME: TRENGOVE, DOUGLASS R.
BIRTHDATE: 8 Dec 30
INSTRUMENT: HORN
3rd
CHRONOLOGY: 1954-Current
NATIONALITY: Australian
ROOTS: Classical.
TEACHERS: Roy White, Alan Mann.
Was to be auditioned as a Roy White student from Melbourne in 1954.
He went straight to work instead. Feels that Roy White was his most
influential teacher. 32 years in SSO. 3rd principal from 1970's.

NAME: TUCKWELL, BARRY
BIRTHDATE: 5 Mar 31
INSTRUMENT: HORN
5th, Asst. 1st
CHRONOLOGY: 1947-1950
NATIONALITY: Australian
ROOTS: Piano, violin and organ; horn only brass instrument.
TEACHERS: Richard Merewether, Alfred Hooper and Alan Mann.
Princ. conductor of Tasmanian Symph. Played in the Scottish Nat. Symph.
1954. Moved to Bournemouth Orch. in 1954. Subsequently became world famous
soloist. Resigned from SSO Oct 50. Studied at Syd. Con. Part-time in
SSO from 1946 till 1947.

NAME: TUNKS, RONALD
BIRTHDATE: Unknown
INSTRUMENT: TRUMPET
Casual
CHRONOLOGY: 1947
NATIONALITY: Australian
ROOTS: Brass band cornet player, ex-Police band.
TEACHERS: Ernest P. Kerry?
Played 1st in ABC Military Band. Was in Adelaide Symph. for many years.

NAME: VASCO, SAMMY
BIRTHDATE: Unknown
INSTRUMENT: TROMBONE
Casual?
CHRONOLOGY: 1920's Late
NATIONALITY: North American
ROOTS: Unknown
TEACHERS: Unknown
Was also a tailor.

NAME: WALDERSEE, JAMES
BIRTHDATE: c1925
INSTRUMENT: TUBA, TROMBONE
Casual
CHRONOLOGY: 1950's-1960's
NATIONALITY: Australian
ROOTS: Brass bands, theatres, old time dance and trad. bands.
TEACHERS: Harry Larsen.
Owns an ophicleide (a keyed wind instrument made of brass) inscribed
"SSO 1910." [C. Goodchild]

NAME: WALKER, GEORGE
BIRTHDATE: c1880's
INSTRUMENT: TRUMPET
Principal
CHRONOLOGY: c1930-c1940
NATIONALITY: Australian
ROOTS: Symphony, old time dance bands.
TEACHERS: Unknown
Replaced by Tom Mellor jr. Had no teeth, played on his gums. Charles
Prott says he was always looking at the ground when walking looking for
lost money, etc.

NAME: WALMSLEY, PETER
BIRTHDATE: 22 Feb 43
INSTRUMENT: TRUMPET
2nd
CHRONOLOGY: 1966-Current
NATIONALITY: Australian
ROOTS: Brass bands, jazz, dance band, theatre and symphony work before SSO.
TEACHERS: Harold Walmsley, Mervyn Simpson (Melb. Symph. ABC Show Band).
Recommends G. Webb as a significant contributor to the brass section.
Walmsley took over the Willoughby band in 1970 and played tenor horn
as well as soprano and Bflat cornet, winning over 40 prizes.

NAME: WARD, DOOLEY
BIRTHDATE: c1870's
INSTRUMENT: TUBA
Principal
CHRONOLOGY: 1936-c1946
NATIONALITY: English?
ROOTS: Brass band, old time dance music.
TEACHERS: Unknown
Played a Sousaphone in the Anzac Band. Prott says he had rough manners.

NAME: WATERER, WILLIAM
BIRTHDATE: 4 Nov 14
INSTRUMENT: BASS TROMBONE
Principal
CHRONOLOGY: 1936-1969
NATIONALITY: Australian
ROOTS: Classical, brass band.
TEACHERS: Wm. Fellows at Sydney Conservatorium.
Died in 1969, of complications from stroke and war injuries. Mrs.
Waterer still alive and has programmes. Replaced Mann on bass trombone.

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NAME: WATFORD, KEVIN
BIRTHDATE: c1900
INSTRUMENT: HORN
Casual
CHRONOLOGY: 1950's
NATIONALITY: Australian
ROOTS: Unknown
TEACHERS: Alan Mann, Knellor Hall (Royal Military School of Music, U.K.).
Q.S.O. principal. One of Tony Buddle's Teachers. Played in RAN Band.
Returned to QSO to finish as 4th horn. Tony Brooks from Melbourne
says that Watford was an outstanding horn player with an English sound.

NAME: WEBB, GORDON A.
BIRTHDATE: 9 Aug 37
INSTRUMENT: TRUMPET
Principal
CHRONOLOGY: 1974-1976
NATIONALITY: N.Z.
ROOTS: Brass band and Symph.
TEACHERS: Vladimir Gerasimuck (Russian Ukranian).
Formerly head of brass at Victorian College of the Arts, Melbourne.
Former princ. London Phil. 1964-1974; Lond. Symph. 1963-64; S.A.B.C.
South Africa 1963; Nat. Orch. of N.Z. 1955-1963. Studied at Eastman
School of Music, U.S.A. in 1960.

NAME: WELFORD, HAROLD
BIRTHDATE: Unknown
INSTRUMENT: EUPHONIUM
Casual
CHRONOLOGY: c1937
NATIONALITY: Australian
ROOTS: Brass Band, ABC Military Band.
TEACHERS: Unknown
Former SSO Librarian and excellent Euphonium player.

NAME: WHITE, ROY
BIRTHDATE: c1915
INSTRUMENT: HORN
Casual
CHRONOLOGY: 1936-c1940
NATIONALITY: Australian
ROOTS: English style classical.
TEACHERS: Romeo Caletti? (Uncle of J.Caletti?).
Finished in MSO. Married to Arthur Stender's sister. Along with Alan
Mann was a major pioneering Horn teacher. Played 3rd to Dennis Brain in
Royal Phil. under Beecham in the late 40's. Known mainly for his work
in the Melbourne Symphony Orchestra.

NAME: WOOD, JOHN E.
BIRTHDATE: 10 Dec 28
INSTRUMENT: TRUMPET
Associate principal
CHRONOLOGY: 1956-Current
NATIONALITY: Australian
ROOTS: Symphony, ballet, opera, vaudeville, musical comedy, picture show bands.
TEACHERS: Ernest Fellowes-Sydney Conservatorium. John Robertson-Sydney Con.
3rd 1956-1958. 2nd 1958-1966. Assoc. princ. 1966-1986. 2nd 1986. 30
years service. Replaced A. Stender April 6, 1956. Played with the Prince
Edward Theatre Show Band. Played as SSO casual in January, 1950.

NAME: WOOLFE, HAROLD
BIRTHDATE: 1880's
INSTRUMENT: HORN
Principal
CHRONOLOGY: c1930-c1943
NATIONALITY: Australian
ROOTS: Orchestral, was also a piano player.
TEACHERS: Unknown
Big German sound. Double horn player (which was not all that common).
Finished up in 2GB radio orch. Alan Mann replaced him on princ. in the
SSO in 1946.