MINISTRY OF EDUCATION

MINISTER OF EDUCATION
The Honourable Rodney M. Cavalier, M.P.

N.S.W. STATE CONSERVATORIUM OF MUSIC
Director John Hopkins, O.B.E.

NEWCASTLE
Principal Michael Dudman,

NEWCASTLE CONSERVATORIUM OF MUSIC
Auckland Street, Newcastle, N.S.W. 2300.

(049) 2 3961, 2 3967
NEW SOUTH WALES
STATE CONSERVATORIUM OF MUSIC

NEWCASTLE

PRINCIPAL
MICHAEL DUDMAN

DEPUTY PRINCIPAL
ROBERT CONSTABLE
B.Mus. (Hons.) (Dunelm), D.S.C.M.

The Newcastle Conservatorium was established in 1952. A branch of the NSW State Conservatorium of Music, it has enjoyed encouragement and support from the Newcastle City Council and other local bodies. The Foundation Principal was Mr Harold Lobb, MBE, and other Principals have been Mr Keith Field (1968-1973), Mr Peter Martin (1975-76) and Mr John Winther (1977-1980). Mr Michael Dudman was appointed Principal in 1980.

Until 1980 the Conservatorium occupied the top floor of the Newcastle War Memorial Cultural Centre in Laman Street. In that year the NSW State Government purchased for the Conservatorium fine new premises in Auckland Street, formerly known as the People’s Palace. The Conservatorium moved there in February 1981, and since that time the State Government has undertaken a multi-stage renovation and development of these premises. The initial work consists largely of the demolition of internal walls to create suitable teaching areas. Subsequent developments have included internal and external painting and the laying of carpet throughout. Extensive acoustic treatment was carried out in 1984 and new studios erected and equipped in 1985.

The Conservatorium offers training to some five hundred students in many branches of music, both in full-time professional courses and in single study tuition. The institution makes a rich contribution to the development of the musical life of the region through concerts by staff, students and visiting artists and lecturers. The Conservatorium has a strong reputation for community service and involvement. Each year the Conservatorium collaborates with the Australian Broadcasting Corporation in visiting major centres throughout the Hunter Valley, offering encouragement and guidance to young musicians, teachers and schools and surveying musical needs. New musical ventures within the Conservatorium recently have included the formation of a chamber choir and orchestra, a children’s orchestra, a brass ensemble, a wind quintet, a string quartet and a jazz band. These ensembles of young musicians have given concerts at centres throughout the region as part of the Conservatorium’s Community Outreach Programme. The Conservatorium’s professional Piano Trio, the Newcastle Conservatorium Ensemble, has acted as a spear-head for this activity, performing to school and community audiences; the Conservatorium acknowledges with gratitude the support of the Office of the Minister for the Arts, and the Australia Council.

During 1985 plans were announced in two further areas of exciting development. The Premier of New South Wales, the Honourable Neville Wran, Q.C., M.P. announced that as part of the Bicentennial Programme a Conservatorium performance hall would be built on land adjacent to the Conservatorium at a cost of four million dollars. This project will crown the development of the institution, and will provide Newcastle with one of the finest facilities in the country. The project is to be undertaken by the Government Architect’s Branch of the Public Works Department, and the Project Architect is John Carr.

To accompany this splendid development, administrative changes were introduced in 1986 granting the Conservatorium at Newcastle a high degree of autonomy, whilst continuing to share its strong and fruitful relationships with the New South Wales State Conservatorium as a whole. Amongst these developments has been the formation of a Board of Management, whose members are Novocastrians prominent in such fields as education, administration, arts and law. The Board meets under the chairmanship of Mr Kenneth Hatton.
NEWCASTLE CONSERVATORIUM
BOARD OF MANAGEMENT

Mr Kenneth Hatton, A.A.S.A. (Chairman)
Mr Alan Beard, B.Sc., Dip.Ed.
Mr William Bowmore, O.B.E.
Mr Alwyn Druce, F.C.A.
Mr Robin Fischie, B.A. (Syd.)
Dr Doug Huxley, B.A., Litt.B. (N.E.), M.A., Ph.D. (Newcastle)
Mr Roger Kelly
Mr Vincent Millington
Mr Reg Mitchell
Mrs Jill Stowell, B.A. (Hons.) (Melb.)

Mr Michael Dudman,
Mr Robert Constable, B.Mus. (Hons.) (Dunelm), D.S.C.M. (Ex Officio)
Administrative Officer (Secretary)

THE NEW HALL DEVELOPMENT

In 1985 it was announced that as part of the State Government's programme of Bicentennial celebrations a new performance complex would be built on land owned by the Conservatorium, adjacent to the present building. The project architect (Public Works Department) for the hall is Mr John Carr. The successful tenderer for the project was R.T. Parker Pty. Ltd. Newcastle.

Work commenced on the site in November last year, and the hall is due for completion early in 1988.

The hall will have a seating capacity of five hundred. It will provide lecturing facilities also, including a brass school and will contain equipment of the highest calibre. Amongst the musical treasures contained in the hall will be a Steinway grand piano, a Hubbard Hensch harpsichord and a two manual organ built by Knud Smenge. With the completion of this development, Newcastle Conservatorium will be amongst the best equipped musical institutions in Australia.
NEWCASTLE CONSERVATORIUM OF MUSIC

ADMINISTRATION

PRINCIPAL: Michael Dudman,
DEPUTY PRINCIPAL: Robert Constable,
   B.Mus. (Hons.) (Dunhelm), D.S.C.M.
ADMINISTRATIVE OFFICER: (Vacant)
LIBRARIAN: Colleen Shipman,
OFFICE STAFF: Kenneth Wiseman, B.A. (Newcastle), Ian Kearsley,
   Barbara Romelingh, Teresa De Vitis
CARETAKER: Clyde Philips
ASSISTANT CARETAKER: Rik Weedon

TEACHING STAFF

Piano:
* Robert Constable, B.Mus. (Hons.) (Dunhelm), D.S.C.M.
Kim Burwell, D.S.C.M., F.T.C.L., L.Mus.A.
John Cooke, D.S.C.M.
Joan Dawson, A.R.C.M.
David Jones, B.Mus., D.S.C.M., L.Mus.A.
Carmel Lutton, D.S.C.M., L.Mus.A.
Sharon Raschke, A.Mus.A.
Patricia Williams, D.S.C.M.

Organ:
Philip Matthias, B.Mus. (Hons.), F.R.C.O. (CHM), A.R.C.M.

Violin, Viola:
Errol Collins, L.Mus. (R.S. & A.M.E.B.), A.R.C.M.
* Elizabeth Holowell, B.Mus. (Merit), A.S.C.M., A.Mus.A.,
   Dip.A.U.S.T.A.T.
June James, L.T.C.L., A.Mus.A.
Charles Watts, L.G.S.M.

Cello:
Adrian Bell, L.T.C.L., L.G.S.M.
Belinda Manwaring, B.Mus.

Guitar:
Raymond Cairney, D.S.C.M.

Flute:
Lorna Denham, L.R.A.M.
David Hawkins, A.Mus.A., Cert. of Teaching
Sally Stocks, L.R.A.M., L.G.S.M.

Oboe:
Pauline Strait

Clarinet:
* Kevin Murphy

Brass:
* Robin Fischle, B.A. (Syd.)

Singing:

Percussion:
Al Vincer

Orchestra:
Robert Constable, B.Mus. (Hons.) (Dunhelm), D.S.C.M.

Choir, Chamber Choir:
Michael Dudman

Chamber Music:
Nigel Butterley, Charles Watts and staff by arrangement

Academic Studies:
* Nigel Butterley
Kim Burwell, D.S.C.M., F.T.C.L., L.Mus.A.
Joan Dawson, A.R.C.M.
Philip Matthias, B.Mus. (Hons.), F.R.C.O. (CHM), A.R.C.M.
Norma Tyer, M.A. (Wales), B.Mus. (Hons.) (Syd.), Dip.Ed., A.Mus.A.
Rosemary Witcomb, D.S.C.M.
Ross Young, D.M.E.

* Co-ordinators of facilities
Michael Dudman studied at the NSW State Conservatorium of Music in Sydney and upon the award of the Vasanta Scholarship, with André Marchal in Paris. During eight years abroad his concerts included recitals at Westminster Abbey and Kings College, Cambridge.

Since 1969 he has been associated with music in Newcastle through its Conservatorium, University, Cathedral and the Australian Broadcasting Corporation. He makes solo and concerto appearances throughout Australia and records for ABC and Chartreuse. Recent recordings with the Sydney Symphony Orchestra have included concertos by Poulenc, Langlais, Rheinberger and Dupré. During 1984 he completed a major series of broadcast programmes entitled Historic Organs of Sydney, covering thirty instruments.

Michael Dudman is organ adviser to the Sydney Opera House and a member of Council of the Canberra School of Music. He was appointed as Newcastle Conservatorium Principal in 1980. Developments since that time have included the relocation and development of the Conservatorium on the fine Auckland Street site, the initiation of the Community Outreach Programme and the annual joint Conservatorium/ABC Hunter Survey, the formation of the new ensembles including in 1982 the Conservatorium Children’s Orchestra and in 1984 the Conservatorium Trio and the introduction of chamber music programmes.

In 1985 he was awarded a Churchill Fellowship. He was granted a six month period of leave to accept an invitation to become the first Australian Artist-in-Residence at Sydney Opera House, where he gave sixteen concerts from June to August. From September to November he made a major tour of the United States, recording at New York, Worcester, Boston, Methuen, Rochester, Saint Paul, Baltimore and Honolulu. During 1987 he will play in all states, including appearances as guest soloist for the Melbourne International Organ and Harpsichord Festival. In July he will spend two weeks as Artist-in-Residence at the Hong Kong Academy for the Fine Arts.

DEPUTY PRINCIPAL

Piano Faculty — Coordinator

ROBERT CONSTABLE
B. Mus. (Hons). (Dunhelm), D.S.C.M.

Robert Constable commenced full-time study at the NSW State Conservatorium of Music in 1970. He graduated in 1973 with first class honours in both the performers and teachers D.S.C.M. His piano teacher was Gordon Watson. Since his graduation, he has given numerous recitals particularly of 20th century music. He was a foundation member of the Seymour Group Ensemble and with that ensemble, gave many premiere performances, particularly of Australian music.

In 1974 he was appointed to the staff of the School of Musicology at the Sydney Conservatorium. In this position he was responsible for teaching courses in music history, theory, layer analysis and aural comprehension. During his teaching period in Sydney, he studied conducting with Robert Pikler and studied as an external student with Durham University. He is an honours graduate of that University.
In 1951 he joined the Adelaide Symphony Orchestra playing clarinet, saxophone and bass clarinet. He was subsequently appointed Principal Clarinet, a position which he was next to occupy in the Sydney Symphony Orchestra. With both orchestras he appeared as concerto soloist in works both for clarinet and saxophone. He has toured in Australia both for Musica Viva and ABC, for whom he also broadcasts.

Whilst in the Sydney Symphony Orchestra, he was a member of the Sydney Wind Soloists. His wide teaching experience has included appointments at the Elder Conservatorium and the NSW State Conservatorium in Sydney. In 1982 he joined the staff of the Newcastle Conservatorium as Lecturer in Clarinet.

Brass Faculty, Coordinator

ROBIN FISCHLE, B.A. (Syd.)

Robin Fischle graduated with a Bachelor of Arts from Sydney University in 1970. Concurrently with university studies he continued his study of the French Horn at the Conservatorium in Sydney with Alan Mann.

He joined the Sydney Elizabethan Trust Orchestra in 1970, a position which he held until 1982, when appointed as Lecturer in Brass at the Newcastle Branch of the NSW State Conservatorium. He has been responsible for the formation and training of the Conservatorium Brass Ensemble.

In addition to his experience in opera and ballet, he has played in the Sydney Philharmonic Orchestra, the Melbourne Philharmonic Orchestra and the Carl Pini Chamber Orchestra. His interests include a practical knowledge of the commercial recording industry and commercial theatre.

Woodwind Faculty, Coordinator

KEVIN MURPHY

Kevin Murphy studied with the distinguished clarinettist Edward Simson at the Conservatorium in Sydney. Early experience was gained in the Tivoli Theatre Orchestra, the ABC National Military Band, and with JC Williamson’s theatre, performing music for ballet, musical comedy and opera.

String Faculty, Coordinator


Elizabeth Holowell studied violin with Robert Pikler and Harry Curby. She graduated from the Sydney Conservatorium in 1982 as student of the year.
In 1984 she was appointed to the full-time staff of Newcastle Conservatorium. Her work in Newcastle has involved a dual role of performer and teacher. She is a member of the Newcastle Conservatorium Trio and in the period 1984-1986 gave over 150 concerts with this ensemble to school and adult audiences. She is also in demand as a soloist and in 1987 will play all of the Beethoven violin sonatas with associate artist Sharon Raschke.

Elizabeth's interests also embrace teaching of the Alexander Posture Technique. She is a member of A.U.S.T.A.T. and is keenly interested in promoting posture awareness among music students.

Vocal Faculty, Coordinator


Evelyn Probyn-Lee was awarded the DSCM and the Dip.Mus.Ed. in 1978. Whilst studying singing at the Newcastle Conservatorium of Music with her father John Probyn, she also gained the A.Mus.A. In 1985 she completed the B.A. degree through the U.N.E. Armidale, majoring in Musicology and Ethnomusicology.

In 1986 Evelyn performed soprano solos with the Hunter Orchestra and the Newcastle Conservatorium Choir and Orchestra, as well as giving a recital for the Friends of the Conservatorium. She has recently spent her summer vacation in England studying Singing with Marion Studholme, who teaches at the Royal College of Music, London. This visit followed the award of the Doris Smith Scholarship.

In the field of Music Education, Evelyn has been a full-time Secondary Music teacher for eight years and a part-time Singing teacher at the Newcastle Conservatorium of Music for six years. In 1987 she took up the position of Lecturer in Singing at the Newcastle Conservatorium of Music.

Academic Studies, Coordinator

NIGEL BUTTERLEY

Nigel Butterley has been lecturer in Contemporary Music at Newcastle Conservatorium since 1973. Before that, for some eighteen years, he was a member of the music staff of the Australian Broadcasting Commission, responsible for the production and planning of radio and concert programmes. In 1978 he spent some weeks as a visiting scholar at North-Western University, Illinois, where several of his works were performed, and during the following year he was composer in residence at the University of Melbourne.

One of Australia's leading composers, Nigel Butterley came into prominence at the beginning of the 1960's. After study in London with Priaulx Rainier, the first performance of his Laudes, at the 1964 Adelaide Festival, is generally considered a turning point not only in his own work, but (together with Meale's Las Alborados and Sculthorpe's Sixth String Quartet) in the overall context of Australian music.

In 1966 Butterley was awarded the Italia prize for In the Head the Fire, a work for radio. Among his orchestral works are a violin concerto, a symphony and Fire in the Heavens, first played by the Cleveland Orchestra, conducted by Lorin Maazel, during the Festival for the opening of the Sydney Opera House. Several of his works have been recorded, most notably Sometimes with One I Love, a setting of poems and prose of Walt Whitman, released in 1981 by EMI.

Nigel Butterley has always been active as a pianist, and is a noted exponent of contemporary music. He was for several years a member of the Sydney based Renaissance Players, and has played harpsichord and chamber organ continuo in numerous performances of baroque music.
THE NEWCASTLE CONSERVATORIUM ENSEMBLE

From 1982 onwards the Conservatorium at Newcastle has worked toward the establishment of a resident ensemble, through its Community Outreach Programme which has provided concerts throughout the region by its staff and students, and through pilot tours of the Australian Ensemble. In 1984 these plans came to fruition with the establishment of the Newcastle Trio. The players, Elizabeth Holowell (violin), Belinda Manwaring (cello) and David Jones (piano) are outstanding young Australian musicians on the staff of the Newcastle Conservatorium.

Elizabeth Holowell studied violin with Robert Pikler and Harry Curby at the Sydney Conservatorium. She was a foundation member of the Australian Chamber Orchestra and leader of the Conservatorium Symphony Orchestra. She has appeared as soloist in concerts and recitals on numerous occasions.

Belinda Manwaring studied in Sydney at the Conservatorium with Lois Simpson. Upon her graduation in 1982 she was awarded a Queen Elizabeth II Silver Jubilee Prize to study with Radu Albringescu at the Menuhin Music Academy in Switzerland. She has played in numerous orchestras throughout Europe.

David Jones studied piano with Joan Dawson at the Newcastle Conservatorium and Gordon Watson at the Sydney Conservatorium. He is a graduate of both institutions. He has appeared as soloist in concerts and recitals on numerous occasions.

During 1984, in addition to their teaching activities at the Conservatorium the members of the Trio performed to school and adult audiences throughout the Hunter. They have already established a fine reputation, and during 1985 their concerts took them beyond the region in appearances for Musica Viva. The formation of the Trio has been made possible by the NSW Premier’s Department and the Australia Council.

CONCERTS

In addition to its primary role as a teaching institution, the Conservatorium provides an extensive series of concerts, lectures and demonstrations in Newcastle and throughout the region. The performers include students of all ages, Conservatorium staff and visiting musicians of distinction. In this way the Conservatorium seeks to enrich the cultural life of the region, to act as a music centre for the Hunter Valley, and to create performance opportunities for its own musicians. A special feature of the Conservatorium’s concert activity is a series of lunchtime concerts which have become a feature of the musical life of the city. Major concerts include the presentation of large scale choral and chamber music performances, in addition to solo recitals by Conservatorium staff, students and distinguished visiting artists.

COURSES OF STUDY

The following courses are available at the Newcastle Conservatorium.

1. D.S.C.M. A 3-year course following H.S.C., for the professional performer or teacher.
2. B.Mus.Ed. - Bachelor in Music Education  
   A 4-year course following H.S.C. in conjunction with Newcastle  
   College of Advanced Education.

3. Certificate in Teaching - A 2-year part-time course for the private  
   music teacher.

4. Individual single study courses.

**DIPLOMA OF THE STATE CONSERVATORIUM OF MUSIC**

DSCM practical studies include tuition in a principal and secondary  
instrument/vocal study, accompaniment, chamber music, choir and  
orchestra. Practical experience in concert performance is gained in the  
Diploma Class, and by participation in the Conservatorium's concerts.  
Theoretical studies involve the history of music, harmony, keyboard  
harmony, aural training, orchestration, acoustics, contemporary  
sound and the psychology and principles of teaching.

Final examinations include a public recital, the presentation of  
chamber music and the performance of a concerto either with piano  
accompaniment or with orchestra, subject to the availability of  
resources.

Auditions and assessments are conducted each December for applicants seeking admission to the course, and application should be made to the Conservatorium by the beginning of November.

**BACHELOR OF EDUCATION (MUSIC)**

The course is a four-year full-time course designed primarily for persons who have passed the Higher School Certificate and who wish to train as high school music specialists. The course is conducted jointly by the Newcastle Conservatorium and the Newcastle College of Advanced Education.

The course provides training in the skills necessary to a successful and discerning teacher.

The bias in the College component of the course is towards the classroom situation and the development of the student's insight into the relationship between the school and society.

The Conservatorium gives instruction in the theory and practice of Music, providing in-depth study of essential musical skills and knowledge.

Theoretical preparation includes such studies as Harmony, History, Orchestration and Composition.

Formal studies are supplemented by participation in a range of group activities, such as orchestras, ensembles, choirs, concerts, master classes and demonstrations.

**CERTIFICATE OF TEACHING**

This two year course, designed to promote teaching skills, qualifies a person for Accreditation as a Private Music Teacher. A detailed syllabus is available on request.

**Pre-Requisite**

Entrance Tests will be conducted by the Conservatorium. As a guide to applicants it is suggested that they should have attained a standard of approximately 8th Grade (A.M.E.B.) Practical and 6th Grade (A.M.E.B.) Musicianship or Theory.

**Applications**

Applications close on the first Monday in November of each year.

**SINGLE STUDY TUITION**

Single Study students can obtain tuition at the Conservatorium of Music in the following:

- Bassoon
- French Horn
- Oboe
- Pianoforte
- Trombone
- Viola
- Clarinet
- Guitar
- Organ
- Saxophone
- Trumpet
- Violin
- Flute
- Musicianship
- Percussion
- Singing
- Tuba
- Violoncello
- Double Bass
- Harpsichord

Normally lessons are commenced at the beginning of the academic year. Completion of the enrolment card normally constitutes an undertaking to study for a full session, i.e. until the end of the current academic year. A student must then re-enrol before commencing tuition each term.
Fees
Tuition fees are payable by extension students and students enrolled in non-tertiary courses. Tuition fees are calculated on a term basis. All fees payable in advance and must not be paid to individual teachers. A late fee will be charged for tuition fees not paid within three weeks of the beginning of each term. Refunds will be made in exceptional circumstances only.

Tuition fees are not payable by students enrolled in an approved tertiary course.

Attendance
For full course students attendance at all lessons and lectures is a Conservatorium requirement.

In appropriate circumstances such as illness, a student may be excused from attendance at classes on application in writing to the Administrative Officer.

The granting of an exemption from attendance at classes does not imply exemption from, or concessions relating to examination.

More than two absences from class in one semester will result in a lowering of the grade.

Regulations
The Conservatorium Regulations are available for perusal at the enquiry counter, and students should acquaint themselves with them.

THE CONSERVATORIUM ORCHESTRAS

The Students' Orchestra
Full course instrumental students play in the Conservatorium's Orchestra in fulfilment of course requirements. Membership of the orchestra is also open following audition, to others. The orchestra was formed as a training ground for the Conservatorium's own student players. It is heard frequently in concerts in Newcastle and throughout the Hunter Valley.

The Childrens' Orchestra
The Conservatorium Children's Orchestra was founded by Michael Dudman in 1982. The Conservatorium places importance on this activity as a training ground for young musicians. The orchestra enjoys the support of an enthusiastic committee of parents. It has performed at concerts in Newcastle City Hall, University and Cathedral. In 1984 and 1985 the children performed at Sydney Opera House and also supported a number of charity concerts. Under the fine guidance of its foundation conductor Mr Errol Collins, the orchestra, now numbering seventy youngsters, continues to develop in the most encouraging way.

THE CHOIR AND CHAMBER CHOIR
All full course students participate either in choir or orchestra. The choir performs at several concerts each year and works studied and performed have included Messiah, the Haydn Nelson Mass, the Vivaldi Gloria, the Bach motet Jesu Meine Freude, the masses by Mozart and Schubert. The Chamber Choir and Orchestra has performed in concerts in Sydney and Newcastle, including a performance of Handel's Judas Maccaebus with the Little Australian Chamber Orchestra. In 1986 the choirs gave performances which included the Schubert Mass in G, Bach cantatas and the Australian Carols by W G James.

THE MADRIGAL GROUP
During 1986 a number of students formed a madrigal group of twelve voices. The group made its debut with distinction at a concert in Newcastle Cathedral in October last year.
NEWCASTLE CONSERVATORIUM OF MUSIC LIBRARY

The Library houses an extensive collection of books, periodicals, music scores and recordings available for use by staff and enrolled students.

Most scores and books may be borrowed. Other material which is retained in the library for reference includes Urtext editions of standard works, avant garde scores and a comprehensive library of miniature scores for study purposes.

The library also contains the manuscript collections of Australian composers Alex Burnard and John Sullivan.

The listening system includes six units, each with record and cassette players.

Library hours are:
Monday to Friday 9.00 a.m. — 1.00 p.m.
— 2.00 p.m. — 5.00 p.m.

REGISTRATION AND ENROLMENT

Status of Students

A student shall be deemed to be a registered student in a course from the time that his first enrolment form is signed by an enrolling officer, until he:

(a) completes the course, or
(b) withdraws from the course, or
(c) is excluded from the course, or
(d) is deemed to have abandoned the course.

A student shall be deemed to be registered in the subjects approved on his current enrolment form, subject to any variations later approved.

Students who have previously completed appropriate subjects or courses at other educational institutions may be admitted to Conservatorium courses with advanced standing.

FRIENDS OF THE CONSERVATORIUM

Patrons: Dame Joan Sutherland
The Mayor of Maitland
Harold Lobb, M.B.E.
William Bowmore, O.B.E.

President: Carmel Lutton

The aims of the society are to foster interest in and support for the Newcastle and Maitland Branches of the State Conservatorium, to encourage the making of gifts to the Conservatorium, to its library, its equipment and funds, and to raise money in aid of these objectives.

Membership is open to graduates and past students, present students, and all persons concerned with the development of music and music education in the Hunter Valley region. Interested persons may become members by donating a sum not less than ten dollars ($10.00) to the society.

The society hopes to secure the endowment of more scholarships and prizes, the acquisition of rare or historical instruments, books, manuscripts, works of art, etc., to promote visits by distinguished artists or lecturers, and to assist in the provision of accommodation and practice facilities for students.

Friends of the Conservatorium will be given the privilege of receiving information about all Conservatorium events and special invitations to exclusive society functions.

SCHOLARSHIPS

There are two types of scholarship assistance which may be available to Conservatorium students:

Austudy

Extension Study Scholarships

The Austudy Scheme is available to students in the Conservatorium’s tertiary courses. This scheme provides means tested living and other allowances to students.
Extension study scholarships are available on a competitive basis for single study students.

A statement of the conditions governing Conservatorium scholarships is provided at the time of application.

The Conservatorium acknowledges with gratitude the generosity of the following donors of scholarships:

NBN Channel Three
Conservatorium Board of Governors
Novocastrian Yamaha
Maitland Gilbert & Sullivan Society
Victoria League
Rotary Club of Newcastle
City of Newcastle Concert Band
Newcastle City Council
Newcastle Comedy Players
Friends of the Conservatorium
Mr William Bowmore
Mrs Dorothy Alva
Mrs Kezgie Morgan
Estate of the late Doris Elinor Smith
The Florence Austral Memorial Scholarship
The Hazel Evans Memorial Scholarship
Lathams Piano and Organ Centre
Music Teachers’ Association
Newcastle Conservatorium Children’s Orchestra
The Lions Club of Newcastle
Scots Kirk Scholarship
Alan Brigden Scholarship
Newcastle Gilbert & Sullivan
Mr Keith Whitta
Newcastle Piano Tuners & Technicians Guild
Maitland City Council
Rotary Club of Adamstown

1986 AWARDS

NEW SOUTH WALES CONSERVATORIUM OF MUSIC
Newcastle

Bachelor of Music Education

ANDERSON, Fiona Margaret
ARCHER, Cathy Anne
BAXTER, Sally-Ann
BOEHM, Robert Bruce
BRIGHT, Hugh Nicholas
BRIGHT, Wendy Pauline Rae
BROWN, Kylie Maxine
BUDDEN, Timothy Peter
BYRNE, Shaye Ellen
COX, Ian Norman
FORREST, David Lawrence
FROST, Anne Louise
GIBBONS, Jennifer Maree
HENSHAW, Julia Anne
HOCKING, Melissa Lee
KELLAWAY, John Kenneth
McLEOD, Fiona Christina
MARKS, Julie Anne
MASSEY, Ian

MILLARD, Florence Anne
NEVILLE, Martin Joseph
NEWTON, Karen Lynette
PARMELET, Paul Joseph
PILLIDGE, Leeanne Therese
RUSSELL, Heather Elizabeth
RUSSELL, Kenneth Cecil
SCHILLERT, Leanne Pamela
SCHUTTE, John William
SMITH, Robert Alan
Sneddon, Alec Gordon
STOUT, Julie Gai
STOUT, Gregory Max
TAVENDER, David John
TOLFREE, Maria Josephine
TONKIN, Graham Charles
WATSON, Allan James
WATTAM, Paul Craig
Choy Han YAP

Diploma of the State Conservatorium of Music (Teacher)

GERAGHTY, Damien Michael — Guitar
HICKS, Alan Mitchell — Piano
HICKS, Alan Mitchell — Flute
HOCKING, Melissa Lee — Piano
JOHNSON, Mark David — Flute
McLEOD, Fiona Christina — Flute
NEWTON, Karen Lynette — Trumpet
TONKIN, Graham Charles — Piano
WALKER, Stephen David — Piano
WALMSLEY, Barry Neville — Piano
WATTAM, Paul Craig — Piano

Certificate of Teaching

RAGNO, Nerida — Organ
PRIZES

FRIENDS OF THE CONSERVATORIUM PRIZE

*Outstanding Diploma of the State Conservatorium of Music Student*

ALAN HICKS

KEITH NOAKE MEMORIAL PRIZE

*An annual prize established by the staff in 1969 in memory of Keith Noake to be awarded to a distinguished graduating student*

ALAN HICKS

NEWCASTLE COLLEGE OF ADVANCED EDUCATION PRIZE FOR MUSIC

*Outstanding final year Bachelor of Music Education student*

HUGH BRIGHT

FRANK HUTCHENS MEMORIAL PRIZE FOR 1987

*Awarded to student entering final year of Diploma of the State Conservatorium of Music*

JAMIE ALLEN and ANTHONY CLARKE