

HEINICKE, August Moritz Hermann, (1863-1949) musician, was born on

21 July 1863 at Dresden, Germany, son of August Moritz Hermann Heinicke

and.....Brought up in a musical atmosphere, Hermann, when ten years old,

was enrolled at the Royal Conservatorium of Music, Dresden. Awarded a

scholarship in 1878, he studied all the musical courses of the curriculum

Amongst his teachers was the violin virtuoso, Eduard Rappoldi.

A period of travelling with orchestras, mainly in Europe, followed.

He usually played first violin or acted as assistant conductor. In

1890, he answered an advertisement asking for a violin teacher for the

Adelaide College of Music, South Australia. Contracts were signed in

Berlin and he arrived in Adelaide on 12 June the same year. Heinicke

was met by Gotthold Reimann and Cecil Sharp, who together founded the

College in 1883. They recognised him by the length of his hair,

"which was surely the best characteristic by which to recognise a

German musician."

Soon, he was acclaimed as Adelaide's premier violinist and violin

teacher. Later, his pupils took the teaching positions left vacant

on his retirement. Two to achieve recognition were Daisy Kennedy

and William Cade.

Sir Thomas Elder (q.v.) had left £20,000 to endow a chair of music at

the University of Adelaide. Thus when the Conservatorium began in

March 1898, the Adelaide College of Music ceased to function. Its

three principals, Reimann, Heinicke and Hermann Kuchelberg became

the senior teachers at the Conservatorium.

Apart from teaching, Heinicke's impact on music in Adelaide in the nineties was as a conductor. Charles Cawthorne (q.v.) had formed a small group of players known as the Adelaide Orchestra, which in 1893 formed the nucleus of Heinicke's Grand Orchestra of forty-five players.<sup>9</sup> Several years of successful concerts followed. The press reported that this orchestra was by far the most important of our local societies. They presented popular music, " 'music with a toon in it' to quote a certain illiterate patron" - at low tariff.<sup>10</sup>

The final concert of the 1896 series produced the largest audience ever seen in the Adelaide Town Hall. Heinicke stated that his professional experience had taught him to provide popular programmes, then cultivate the taste of players and audience for orchestral music.<sup>11</sup>

In 1898, Heinicke's Grand Orchestra became the Conservatorium Grand Orchestra, with students and amateurs added.<sup>12</sup> Within six months, as Conservatorium regulations prevented Heinicke from continuing as conductor, it was the Adelaide Grand Orchestra with Charles Stevens as conductor.<sup>13</sup> A depleted Conservatorium orchestra remained until 1910.<sup>14</sup> Heinicke reformed his Grand Orchestra in 1911; it survived until 1914.<sup>15</sup>

In December 1890, he wrote a letter to the Advertiser proposing the formation of a United German Gentlemen's Singing Society.

"The thought of being a founder of a big male choir obsessed me."<sup>17</sup>

(3) August Moritz Hermann Heinicke (cont.)

responded, many being from the Adelaide Liedertafel (founded by German colonists in 1858) and other defunct German choirs. After auditions, sixty-four men formed the basis of a reformed Adelaide Liedertafel, which Heinicke conducted successfully from 1891-1914. <sup>18</sup>

1891 also saw, for one year, the revival of the Adelaide String Quartet Club which had flourished from 1880-1885. Heinicke was a member. <sup>19</sup> He also played in other ensembles, especially with the Conservatorium staff for many years. <sup>20</sup>

On 12 September 1914, with strong anti-German feelings running high in Adelaide, nine students of the University of Adelaide, who felt that Heinicke "had attempted to affront British sentiment at a public concert", assaulted him and painted the Union Jack on his <sup>21</sup>

<sup>22</sup> bald head. Heinicke accepted their written apology and wanted no steps taken to punish the students. He hoped the Council would make public his decision - a request not granted as Heinicke was <sup>23</sup> assured the incident was practically forgotten. He remained at the Conservatorium but nineteen months later asked to be released from his contract. He resigned on 29 April 1916. <sup>24</sup>

He had married Minna Eugene Gebhardt, an amateur singer in 1908; <sup>25</sup>

<sup>26</sup> they had two sons. Until the 1914 incident, the Heinickes had enjoyed the adulation and acceptance of Adelaide's establishment, but now the family left the grand Medindie home, "Willyana" for

<sup>27</sup> a poultry farm at Plympton. Heinicke continued teaching privately until ~~1933~~. <sup>28</sup>

From 1925-1929, he had a business - Heinicke's Pianos - in the city.<sup>29</sup>

In 1931, he formed his last orchestra, the Adelaide Philharmonic Orchestra, arranging three concerts in the Exhibition Hall with mainly unemployed musicians; the proceeds to help distressed orchestral

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players. He asked for the use of the Elder Hall for rehearsals, but Professor E.H. Davies (q.v.) refused. He feared the popular concerts could jeopardise the South Australian Orchestra "I have laboured twelve years to maintain...no room in Adelaide for two large orchestras

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The concerts were not a financial success.

Early pictures of Heinicke show him as debonair, confident, with a high forehead, receding hair and jauntily twisted moustache. Loved by his family and students, he was a perfectionist with his pupils and often impatient. He had a sense of humour but "professionally,

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took himself a bit seriously." Towards the end of his life, he

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could be seen playing chess at Kindermann's Cafe in Adelaide. He

died on 11 July, 1949; there was no will and no obituaries.

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Joyce Gilbert.

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25. Critic 3 June 1908, p20 - two bridal photos plus wedding  
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26. Information - son Kenneth Heinicke, Clapham
27. ibid
28. S.A. Directories
29. ibid (Dept. of Corporate Affairs held no records of this)
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A.M.H. HEINICKE Footnotes (cont.)

- 33. Information - Kenneth Heinicke , Clapham SA
- 34.            ibid

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Permission for inclusion of names has been given by both Kenneth  
Heinicke and James Glennon.  
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