

MUSIC IN GRAHAMSTOWN

1880 - 1900

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by

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## INTRODUCTION

The previous thesis on the study of music in Grahamstown<sup>1</sup> took the development to the point in history which marked the end of the Kaffir Wars on the Eastern Frontier.

From 1880 - 1900, the Military Tradition of Grahamstown remained a strong factor in the daily life of the growing community. During the first decade of this thesis, there were years of retrenching and depression and the rural community, who supported many of the musical concerts, were also hard hit by drought and rinderpest. These problems are noticeable during the course of many of the chapters. The difficulties were overcome. The community grew and new schools were established and the effects of the First City Volunteers being away on minor War efforts, followed by the commencement of the Anglo-Boer War, were only temporarily felt in the musical life of the City.

There must be to some extent duplication of information already submitted in an earlier thesis on Church Music.<sup>2</sup> Chapter II - on Music in the Churches - is indispensable, as it reveals much of the heart and soul of the community, and without it the overall picture of the development of music in all spheres, would lose its true balance.

It has been impossible to trace all the composers represented on the programmes, particularly those of all the glees and popular songs of the day. In some cases possible composers may perhaps

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1. T.E.K. Radloff, Music in Grahamstown, 1863-1879.  
2. Miss J.M. Dugmore.

have been suggested. There are obvious misprints which have been hinted at in footnotes.

The primary source of information for this thesis has been "The Journal". As virtually all the material has been taken from that source and almost every footnote would have read Ibid..., I have dispensed with the abbreviation and merely given the date. Where the source of information changed, this was indicated.

Throughout I have adhered to the facts and my deductions and suppositions have been reduced to a minimum.

CHAPTER I  
MILITARY MUSIC : 1880-1900

Grahamstown was founded as a military outpost on the stormy Eastern Frontier, in April 1812. The First City Regiment was founded in October 1875 and the Military Tradition exists to this day.<sup>1</sup>

1880 for 6 months

Early in 1880 an open-air promenade concert was held at Church Square and then also at the Drostdy Grounds, by the Band of the First City Volunteer Rifles. The latter locality proved more suitable for promenading purposes, as well as much cleaner.<sup>2</sup> The Band, under Mr George Hind, Bandmaster, had greatly improved their standard of performance offered to the public and the popularity of this class of entertainment can be judged, when realizing that despite drizzling rain coming shortly before the start of the performance, 300 persons came to listen to the music.<sup>3</sup> An example of a programme presented on the occasion of the promenade concert on March 25, 1880, is the following:

1.	March	"Kiss and make it up"	Hind
2.	Polka	"Mistletoe"	Smith
3.	Quadrille	"Chaine de Fleurs"	Faust
4.	Galop	"Atlas"	arr. Hind
5.		"Lucia di Lammermoor"	Hartman
6.	Grand March	"Scipio"	Handel
7.	Galop	"Don't be in a hurry"	Gecks
8.		"Voyage of Conway Castle"	Hind

God Save the Queen

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1. "Grahamstown", published by Publicity Association, Grahamstown.  
2. The Journal, Mar. 25, 1880.  
3. Mar. 30, 1880.  
4. Mar. 25, 1880.

June 1880 - June 1882 - without a bandmaster.

Concerts temporarily came to a halt when Mr G. Hind left town for Graaff-Reinet in June 1880. This was generally regretted, as it was widely acknowledged that the band had greatly improved during the two years it had been under his direction and he had also been instrumental in starting the open-air concerts.<sup>1</sup> Regular advertisements were placed in the "Journal" seeking applications for the position as Bandmaster.<sup>2</sup>

For the period of two years Sergeant Rogers attempted to hold the band together. During this time no official public or promenade concerts were given.<sup>3</sup> The band, however, took part in a Volunteer Concert in the Albany Hall (March 24, 1881) and received the following comments in the press. "The concert itself was a success with the exception of the band who played regardless of time, tune or anything else and who were a good caricature of German bands, which are the horror of residents in London Squares."<sup>4</sup> Little wonder, as the band had then been without a bandmaster for nine months! Despite this catastrophic appearance the band succeeded in providing relaxing music at the Sports Day of the Grahamstown Public school, on which occasion any poor playing would have been less noticeable.<sup>5</sup>

July 1882 - 1886. Bandmaster Hind.

In July 1882, the band obtained the services of its former bandmaster, Mr G. Hind. Immediately new members joined and the public looked forward to the reinstatement of the open-air concerts.<sup>6</sup> After a brief period of practice the band declared its intention of inaugurating a series of concerts.<sup>7</sup> The first, a Grand Military Concert was announced

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1. June 16, 1880.
  2. June 25, 1880.
  3. July 11, 1882.
  4. Mar. 24, 1881.
  5. June 18, 1881.
  6. July 11, 1882.
  7. Sept. 1, 1882.

for the 20th September in the Town Hall. The band, together with a couple of amateurs from town consisted of String, Reed and Brass instruments and provided a varied programme which included Waltzes, Gounod's Grand March from "Faust" and Bellini's Grand Selection from "Somnambula". In addition there was a pianoforte duet, a clarionet\* solo and vocal solos by many local lady and gentleman amateurs.<sup>1</sup> The critic wrote the following about the vocal part of the programme: "...the majority of the ditties were of the usual sentimental character and not much pleasure was to be derived from hearing them. Why don't we hear more of the old English and Scotch ballads? A hearty patriotic song last night would have been worth half-a-dozen such ditties." The concert was however a great success and £40 was taken towards the expenses of the band.<sup>2</sup>

At the monthly muster of the First City Volunteers, the band played several new airs and it was obvious that the members were fast becoming more efficient and that if they gave promenade concerts, the public would support them. However, many members of the band were not available at night and in addition there were no funds available for the purchase of lamps.<sup>3</sup> Despite these difficulties it was most gratifying to find that a promenade concert was planned for November 2 at Church Square.<sup>4</sup> "The music-stands were placed alongside the street lamp in front of Mr A. Preddy's Drapery Store and the performers being in their scarlet uniforms, put one in mind of the good old times when the military band played in the Botanic Gardens. There were paraffin lamps attached to the stands and together with the street light, enabled the performers to have a good view of their music." The band played without a single hitch and despite counter-attractions and threatening weather, drew a large audience.<sup>5</sup>

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1. Sept. 19, 1882.  
2. Sept. 21, 1882.  
3. Oct. 26, 1882.

4. Nov. 1, 1882.  
5. Nov. 3, 1882.  
\* Spelling of the day.

Another open-air concert took place early in January, but this time on Market Square at half-past three in the afternoon, when the band offered a Saturday afternoon's entertainment gratis. They took up their stand within a circle of gum-trees planted below the cattle pens. A cricket match was in progress nearby and the square presented a gay and unusual appearance, similar to the brilliant scene during the season in the gardens at Cape Town. The music was excellent and showed a marked improvement on the previous public performance of the band and many critics praised the competency of the bandmaster and the diligence of the members.<sup>1</sup>

The public performances of the band were much appreciated and it was regarded as equal in standard to any other volunteer band in the Colony. With such success achieved in the short space of six months, further concerts were planned for an early date and probably in the Botanic Gardens, where the attendance would be greater. This would follow the custom of the Military in Cape Town, who gave concerts once a week in the Gardens.<sup>2</sup>

The next appearance of the band was planned for early February in the Gardens, but at the request of several leading inhabitants, who wished to witness the Cricket Match - Mother Country vs Colonial born, as well as hear the band, the venue was changed to City Lords, where a programme of music at 3 o'clock attracted a large number of visitors.<sup>3</sup> In March, the band did however present a programme in the Gardens.<sup>4</sup>

In March the Prince Alfred Guards from Port Elizabeth arrived at the station. The band of the First City had marched to the station and after the two bands had saluted each other in military fashion, the First City band struck up the march "Companions in Arms" and led the way through the town. The brass band and the drum and fife band of the Prince

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1. Jan. 23, 29, 1883.

2. Jan. 29, 1883.

3. Feb. 6, 8, 1883.

4. Mar. 19, 1883.

Alfred Guards played alternately and delighted the crowds. Owing to the drizzle the concert in the Gardens by the P.A. Guards on Friday had to be cancelled. The band of the First City however played in the Gardens on Saturday afternoon and the P.A. Guards gave a promenade concert in the Town Hall that night.<sup>1</sup>

On the 17th April 1883, the band gave a very successful concert in the new Town Hall, assisted by several ladies and gentlemen who played solos and sang. The playing of the band was listened to with much pleasure and it was also evident from the other items that there were many young musicians in the community.<sup>2</sup> In May a promenade concert took place in the Gardens on a Saturday afternoon.<sup>3</sup>

A complimentary concert for Mr Hind took place later in May. This type of concert was always very popular in Grahamstown and a bumper house attended when the recipient was much liked, as was the case with Mr Hind, who had shown courtesy and readiness to assist in all entertainments in the town. In addition, he was a very efficient bandmaster and had often entertained the public with good music by the band and was himself an accomplished musician, playing several instruments.<sup>4</sup>

The band had not been heard for several weeks, so the first of a series of military concerts was looked forward to in August.<sup>5</sup> Held in the Albany Hall, the band which now numbered nearly thirty members, was assisted by many leading amateur ladies and gentlemen. Although the front seats were full, "the corp was conspicuous by their absence". The concert which included six selections by the band, a violin solo by Mr Hind, a vocal trio, a vocal quintet and other songs, was regarded as "one of the best vocal and instrumental concerts we have had the pleasure of attending for some time."<sup>6</sup>

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1. Mar. 24, 1883.  
2. Apr. 18, 1883.  
3. May 9, 1883.

4. May 19, 1883.  
5. July 28, 1883.  
6. Aug. 3, 1883.

Although the running of the band was supposed to be in a very satisfactory state, the band-sargeant received an official letter from the captain commanding First City Volunteer Rifles informing him, "that it [the band] be at once broken up," and that all instruments, uniforms, etc. be returned to the store within a week.<sup>1</sup> However, at a subsequent meeting of officers the difficulty was solved and "the bandsmen agreed to give their services free of charge." News that the band would not be dissolved was welcomed by local citizens.<sup>2</sup>

The band arranged to play in the Gardens once a month and to charge 6d entrance fee in order to provide funds for the band. The first such promenade concert took place on the 15th September, a Saturday afternoon, and a very pleasant time was spent under the trees by those who attended.<sup>3</sup> A further concert was recorded in October when "the band played lively and inspiring music." Pleasure was expressed that "we are glad that these efforts to amuse the public are to be continued."<sup>4</sup>

At an entertainment held in the Albany Hall to raise funds for the City Lords Cricket grounds and the First City Volunteers, the band played several difficult pieces admirably. A great public spirit was evident, as songs, recitations, musical selections and a farce were rendered. A feature was a violin solo by Herr Eberlein. The programme itself provided much amusement. One item was described as "a male quartette." The critic wrote, "which probably means a quartette in which six gentlemen take part, as was the case last night and we shall look forward to the next 'female trio' or 'male solo'."<sup>5</sup>

The Gardens were a picture of Spring when the November promenade concert was held and the good music made the visit worthwhile.<sup>6</sup>

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1. Aug. 23, 1883.  
2. Aug. 28, 1883.  
3. Sept. 17, 1883.

4. Oct. 2, 5, 1883.  
5. Oct. 17, 19, 1883.  
6. Nov. 7, 9, 1883.

The band provided excellent music on Market Square on two successive Monday evenings in November and provided pleasure for the large number of inhabitants who assembled there.<sup>1</sup>

The December concert at the Gardens provided the opportunity for the first performance of the bandmaster's new waltz "Grahamstown Reveries" dedicated to Lady Barry.<sup>2</sup> The same programme was presented at the Art Exhibition, when the band was privileged to be invited to perform.<sup>3</sup>

On New Year's Eve the band played at the Phoenix Hotel and a display of fireworks took place.<sup>4</sup> A collection of money took place on behalf of the band, but by unauthorized persons, and later a notice appeared in the "Journal" to the effect that "the band did not benefit, but the public were 'taken-in' by the collectors!"<sup>5</sup>

In February, the band performed music at the Cricket Match instead of in the Gardens. This arrangement met with the approval of the cricket and music-loving public.<sup>6</sup> The March concert was again in the Gardens and Mr Hind's "Grahamstown Reveries" featured on the programme.<sup>7</sup> An additional promenade concert took place in March, the funds being to swell the fund to bring the Prince Alfred's Guard band from Port Elizabeth to Grahamstown.<sup>8</sup> A week later there was yet another concert and then it was announced that the band intended to perform more frequently in public than previously. "Should this be, citizens will have to thank Bandmaster Hind, Sergt. Rogers and their clever men, for showing that though there may be a dearth of everything else in these bad times there is certainly no dearth of good music."<sup>9</sup>

The Prince Alfred's Volunteer Guards arrived by train and were warmly welcomed. When they left the station, the First City band led

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1. Nov. 18, 1883.

2. Nov. 30, 1883. (See chapter on Grahamstown composers.)

3. Dec. 7, 1883.

7. Feb. 29, 1884.

4. Dec. 22, 1883.

8. Mar. 17, 1884.

5. Jan. 2, 1884.

9. Mar. 20, 1884.

6. Feb. 15, 1884.

off, playing the march "Ever Welcome", followed by the Prince Alfred's Guards, the Uitenhage band, and the Drums and Fifes.<sup>1</sup> That Saturday night the Prince Alfred's Guards, assisted by a few local artists, gave a grand promenade concert in the Town Hall, which attracted a large audience. "Little Willie" a lad of 9 or 10 years of age, possessed a very fine voice and remarkable ability and his song was enthusiastically encored. A Violincello solo by Mr Prestwich of the Prince Alfred's Guards was well rendered, as was the violin solo by Mr Hind of the First City Volunteers. These were only heard in the front of the hall, and the last piece of the evening had to be cut short as it would not have been heard by the majority of the audience. The problems arose on and off during the course of the evening, as the noise of the promenaders drowned the lighter parts and the solos, "and rather spoils the effects of Promenade Concerts in a hall."<sup>2</sup>

The following Monday afternoon, the bands of the Prince Alfred's Guards and the First City Volunteers played in the Gardens. The bands played alternately, with the exception of one item, Mr Hind's "Grahamstown Reveries" which was performed by the combined bands. Worth special mention was the piccolo solo "The Wren" by Drum Major Gilder (P.A.G.) and the cornet polka "Pistonette" by Sergt. Rogers (F.C. Volunteer Rifles). There was a pretty good attendance, however, "through some mistake the gates were opened to the public and the Gardens were filled before it was discovered that no money-takers were stationed. However, a man was put at each gate, a very nice sum being taken for admission, but nothing near the amount that would have been collected."<sup>3</sup>

Another complimentary concert for Mr Hind was held in June, attended by an unusually large audience. The programme was very varied. Mr Hind played a piccolo solo, accompanied by the orchestra, consisting

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1. Apr. 12, 1884.  
2. Apr. 15, 1884.

3. Apr. 15, 1884.

of well-known amateurs on stringed instruments, a clarionette solo of Scotch melodies and conducted the band in his own waltz "Grahamstown Reveries". In addition there was a pianoforte solo, a violin solo by Herr Eberlein, and the vocalists added much to the success of the concert.<sup>1</sup> It was interesting to read the record of Mr Hind's marriage in September.<sup>2</sup>

A new series of concerts in the Gardens commenced in November. The admission was only 6d, the weather favourable, the walks delightful, but the gay crowds were absent.<sup>3</sup> Undaunted by this small setback, the band advertised a similar concern, with a completely different programme, for the same month.<sup>4</sup> This time, it rained and the concert was postponed. A week later the same programme was presented to the patients at Fort England.<sup>5</sup> The report of the concert read, "that the patients enjoyed the entertainment provided for them was evinced by the pleased expression on their faces and by the playful antics. Dr Hullah was of course 'all-there' attending to everyone and everything and at the conclusion of the programme, warmly thanked Mr Hind for the pleasure the Band had given 'his children'."<sup>6</sup>

A Drum and Fife band was started in connection with the First City Volunteers and practice commenced under Mr Hind. The charge for tuition was small.<sup>7</sup> A later report stated that there were 17 members and that they would be ready to make an appearance in a month's time.<sup>8</sup> Five months later it was reported that new fifes known as Riviere and Hawkes "Excelsior" in B flat, with four keys mounted on pillars, a tuning slide and possessing a far greater range than the old fifes, had been received.<sup>9</sup>

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1. June 12, 1884.  
2. Sept. 22, 1884.  
3. Nov. 17, 1884.  
4. Nov. 21, 1884.  
5. Nov. 28, 1884.

6. Dec. 2, 1884.  
7. June 15, 1885.  
8. June 29, 1885.  
9. Nov. 6, 1885.

The promised new series of concerts in the Gardens did not materialize, and a full year passed before the only concert by the band in 1885 took place in December, when an attractive programme was presented.<sup>1</sup>

The First City presented a successful concert, the first of a series, in the Drill Hall in February 1886. "The convenient proportions of the Drill Hall with its efficient ventilation, should recommend its frequent use." The house was a fairly good one, chiefly owing to the presence of the numerous friends of the Volunteers, "but the apathy of the public in this as in most volunteer matters is to be regretted."<sup>2</sup> Again, the next concerts in the proposed series did not materialize. The band was now reorganized and it was to be conducted on a thoroughly practical and efficient working basis in future.<sup>3</sup> The first meeting of the newly formed band took place and all members were requested to attend. It was stated in the press that any donations towards the band would be acknowledged. Considerable expenses were being incurred.<sup>4</sup>

The Brass Band of the First City Volunteers turned out on Sunday October 10th, under Mr Hind, bandmaster. "The brilliant brass instruments, evidently new, attracted great attention and the several pieces were well played. We would like to see the Band in uniform, instead of the variety of mufti still adopted and hope this detail will not be long wanting."<sup>5</sup>

In April 1887, the band of the Cape Mounted Rifles from King-williamstown arrived in town and a concert in the Gardens was arranged for Wednesday afternoon. Unfavourable weather interrupted the concert and it was arranged for the following Saturday afternoon.<sup>6</sup> A few days later the same band gave a concert in the Town Hall, assisted by local talent. Six of the fourteen items were rendered by the band. The other

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1. Dec. 4, 1885.  
2. Feb. 12, 1886.  
3. Aug. 12, 1886.

4. Aug. 18, 1886.  
5. Oct. 12, 1886.  
6. Apr. 19, 23, 1887.

items were a cornet solo, vocal solos and a violin solo by Herr Eberlein - "from a purely musical and artistic point of view, of course, the best individual effort of the evening."<sup>1</sup>

1887 - 1891. Bandmaster Rogers.

The next time the First City Volunteers played was in June 1887 - a Sunday afternoon - in the Drostdy Gardens, under Bandmaster Rogers.<sup>2</sup> Mr Hind had accepted an appointment in Kimberley.<sup>3</sup>

A new winter series of promenade concerts by the First City Volunteers began on July 21, in the Drill Hall. These concerts were initiated by J.O. Rogers, under the patronage of Sir J.D. Barry and Lady Barry. In addition to the band music, vocal numbers were rendered. The proceeds were contributed towards the funds of St. Peter's Orphanage.<sup>4</sup> Following closely upon the success of the previous, as the second concert in the series, consisting of items by the band under Bugle-Major Rogers, vocal solos and instrumental pieces.<sup>5</sup> The third concert took place on Saturday evening 20th August. The band excelled itself and the music was "executed with great finish". Vocal solos, a glee and a cornet solo by J.O. Rogers made up the remainder of the programme.<sup>6</sup>

An advertisement announced a few vacancies for bandsmen in the First City Volunteer band. It was hoped that these positions would be filled in view of the approaching festivities in connection with His Excellency's visit to Grahamstown.<sup>7</sup>

In September, the band presented a concert and Assault at Arms in the Drill Hall under Mr J.O. Rogers. Every seat was filled and the variety and novelty of the entertainment was much appreciated.<sup>8</sup> The concert, with a few alterations, was repeated two days later, with almost as large a house as before and with great success.<sup>9</sup>

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1. Apr. 28, 1887.  
2. June 4, 1887.  
3. Jul. 28, 1887.  
4. Jul. 19, 1887.

5. Aug. 6, 1887.  
6. Aug. 23, 1887.  
7. Aug. 23, 1887.  
8. Sept. 10, 1887.  
9. Sept. 13, 1887.

A promenade concert was held in the Albany Hall in October. A most enjoyable evening was spent and Captain Tamplin with his usual gallantry accompanied the lady singers to and from the stage. The music by the band was interspersed with songs and glees.<sup>1</sup>

More than five months passed and the band had not given a concert. An article appeared: "Why is the Band not heard of more than it is?" The idea was expressed that promenade concerts would be a very agreeable way of passing the evening and would fill a great gap in Grahamstown. At present the band was only heard at Church Parades.<sup>2</sup>

The band responded with a Sunday concert at the Grey Reservoir within a couple of weeks. "One of the grand results...was as follows: A number of unlicensed curs, while their owners were listening to the strains of the Band, indulged in a bath in the Reservoir and the dripping creatures after coming out of the water, gave the company the benefits of the liquid element by shaking themselves in a most energetic manner when they reached terra firma."<sup>3</sup>

The Promenade Concert in the Drill Hall in May by the First City Volunteers was an unqualified success, as regards both the attendance and the programme. Bandmaster Rogers is to be congratulated on the efficiency of the members. Apart from items by the band, one of the vocal solos was the ever popular favourite "Coming thro' the Rye", in which the soloist played her own accompaniment. "The Cobbler and the Crow" brought down the house, the cawing 'crows' behind the scene being conducive of considerable hilarity, which even affected the singer. What the 'cawing' lacked in tunefulness it certainly made up in power."<sup>4</sup>

The concert in the Drill Hall on May 21st was carried through creditably by the band, assisted by some amateurs. The very cold weather kept some people away, but still a large number gathered.

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1. Oct. 15, 1887.  
2. Mar. 22, 1888.

3. Apr. 10, 1888.  
4. May 5, 1888.

The last song of the evening was "You and I". The gentleman concerned appeared in full dress and the opinion was expressed that more amateurs coming before the footlights should follow his example. "While the band were playing selections, a dog went onto the stage and to the great amusement of the audience, kept time to the music by scratching itself. We hope if this dog attends another concert, he will kindly leave the fleas at home."<sup>1</sup>

In consequence of public representations that they require it, a concert was organised for Saturday afternoon August 4th, in the Gardens, beautiful with the approaching spring. Prices of admission were 1s for adults and 6d for children. The weather was perfect and those who attended passed a most enjoyable afternoon. The same programme was repeated the following Saturday afternoon when admittance for all was 6d. This concert was quite well attended and it was hoped that these concerts would be extensively patronized in future, as this would enable the band to procure more instruments and new music.<sup>2</sup>

In August of 1888, the band shared the platform with Professor Cogan's Grand Slack-Wire Entertainment. This was in aid of funds for the Albany General Hospital.<sup>3</sup>

On Saturday afternoon, January 26th 1889, the F.C. Volunteers practiced on the hills behind the Residence of the Honourable Mr Justice Jones. Afterwards the entire Jones family entertained the band. The band responded by playing "For he's a jolly good fellow".<sup>4</sup>

On the evening of the Queen's Birthday an excellent promenade concert was given in the Drill Hall. The band under J.O. Rogers played well throughout and the varied programme included songs, a reading, a grotesque parody and a recitation. The public attendance was unusually

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1. May 23, 1888.

2. Aug. 2, 7, 14, 1888.

3. Aug. 7, 1888.

4. Jan. 29, 1889.

large and the uniformed men and the neatly decorated hall added colour to the occasion.<sup>1</sup>

The band often showed a good public spirit. One such occasion was the concert arranged for the Chronic Sick patients. This, however, had unfortunately to be cancelled.<sup>2</sup>

In April 1890, the Prince Alfred Volunteer Guards, who were visiting Grahamstown, presented a promenade concert. Their playing on the occasion was very proficient.<sup>3</sup>

In May 1890, it was announced that the F.C. Volunteer band would give a promenade concert by moonlight at the Grey Reservoir; the grounds were to be illuminated by Chinese lanterns. This was welcomed by those citizens who felt that the band could be doing more to help their own finances and to interest the public. Later it was reported that the band had to be congratulated on providing a pleasant evening for the public. The setting at the reservoir had been idyllic, with lanterns illuminating the space around the band. A large crowd had promenaded under the trees or sat on the rustic seats. "A money-box intended to receive contributions towards the Band fund was placed at the entrance of the Reservoir grounds, but we have not heard whether anything substantial was realized. If it had been placed in a more prominent position, with lanterns round it, and where more people could be seen putting contributions in, a very handsome sum would possibly have been the result."<sup>4</sup>

Another moonlight evening favoured the F.C. Volunteer Band at the Grey Reservoir on June 2nd, when hundreds of citizens promenaded in the beautiful surroundings, followed everywhere by the strains of the very efficient band. "The contribution box was well placed and it is to be hoped that the Band are encouraged by the result."<sup>5</sup> On another moon-

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1. May 28, 1889.

2. June 13, 1889.

3. Apr. 8, 1890.

4. May 1, 3, 6, 1890.

5. June 3, 1890.

light evening, the band played delightfully at the Grey Reservoir. Conditions weatherwise were perfect and the attendance was much larger still than at the previous concert. "Promenading was accomplished with gratification, especially so on the part of several youthful couples whose 'souls' were entwined!" The only want felt by the band was the absence of music-stands. The Town Council had, however, some time previously voted £10 for the purpose, but the need had apparently been lost sight of. "We were glad to learn that the 'box' showed a more liberal contribution than before, but there is still room for improvement." The following was the programme performed:-

March	-	"Woodman Spare the Tree"
Troop	-	"Maid of Athens"
Selection	-	"Bohemian Girl"
Quadrille	-	"Pet of the Ball"
Waltz	-	"Silver Moonlight"
Fantasia	-	"String of Pearls"
March	-	"Why do Summer Roses Fade?"
Schottische	-	"Cynthia"
Ormonde	-	"Ormonde"

God Save the Queen

1

In August the visiting Prince Alfred's Guard band gave a promenade concert and performed two compositions by their conductor, Signor Fardugno.<sup>2</sup>

A Memorial Parade was held at the Drill Hall on the evening of October 31st for those who had fallen in Basutoland. After the parade a vocal and instrumental concert took place and the relatives and friends of those who had fallen were invited.<sup>3</sup>

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1. July 1, 1890.  
2. Aug. 28, 1890.

3. Oct. 28, 1890.

Another F.C. Volunteer concert was held in November, when the moon was hidden by cloud and the rain threatened to wet all who ventured to the Grey Reservoir. When the concert was advertised in the press, the last line after the programme read, "NB - The Box - Watch It". The contributions were unfortunately few.<sup>1</sup>

Bandmaster Rogers, in a letter to the press stated that all fair criticism of him or the band could be published. He however deplored the inference that he had ceased to be bandmaster - "quite calculated to damage me personally, as well as effect the interests of the band, who were doing their best, regardless of support from the public. Our services are never withheld from any charitable object." Bandmaster Rogers further stated that he had instruments ready for anybody who felt disposed to join the band.<sup>2</sup>

In another letter it was pointed out that the "F.C. Volunteers spend between £100 to £150 a year on the Band; the total result of the Band concerts etc. in half a year is £12...I may add that buttons, bits of stick, rubbish and lozenges placed in the Band Fund Box do not help very much...." It was further pointed out that the Council declined to allow the band to charge admission to performances at the Grey Reservoir and that the Gardens were closed to them. "The plain fact is the circumstances do not favour the maintenance of an expensive Band in this Town, and it is no use for the very few, who wish it otherwise, to complain."<sup>3</sup> Very little activity was noted in the next few months.

On the 20th May 1891 there was a large parade of the First City Volunteer Corp and the town was enlivened for some time by the cheerful sound of the Drums and Fifes during the march out.<sup>4</sup>

Bandmaster Rogers must have left town during August or a little earlier because in the newspaper dated August 27, 1891, the Commanding

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1. Nov. 22, 1890.  
2. Feb. 24, 1891.

3. Feb. 24, 1891.  
4. May 23, 1891.

Officer had placed an advertisement for a competent bandmaster.<sup>1</sup>

1891 - 1900+ Bandmaster Gilder.

Within days of the advertisement for a bandmaster, it was announced that Mr Gilder, formerly of Prince Alfred's Volunteer Guard band, Port Elizabeth, had been appointed to the position. The F.C. Volunteers felt very lucky to have secured the services of such a competent man.<sup>2</sup> A Port Elizabeth correspondent remarked that Grahamstown was to be congratulated on obtaining that proficient instructor, where they in Port Elizabeth were losing a talented musician.<sup>3</sup>

In November, the First City Volunteer Corp marched to the Drostdy. The report of the happenings stated, "The Band, by the way, was an eye-opener to most of the spectators. Under Bandmaster Gilder they have made prodigious progress, as the majority of those who played so well on the occasion had never touched an instrument only a few weeks before."<sup>4</sup> This was only two months after Mr Gilder's appointment had been announced.

The band of the First City Volunteers, the band of the Grahamstown Volunteer Horse Artillery and the Drums and Fifes held regular practices from early in January 1892. For a brief period of one week, while in mourning, practices ceased, but were immediately resumed.<sup>5</sup>

On the 10th February, the F.C. Volunteers' monthly muster took place and many citizens watched in the Drostdy, by moonlight. The band played several selections which were much admired and remarkable progress by bandsmen was evident.<sup>6</sup>

At the Twelfth Meeting of the Grahamstown Sporting Club additional pleasure was provided during the afternoon by the Volunteer band. Again, the progress made during the three or four months under bandmaster

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1. Aug. 27, 1891.  
2. Sept. 1, 1891.  
3. Sept. 8, 1891.

4. Nov. 3, 1891.  
5. Jan. 7, 16, 21, 28, 1892.  
6. Feb. 11, 1892.

Gilder, who obviously had taken infinite trouble to train raw material at individual, as well as at group practices, was remarked upon.<sup>1</sup>

On the 10th March, the G.V.H. Artillery band under bandmaster J.O. Rogers held a promenade concert in the Drill Shed (Drostdy). Admission for members of the battery and their friends was free.<sup>2</sup> The following day, the F.C. Volunteer band under Mr Gilder played in the Drostdy Grounds. The wish was expressed that there be more frequent opportunities of hearing good music and that regular monthly concerts be inaugurated, the Drill Hall or Town Hall being used during the winter months when it was too cold to saunter about in the open air.<sup>3</sup>

The F.C. Volunteer band provided "sweet music" all afternoon at the Balloon Ascent and Parachute Descent display.<sup>4</sup> On the occasion of the Queen's Birthday, the band led the military march from Church Square to the Drostdy.<sup>5</sup> About a month later, the band entertained the visitors at the bazaar, held in aid of funds for renovating and enlarging the organ and the re-roofing of Commemoration Church.<sup>6</sup>

The band of the F.C. Volunteers attracted an encouraging audience at the Town Hall on May 27, 1892. The promenaders enjoyed themselves to the full and the band was highly praised for their part of the programme.<sup>7</sup> The next promenade concert in the series took place in the Town Hall at the end of June, in aid of the Mauritius Relief Fund. The audience might have been larger, but the band again excelled themselves and the ladies and gentlemen who assisted added variety to the programme by way of songs, a pianoforte and a violin solo.<sup>8</sup>

From the Volunteer Gazette today we learn that the G.V.H.A. band has ceased. "The main object of our Artillery [says a correspondent]

1. Mar. 1, 1892.  
2. Mar. 10, 1892.  
3. Mar. 12, 1892.  
4. Apr. 5, 1892.

5. May 26, 1892.  
6. June 2, 1892.  
7. May 28, 1892.  
8. June 28, July 2, 1892.

has always been work and progress and even the little play caused by a band seemed out of their plan of action. The G.V.H.A. were a band a little ahead of the Royal Horse Artillery, which can only boast of a Bugle Band and unless a Mounted Corps has a Mounted Band, the expense of which a Volunteer Corps could not afford, the Band could not be of any practical use for mounted parades. What we need in our comparatively small community is not competition but combination of our musical military men and no doubt the clever musicians who are now free to engage, will join the F.C. Volunteer band and combine with the efficient musicians already in that Corps under Bandmaster Gilder."<sup>1</sup>

At the usual monthly muster of the F.C. Volunteers, the band led the march out. A novel feature was that every member of the band wore one of the new shoulder lamps to light the music.<sup>2</sup>

It was learnt, on excellent authority, that the F.C. Volunteer band would give moonlight concerts, "as soon as the Queen of the Night" permitted, on a permanent basis during the warmer weather. "We applaud the scheme and wish it success. There is too little doing here at night."<sup>3</sup> The next promenade concert took place in the Drostdy followed by another open-air concert at Church Square.<sup>4</sup> The sacred concert held at the Grey Reservoir on a Sunday afternoon in November was successful. Bandmaster Gilder directed the band in "War March of the Priests" (Mendelssohn) and "Funeral March" (Beethoven) and other pieces.<sup>5</sup>

The first in a series of Stock Fair concerts, in the Town Hall, was held early in December of 1892. These concerts were arranged for a Tuesday night, the eve of Stock Fair, when the farmers waited over in town for the following day's fair. These concerts were intended for the farmers and public alike, and seats were priced at only 1/- and 6d.

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1. July 14, 1892.  
2. Aug. 4, 1892.  
3. Aug. 16, 1892.

4. Sept. 6, Oct. 11, 1892.  
5. Nov. 29, 1892.

The December concert consisted of instrumental music by the band, who acquitted themselves excellently, and glees, vocal solos by local amateurs and a piccolo solo by Mr Gilder.<sup>1</sup> The next Stock Fair concert took place in January 1893 and consisted of instrumental music by the band and a flute and clarionet duet, as well as vocal items. There was a good attendance of farmers and the general public and it was learnt that these concerts were to become an institution.<sup>2</sup>

The following concert by the F.C. Volunteer band was at the end of January and was well patronized by promenaders. The programme consisted of music by Sullivan - "The Gondoliers" - played in Grahamstown for the first time, songs, a glee and an item by the Lancers.<sup>3</sup>

The following Stock Fair concert was in the Town Hall at the end of February. The band of the F.C. Volunteers repeated the selection from "The Gondoliers" by special request. New and popular songs were rendered by vocalists. It was generally agreed that these concerts would be missed if not held regularly.<sup>4</sup>

At the next Stock Fair concert to be held early in April in the Town Hall, the farmers were asked to note that the following programme would eclipse all previous efforts:

1. Quick March	"Dorner"	Ziehrer	Band
2. Overture	"Eleysium"	Ernest Villiers	Band
3. Song	"Comrades"		Mr Jeanes
4. Valse	"Sweet Briar"	C. Clowthian	Band
5. Song	Selected		Miss Muire
6. Piccolo solo	"Kinloch of Kinloch" (by request)		W.H. Gilder

Interval of 10 minutes

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1. Dec. 10, 1892.  
2. Jan. 12, 1893.

3. Feb. 2, 1893.  
4. Feb. 21, Mar. 2, 1893.

7.	Selection	"Songs of England"	W.V. Scholes	Band
8.	Song	"Waiting"	N. Millard	Miss E. Demaine
9.	Valse	"Sur la Mer"	J.S. Mitchell	Band
10.	Song	Selected		Mr Jeanes
11.	Lancers	"Covent Garden"		Band
12.	Galop	"Resolution" (Faust)		Band

God Save the Queen

Accompanist: Miss Demaine

Conductor: Mr W.H. Gilder

This concert was a great success. The hall was crowded with citizens, farmers and their families who enjoyed a rare treat of vocal and instrumental music.<sup>1</sup>

On the occasion of the Queen's Birthday the F.C. Volunteers held an Athletic Sports meeting at the Drostdy and the band provided music.<sup>2</sup>

The usual Stock Fair concert was held on Saturday night 3rd June, instead of Tuesday, as the hall was not available for the latter. Consequently the audience was not as large as it could have been owing to the absence of farmers. The admission of 1/- to all parts of the hall was a modest charge and "if these concerts are to be continued the public must accord them more support and it would surely be a great pity to lose good music, such as the Band is now able to present."<sup>3</sup>

On July 4th the usual Stock Fair concert was in the form of a Grand Promenade by the F.C. Volunteers in honour of H.R.H. the Duke of York's marriage to Princess Victoria May of Teck. National music formed the programme on that occasion.<sup>4</sup>

The next Stock Fair concert was in the Town Hall early in August. It consisted of vocal and instrumental solos. Admission was 1/-. This was the first concert on a Wednesday evening.<sup>5</sup>

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1. Mar. 28, 30; Apr. 4, 1893.  
2. May 20, 1893.  
3. June 6, 1893.

4. July 1, 1893.  
5. Aug. 1, 1893.

Apart from these regular concerts, the F.C. Volunteer band made other appearances. It contributed to the entertainment at a Grand Football Concert,<sup>1</sup> provided music at the St. Aidan's sports,<sup>2</sup> and played at the Grey Reservoir on a Sunday afternoon on which occasion, a collection was taken on behalf of the funds for the purchase of new instruments.<sup>3</sup>

The Stock Fair concert was held on Wednesday September 6 on the Eastern Districts Court House stoep. A large audience enjoyed the clear and calm evening, doing ample justice to the music, which included several new pieces. The band was responsible for the entire programme and a collection was taken in aid of the Band Fund.<sup>4</sup>

The First City Volunteers held a Memorial Parade for Comrades fallen in Basutoland and the band played selections.<sup>5</sup>

No. 1 - in the New Series of Stock Fair concerts in the Albany Drill Hall, under the distinguished patronage of J.O. Norton Esq., M.L.A., President and Members of the Upper Albany Farmers Association, took place on the traditional Tuesday evening, December 5th. The band played new music and there was an attractive programme of vocal items.<sup>6</sup> The second concert took place early in January and was a great success. The music of the band was first class, while the various songs and recitations by leading amateurs were encored.<sup>7</sup>

Before Christmas in 1893, the band gave a concert at the Grey Reservoir on Sunday afternoon and the proceeds were donated to Mr Norris' Charity Fund.<sup>8</sup> Then in January 1894, a Grand Open-Air Promenade Concert, under the patronage of the Mayor and Town Council, took place in the enclosure on Market Square, where the band "played sweet music to a fairly large audience, from their elevated stand in the centre of the

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1. July 1, 1893.  
2. Aug. 19, 1893.  
3. Sept. 2, 1893.  
4. Sept. 5, 7, 1893.

5. Oct. 28, Nov. 2, 1893.  
6. Nov. 30, 1893.  
7. Jan. 4, 1894.  
8. Dec 14, 1893.

blue-gum trees."<sup>1</sup> In February, the band played on the new verandah of the Masonic Hotel. There was a large audience who crowded below and massed on the Eastern Districts Court steps.<sup>2</sup>

The March Stock Fair concert took place in the Drill Hall. Novel advertising was used to attract a good audience - "Wonderfully pretty Novelties in Orchestra and Song, given away. One Shilling All Parts. To avoid disappointment the Crowds of Patrons should be EARLY." The report after the concert indicated that it had been very successful.<sup>3</sup>

The merits of the First City Band were recognized beyond the town and they were invited to play at the Cradock Sports on Easter Monday and later at the Beaufort Show.<sup>4</sup> In addition, they were in demand locally and were to play on both days of the Albany Agricultural Show.<sup>5</sup>

The April Stock Fair concert was advertised for the Drill Hall and the programme presented was described as a "most recherché programme."<sup>6</sup> The advertising for the May concert was the following:-

Albany Drill Hall

Tuesday

May 1, 1894

Stock Fair Concert

May Day

( In South Africa)

New and Delightful

Morceaux!

Farmers and Citizens attend and Speed the Plough

8 p.m.

1/-

8 p.m.

NB As the Clock Strikes

And You Really Must Be Early.

7

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1. Jan. 16, 25, 1894.  
2. Feb. 17, 1894.  
3. Mar. 3, 6, 8, 1894.  
4. Mar 6, 1894.

5. Apr. 3, 1894.  
6. Apr. 5, 1894.  
7. Apr. 28, 1894.

"The May Stock Fair Concert took place in the Albany Hall. The programme was a good one and was carried through without a hitch. There were several vocal duets and solos and the band contributed several marches and waltzes."<sup>1</sup>

The June concert was advertised as follows:-

Be Sure and Attend

The Next

Stock Fair Concert

Albany Drill Hall

This Evening

Extraordinary Programme

New and Delightful Morceaux (More So, than the last) !

Farmers and Citizens Speed the Plough

8 p.m.            1/-            8 p.m.

NB. As the Clock Strikes and you really must be there.            2

The July Stock Fair concert in the Drill Hall drew a large attendance of farmers and townsmen, but "the programme was not the best that had been presented, a little more variety would be pleasing." Two of the many songs were presented in costume and there was a mandolin solo and the band played well. The report continued, "one thing was very conspicuous and that was the absence of lady performers. We hope this will be remedied next time."<sup>3</sup>

In August a very successful Stock Fair concert was reported. The programme was unusually attractive and the band excelled. Lady and gentleman vocalists took part and the audience was surprised by the step dancing they saw, not having realized that such talent existed in their midst.<sup>4</sup>

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1. May 3, 1894.  
2. June 5, 1894.

3. July 5, 1894.  
4. Aug. 2, 1894.

The September concert was again advertised in a novel way as follows:-

Stock Fair Concert

Albany Drill Hall

£500,000 a Year !!

(Estimated annual profit to sheep farmers when the Country's wool is clean)

A New Departure

Tuesday, Sept. 4 th

8 As the Clock Strikes 8

NB - Spring's delights are all reviving

No distinction. Given away at

1/-

Band of 1st City Volunteers

1

This concert drew a much larger audience than usual. The band performed several entirely new pieces, one of which "Champagne Galop" brought the house down. The vocalists also played their part well.<sup>2</sup>

Part of the advertising for the October Stock Fair concert read:-

"The Gaiety Girl!"

(The most Popular Selection of the Day)

"Oh! Tommy, Tommy Atkins!

You're a good 'un heart and hand!"

The Management desire to provide the Public of Albany and Grahamstown with a bright, cheerful, sparkling hour of happiness, wet or fine.

(The Hall is watertight.)

3

The November Stock Fair concert took place and this was only briefly mentioned.<sup>4</sup>

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1. Sept. 1, 1894.

2. Sept. 6, 1894.

3. Sept. 29, 1894.

4. Nov. 6, 1894.

At a small ceremony, a new bass drum intended to supersede an instrument pronounced too cumbersome for marching purposes, although resonant enough in the music room, was presented to the First City Volunteers. The new drum was specially manufactured for use in warm climates and was extremely light and durable as well as attractive.<sup>1</sup>

The December Stock Fair concert:-

Stock Fair Concert

The Last! The Very Last!

(For 1894)

To Cheer the People !

On Tuesday,

Dec. 4th,

Stock Fair Concert

by the

Band 1st City Volunteers

Everything New!

Absolutely New!

(To Cheer the People) <sup>2</sup>

The band gave a Sacred Musical Concert at "The Grey" on a Sunday afternoon before Christmas and donations were collected for "Norris' Fund".<sup>3</sup> Then, on Old Year's Night there was a concert and dance given by the band for their benefit.<sup>4</sup>

(Private, Personal and Confidential !)

Yes!

Why Certainly !

The Ladies and Gentlemen, Farmers and Residents of Albany  
have Remonstrated against any cessaion of the Popular  
Stock Fair Concerts !!!

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1. Nov. 15, 1894.

2. Dec. 1, 1894.

3. Dec. 20, 1894.

4. Dec. 27, 1894.

Accordingly, by Special Desire, for the sake of a glad New Year to all, and to speed the New Year Stock Fair, there will be held,

On Tuesday, Jan. 8, 1895

The First of a New Series of

Stock Fair Concerts!

By the Band of the First City Volunteers.

New Music !

New Instruments !

1

A highly successful concert took place. There were items by the band and a recitation, and songs by local amateurs. "The audience was large and the gods were well-behaved, so that a very enjoyable evening was the result."<sup>2</sup>

The February Stock Fair concert was advertised as follows:-

Everyone is Going

(Temporary enlargement of Hall will be arranged if necessary)

The Programme begins at Eight o'clock

Admission is only Twelve Pence. All Parts 1/- .

Here the Troubles of Drought and Drawbacks are forgotten.

All are happy. That is why Farmers and Public come and they

are always very early.

The Band of the First City Volunteers

(New and Delightful Music!)

The Bandmaster's Piccolo !

Old Plantation Ditties !

Vocal renderings kindly contributed by Ladies and Gentlemen.

3

The large audience at this concert acknowledged that these concerts were the cheapest shillingsworth ever presented. This concert was also

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1. Jan. 3, 1895.

3. Feb. 2, 1895.

2. Jan. 10, 1895.

"about the best yet given." The Albany Hall was lighted up with gas for the first time, and the programme included plantation ditties, songs, recitation of ballads, new music by the band and a piccolo solo which "was a splendid exhibition of what can be done with so small an instrument."<sup>1</sup>  
 In March, part of the advertisement read:-

The comfort of the Public has been considered by the purchase, regardless of expense, of new and comodious Fauteuils

All the delights of St. James' Hall, London

See the Programme to be issued on Monday

Grand Orchestral Selection

Joan of Arc.

Music and Song !

Agriculture and Melody !

Good Luck for Spade and Furrow !

Be early, to get a Fauteuil.

2

"Never before has there been such a crowded attendance at a Stock Fair Concert." The programme was very good and included "The Miner's Dream of Home", always very popular, a pleasing violin duet, and new and inspiring selections by the band.<sup>3</sup>

April Stock Fair concert:-

In spite of every Drawback

Going again, at only 1/-

At 8 p.m. as the Clock Strikes

No matter the quarrels of the Fair (Stock Fair)

everyone finds Harmony at the Concert.

Regimental Band of the 1st City Volunteers

Kindly helped with vocal renderings, Grave and Gay by

1. Feb. 7, 1895.  
 2. Mar. 5, 1895.

3. Mar. 7, 1895.

## Ladies and Gentlemen

The Management desires to acknowledge the forbearance of those Visitors who, in the enormous attendance of the March Concert, could not find seats.

The Fauteuils are arranged by 8.

"Tis better to be early, why be late?"

1

The band continually engaged in other activities. In March it was present when the First City Volunteers attended the Church parade.<sup>2</sup> Later, the band assisted at a farewell concert for Mrs Mackenzie, one of the town's leading amateur vocalists.<sup>3</sup> Then in May, the First City Volunteers held a Grand Concert under the patronage of the Eastern Districts Rifle Association, at which there was a large attendance. Bandmaster Gilder was welcomed back, after his recent illness. The band played very effectively and all the singers were old Grahamstown favourites.<sup>4</sup> Later in the year the band again assisted at a Farewell Benefit concert for Mr Norris.<sup>5</sup>

At the Parade of the First City Volunteers, the band played a new National marching hymn entitled "God and our Queen", which was very tuneful. The verse read:-

"Here's with one shout - Hurrah!

Hurrah! for our Express Queen!

Hurrah! Hurrah!

Hurrah! Hurrah!

Hurrah! Long live our Gracious Queen." 6

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1. Apr. 6, 1895.  
2. Mar. 19, 1895.  
3. Mar. 26, 1895.

4. May 4, 11, 1895.  
5. May 30, 1895.  
6. May 23, 1895.

Come! Oh! Come!!

to

The Stocker!

The only Mid-winter Concert specially arranged for the  
entertainment of the  
Residents of Albany!

Who attend the Stock Fair for June.

Every-one else comes too and all are welcome!

What is the date?

Tuesday June 4th, 1895!

Where is the place?

Albany Drill Hall!

What is the time?

8 o'clock in the Evening!

As the Clock Strikes!

And you really Must - !

What is the price?

Next to Nothing!

Just Four little Tickeys! 1



Albany Volunteer Drill Hall

The concert on July 2 was advertised:-

The Last One !

Positively the Very Last!

The Stocker!

Last of the Present Winter

It will be a Spring Concert in August

Everyone you meet says: "Are you going?" <sup>1</sup>

This concert attracted a large audience "who thoroughly enjoyed themselves...extensively patronised by farmers and citizens."<sup>2</sup>

In August the concert was advertised in another novel manner:-

Half - a - Minute !

Just look here !

The Stock Fair Concert

will take place

On Wednesday, Aug. 7

Instead of Tuesday, 6th.

Grand Scottish Night !

Under the Patronage of the Caledonian Society (Chieftain Will)

For Auld Lang Syne

Everybody is coming, so you had better be early

Band of the 1st City Volunteers

A Galaxy of Vocal Talent. <sup>3</sup>

This concert was a grand success. Out of compliment to the Duke of Edinburgh, whose birthday it had been the previous day, the programme was entirely Scotch. "Braes o' More" was sung in full Highland costume, other Scottish songs rendered, and the band played Scotch selections.<sup>4</sup>

In September, another novel advertisement appeared:-

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1. June 29, 1895.

2. July 6, 1895.

3. Aug. 3, 1895.

4. Aug. 8, 1895.

## 8 As the Clock Strikes 8

You know what

The Spring Showers have come, (but, Farmers, keep the Lambs warm)

The Stocker

For Luck!

Tuesday Next

Sept. 3.

Next Tuesday

"Cheer, Boys, Cheer!"

Ladies and Gentlemen will sing

"The Hawthorn

in the Glades" 1

This concert was also reported to have been "another success", and "the programme was, if anything, better than usual."<sup>2</sup>

The October Stock Fair concert:-

Telephone Talk!

Are you there?

Yes, dear!

Will you come?

Where, darling?

To the Stocker, of course!

Why, certainly, love, it's all the go!

I'm so glad!

Stop, when is it?

Toosday, at 8, as the Clock Strikes!

But - Hi! Come back!

Well?

You really must be early (rings off). 3

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1. Aug. 31, 1895.

2. Sept. 5, 1895.

3. Sept. 28, 1895.

The newspaper reported that the October concert "was a record, both in regard to the number of the audience and the variety and quality of the programme. The Band was in high feather giving several new pieces. Rogers's cornet solo was first-class."<sup>1</sup>

The advertisement for the November concert:-

"A good thing, push it along"

- Nelstone.

No Lottery!

A

Prize to go who go!

Where ?

The Steeplechase!

at the Stocker

(Thanks to the Sons), why, of course

The Stocker for all!

Wednesday, Nov. 6, 1895. 2

The December Stock Fair concert:-

Come and Say "Good-bye"!

Alas, yes, "Good-bye"!

The Last, the

Very Last Stocker

of the Year !

Farmers, what has made you happy in bad times?

The Stocker !

and the last chance is

Tuesday Dec. 3rd. 3

The First City Volunteers had their annual benefit in the Drill Hall on Old Year's Night in the form of a Concert and Dance.<sup>4</sup>

1. Oct. 3, 1895.

2. Nov. 5, 1895.

3. Nov. 30, 1895.

4. Dec. 19, 1895.

The first Stock Fair concert of 1896, in February, was advertised in the following manner:-

The Greatest Circus

The Monkey and The Dog !

£10,000 !!

The Hawke's Cricket!

Not in it really with the Treat to be given away at 1/-.

Next Tuesday, Feb. 4,

for Country and Town

at 8

The Stocker !

The first of 1896. Special Benefit.

All Strikers are coming to hear "The Smithy in the Wood"

Real Anvils! Real Birds!

1

Another novel advertisement followed in March:-

The Healing of the Nations !

Balm! Balm! Balm!

This is not an Advertisement

Oh! No!

The People are Wanted.

What for?

To be made Happy.

Where?

First City Drill Hall

What's up?

Stocker!

Why Certainly!

When is it?

Toosday

As the Clock Strikes!

Oh! Ah! Which Hour?

8 As the Clock Strikes 8

And only One Shilling

Special Trains from all parts; Men, Women and Children.

Farmers happy and Farmers miserable, chiefly the latter.

The Old become Young and

the Weak become Strong, so

Come To the Stocker, I say. 1

The February concert "was as usual a complete and wholesale success....the music was of the best for a bob and plenty of it." There were vocal solos, a ballad, a vocal duet, a patriotic song, recitations and selections by the band.<sup>2</sup>

In February the band played on the balcony of the Masonic Hotel for two hours.<sup>3</sup> Then in March, the First City band, assisted by the best local talent, gave a Grand Military Concert, in the Albany Drill Hall for the Albany Agricultural Show.<sup>4</sup> The band also played at Somerset East.<sup>5</sup> Then in May the band again played on the balcony of the Masonic Hotel for two hours.<sup>6</sup>

In May a Stock Fair concert was advertised:-

The News

Quite the Latest!

Dear Friends, we'd really have you understand,

It takes a lot to keep it, this here, Band,

We run the cheerful Stockers all so reg'lar,

1. Feb. 29, 1896.  
2. Mar. 5, 1896.  
3. Feb. 1, 1896.

4. Mar. 26, 1896.  
5. Mar. 28, 1896.  
6. May 2, 1896.

In hopes of reaping shekels for all and singular,  
 Expenses various, which are ever pressing,  
 So, for-goodness-sake-come-in-very-large-numbers-indeed  
 (the Major asks ye),  
 and-don't-mind-dressing! 1

The Stock Fair concert held on Tuesday June 2nd "was more than usually a success. The Hall was filled with a highly appreciative and enthusiastic audience." There were songs, comic songs, a charming rendering of Tosti's "Good-bye" and the band played all new pieces. Of "The Jolly Blacksmith" the reporter said, "he could sit and listen to all night." Bandmaster Gilder gave a piccolo solo on the new and costly instrument which had been presented to him by a well-known citizen.<sup>2</sup>

A Grand Football Promenade Concert was given by the F.C. Volunteer band at City Lords in May. This was "Music and Moonlight".<sup>3</sup>

The July Stock Fair concert was held on June 30. Part of the advertising was as follows:-

Extraordinary Programme!

On this occasion will be sung the

Colonies Waltz

by a chorus of 30 voices with

Full Band Accompaniment

Usual Price, the Modest

1s. But it must have the Queen's Head on 1s. 4

The August Stock Fair advertisement was as follows:-

Albany Hall

Stocker - To-Night!

Monster Programme

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1. May 5, 1896.  
 2. June 4, 1896.

3. May 23, 1896.  
 4. June 27, 1896.

The Biggest and Most Unique Ever Given!

Excels all Others.

New Songs!

New Music!

New Talent!

1

This advertisement succeeded in drawing "a crowded house". The band was in splendid form and the selections from the "Mikado" were especially beautiful. In addition, there were vocal solos, a charming piccolo solo and a performance on the autoharp. The programme "went with a will, the result being that everyone enjoyed the entertainment."<sup>2</sup>

Again, the band found time to provide music for the Fancy Dress Ball in the Town Hall.<sup>3</sup> This did not prevent the preparation for the September Stock Fair which was shortly to take place and advertised in the following manner:-

Rinderpest and Drought

Troubles enough for all !

Let us forget them!

How?

Why! By going to

The Stocker !

There's Joy for the Farmers!

Professor Hayes!

New Music!

New Instruments!

New Everything!

Oh, Come!

4

"The September Stocker by the First City must be chronicled as yet another triumph. There was a grand variety of performances, both

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1. Aug. 4, 1896.

2. Aug. 8, 1896.

3. Aug. 29, 1896.

4. Aug. 29, 1896.

vocal and instrumental." The band played splendidly. There was a vocal duet, songs - one "His Dog" by Herr Schumpsumkoff Schrambinovitzowski. The club swinging by Professor Hayes and the Patriotic Valse, sung by 40 children were much appreciated.<sup>1</sup>

The October Stock Fair concert:-

[By Telegraph]

Real Gold

No Pyrites

The Stocker!

Toosday.

2

At this October concert there were songs, a violin solo, a piccolo solo by bandmaster Gilder, and exhibitions on the trapeze by Professor Hayes. The playing of the band received the following comment: "the Band playing charmingly, the piece de resistance being 'H.M.S. Pinafore'."<sup>3</sup>

The November Stock Fair concert was again different in the manner of advertisement:

[By Telegraph from Tembuland]

Consolation for Councillors

Relief for the Waterless

All at the Stocker

on Tuesday next.

4

This concert again drew "a good house and needless to say the programme was good." Besides the unusually good playing of the band and the vocal solos, Mr Gilder's piccolo solo was the piece de resistance. A mandoline solo was a new innovation.<sup>5</sup>

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1. Sept. 3. 1896.  
2. Oct. 1, 1896.  
3. Oct. 8, 1896.

4. Oct. 27, 1896.  
5. Nov. 5, 1896.

The Last Stocker !

(of this year)

To-Night at 8 p.m.

Under the Patronage of the Town Clock

Clock !

1

The above concert in December was the final concert of the year. The programme was good and consisted of vocal solos and five selections by the band, all being well received by the large audience.<sup>2</sup> However, just before Christmas, a Christmas Fat Stock Fair was held and the band gave a special entertainment of selected music on the evening before the Fair, to entertain the visitors to the Fair. Prices of admission on that occasion were 2/- and 1/-.<sup>3</sup>

The opening of the new Season of Stock Fair Concerts in 1897, took place in the Drill Hall at 8 o'clock, early in February. The band presented some new and attractive music which pleased everyone and new singers made their debut and old singers excelled.<sup>4</sup>

As the band of the F.C. Volunteers had not gone to the Front, the Stocker was held as usual, on March 2nd. The attendance was good and the band played some sprightly music, interspersed with songs and a piccolo solo by the bandmaster, Mr Gilder.<sup>5</sup>

The F.C. Volunteers gave a Grand Military Concert assisted by the best local talent at the Albany Drill Hall on April 1, for the Albany Agricultural Show. The programme included vocal and instrumental music and the vocal waltz "Our Colonies" by 40 children.<sup>6</sup> This concert again must have taken the place of the April Stocker. The May Stocker was held as usual without more than a simple advertisement coming into print.<sup>7</sup>

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1. Dec. 1, 1896.

2. Dec. 3, 1896.

3. Dec. 5, 1896.

4. Jan. 30, Feb. 4, 1897.

5. Feb. 27, Mar. 6, 1897.

6. Mar. 30, 1897.

7. May 1, 1897.

The June Stock Fair concert drew the usual good attendance. The programme consisted of selections by the band, including the "Diamond Jubilee" March. There were also many vocal solos and a cornet interpretation of "I Dreamed a Dream".<sup>1</sup>

On Sunday July 18, the visiting Middlesex Regiment marched to church to the playing of their Drum and Fife band. The music was a tune-ful march fresh from the pen of Mr J.A. Muire, entitled "Farewell to Grahamstown". The Regiment, however, did remain in Grahamstown and several days later, the band played a selection of music on the verandah of the Masonic Hotel.<sup>2</sup>



Middlesex Regiment leaving  
the Drostdy

Because of the Langeberg Campaign a couple of concerts were not held and the following Stock Fair concert was in September. A novel advertisement appeared:

The Stock Fair Concert

Come and See the Langeberg Dog!

Come and Hear the Toto Waltz!

1. June 3, 1897.

2. July 17, 27, 1897.

The Lenkar Lancers!

The Galishwe Galope!

The Company all in splendid voice; Music and Instrumental  
beyond all Comparison. <sup>1</sup>

The October Stocker took the form of a Grand Dramatic Night when the Grahamstown Amateur Dramatic Society presented "Old Phil's Birthday". The F.C. Volunteer band played selections during the evening. Reserved seats for that programme were 2/- and admission 1/-.<sup>2</sup>

The November Stock Fair concert was in the Albany Drill Hall and took the form of a Grand Variety Entertainment. The band was assisted by Frank Godfrey and family, formerly of Fillis' Circus, Dolph Wolff, an Eccentric Comedian and an array of talented artists. Again the prices were 2/- and 1/-.<sup>3</sup>

The December Stock Fair concert was advertised as follows:

We are all going !

Tues. Nov. 30

at 8 p.m.

(To please the people)

As the Clock Strikes 8

Novelties and Old Favourites

The St. James' Hall Quintette !

(who have never performed out of London)

Beautiful Songs! Beautiful Music! Beautiful Everything!

Happy Days and No Regrets !

The Stock Fair Concert

Band of First City Volunteers

One Shilling Only.

To Luxurious Accommodation. <sup>4</sup>

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1. Aug. 28, 1897.  
2. Sept. 30, 1897.

3. Oct. 28, 1897.  
4. Nov. 27, 1897.

The report of this concert stated that an excellent evening's entertainment had been provided for the farmers and general public. The band was rapidly regaining form after the Langeberg Campaign. The feature of the evening was the St. James' Hall Quintette who gave four numbers. The many vocalists were all in good form.<sup>1</sup>

The first Stock Fair concert of 1898 was held in the Drill Hall in January. The band and local singers took part.<sup>2</sup> The second concert in February featured new music and the usual price of 1/- for all seats.<sup>3</sup> At the March concert the band played new music. The remainder of the programme consisted of a comic drama, songs by local vocalists, and a glee party sang two plantation ditties. The band played "Auld Lang Syne" as a godspeed to the 57th Regiment which was about to leave for duties. This concert attracted a good audience and part of its advertisement had read:-

"No Free List"

All request for increased Prices Refused

but you really must be Early!

Your Humble Servant

The Management <sup>4</sup>

Later in March the band shared a special entertainment at the Albany Agricultural Show with Miss Filose's Dramatic Society.<sup>5</sup>

The April Stock Fair concert:-

Old Price 1/-	Everything else new.
Old Time	As the Clock Strikes 8 p.m.
Old Place	The Drill Hall.
Old Object	The Public Delight.
Old Advice	You really must be Early! <sup>6</sup>

1. Dec. 2, 1897.

2. Jan. 13, 1898.

3. Jan. 29, 1898.

4. Feb. 26, Mar. 5, 1898.

5. Mar. 22, 1898.

6. Apr. 2, 1898.

The May Stock Fair concert took on the form of a complimentary concert to Bandmaster Gilder. The hall was crowded. The programme consisted of selections by the band, songs, a Comic Drama, a Farce, a Piccolo solo by the bandmaster and the National Anthems of America and Spain. All went off splendidly.<sup>1</sup>

On the evening of the Queen's Birthday, the band played music on the verandah of the Masonic Hotel from 8 until 10 o'clock.<sup>2</sup>

At the June Stock Fair concert the prices of seats were 2/- and 1/-. A very pleasant evening was spent. There were songs, a piccolo solo, recitations, a march and waltz by the band, and an Irish Absurdity which amused the large audience.<sup>3</sup>

In July the seats at the Stock Fair concert reverted back to the old price of 1/- to all parts of the Albany Drill Hall. The band provided new music and were assisted by the best local talent.<sup>4</sup>

The band again entertained with music on the balcony of the Masonic Hotel; this time it was complimentary to the retirement of a prominent businessman.<sup>5</sup>

A temporary derangement of the Stock Fair concerts took place as a result of military duties, and only after four months were they resumed in November, when the programme consisted of vocal and instrumental music; a recitation and Club Swinging.<sup>6</sup> The last Stock Fair concert of the season took place early in December, with the usual type of programme.<sup>7</sup>

At the end of October, the band of the Detachment of 2nd Royal Berkshire Regiment were in town, immediately prior to their performances at the Exhibition, shortly to begin. Assisted by local talent, they

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1. Apr. 28, May 7, 1898.  
2. May 23, 1898.  
3. May 28, June 2, 1898.  
4. June 30, 1898.

5. Aug. 27, 1898.  
6. Nov. 1, 3, 1898.  
7. Dec. 1, 1898.

gave a concert to raise funds for a Regimental Dramatic Club.<sup>1</sup>

In December the band of the F.C. Volunteers played popular selections of music, thus contributing to a programme of dramatic entertainment and a farce.<sup>2</sup> As was usual, the band of the F.C. Volunteers gave their annual dance on December 31.<sup>3</sup>

The F.C. Volunteer band held their first Regimental Concert in January 1899, in the Drill Hall. The programme consisted of vocal and instrumental music. These concerts were given in order to defray expenses of the band, as no special appeal was ever made on their behalf, by way of subscriptions.<sup>4</sup> In February, the second Regimental Concert consisted of new music by the band together with various vocal selections.<sup>5</sup> The next such concert on record was given in May. Admission was 1/- to all parts.<sup>6</sup>

The F.C. Volunteer band gave a Grand open-air concert in the Exhibition Grounds in March. They were assisted by local talent.<sup>7</sup> A Grand Show concert in connection with the Albany Agricultural Show took place in March as well. Fifty voices, under Miss B. Willcox, rendered vocal music, accompanied by the band.<sup>8</sup> Then later in March, the band played on the balcony of Wood's Hotel on two successive nights, with success.<sup>9</sup>

The only Stock Fair concert reported in 1899, was given on August 1st. This was mentioned only in passing and no other details were traced.<sup>10</sup>

The band continued to take part in a variety of activities. These included playing on the balcony of Wood's Hotel,<sup>11</sup> giving a Sacred

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1. Oct. 29, 1898.  
2. Dec. 13, 1898.  
3. Jan. 14, 1899.  
4. Jan. 28, 1899.  
5. Feb. 25, 1899.  
6. Apr. 29, 1899.

7. Mar. 6, 1899.  
8. Mar. 20, 1899.  
9. Mar. 23, 1899.  
10. Jul. 29, 1899.  
11. Aug. 30, 1899.

Concert in the Drill Hall on a Sunday night,<sup>1</sup> and playing at City Lords on the occasion of the Sports Day of the Grahamstown Public School.<sup>2</sup>

On November 13, the band of the F.C. Volunteers gave a grand farewell concert to volunteers leaving town for the front. The occasion was a brilliant success. The programme consisted of twenty items, all of a high order, which included songs, comic songs, a sketch, and pieces by the band under Mr Gilder.<sup>3</sup>

The first military music of 1900 was heard in March, by a large crowd assembled in front of Wood's Hotel, by the so-called "Guard's Band". Under bandmaster Gilder they played patriotic and loyal numbers.<sup>4</sup> Objection was raised in the press about the use of the term "Guard's Band" and so at their next appearance on St. Patrick's Day, on the balcony of Wood's Hotel, where they played popular airs, they were called the "Emergency Band".<sup>5</sup>

A Stock Fair concert was held in early April by the Emergency Band, in the Albany Hall. This was to welcome "Our Boys" back from the front. The band was conducted by J.O. Rogers and rendered "Soldiers of the Queen". The remainder of the programme consisted of two vocal quartettes, songs, and a violin solo. A large number of country people were present. Galpin Bros. lent a piano for the occasion. Tickets sold amounted to between £24 and £25.<sup>6</sup>

Another Stock Fair concert took place in May. The Emergency Band was assisted by local talent in the way of songs, recitations in character, and a farce. Altogether fifty performers took part. Reserved seats on this occasion were 2/-, with entrance 1/-.<sup>7</sup>

The band played for a charitable purpose in the Public Gardens, on the first Sunday afternoon in December. The music was of a sacred

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1. Sept. 2, 1899.

2. Sept. 14, 1899.

3. Nov. 10, 14, 1899.

4. Mar. 7, 1900.

5. Mar. 10, 19, 1900.

6. Apr. 2, 6, 1900.

7. Apr. 27, 1900.

character.<sup>1</sup>

The year 1900 was brought to an end musically by a Stock Fair concert, by the Emergency Band. Two important artists, Miss Cora Hamilton and Mr Sylvester Paul\* took part, accompanied by Mr Theo Wendt. The plan and booking was at Grocott's and the prices of seats were 2/- and 1/-.<sup>2</sup>

There can be no doubt that the very positive contribution which the F.C. Volunteer Band was making to music in Grahamstown, lessened in the latter half of 1897, owing to military commitments. This influence became less still in 1898 and 1899. In 1900 an "Emergency Band" attempted, quite successfully, to keep military music alive in Grahamstown, while the war effort\*\* was continuing on fronts far removed.

It is also interesting to note that although Stock Fair concerts no longer take place at the present time, the traditional days for Stock Fairs remain the first Tuesday and Wednesday of each month to this year - 1977.<sup>3</sup>

- 
1. Nov. 29, 1900.
  2. Dec. 11, 1900.
  3. Calendar of the Auctioneering firm, Cape Eastern Meats Co-operative.

\* Both visiting musicians.

\*\* Anglo-Boer War.

## CHAPTER II

## MUSIC IN THE CHURCHES

"The City of Saints" - a nickname earned in early Frontier days, perhaps, because a trooper sent to town to fetch a vice reported, "there is no vice in Grahamstown", or merely because there are so many places of worship.<sup>1</sup>

Commemoration Church 1883-1884

The choir of the church, assisted by other vocalists, were preparing for a performance of the "Messiah". By doing this, they were attempting, by performing good music, to remedy "one of the greatest defects in social existence in this Colony."<sup>2</sup> A service of song took place in October which consisted of solos and choruses from the "Messiah". Mr B.B. Attwell conducted and the performance was a success. Mr Winney was at the organ, which had recently been put into complete order. The church was well filled, "and must have contained an audience of about 1,000; from which circumstance



Commemoration Church

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1. "Grahamstown", published by the Publicity Association, Grahamstown.  
 2. The Journal, June 23, 1883.

the interest felt in sacred music in this town may be easily inferred."<sup>1</sup>

Requests were received for a repeat of the "Messiah" and also a suggestion that the repeat coincide with the South African Wesleyan Conference, giving the visitors from all parts "the [here] unusual treat of listening to high-class rendering of the grandest compositions of one of the greatest masters, and also an opportunity to judge of our local talent."<sup>2</sup> The latter request was granted to the satisfaction of lovers of sacred music.<sup>3</sup>

1885. A service of song, "The Promised Land", was given by the choir assisted by scholars connected with the three Wesleyan Sunday Schools in the city. The service was sacred and impressive. Mr Attwell conducted the choir and Mr Howse was the organist.<sup>4</sup>

1886. The choir held regular practices.<sup>5</sup> However, it was not the case of all work and no play for they held an annual social gathering when amongst other things songs and glees formed part of the programme.<sup>6</sup>

1887. The choir continued to practice regularly throughout the year and was requested to bring copies of the "Messiah".<sup>7</sup> No trace was found of its entire or partial performance, but some of the choruses may have been rendered at the services.

1888. A Soiree was held in connection with the Sunday Schools' Annual meeting. Vocal and instrumental music were part of the evening's attractions.<sup>8</sup>

1889. The organist, Mr Westerby left for Kimberley where he accepted a position.<sup>9</sup> Before his departure he arranged an organ recital in the church. A large congregation assembled to hear a varied programme which included the solo "Nazareth" and choruses and solos from the "Messiah". From the latter, the solo "Rejoice Greatly" was especially

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1. Oct. 27, 1883.  
2. Mar. 4, 1883.  
3. Mar. 5, 1883.  
4. Sep. 9, 1885.  
5. Aug. 13, 1886.

6. May 28, 1886.  
7. Jan. 29, 1887.  
8. May 29, 1888.  
9. Nov. 2, 1889.

mentioned. The choir of over forty voices was accompanied on the organ by Mr Howse and conducted by Mr Westerby, who also played organ solos "with great credit to himself and pleasure to his listeners."<sup>1</sup>

The choir, assisted by local talent, gave a concert in the Shaw Hall to raise funds to purchase "church music for choir purposes".<sup>2</sup> Mr Day of Kimberley was appointed as the new organist and his opening efforts were much appreciated, when the choir appropriately sang "Arise, shine, for thy light is come."<sup>3</sup>

1890. Mr Day presented a sacred organ recital and "the music was of a class only too seldom to be heard in Grahamstown." Mr Day, on the organ, proved to be a master of the instrument. Braga's "Serenata", Mendelssohn's Organ Sonata (no.1) in F minor and Clark's "Choeur d'Ange" were especially mentioned. Among the soloists Mr Hill's solo "Nazareth", with his powerful voice and distinct articulation proved most successful. Mr E.W. Wells's horn solos "Ave Maria" and "Melody" caused an "audible rustle after each, which was as near applause as could be tolerated in a place of worship..." The choir "rendered in perfect time and harmony", Mozart's "Kyrie Eleison" and Haydn's "The Heavens are Telling". The "delighted audience" was impressed with Dunster's "Festival March" on the organ.<sup>4</sup>

Mr Day provided enrichment to the service by playing an organ solo from "Samson" in the morning and in the evening Batiste's Andante in G. The choir also rendered an anthem from the "Creation". The capabilities of the organ were admirably demonstrated.<sup>5</sup>

Mr Day was soon to sever his connection as organist. He presented an entirely instrumental recital with skill - his final performance in the Commemoration Church as organist.<sup>6</sup>

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1. Nov. 16, 1889.  
2. Nov. 19, 1889.  
3. Dec. 10, 1889.

4. Feb. 27, 1890.  
5. Feb. 6, 1890.  
6. June 28, 1890.

Mr Speed 1890-1899

Mr T.E. Speed, from England was appointed as the new organist,<sup>1</sup> but Mr Everett filled the position until he arrived.<sup>2</sup> At the welcome party arranged for Mr Speed, the choir rendered some very acceptable songs and glees.<sup>3</sup>

Mr Speed gave his first organ recital in October. Of the individual pieces on the long and select programme the "Fantasia on Pleyel's German Hymn" (Lamare), "March Funébre" and "Chant Seraphique" (Guilmant) and "Gavotte in B flat" (Handel) were singled out.

## Programme

Introduction and Allegro in Ancient Style	F.E. Burke
Elevation in A flat	Guilmant
Song - "Lord we praise Thee"	Mozart
Fantasia on the "German Hymn" (Pleyel MSS)	Lamare
Bercuese in A	Delbruck
Prelude and Fugue in B flat	Bach
Air Recitative "If with all your hearts" (Elijah)	Mendelssohn
Elegy	Lemaigne
Marche Funébre et Chant Seraphique	Guilmant
Fantasia in A flat	Oncer-Guiraud
Song - "The Star of Bethlehem"	Stephen Adams
Gavotte in B flat	Handel
Capriccio in F	Lemaigne
Finale (Grand Choeur)	Guilmant 4

Mr Speed also introduced much variety into the service by way of choral music, anthems and voluntaries. The following is a list of the music he used in a period of three months:

1. June 24, 1890.  
2. Jul. 1, 1890.

3. Jul. 24, 1890.  
4. Oct. 11, 1890.



Anthems:	"Leave us not, neither forsake us"	Stainer
	"They shall dwell in the Land"	Stainer
	"If with all your hearts"	Mendelssohn
	"Jesus, Lover of my Soul"	Dr Dykes
Voluntaries:	Allegretto in B minor	Guilmant
	Grand Choeur	Guilmant
	Cantiléne Pastorale	Guilmant
	"My soul thirsteth for God"	Mendelssohn
	Introduction to "Stabat Mater"	Rossini
	Grand Choeur in D	Lemmens
	"Liebslied"	Grieg
	Prelude "Death of Ase"	Grieg
	Melody in F	Farmer
	Barcarolle	Scharwenka
Choral:	Te Deum	Hine in G
	Jubilate	Hine in G
	Te Deum	Smart in F
	Jubilate	Smart in F
	Te Deum	Boyce in D
	Jubilate	Boyce in D 1

The Annual Sunday School Anniversary was marked with a choice programme of music, in the Shaw Hall:

Anthem	"Hosanna in the Highest"	Stainer
	Church Choir	
Duet	"Excelsior"	Balfe
	Messrs Jeanes and Hicks	
Song with Chorus	"Seek Ye the Lord"	Roberts
	Mr W.A. Jeanes	

Song	"In the Cathedral"	Baptiste
	Miss Wicks	
Song with Chorus	"Jerusalem"	Parker
	Mr T. Hicks	
Song	"The Chorister"	Sullivan
	Mr A.J. Hill	
Part Song	"Comrades' Song of Hope"	Adam
	Church Choir	

1

Many times the advertisement appeared for an organ blower for the church organ.<sup>2</sup>

During the following three years the services were advertised regularly and a good idea of the variety and also the popularity of certain items can be judged. By far the most used Te Deum was that of Smart in F, followed by that of Jackson in F. The most used Jubilate was that of Bunnett in F, followed by Stainer in E flat. Mr Speed on several occasions used his own Kyrie. Regarding the anthems, many of Sir John Stainer and Handel and lesser composers were used. Great variety was achieved with regard to organ voluntaries, showing the competence of the organist. The names of Guilmant, Guiraud, Bach, Handel, Verdi, Rossini and Franck and others were observed.<sup>3</sup>

At the annual Sunday School meeting of 1893, the musical part of the programme was arranged by Mr Speed. The ladies' choir sang, and in addition there was a violin solo, a piano and harmonium duet and a vocal duet "Love Divine" from Stainer's "Jarius' Daughter".<sup>4</sup>

In February 1894 a church social was held in the Shaw Hall. Various songs formed part of the programme, with the organist playing the accompaniments.<sup>5</sup>

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1. Mar. 19, 21, 1891.  
2. Apr. 16, 1891.  
3. 1891-1893.

4. May 13, 1893.  
5. Feb. 8, 1894.

At the 1894 annual meeting of the Sunday School, Mr Speed accompanied two songs and a violin solo.<sup>1</sup>

The church organ was erected in 1874 and was probably the largest organ in the Colony at that time.<sup>2</sup> In the years 1892-1894 it was rebuilt and considerably enlarged, the additional large pipes and other material having arrived in December 1893.<sup>3</sup> The opening services took place after all the work had been completed, on December 9, 1894, for which three musical services were arranged.

At 11 a.m.:	Psalms	Beethoven in D	
	Psalms	Tomlinson in D	
	Te Deum	Smart in F	
	Jubilate	Smart in F	
	Voluntary	"Offetoire on two Noëls"	Guilmant

At 3 p.m.:	The choir was assisted in the hymns by over 400 school children.		
	Anthem	"The Strain upraise"	Sullivan
	Solo	"I Know that my Redeemer Liveth"	Handel

At 7 p.m.	Psalms	Hopkins in G	
	Anthem	"Blessing, glory, wisdom and might"	Tours
	Voluntaries	"Cavatina"	Raff
		"Hallelujah Chorus"	Handel

A report stated that Mr Speed did the new instrument justice, using some of the new solo stops to advantage and making "a good display" on the louder pedal stops.<sup>4</sup>

The following evening Mr Speed gave an organ recital before a very large congregation. After a hymn and prayer, the first item was a Grand

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1. Apr. 19, 1894.

2. Dec. 1, 1891.

3. Dec. 23, 1893.

4. Dec. 8, 11, 1894.

Choeur by Guilmant on a theme of Handel. This was followed by another piece by Guilmant and a vocal quartette to the words "Rock of Ages". Mr Speed paid tribute to a former teacher, E.H. Lemare, by playing Lemare's "Gavotte in A flat", followed by a song by the same composer. The Bach Prelude and Fugue in C minor exhibited the capabilities of the pedal organ and Grison's "Communion" and Moskowski's "Serenade" showed off many of the soft solo stops. The last item was the "Grand Overture in E minor" by Morandi, after which the Doxology was sung followed by the "Hallelujah Chorus".<sup>1</sup>

The first of a series of recitals followed in February 1895. The items were described as being of "a popular character" and there was something to suit everybody's taste. The Pastorale in E by Lemare and the Overture in D and the Andantino in D flat were especially mentioned.

The programme was the following:

Festal March in C	J. Baptiste Calkin
Pastorale in E	E.H. Lemare
Song "The Better Land"	Cowen
Gavotte (Louis XIV)	Florian Pascal
Andantino in D flat	Châuvet-Guilmant
Song "The Valley of Shadows"	Barrie
Intermezzo	Macbeth
Prière et Berceuse	Guilmant
Overture (for an Orchestra) in D	Cavaliers Suppé Demelli 2

The next recital followed about a month later, but this was not reported in the press.<sup>3</sup>

The Sunday School held a concert in March 1895. Scholars took part in the varied programme which consisted of the following items:

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1. Dec. 11, 1894.  
2. Feb. 21, 1895.

3. Mar. 12, 1895.

Pianoforte Duet  
 Chorus "When we think of all the Blessing"  
 Recitation  
 Song  
 Pianoforte Solo  
 Autoharp band  
 Vocal Duet  
 Recitation  
 Chorus "O Happy, Happy Pilgrims"  
 Chorus "They brought their Palms"  
 Pianoforte Solo  
 Autoharp band  
 Song  
 Dialogue  
 Chorus "God is calling"  
 Doxology. 1

At the Sunday School Anniversary special hymns were sung by the children and choir and "were perhaps more tuneful than usual and they all went with a good swing..." Two of the scholars sang a solo each.<sup>2</sup>

"Mozart" in a letter to the press complained that suitable music for Easter was totally absent at Commemoration Church and he declared that it was "shameful indifference" and it should not be suffered longer.<sup>3</sup> On his return from Cape Town, Mr Speed replied that at holiday times such as Easter and Christmas, so many of the choir members were away that it rendered festive music impossible.<sup>4</sup>

At the next organ recital in June, Mr Speed introduced the pianoforte as a special feature. The programme was "very varied and of a high class

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1. Feb. 23, 1895.  
 2. Apr. 2, 1895.

3. Apr. 16, 1895.  
 4. Apr. 20, 1895.

character....The piano used was one of Bechstein's and was in perfect tune with the organ." Miss Hume was commended for her singing during the evening and the audience had a great musical treat.

## Programme

Marche Hongroise	Organ and Piano	Berlioz
Cujus Animam	"Stabat Mater"	Rossini
Andantino	Organ and Piano	Lemare
Song	"Lead Kindly Light"	Anon
Gavotte	Organ	Thomas
Ave Maria	Organ and Piano	Bach-Gounod
Song	"I Know that my Redeemer Liveth"	Handel
Canteline Pastorale in B minor	Organ	Guilmant
Marche Triomphale	Organ and Piano	Guilmant 1

The following recital took place after the service on Sunday evening June 30th, and it was shared by Mr Speed and Mr Spencer Cawthorne, formerly an organist in England.<sup>2</sup>

Sunday School scholars assisted by members of the Church Choir produced the sacred cantata "The Choicest Gift" in the Shaw Hall in August. Local amateurs took the solo parts and the price of admission was sixpence.<sup>3</sup>

On a Sunday afternoon in October, the annual Flower Service was held. It was entirely musical and consisted of four suitable hymns sung by the children, an anthem by the church choir, two vocal solos, "Holy City" and "Jerusalem", while Mr Speed played selections on the organ.<sup>4</sup>

An organ and pianoforte recital took place in March 1896, with Mr Speed, Miss Richards, and two vocalists participating. It was reported that "it was a distinct success. In the face of five counter-attractions

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1. June 8, 11, 1895.

2. June 29, 1895.

3. Aug. 20, 1895.

4. Oct. 29, 1895.

a large congregation gathered together."<sup>1</sup> "Melrose" writing in his column in the newspaper touched on another angle. - "How is it that people who will repeatedly give from a shilling to five shillings for admission to a concert, contribute a ticky after listening over an hour and a half to good music as was provided on Thursday evening. Is it manners? The collection was analysed and the result needs no comment: it speaks for itself. Here it is: Four half-crowns, five two-shilling pieces, forty-six shillings, one hundred sixpenny pieces, one hundred and fifty-five tickys and one penny. Three hundred and eleven persons contributed and fully one hundred and fifty did not contribute at all."<sup>2</sup>

A Grand Organ Recital took place in July. Mr Speed organized this in order to give the numerous visitors to Grahamstown the opportunity of hearing the instrument. He "was beseiged with so many requests for favourite pieces". There was a good audience and the recital was a great success.

Andante and Allegro		Bach
Andante in G		Batiste
Bercuese		Guilmant
Song "Lend me thine aid"	Mr Jeanes	Gounod
Overture		Suppé
Communion		Grison
Fantasia on two Christmas Themes		Guilmant
Song "Calvary"	Mrs Medley	Rodney
Intermezzo from "Macbeth"		
Marche Funebre et Chant Seraphique		Guilmant 3

On Flower Sunday a service was held in the afternoon according to custom. The Sunday School aided by the Church Choir rendered the cantata "Tribute of Flowers".<sup>4</sup>

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1. Mar. 28, 1896.  
2. Mar. 28, 1896.

3. Jul. 11, 1896.  
4. Oct. 27, 1896.

On the evening of the second day of the Albany Show Mr Speed had organized an organ, piano and violin recital in the Church, to entertain visitors to the city. The programme was "popular".<sup>1</sup>

"Christ and His Soldiers" was performed in the church in June by a choir of fifty voices, accompanied by piano and organ.<sup>2</sup>

Another organ recital followed in December, attended by many citizens and visitors. The programme showed off the beauties of the organ and was well executed throughout.

March in B flat	Silas
Canzona	Wolstenholme
Offertoire (introducing the Russian Anthem)	Rev.Scotson Clark
"Quis est Homo"	Rossini
Allegro	Pettersson
Romance	Strelezki
Adagio )	
) 3rd Sonata	Guilmant
Scherzo Symphonique)	

3

In March 1898, the organ recital had an excellent programme and contained a special treat in the form of vocal solos "I know that my Redeemer Liveth", Handel, and one by Cowen, sung by Miss Spoor who was an Associate of the Royal College of Musicians, London.<sup>4</sup> A further organ recital was given in November when the offertory was for the organ fund.<sup>5</sup>

The Flower Service took place with special hymns and solos by Miss Spoor and Mr Jeanes and a violin solo by Mr C. Isreal of Pretoria.<sup>6</sup>

A musical service was held on Sunday evening December 25th. Two leading vocalists took part, as well as the visiting artists Mr G.Isreal (violin and viola) and Mr. C. Isreal (violin).<sup>7</sup>

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1. Mar. 30, 1897.  
2. June 3, 1897,  
3. Dec. 14, 1897.

4. Mar 15, 1898.  
5. Nov. 1, 1898.  
6. Dec. 17, 1898.  
7. Dec. 24, 1898.

In January 1899, Mr Speed gave another recital, which was in his usual good style. In addition there was a clarinet solo and a clarinet and bassoon duet. The great treat of the evening was the "Commemoration Overture" by Saint-Saens, played on the organ, bassoon and clarinet.<sup>1</sup> A few days later the same programme was repeated after the evening service, with the addition of several vocal items. It was described as "a musical treat of the highest order."<sup>2</sup>

The Anniversary Services in connection with the Sunday School took place in March and Mr Speed was responsible for the special hymns sung by the children, the accompaniments to the vocal solos and the organ voluntaries.

Serenade	Pierné	
Fantasia "O Sanctissima"	Lux	
Triumphale Marche	Lemmens	
Andante	Batiste	3

At his next organ recital in April, Mr Speed involved two musicians recently arrived in Grahamstown. They were Mr Edgar Wood (violin) and Mr E.H. Dampier (violincello). The programme provided a "rich musical treat". Especially mentioned was the excellent playing of both Mr Wood and Mr Dampier and the trio for organ, violin and violincello by Rheinberger.

#### Programme

Prelude and Fugue in C minor		Bach
Andante Religioso	Violin	Angelis
Pastorale		Guilmant
Adagio (from 7th concerto)	Violincello	Goltermann
Grand Choeur		Guilmant

1. Jan. 20, 1899.  
2. Jan. 25, 1899.

3. Mar. 18, 1899.

Trio (suite in C minor) Organ, Violin, Violincello		Rheinberger
Priere		Beresford
Adagio (nocturne in E flat)	Violin	Chopin
Sonata in F minor (no. 1)		Mendelssohn
a) Allegro e Serioso		
b) Adagio		
c) Recitativo		
d) Allegro Vivace		

1

Advertised for September was a musical evening to take place in the Church. The choir of about seventy voices were to render "And the Glory of the Lord", "Hallelujah Chorus" - Handel. An orchestral band were to accompany and also play the "Pastorale Symphony" from the "Messiah".<sup>2</sup> No report was found.

An organ, piano and violin recital was held in the church in October by Mr Speed, Mr Deane and Mr Edgar Wood. The programme was described as "choice" and singled out for special mention were the two instrumental trios and Miss Spoor's solo. Mr Speed played Chopin's "Marche Funebre" in "memory of gallant soldiers recently fallen".

#### Programme

Allegro Brilliant	Mr T.E. Speed	Löw
Trio Marche Religieuse (Lohengrin)	Mr Speed, Mr Deane, Mr Wood	Wagner
Vocal Duet "In the Hands"	Mrs Medley, Mrs Letcher	Mendelssohn
Carillon (Louis XIV)	Mr Speed	Neustedt
Marche Funebre	Mr Speed	Chopin
Trio (Rienzi)	Mr Speed, Mr Deane, Mr Wood	Wagner
Solo "O had I Jubal's Lyre"	Miss Spoor	Handel
Fantasia (M.SS) (German Hymn)	Mr Speed	Lemare

3

1. Apr. 19, 1899.  
2. Sep. 18, 1899.

3. Oct. 26, 1899.

Mr Percy Medley - 1900 for approx. nine months

The above was Mr Speed's last recital and a temporary organist took over at the beginning of 1900, because "during the 8-9 months that Mr Percy Medley acted as organist he rendered excellent service." On the last Sunday morning in September he played "How lovely are the Messengers" - Mendelssohn, and the Prelude and Fugue in D minor - Bach. In the evening Best's full score arrangement of Handel's "And the Glory" and March in G - Smart were the voluntaries. He was a locally trained organist. In September he gave a recital together with Mr Campbell (violin) and several vocalists. Specially mentioned was the vocal quartet "Rock of Ages" from Farmer's oratorio "Christ and His Soliders". A very enjoyable evening was spent.<sup>1</sup>

During the months that Mr Medley was organist the local newspaper carried detailed advertisements of the services. The Te Deums which were mainly used were Woodward, Turle, Hopkins and Oakley. The Glorias were almost exclusively Barnby and the Jubilates Barnby and Bunnett. A small variety of anthems were sung of which "Leave us not" - Stainer, and "The Radiant Morn" - Woodward, bore several repetitions. A large variety of voluntaries were heard which included Guilmant, Mendelssohn, Batiste, Raff and Handel compositions.<sup>2</sup>

Mr T.H. Webb - Approximately October 1900

Mr Webb was the new organist. His first notable task was the organization of the Musical Festival in connection with the Jubilee Celebrations. An excellent programme was presented and Webb's organ solos and the violin solo were deserving of special mention.

1. Hymn "Christ is our Cornerstone"
2. Prelude and Fugue in D minor Mendelssohn
3. Song "It is enough" (Elijah) Rev. S.J.Baker Mendelssohn

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1. Sep. 25, 1900.

2. Feb.-Aug. 1900.

- |   |                        |                     |
|---|------------------------|---------------------|
| 4. March Funebre et Chant Seraphiques                           |                        | Guilmant            |
| 5. Vocal Duet "In His Hand are all the Corners of<br>the Earth" | Mrs Medley, Miss Spoor | Mendelssohn         |
| 6. Violin Solo "Romanza" (2nd concerto)                         | Mr E. Wood             | Wieniawski          |
| 7. Hymn "The God of Abraham Praise"                             |                        |                     |
| 8. Melody in D  |                        | S. Coleridge-Taylor |
| 9. Song "Holy City"   | Mr W.A. Jeanes         | S. Adams            |
| 10. Chanson Triste  |                        | Tchaikovsky         |
| 11. Anthem "Blessed are they that dwell in Thy House"           |                        | Tours               |
| 12. Triumphal March   |                        | Lechner             |
| 13. Doxology "Praise God from Whom all Blessings Flow"          |                        | 1                   |

In the short space of time before the end of 1900, Mr Webb introduced many new voluntaries; amongst others, those of Dudley Buck, Rea, W. Sterndale Bennett as well as the better known composers, Handel and Guilmant.<sup>2</sup>

#### The Cathedral

Miss Kennelly, Mr Winney 1800-June 1890



St. George's Cathedral

1. Nov. 27, 1900.

2. Oct.-Dec. 1900.

To mark the arrival of the Bishop in 1880, Miss Brookshaw sang special pieces aided by the choir, including "I know that my Redeemer Liveth". Miss Kennelly was the organist.<sup>1</sup> *NBS' orrells*

The visiting Anglo-American Minstrels quartette visited the Church on a Sunday early in 1884. At the morning service, the alto sang "O rest in the Lord" and at the evening service, the principal tenor sang several solos from the "Messiah".<sup>2</sup>

On Wednesday November 3 1886, a Festival of Choirs was held. Choirs travelled to Grahamstown by train and postcart; three came from Port Elizabeth, one from Port Alfred, and one from Bedford and joined the choir from the local Cathedral and those from the Diocesan School for Girls, St. Andrews and St. Bartholomews Schools. A temporary platform was erected and the music included the Nunc Dimittis to Dr Bridge's "Caxton" Festival setting in G minor, the anthem from the Lobgesang and a solo from the "Elijah" - "Hear ye Israel." The organ was supported by an orchestra conducted by Herr Eberlein.<sup>3</sup>

In 1888 it was found that Mr Winney was the organist and choir-master.<sup>4</sup>

Mr Day July 1890 - June 1893

Mr Day took over from Mr Winney on 1st July 1890.<sup>5</sup> Mr Day at once became actively engaged in raising funds for the enlargement and restoration of the Cathedral organ.<sup>6</sup> Mr Cecil J. Rhodes donated £100. In disclosing this, the Kimberley newspaper the "Diamond Fields Advertiser" had the following to say: "The Saints are delighted, for local subscriptions have been coming in mainly in pennies." However "Robin" disclosed that notes were coming in briskly from Grahamstown, but "the humble brown is about all a Kimberley man can bring himself to part with for

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1. Aug. 2, 1880.  
2. Jan. 11, 1884.  
3. Nov. 2, 1886.

4. Aug. 28, 1888.  
5. June 26, 1890.  
6. Aug. 28, 1880.

offertories and such like things."<sup>1</sup>

The organ was re-opened on Sunday 21st June 1891 with special services and "doubtless Mr Day will do all he can to exhibit the powers of his greatly improved instrument."<sup>2</sup>

An organ recital took place in August. "Mr Day's playing was a rare treat and Miss Price's singing was admirable." The organist of Trinity Church, Mr Howse assisted at the organ and was "heard to great advantage."

1. Sonata no. 5		Mendelssohn
2. Song "But the Lord was mindful"	Miss Price	Mendelssohn
3. Slow movement, 4th Concerto		Bennett
4. Anthem "The Wilderness"	The Cathedral Choir	Goss
5. Grand Choeur	Mr Howse	Salomé
6. Song "O Rest in the Lord"	Miss Price	Mendelssohn
7. Prelude and Fugue in G minor		Bach
8. Allegretto in B minor		Guilmant
9. Grand Offertoire		Wély 3

Another important recital was given in November "and those who were not present missed one of the best musical treats of the year. Mr Day on the now magnificent instrument is always worth hearing, but especially so with a programme like the following" :-

Organ Solo	Hommage á Mozart	Calkin
Chorus	"For unto us" ("Messiah")	Handel
Organ Solo	Grand Fugue in E	Bach
Organ Solo	"Andante"	Rubenstein
Solo and Chorus	"O Thou that Tellest"	
	Miss Price and Choral Union Choir	
Organ Solo	Offetoire in D minor	Batiste

1. Aug. 19, 1890.  
2. June 21, 1891.

3. Aug. 20, 1891.

Organ Solo	Sonata no. 2	Mendelssohn
Solo	"Pro Peccatis" (Stabat Mater) Mr Kay	Rossini
Organ Solo	Movements from 4th Concerto	Bennett
Hallelujah Chorus (Messiah)	Cathedral Choral Union	Handel

"Miss Price's solo was a feature of the entertainment, and the Cathedral Choral Union in their chorus-singing, did honour to their conductor."<sup>1</sup>

In December a selection of solos and choruses from the "Messiah" was given on a Sunday afternoon in the Cathedral and the offertory was for the organ fund.<sup>2</sup> During the year Mr Day gave other recitals, the details of which were not reported.<sup>3</sup>

A lecture on Church Music was delivered during the Tenth Session of the Diocesan Synod in January 1892 by the Rev. A.W. Brereton, upon the request of the Bishop. This lecture covered all aspects of Church Music from the difficulties experienced in securing voices, organs, organists, the training of a choir and sight singing to all the possible remedies. He also touched on the various musical portions of the service including congregational singing.\*

An organ recital was arranged for February, with "works of first-class importance being down for performance, such as Mendelssohn's G minor concerto, the orchestral parts being played on the organ. Also Guilmant's fine organ sonata in D minor and other works." The band of the First City were also there, under bandmaster Gilder, to accompany the hymns.<sup>4</sup>

In August Mr Day had another organ recital. Important contributions were the airs "He was dispersed" from "Messiah" and "It is enough" from "Elijah". The organ sonata no. 6 by Mendelssohn and the Prelude and Fugue on the name 'BACH' by Bach were played by Mr Day, while Mr and Mrs Day

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1. Nov. 21, 1891.

2. Dec. 12, 1891.

3. Apr. 28, Sep. 3, 1891.

4. Feb. 16, 1892.

\* South African Church Choirs: Rev. A.W. Brereton.

played Marche Triomphale by Meyerbeer and Marche Cortège by Gounod, on the organ and piano.<sup>1</sup>

The next organ recital "was in every way a distinct success". Speaking of Beethoven's Pastorale Symphony the report read, "...the storm effects and the rejoicing of the villagers was expressed in a particularly vivid manner...at no distant date give a repetition of this drama in sound."

- |   |                             |           |
|---|-----------------------------|-----------|
| 1. Overture                                     | "Last Judgement"            | Spohr     |
| 2. Allegretto in B minor                        |                             | Guilmant  |
| 3. Song   | "Nazareth"                  | Gounod    |
| 4. Symphony no. 6 (Pastorale) *                 |                             | Beethoven |
| a) Country Scene                                |                             |           |
| c) Rejoicing of the Country People              |                             |           |
| d) The Storm                                    |                             |           |
| e) Shepherds calling the Flocks after the Storm |                             |           |
| 5. Aria and Quartette                           | "O for the Wings of a Dove" |           |
|   | Miss Kitching - solo        |           |
| 6. March Cortège (Irène)                        |                             | Gounod    |

Mr Day was the organist and Mrs Day and Miss Hatchard at the piano "contributed no small share to the success of the evening."<sup>2</sup>

After initial postponements because of bad weather, a recital which was to have included "Crossing the Bar" (from the Funeral Service at Westminster Abbey of Lord Tennyson, by Dr Bridge), did not take place, because of so many other attractions leaving no available night.<sup>3</sup>

Special Christmas music was organized and included in the Magnificat and Nunc Dimittis by Stanford in B, Carols and the anthem, Adeste Fideles.<sup>4</sup>

A "Historical Organ Recital" was presented by Mr Day who devoted Part I to music by Handel and Part II to music by Bach.<sup>5</sup>

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1. Aug. 16, 1892.

2. Sep. 22, 24, 1892.

3. Dec. 1, 3, 1892.

4. Dec. 24, 1892.

5. Feb. 7, 1893.

\* b) On the Lake (omitted).

Mr Day gave his farewell recital in May, prior to his departure for Pietermaritzburg, Miss Agnes Nelson sang "Hear my Prayer" - Mendelssohn, and "Thou didst not leave his soul in Hell" - Handel.<sup>1</sup>

Requests were made for interested persons to supplement the Cathedral Choir or to help by lending copies of "Creation" for practices which were to begin early in September, in preparation for the Chancel Consecration Services early in November. Mr P. Ould, organist of St. Andrew's College, conducted these practices of selections from the "Creation" as well as the Military "Te Deum" by Sullivan. At the actual consecration an organist from St. Mary's in Port Elizabeth officiated at an organ which was lent by Mr G.W. Price, who had not yet completed the building of the new Cathedral organ.<sup>2</sup>

Mr Deane 1894 - 1900 +

Mr Deane was appointed the new organist and gave the recital in connection with the opening of the completed organ in January 1894. This was the first in a series of recitals. The opening piece "Allegro Pomposo" by Smart "brought out with telling effect the power of the organ in the rapid pedal passage, the pneumatic action giving a prompt sharp attack to the notes." The account spoke in glowing terms of the skill in which Mendelssohn's difficult sonata in F minor had been played and that the organist had faithfully reproduced the seven instruments intended by Beethoven in the Andante from the Septuo. Mr Deane opened the Bach Fugue in D minor, the Giant, "with a genuine surprise, in an improvisation, ... in which rare art he has proved himself specially gifted." Other vocal solos and organ solos completed the programme.<sup>3</sup>

Mr Deane continued in the manner of his predecessor by giving recitals assisted by vocalists and the offertory being for the organ fund.<sup>4</sup>

1. May 16, 1893.

2. Sep. 14, 23, Nov. 2, 1893.

3. Feb. 3, 1894.

4. Mar. 8, 1894.

Stainer's "Crucifixion" was sung at the Sunday service.<sup>1</sup> The recital in the Cathedral in May enjoyed another very favourable write-up: "Bach's Fugue in E minor, ...gave the organist the opportunity of showing the full power and tone of the instrument. The pedal work was a marvel of precision, all mechanical noise which so often spoils work of that kind, being quite absent."

Fugue in E minor		J.S. Bach
Canon in B minor		Schumann
Sonata in D minor		Mendelssohn
Recit. "Thus saith the Lord"		
Air "But who may abide"	from Messiah	Handel
Cujus Animam (Stabet Mater)		Rossini
a) Allegro in A		Corelli
b) Andante in G		Batiste
Solo: a) "Ave Maria"		Gounod
b) Noel	Mr Biden	Mascagni
Marche Cortège		Gounod

During the singing of a hymn an offertory was taken up on behalf of the organ fund.<sup>2</sup>

In July the recital consisted of selections from the works of Guil mant, Mendelssohn, Batiste, Wely, together with selections by several vocalists.<sup>3</sup> Again in November, Mr Deane was assisted at the organ by two young organists -the one a pupil of his - by two vocalists and by Miss Deane on the violin.<sup>4</sup> *NE*

On Christmas Eve there was a recital and carol singing.<sup>5</sup>

The New Year dawned with Mr Deane preparing a recital. No further details were found.<sup>6</sup> In February, the newspaper stated that Mr Deane

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1. Mar. 17, 1894.  
2. May 23, 1894.  
3. Jul. 5, 1894.

4. Nov. 6, 1894.  
5. Dec. 20, 1894.  
6. Jan. 10, 1895.

"gave one of his popular recitals." The Cathedral Choir sang. "We hope that it will not be long before another recital as successful as that of last night is given, as these performances of really good music tend so greatly to educate and elevate the musical taste of the community."

Mr Deane played:

Grand Overture	"Egmont"	Beethoven
Barcarolle	"Sterndale"	Bennett
Grand Fantasia	"The Storm"	Lemmens
Andante from Symphony no. 4		Mendelssohn
Schiller - March		Meyerbeer

The Cathedral Choir sang:

"As pants the heart"	Spohr	
"Blessed be the God and Father"	Dr Wesley	1

At Easter a special Passiontide Service consisted of selections from "The Crucifixion" by the Cathedral Choir and an organ recital.<sup>2</sup> At the following recital anthems were sung by the Cathedral Choir and Mr Deane was assisted at the organ by Mr Gay.<sup>3</sup>

The absence of recitals during 1896 can probably be partly accounted for by the fact that in July, Mr G.W. Price was again engaged in work on the organ - an addition of a Contra Bombarde 16-ft. stop on the pedal organ.<sup>4</sup> This new stop was dedicated and opened at the morning service in January 1897.<sup>5</sup>

The first recital followed early in February. The choir sang "The Wilderness" by Goss and the offertory was on behalf of the organ fund.<sup>6</sup> Two weeks later another recital took place and "the programme was of such a character as to give the accomplished organist the opportunity of

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1. Feb. 23, 26, 1895.

2. Mar. 28, 1895.

3. Jul. 4, 1895.

4. Jul. 18, 1896.

5. Jan. 23, 1897.

6. Feb. 2, 1897.

showing off the new stop to perfection. Especially was this the case in the Grand Chorus in D major, the first movement in Mendelssohn's sonata, the Prelude and Fugue by Bach and the final Triumphal March." The congregation "was not charmed with the Meditation in B flat. It is, we suppose, a modern style of composition, such as we have not yet been educated up to." The vocal solo, "But the Lord is Mindful" from "St. Paul" added very materially to the enjoyment of the recital.<sup>1</sup> Two more recitals followed each other in quick succession and the offertories were for the organ fund.<sup>2</sup>

In 1898, Mr Deane, before a large congregation, played with his usual ability. Special mention was made of the fact that he manipulated the upper notes of the pedal board in a manner which gave the effect of an extra manual. In "God preserve the Emperor", the organist showed his perfect pedal work. Mr Deane's own composition "Lead Kindly Light" - an anthem consisting of solo and chorus - was much enjoyed.

- |   |             |
|---|-------------|
| 1. Marche Nuptiale                                | Guilmant    |
| 2. "Hallelujah to the Father" (Mount of Olives)   | Beethoven   |
| 3. Anthem "Lead Kindly Light"                     | W. Deane    |
| Soprano solo - Miss K. Jerome and Cathedral Choir |             |
| 4. "God Preserve the Emperor"                     | Chipp       |
| 5. a) Melody                                      | Wagner      |
| b) March (Judas Maccabeaus)                       | Handel      |
| c) Romance  | Schumann    |
| d) Larghetto                                      | Mozart      |
| 6.a) Duet: "Now we are Ambassadors"               | Mendelssohn |
| Rev. C.H. Hutt and Rev. D. Hurst-Jones            |             |
| b) Chorus: "How lovely are the Messengers"        | Mendelssohn |

Cathedral Choir

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1. Feb. 18, 1897.

2. Apr. 22, May 6, 1897.

- |                   |        |   |
|-------------------|--------|---|
| 7. Fugue          | Bach   |   |
| 8. Marche Cortège | Gounod | 1 |

In August a very successful recital was given; however many effects were spoilt because of the limitations of the incomplete organ. A pleasing feature were the selections from the "Elijah".

- |   |                           |               |
|---|---------------------------|---------------|
| Jubilant March  |                           | Stainer       |
| Sonata in F minor   |                           | Mendelssohn   |
| Allegro Moderato e Serioso - Adagio - Andante Recitando -<br>Allegro Assai Vivace |                           |               |
| Andante   |                           | Lemare        |
| Sarabande   |                           | Moszkowski    |
| Melody  |                           | Wagner        |
| Selections from Mendelssohn's oratoria "Elijah"                                   |                           |               |
| Recit. (tenor)  | "Man of God"              |               |
| Air (bass)  | "It is enough"            |               |
| Recit. (tenor)  | "See now he sleepeth"     |               |
| Trio (2 sopranos and alto)  | "Lift thine eyes"         |               |
| Chorus  | "He watcheth over Israel" |               |
| Prelude in C sharp minor  |                           | Rachmaninoff  |
| Allegretto in B minor   |                           | Guilmant      |
| Miss G. Watts (a pupil of Mr Deane)   |                           |               |
| Selections from Mendelssohn's oratoria "Elijah"                                   |                           |               |
| Air (contralto and bass)  | "Arise Elijah"            |               |
| Air (contralto)   | "O rest in the Lord"      |               |
| Chorus  | "He that shall endure"    |               |
| Wedding March   |                           | Mendelssohn 2 |

On Christmas night 1898, Mr Deane gave an organ recital. In addition the programme included the solo "Lord God of Abraham" from "Elijah", the recitative "For behold, Darkness shall cover the Earth" and the solo

"The People that walked in Darness" from the "Messiah".<sup>1</sup>

In January 1899, Mr Deane gave a recital after the evening service. He was assisted by Mr T. Philips, who sang Piccolomini's "Save us, O Lord", and the "Pro Peccatis" from Rossini's "Stabat Mater" and Mr G. Israel, who played an "Elegie" by Ernst and Field's Nocturne in B flat so beautifully that "if it had not been in Church he would have been loudly applauded. Mr Deane rose to the occasion and gave Guilment's 'Funeral March and Hymn of Seraphs' and Chipp's rearrangement of the tune 'Australia' in his finest style and despite the incompleteness of the organ produced some marvellous effects and delighted the audience."<sup>2</sup>

In February Mr Deane held another recital in the Cathedral assisted by Mr E.A. Abbott, who made his first public appearance in Grahamstown, playing "two violin solos in a masterly style". The good pedal work of Mr Deane was again remarked upon. An interesting feature was "Hope's Message" by a local composer, Raymond Barker.

- |  |                |
|--|----------------|
| 1. Sonata in D minor                         | Guilment       |
| Allegro Moderato - Larghetto, Allegro Vivace |                |
| 2. a) Pastorale                              | Lemare         |
| b) Sons les Cois                             | Durand         |
| 3. Andante from E minor concerto             | Mendelssohn    |
| Mr E.A. Abbott                               |                |
| 4. Introduction, Air and Variations on the   |                |
| "Austrian Hymn"                              | Chipp          |
| 5. Hope's Message                            | Raymond Barker |
| 6. Introduction and Fugue in D minor         | Bach           |
| 7. Cavatina                                  | Mr E.A. Abbott |
|  | Raff           |
| 8. Triumphal March in E flat                 | Liszt          |
|  | 3              |

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1. Dec. 24, 1898.

2. Jan. 17, 1899.

3. Feb. 10, 1899.

In June, Mr Deane organized something uncommon and presented a programme of ten works - all J.S. Bach. Short sketches of each work were given in the programme notes. A variety of instruments were featured - organ (Mr Deane and Miss G. Watts), violin (Mr E. Wood), 'cello (Mr E. Dampier) and vocalists (Miss Taylor and Rev. D. Hurst-Jones), as well as the Cathedral Choir. There were Preludes and Fugues for organ, "Sarabande" from a set of six sonatas for solo 'cello, solo violin in a Bach aria, "Jesus Fount of Consolation", "O Saviour Sweet, O Saviour Kind", and "My Heart ever Faithful" were sung as well as Bach chorales.<sup>1</sup>

In October the recital consisted entirely of works of Wagner - from Rienzi, Lohengrin, Tannhauser, Meistersinger and Parsifal. However, between the first and second parts of the programme, compositions by Beethoven and Liszt were heard.<sup>2</sup>

One of the rare organ recitals in 1900 took place in August, when Mr Deane gave a very successful performance and Miss Nelson sang "Let the Bright Seraphim" from Samson. Mr Deane played the following pieces:

Sonata in F minor	Mendelssohn	
Melody in E minor	Rachmaninoff	
Gavotte Moderne	Lemare	
Lied and Serenade	Hofmann	
Improvisation		
Fugue in C minor	Guilmant	
Schiller - March	Meyerbeer	3

From the beginning of September 1899 until the end of 1900, the services at the Cathedral were advertised regularly. A great variety of anthems were used with very few repetitions during the period, which included amongst others the following composers: Sullivan, Stainer, Barnby, Elvey, Bennett, Gounod and Mendelssohn. A large variety was

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1. June 14, 1899.  
2. Oct. 7, 1899.

3. Aug. 16, 1900.

also found with regard to the Te Deum, Benedictus, Magnificat and Nunc Dimittis and the Service. The most popular Te Deum seemed to be that of Lowe in C, Benedictus that of Maunder No. 1, Magnificat and Nunc Dimittis that of Adlam in F and the Service of Merbecke and Hayne in G.<sup>1</sup>

#### Trinity Church

The organ at Trinity Church was re-opened in February 1881 after being entirely rebuilt. Mr Winney was the organist and the following selection of sacred music followed the special service:

Prelude and Fugue in E minor	Bach
Prelude and Fugue in E flat major	Bach
"If with all your hearts"	Mendelssohn
"Rest in the Lord"	Mendelssohn
Grand Offertoire in A major	Batiste
Grand Offertoire in D minor	Batiste
"Fixed in His Everlasting Seat" (chorus)	Handel
The Amen Chorus	Handel

(with Pedal Obligato by Best)

2



Trinity Church

1. Sep. 1899 - Dec. 1900.

2. Feb. 8, 1881.

"Those who by chance heard" were rewarded by attending the sacred service of song in June. Mr Winney played several solos with obligato pedal accompaniment "in a style reflecting credit on his ability". In the vocal portion several new voices were heard.<sup>1</sup>

In October 1883 it was reported that the Church Choir were rehearsing Handel's oratoria "Samson", which had never been produced in the Colony before.<sup>2</sup>

In September 1884 an organ recital and musical service was held, attended by a large number of members of other churches. Mr Howse, the organist, played many solos and accompanied the various vocal solos with "great taste and feeling." The soloists all did well and their contributions included Farmer's "And did the Son of God", Handel's "Come unto Him", and Mendelssohn's "O Rest in the Lord". The choir sang several anthems and the hymn "Sun of my Soul" to conclude the service.<sup>3</sup>

Another organ recital and musical service followed in July 1885. Mr Howse, the organist, performed "both solos and the accompaniments with his usual taste and ability." The choir rendered "the choruses with spirit - a little wanting in tone and balance perhaps", but the solos were all well done. The gem of the evening was the solo "Angels Ever Bright and Fair" with flute obligato. "Those who availed themselves of the opportunity enjoyed a musical treat such as we could wish other organists and Church choirs would occasionally afford the people of Grahamstown."<sup>4</sup>

A Choir Festival was held in May 1886 and Farmer's oratoria "Christ and His Soldiers" was presented. Mr W. Howse conducted and the "choir were well drilled." A long description of the oratoria was given and many solos and choruses especially mentioned. There was much public

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1. June 18, 1881.

2. Oct. 19, 1883.

3. Sep. 11, 1884.

4. July 3, 1885.

interest and "before the time for beginning the Church was crowded from end to end."<sup>1</sup>

A successful organ recital followed in June. Miss Tidmarsh was the organist, but Herr Eberlein also played two items - one an Elegy by Ernst was very pleasing and the touching anecdote relating to its composition was related. A few vocal items completed the programme.<sup>2</sup>

November 14, 1886 was Hospital Sunday and the services were fully choral. In the morning the anthem was "Like as a Father" (Hatton) and the Te Deum (Simper). In the evening the anthem was "Christ became obedient" (Dr Bridge) and the Magnificat (Turner in G). The voluntaries were Batiste's offertories in E flat and F, Costa's March from "Naaman" and Beethoven's "Hallelujah". Collections were made in aid of the Albany Hospital.<sup>3</sup>

The Church organized a "Grand Vocal and Instrumental Concert" in the Albany Hall, in aid of funds for the Sunday School Library. By permission the band of the First City Volunteers took part.<sup>4</sup>

In June 1890, Mr Howse and Mr Day assisted by a large choir, presented a Handel recital, the first of a series. A few days later the recital was repeated before a large audience. The offertory was in aid of the Albany Hospital. Some of the music performed was from the "Messiah". "We are sorry to be obliged to mention the unmannerly conduct of a few youth in the gallery,...and it would be well in case of similar disturbance in future to send for a policeman and eject the disturbers."<sup>5</sup> "Musicus" writing in his column "Musical Notes and Comments" made the following comment:- "...the enjoyment of the audience was however to a certain extent marred by the noisy behaviour of some boisterous youths in the gallery....For the future these boys should be excluded from

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1. May 21, 1886.  
2. June 9, 1886.  
3. Nov. 13, 1886.

4. Nov. 27, 1888.  
5. June 14, 19, 1890.

performances where monkey-tricks are not appreciated." Further he observed that a notable addition had been made to the list of local singers and that "the effect of the big drum in some of the choruses was superb and lent a magnificent tone and colour to the passages in which it appeared."<sup>1</sup>

In December Mr Howse and Mr Day presented the second recital in the series - Haydn and Mozart. The new tremulant stop was used for the first time and the collection was taken to defray the costs of the new stops. The audience was small owing to the rain; however there was a "rich musical treat" for those who came. The choir had worked hard and produced an excellent programme and the same could be said of the instrumental portions of the recital.<sup>2</sup> This recital was repeated and "was one of the grandest efforts ever witnessed in Grahamstown. The playing of Mr and Mrs Day, Mr Howse and Miss Tidmarsh left nothing to be desired...the training of the choir was perfect", and the solo was much appreciated.<sup>3</sup>

In March 1891, the Sunday School Anniversary was celebrated by the rendering of special hymns, anthems and chants and the cantata "The Blessing of the Children" by Dr Lahee. The choir consisted of 250 voices (the church choir augmenting the children's choir) and they sang with precision and care. Some of the solo voices were especially good and Mr Day (Cathedral organist) did good work and Mr Howse conducted with his new baton and music stand, which had been presented to him at the last rehearsal.<sup>4</sup> This cantata was repeated in April by special request.<sup>5</sup>

After his previous success Mr Howse was even more ambitious and started rehearsing another cantata "A Day with Our Lord", for which he required 300 voices and he extended an invitation to any children who could sing to attend the practice.<sup>6</sup> The performance took place early in June in the Town Hall. The weather was responsible for a small audience.

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1. 26 June 1890.

2. Dec. 2, 4, 6, 1890.

3. Dec. 9, 1890.

4. Mar. 7, 10, 1891.

5. Apr. 11, 1891.

6. Apr. 28, 1891.

"To see the 250 singers rise at the signal from Mr Howse was a sight indeed - but when their voices burst forth it was indeed grand in the extreme." Children composed the treble and alto sections of the choir and various solos were given to a group of children's voices. The church choir of forty voices assisted. Many choruses were singled out for special mention.<sup>1</sup>

An organ recital was advertised for October at which several soloists were to have taken part.<sup>2</sup>

After repairs had been completed, Mr Speed re-opened the organ in August 1893, with a recital. The programme also included vocal solos from "Samson".<sup>3</sup> At the Sunday services, Mr Howse at the organ, played special anthems and voluntaries.<sup>4</sup>

A "conversazione" to welcome the new minister took place. During the course of the evening many vocal solos were sung.<sup>5</sup> On the occasion of the first anniversary of the above mentioned minister, a soiree was held. The church choir were responsible for a number of glees and there were songs, a pianoforte duet and a banjo trio.<sup>6</sup>

In January 1895 an advertisement invited applications for the position of organist.<sup>7</sup> On Sunday January 3, 1897, when nearly two years had elapsed, Mr Howse, who was then an organist in Port Elizabeth, returned to his former church, to provide the special music at the morning and evening services.

Solo	"Lord we pray Thee"	Mozart	
Sacred Part Song	"The Haven"	Barnby	
Sacred Part Song	"The Pilgrims"	Leslie	
Solo.	"Righteous art Thou, O Lord"	Stradella	
Quartet	"There is a Green Hill"	Pattison	8

1. June 4, 1891.  
2. Oct. 20, 1891.  
3. Aug. 3, 1893.  
4. Aug. 5, 1893.

5. May 21, 1894.  
6. Sep. 13, 1894.  
7. Jan. 19, 1895.  
8. Jan. 2, 1897.

A musical service was held in August 1897. The organist was Mr F.F. Everett. A large portion of the time was devoted to anthems, songs and solos.<sup>1</sup>

In November 1898, "as our reporter was taking his usual walk abroad on Sunday evening last, he found himself in the neighbourhood of Trinity Church and hearing strains of music was induced to enter the sacred building." He found that, instead of the usual service, a sacred cantata "The Good Shepherd" was being rendered by the choir.

The solos, duets, quartettes and choruses all "gave satisfaction" to the large congregation. Master Percy Medley took over as organist at short notice, owing to the illness of the organist, Mr F.F. Everett, and "right well did he fill the place".<sup>2</sup>

In March 1899, the Sunday School celebrated their anniversary. During the morning service the solo was "Remember now Thy Creator in the days of thy youth". A service of song "Under the Palms" took place in the afternoon, and at the evening service there were selections from "The Good Shepherd".<sup>3</sup> A few weeks later the cantata "Under the Palms" was repeated at a service of song during the week.<sup>4</sup>

Other organ recitals were also presented but no reports were published.<sup>5</sup>

In November an organist was again required.<sup>6</sup> No mention of an appointment was made in the press, but it must be assumed that Miss W. Tidmarsh must have filled the position before March, when a sacred cantata "Pisgah", was given by the choir.<sup>7</sup>

Miss Tidmarsh gave her first organ recital in September 1900 and the proceeds were towards the choir fund. The programme was ambitious and the report said that she was to be congratulated.

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1. Aug. 24, 1897.  
2. Nov. 22, 1898.  
3. Mar. 23, 1899.  
4. Apr. 12, 1899.

5. June 17, Aug. 29, Dec. 4, 1899.  
6. Nov. 14, 1899.  
7. Mar. 24, 1900.

Prelude and Fugue in G major	Mendelssohn	Miss Tidmarsh	
Barcarolle	Petterson	Mr Abbott	
Pastorale in E	Lemare	Miss Tidmarsh	
Andantino	Lemare	Miss Tidmarsh	
Song "Within these hallowed halls"	Mozart	Mr E.E. Downing	
Legende	Wieniawski	Mr Abbott	
Grand Triumphal Chorus	Guilmant	Miss Tidmarsh	1

### Baptist Church

A service of song took place in August 1880, with Miss Kennelly as organist. She played "with her accustomed ability". There were also several vocal solos and choruses.<sup>2</sup> In September a similar service was held with the choir taking part.<sup>3</sup>

In September, a sacred musical service was held, when the choir was assisted by members of the Cathedral and Trinity Church Choirs. Choruses and solos from, amongst others, Handel and Mendelssohn were performed.<sup>4</sup>

In connection with the opening of the new Sunday School a very lengthy programme was presented, which included piano solos, a violin solo, vocal solos and duets and recitations. The choir also sang several glees.<sup>5</sup>

Concerts were held from time to time in the Lecture Hall of the Church to raise funds for the organ. In December 1885, the cantata "Esther, Beautiful Queen" was performed. "The principle characters were exceptionally well rendered and very little fault could be found with the choruses."<sup>6</sup>

In June 1886, a musical service was held during the week, opening with the anthem, "God is in His Temple". Mr Gowie followed with a fugue,

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1. Sep. 29, 1900.  
2. Aug. 27, 1880.  
3. Sep. 8, 1880.

4. Sep. 9, 1881.  
5. Jul. 25, 1883.  
6. Dec. 18, 1885.

which was well played. "We noticed, however a slight accelerando towards the end and at one point time was lost in adding stops." Batiste's Offertoire in E was also played. "We think it a waste of energy to perform really good music during the offertory at a musical service in Grahams-town. It is custom to regard this point in the programme as an interval for conversation." Miss Tidmarsh played Mendelssohn's Third Organ Sonata. "The effect of the piece was somewhat marred by the noisy pedal action and the rattling of the panels of the organ case." The annoyance was less prominent in Mozart's "Cum Sancto". Herr Eberlein played Ernst's "Elegy". "We think it a great drawback to this instrument that contains neither an oboe or a flute 4 foot tone on the great organ, both of which stops are indispensable to a true rendering of many organ works." There were also violin pieces, a vocal quartette and several solos. The "congregation was played out" to Schubert's Grand March in D.<sup>1</sup>

Another cantata "New Year Eve" was presented in the Baptist Lecture Hall. A synopsis of the whole cantata appeared in the press. "The whole piece was very well performed, so much so that the performance was repeated a few days later and a full house was again secured."<sup>2</sup>

Thirty children were to give a "Grand Cantata" in the Baptist Lecture Hall in August 1897. Admission for adults was 1/- and for children 6d, with soldiers in uniform at half price. The advertisement did not name the cantata and no further information was found.<sup>3</sup>

The Cathedral organist, Mr Deane, gave a recital on the newly rebuilt organ in November 1898, assisted by the vocalist, Miss Spoor.<sup>4</sup>

#### Christ Church

Nothing was found in the press apart from the years 1881 and 1899-1900.

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1. June 24, 1886.  
2. July 7, 9, 1887.

3. Aug. 14, 1897.  
4. Nov. 8, 1898.

The new organ was opened with a special service on February 4th 1881. Herr Eberlein was at the organ and the choir sang the Gloria from Mozart's Twelfth Mass, the Hallelujah Chorus and an anthem. The offertory was for the organ fund.<sup>1</sup>

At Christmastime of the same year, Herr Eberlein organised a very attractive programme of carols and it was felt that the organist deserved much credit for it.<sup>2</sup>

During the two years 1899 and 1900, the services were regularly advertised. The organist and church choir must have worked hard and well to provide the variety which is apparent. Speaking of the Psalms, more than forty different composers were represented and the names of Ross, Joule, Havergal, Battishill, Jacobs and Turle were prominent. Regarding the Te Deum and Venite, the names of Maybrick, Oakley in the former, and of Joule and Hayes were prominent in the latter. Joule was by far the most popular composer as regards the Magnificat and Camidge as regards the Benedictus. A large variety was achieved in the Nunc Dimittis where Allen and Joule were prominent. In the Commandment Response, Kramer, Joule and Bridgewater were popular, and Glorias 1-6 were used freely. A variety of composers' names appeared for the Jubilate. Very seldom was one repeated, but the favourite composers seemed to be Aldrich and Joule.<sup>3</sup>

#### Wesleyan Dutch Sunday School

Members of the above Sunday School, assisted by friends, gave "Bart's Joy", a temperance story, illustrated with music and with singing by the choir. The wish was expressed that "another treat" be provided for the public.<sup>4</sup>

#### Union Church

Reference to the above church was made in 1893, when an anniversary

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1. Feb. 3, 1881.  
2. Dec. 27, 1881.

3. Jan. 1899 - Dec. 1900.  
4. Dec. 10, 11, 1884.

was celebrated. The choir sang the anthem "The Lord is in His Holy Temple" and suitable hymns were sung. Miss Linney was the organist.<sup>1</sup>

#### St. Patrick's Cathedral

On Christmas Eve 1895, High Mass was sung at midnight. The music was a special feature. Ciacconi's Mass was sung by the choir accompanied by an orchestra led by Mr Deane. As the choir had only recently been formed it was the more notable.<sup>2</sup>

At the beginning of January 1899, a musical programme was conducted by Mr Charles Benson, an Australian singer of repute. Gounod's "Ave Maria" was sung amongst other music. Miss Maud Watson played the organ accompaniments.<sup>3</sup>

#### West Hill Church

In September 1899, the above church gave an ambitious programme of sacred music in the church, on behalf of the organ fund.

Anthem	"How Beautiful upon the Mountains"	The West Hill Choir
Organ	"March of the Israelites" (Eli)	- Costa Mr P. Medley
Song	"Gethsemane"	- Barri Miss Wilmot
Song	"Life's Roll Call"	- Louis Rev. A.T. Rhodes
Violin Solo	"Andante Grazioso"	- C. de Bériot Mr Campbell
Song	"The Valley of Shadows"	- Barri Mrs Medley
Anthem	"Jerusalem my Glorious Home"	The West Hill Choir
Organ	"Andante"	- Swift Mr P. Medley

1. Oct. 26, 1893.  
2. Dec. 24, 27, 1895.

3. Jan. 4, 1899.

Song	"A Hymn of Peace"	- Lane Wilson Miss Spoor
Song	"The Soul's Awakening"	Miss Letcher
Anthem	"Watchman, Tell us of the Night"	The West Hill Choir 1

A service song entitled "Eva" was to have been given by the choir and the funds were to be for the building fund.<sup>2</sup>

United Sunday School Musical Festival

On October 11th, 1886, the Sunday Schools of the Wesleyan, Presbyterian and Baptist churches combined in a service held in Commemoration Church. About seven hundred children took part. "Commemoration Church always looks beautiful in lamplight...there could not have been less than 1,200 persons present." The children sang well. There were several hymns, anthems, hymns in which the congregation joined, and organ voluntaries. Mr Howse conducted the choir and Miss Tidmarsh at the organ received the following recommendation: "Her playing was very accurate and skilful, and it was surprising, where no little degree of muscular strength was required, to hear a lady bring out such fine tones from the organ." It was hoped that these festivals would be held more frequently in the future. The collection amounted to £12.<sup>3</sup>

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1. Sep. 23, 1899.  
2. Mar. 14, 1900.

3. Oct. 12, 14, 1886.

## CHAPTER III

## MUSICAL AND ORCHESTRAL SOCIETIES

"Grahamstown has been prolific in the production of Choral Societies...they have one and all come to an untimely end."<sup>1</sup>

In July 1880, Grahamstown inhabitants were aware of the lack of "musical feasts" in their midst. The suggestion that another musical society be formed was put forward and well received.<sup>2</sup> However, it was more than a year later, when the town had had no active musical society for a period of close on two years, that the Grahamstown Musical Society was reorganized, with Herr Eberlein as conductor, at a meeting on the 19th September, 1881. Old members wishing to rejoin and intending members were requested to submit their names to the conductor.<sup>3</sup>

Grahamstown Musical Society - Herr Eberlein, 1881 - early 1884.

"A Lover of Good Music", who must have been out of touch with musical events in Grahamstown, wrote in a letter to the editor the following: "Now that the Town Hall is so near completion there is no better opportunity of forming a musical society on a large scale, composed of the choirs of the different churches and performing high class music. Grahamstown possesses good musical talent, both vocal and instrumental and only needs amateurs to form a coalition....There are Herr Eberlein and Mr Winney, placed to undertake the conductorship...."<sup>4</sup> Immediately Herr Eberlein replied, stating the facts and also making it known that "any inhabitant may become a member of the Society, whether trained in reading music or not and no religious cliques etc."<sup>5</sup> This stirred up a hornet's nest and "A Lover of Good Music" again replied: "I am not aware of

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1. The Journal, Sep. 18, 1890.  
2. Aug. 2, 1880.  
3. Sep. 17, 1881.

4. Dec. 17, 1881.  
5. Dec. 19, 1881.

having falsely imputed any demonstrations of religious party feeling to his Society and should like to know if Herr Eberlein considers himself an authority on Grahamstown cliques and religious party feeling. I should advise him to wait until he has been here as many years as months before he ventures to take the responsibility of clearing the Society he conducts of society or party feeling. Further, if Herr Eberlein imagines his Society represents Grahamstown amateur talent, I think he is greatly mistaken, as that institution is regarded by numbers of our best amateurs - who hold themselves aloof - as the acme of consummate cliquism. I certainly should not have coupled Mr Eberlein's name with Mr Winney's as joint conductors of any Society, had I not considered my authority for doing so correct...."<sup>1</sup>

Despite the wrangling, Herr Eberlein commenced practices early in 1882.<sup>2</sup> The concert on May 4, was an auspicious occasion, for not only was it the first appearance of the Grahamstown Musical Society, but it also marked the opening of the long awaited Town Hall. A large, fashionable and appreciative audience attended. "The scene was a brilliant one..." The music itself was a resounding success. Herr Eberlein conducted Spohr's oratorio "The Last Judgement" and after the interval played a violin solo. Other performers rendered a brilliant pianoforte solo, a vocal quartette and a vocal solo, which were both encored. Part of the crit in the "Journal" read: "the Committee of the Society, whose efforts to bring together the musical talent of the city irrespective of religious differences, had cause for congratulation that their labours were so appreciated by the public. The Choral Society can claim members from every community in Grahamstown and its resuscitation under the conductorship of Herr Eberlein has been a triumph which will be connected

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1. Dec. 24, 1881.

2. Feb. 3, 1882.

with the opening of the splendid public hall and which it is the hope of all will endure while that building stands. The day of cliques, of ignoble differences, of petty rivalries will not be revived after the union of our local artists...."<sup>1</sup> A local citizen echoed a general feeling of appreciation in a letter to the press: "I was most gratified with the superior way in which Herr Eberlein conducted the music and greatly aided by Mrs Espin as accompanist. The accoustic properties of the Town Hall were highly satisfactory and the voices and music seemed to be effective in every part of the large hall...the ventilation and lighting of the room, was all that could be desired."<sup>2</sup>

The Society gave a concert in the Town Hall to mark the inauguration of the Jubilee Memorial Tower. Following upon an orchestral overture, was the chorus "Prospect and Retrospect" with words and music by the Rev. H.H. Dugmore, one of the settlers of 1820, composed especially for the occasion. Another solo and chorus, by the same composer, "Dear old Land", was also a treat. The remainder of the programme consisted of vocal trios and solos and a trio for piano, violin and violincello.<sup>3</sup>

The members practised for the complimentary concert for Herr Eberlein.<sup>4</sup> On that occasion, the cantata "The Bride", translated from German by R. Hammerling and set to music by A.C. Mackenzie, was performed for the first time in Grahamstown. In addition the "Carnival Symphony" and a variety of vocal and instrumental music was performed.<sup>5</sup> Before the concert, the "Journal" published a detailed analysis of the cantata, obtained from a critic of the "London Times", hoping to stimulate public interest.<sup>6</sup> The esteem for Herr Eberlein can be further judged from the fact that Colla's Troupe, currently performing in Grahamstown, cancelled their entertainment on the evening of the complimentary concert, in

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1. May 5, 1882.  
2. May 8, 1882.  
3. May 26, 1882.

4. Sep. 7, 1882.  
5. Oct. 30, 1882.  
6. Oct. 27, 1882.

recognition of a kind act on the part of Herr Eberlein who, some years ago in Port Elizabeth, gave a concert and raised £60 for the benefit of a member of Bell's Circus Company, who had met with a disabling accident.<sup>1</sup>

In April 1883, the Society presented a programme in honour of the Eastern Districts Rifle Association's Annual Prize Meeting.<sup>2</sup> This effort on the part of the Society, was well supported by the public. The choir members had more than doubled under Herr Eberlein and in presenting the programme their aim was to maintain a level above the ordinary ballad music. "Acis and Galatea" afforded the audience great pleasure and the soloists did themselves credit. In the second part, more popular items such as the songs "Because of Thee", "Death of Nelson", "Once Again", Herr Eberlein's violin solo, a string quartette and Braga's "Serenata", with violin accompaniment were presented. The presence of Sir J.D. Barry on the platform could not at first be accounted for, but he later presented Herr Eberlein with a baton, as a token of esteem, on behalf of the Society. Herr Eberlein replied, "It is," he said, "very hard when a man gets the stick to expect him to be thankful, or to refrain from caustic remarks. For myself, I feel as if I would stick, but, nervous as I am, I am resolved not to cut my stick, but to stick to my speech. What I have to say is simply this, that, in taking up the handsome stick you have so kindly presented me with, I feel as happy and as kindly as Polyphemus did to the fair Galatea when he laid down his fisstick. Though sometimes you may down me for being as cross as two sticks, this must be forgiven in a professor of accoustics; and although acrostics are not generally melodious, let us hope that this cross stick may make sweetest music, while the sight and touch of it reminds both you and myself to work harmoniously together, till the moment arrives when we must cross the Styx."<sup>3</sup>

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1. Nov. 1, 1882.  
2. Apr. 17, 1883.

3. Apr. 19, 1883.

However, there were always those who could not bury the hatchet and in the column "Current Topics" the following sentiment was expressed: "It is no use trifling with the dreary platitudes of Spohr and other frigid composers of his level, and we would fain hope that the musical amateurs of Grahamstown will do something worthy of the city's ancient musical glory...." It was mentioned that Handel's "Messiah" would shortly be produced by two other centres and that would be what the writer of the article would like produced in Grahamstown.<sup>1</sup>

Ideas of establishing another Musical Society which would give more attention to instrumental than to vocal music came to the fore and names of interested instrumentalists were called for. It was suggested that there would be no clashes of practices and the new society may be able to present totally instrumental concerts and assist with the orchestral parts of masses etc. It was also remarked "that the Directors of the Musical Society would have to adopt what is commonly called concert pitch instead of that now used..." However, not enough interest could have been shown, as no new development took place.<sup>2</sup>

Before the end of June the Musical Society gave their fifteenth concert in the Town Hall. The programme consisted of selections from Spohr's "The Last Judgement" and from "Acis and Galatea", which were all of a high standard. An overture by the orchestra "Semiramide", a violin solo, and several songs, "Oh, that we Two were Maying", "The Maiden's Flower Song" and "Hush, ye Pretty Warbling Choir" concluded a very successful concert.<sup>3</sup>

The Society very proudly announced that a member, Mr N. Pulvermacher, had composed "The Grahamstown March", a lively piece of music, which they hoped would be appreciated.<sup>4</sup>

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1. June 13, 1883.  
2. June 2, 4, 1883.

3. June 15, 1883.  
4. Sep. 7, 1883.

"A Lover of Operatic Music", writing to the press, showed his confidence in the Grahamstown Musical Society: "Since the Grahamstown Musical Society has developed to such a height, under so highly gifted a conductor as Herr Eberlein, I should think it is in their power to perform a part of an opera, if possibly in costume. I am sure it would meet with a great success and would be a good substitute for sacred music, of which we have had so much lately."<sup>1</sup>

"Musician", who was a member of the Grahamstown Musical Society, appeared in print, proposing that Mr Winney "will endeavour to form a Musical Society here and as a natural consequence get up subscription concerts. I am of course aware that there is one Musical Society in existence but regret to say that the same is gradually breaking up. Mismanagement is the chief cause of this, but from what we have seen of Mr Winney's getting up of that excellent concert last night, we may feel assured, that a new Musical Society under his management would prove successful. It is a pity that in so small a community as Grahamstown people do not work harmoniously together, else I would suggest that the two societies amalgamated." Further, the correspondent felt that they would not be rivals as it was doubtful that the senior society would continue and they performed so rarely that there was no fear of clashing.<sup>2</sup>

This letter opened past wounds and the secretary of the Grahamstown Musical Society replied at length to the statements and accusations in the following extracts: "I must certainly take exception to the statement 'that mismanagement is the chief cause of the Musical Society gradually breaking up'. I am not aware that the Society is breaking up." The secretary also corrected the mis-statement of performing rarely by stating that fifteen concerts had been given in a period of less than eighteen months and that the next concert would take place in about two weeks time.

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1. Nov. 3, 1883.

2. Nov. 16, 1883.

He also stated that the Society was open to "all musical people, whether vocalists or instrumentalists and without social or denominational distinction of any kind. It has, as a conductor, a professional gentleman of undoubted abilities and the practice takes place on regular evenings, in a comfortable room well adapted and fitted up for the purpose. The subscription is almost nominal, being only five shillings a quarter, the music is supplied to members at the lowest rates..."<sup>1</sup>

Mr Winney entered the fray by going into print. He thanked "Musician" for the kindly remarks he made with reference to myself and at the same time inform him it is my intention to form such a Musical Society at the commencement of the ensuing year....While on the subject I may remark that it has come to my knowledge that some persons stated 'I have only been working in opposition to, and with the intention of breaking-up, the existing Grahamstown Musical Society' - which erroneous statement I think only due to myself most emphatically to contradict. It is well known to a number that I intended to repeat the Mass after it had been sung at the opening of the St. Aidan's Chapel, and the recent concert in the Town Hall was only carrying out my original programme."<sup>2</sup>

A further very lengthy letter signed "Several True Lovers of Music" appeared. "The President, Secretary and Committee of the Musical Society have striven hard to promote the cultivation of good music in Grahamstown and to give satisfaction to all, both members and audience. They have given several very successful concerts during the past eighteen months.... Could our gifted conductor have been more zealous, kind and patient? Surely everyone has received equal courtesy at his hands. The solo parts have always been distributed with the utmost impartiality and with regard to the quality of voice and the interests of music....Some complaint has

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1. Nov. 19, 1883.

2. Nov. 19, 1883.

been made of the Society's programmes. In what respect have Mr Winney's ever proved superior? Had Mr Winney confined himself as in some of his concerts, to music of a lighter character, we might have understood the objection to the classical nature of our music, but since he has had a Mass performed we would ask : Is Haydn's 3rd supposed to be superior in merit to Mozart's 1st, which we are about to perform? and are the performers which contributed to the success of Mr Winney's concert not chiefly members of our Society and pupils of Herr Eberlein's....Does he [Musician] mean that Mr Winney would be willing to place himself under Herr Eberlein's conductorship? Or does he expect a professor, holding Herr Eberlein's position in the musical world, to sit at the feet of Mr Winney and learn 'what can be done in the way of music in Grahams-town?!!' "<sup>1</sup>

On 28th November a concert which was described as "a thorough success" was presented before a large audience. The first part of the programme included "Agnus Dei", "Toreodor's Song" from Carmen, the song "Regret" with violin accompaniment, a violin solo and a pianoforte solo. The orchestra which consisted of four violins, one viola, one violincello and two double basses and a cornet, excelled with the Overture from "Martha". The highlight of the evening's performance was "Wreck of the Hesperus" - a descriptive poem set to music by Mr James Hyde of King William's Town.<sup>2</sup>

The last of the Grahamstown Musical Society's concerts to be traced was a sacred concert in Christ Church. The audience was described as "very large and select". The programme was the following:

First Mass	Mozart	Choir accompanied on the organ by Miss Tidmarsh
"Laudate Dominum"	Zingarelli	Chorus with tenor solo by Mr James Brown

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1. Nov. 20, 1883.

2. Nov. 29, 1883.

"The Trumpet Shall Sound"		Rev. Canon Mullins
"I Know that My Redeemer Liveth"		Miss Norton
"Angel's Whisper"		Miss Wedderburn
"Ave Maria"	Cherubini	Mr Brown
"Blest are the Departed"	Spohr	Quartette: Mrs Chapman, Miss Norton, Messrs. Brown and Gau.
"He Shall Feed His Flock"	Handel	Organ solo, Miss Tidmarsh
"Lift up Thine Eyes"	Mendelssohn	Trio: Mrs Borton, Mrs Maasdorp, Fräulein Duveneck
Solo	Gounod	arr. for quartette and sung by ladies from the Diocesan School for Girls
Offertory		Herr Eberlein on organ. 1

That the Grahamstown Musical Society ceased to exist early in 1884 is apparent from a letter by the selfsame "Musician" - "...not two months elapsed, and the Musical Society burst up!"<sup>2</sup> Further confirmation of this is found in the account of a Military Concert. "It is a standing puzzle how with so many skilled musicians and vocalists, there is no strong and lasting musical society",<sup>3</sup> and on June 17th, "Progress" in replying to a letter from "Enthusiast" declared "that I was a member of the late Musical Society..."<sup>4</sup>

While "Musician" mentioned the dissolution of the previous society he said his correspondence was "to attract notice to the fact that Grahamstown, the most musical town of the Eastern Province (whatever others may say to the contrary) has been for upwards of three months without a Musical Society of any sort, and had it not been for Mr Winney's

1. Dec. 8, 14, 1883.

2. May 2, 1884.

3. June 12, 1884.

4. June 18, 1884.

private exertions, the works of our great composers would not be heard in the town.<sup>1</sup> "Progress" did not think that the downfall of the old society was due totally to cliquism but that "the meetings were well and regularly attended by the ladies, but the gentlemen were very lax in their attendance."<sup>2</sup>

#### Commemoration Choral Society

This society consisted of thirty-five members and provided musical entertainment in the Shaw Hall in October 1884. The first part of the programme was the following:-

Kyrie Eleison	12th Mass	Mozart
Quartett	Cast Thy Burden	Mendelssohn
Duett and Chorus	"I waited for the Lord"	Mendelssohn
Chorus	"The Heavens are Telling"	Haydn

In the second part of the programme there was excellent singing of lighter music. Especially mentioned was the chorus "Up, Brothers, Up", and a pianoforte duet.<sup>3</sup>

#### Cathedral Oratorio Association

That this society existed from before 1880 was asserted by Mr Winney in a letter to the press and he substantiated his claim by quoting cuttings from the "Star".<sup>4</sup> However no mention of practices or concerts have been found from the beginning of 1880 to date, and it must be assumed that the association was inactive.

#### Mr Winney's Private Exertions. 1883 - June 1885.

In September 1883, Mr Winney produced Haydn's "Imperial Mass" for the opening of the St. Aidan's College Chapel and repeated the same work in the Town Hall.<sup>5</sup> He also conducted the performance of Haydn's Third Mass in May 1884, for a charitable purpose. The music was excellent and

1. May 2, 1884.

2. June 18, 1884.

3. Oct. 3, 4, 1884.

4. Oct. 6, 1884.

5. Sep. 26, 29, 1883.

the orchestra was praised. The second part of the programme was secular and included the overture "Zampa", the chorus "Trumpet Blow", a song "My Little Sweetheart", a violin solo "Stradella", a vocal trio and the chorus "Queen Victoria, God Protect".<sup>1</sup>

Some citizen was continually stirring in the organization of music in Grahamstown and on February 28th, 1885, a correspondent lamented the fact that nothing was being done in the city to celebrate the bi-centenary of the birth of Handel. However, "Percy" soon stated again through the press that he believed Mr Winney had been in contact with each of the city choirs asking for their co-operation in presenting selections from "Israel in Egypt" and "Messiah". He stated that they needed vocalists and instrumentalists, irrespective of denomination. "...there should be a chorus of at least 100 voices. This number can be mustered if our singers will sink all petty differences..."<sup>2</sup> Mr Winney then confirmed these arrangements and organized a practice to which all interested vocalists were invited.<sup>3</sup>

Rehearsals continued as planned and a report a month later gave a detailed summary of "Israel in Egypt" and said that Mr Winney's rehearsal "was very efficiently attacked and rendered, hereby giving promise of a very satisfactory public performance..."<sup>4</sup> Repeatedly all choir members were requested to attend rehearsals faithfully.<sup>5</sup> The performance was scheduled for Stock Fair day, 3rd June, so as to give the farmers the opportunity of attending. The advertisement read:-

When will be performed (for the first time

in South Africa), the Grand Oratorio

"Israel in Egypt"

Band and Chorus of 130 Performers!

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1. May 1, 1884.  
2. Mar 2, 1885.  
3. Mar. 2, 1885.

4. Apr. 20, 1885.  
5. May 1, 8, 21, 1885.

Further, booking could be done at Grocott's and reserved seats were to cost 3s. Printed words could be obtained at 3d.<sup>1</sup>

A write-up of the performance stated that some of the audience of 700 had come considerable distances. Mr Winney was most efficient as conductor and had trained the vocalists well. The oratorio was well received by the public and was an unqualified success. A detailed description of all the solos and choruses was given.<sup>2</sup>

"An Enthusiast", in referring to the possibility of re-establishing a musical society wrote: "I have only one question to ask and that is, 'was there evidence in the Festival to justify a Musical Society being got up and who is the man that will do it...to enjoy at no distant date a concert which for perfection has never been excelled in the Colony? If the success of the Festival justifies such conclusion, let Mr Winney start a Musical Society, devoid of cliques and social bickerings..."<sup>3</sup>

Grahamstown Philharmonic Society - Mr Winney. June 1885-1886 or early 1887.

At a meeting on June 15th the above society's committee was elected with Sir J.D. Barry as President, Mr Winney as conductor, and the constitution approved. Between forty and fifty of the city's best musicians attended and about seventy names had already been received as members. It was decided to repeat "Israel in Egypt".<sup>4</sup>

At a later stage members were reminded of practices and requested to bring copies of the "Messiah".<sup>5</sup> Later it was learnt that the above society had joined forces with the Port Elizabeth Society and were to perform "Messiah" at the Industrial Exhibition in Port Elizabeth.<sup>6</sup>

However, all did not move entirely smoothly. When the Port Elizabeth Society had first corresponded early in July, they had addressed

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1. June 2, 1885.

2. June 4, 5, 1885.

3. June 8, 1885.

4. June 16, 1885.

5. Jul. 31, 1885.

6. Aug. 3, 1885.

the correspondence to Herr Eberlein, not knowing that Mr Winney had become the conductor of a new society. Mr Winney and Herr Eberlein attacked each other through the press over the misunderstanding, until a letter appeared, stating that private apologies had been made.<sup>1</sup>

In 1886, the society had decided to present selections from "Elijah" within a few weeks and this was welcomed, as no concerts of this kind had taken place recently.<sup>2</sup> No further information was found. Some time during 1886 or early 1887, the society ceased to be active, but nowhere was it reported in the press that it was disbanded. The reason for this inactivity could have been as a result of the numerous concerts which were given by touring professionals and touring opera companies at that time.

The Cathedral Choral Union - 1887-1890. Mr Winney, Mr Day.

This society was formed early in 1887 and the rehearsal of fresh works was commenced. The purpose of the society was "for the study and performance of high-class sacred music".<sup>3</sup>

The Cathedral Choral Union sang "The Daughter of Jairus" by Dr Stainer at a special service in the Cathedral on the evening of April 14. Words were available at 3d. a copy. A large congregation assembled and much praise was due to the Choral Union and Mr Winney.<sup>4</sup>

In September 1890, the Cathedral Choral Union were preparing Mendelssohn's "St. Paul".<sup>5</sup> At this time the Grahamstown Philharmonic Society was founded.<sup>6</sup>

"St. Paul" was rendered in the Town Hall on December 11th with a chorus of eighty voices, conducted by Mr A.H. Day, the new Cathedral organist, "who had his forces well under control and his conducting left

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1. Jul. 10, 13, 14, 22, 1885.

2. Apr. 3, 1886.

3. Feb. 5, 1887.

4. Apr. 16, 1887.

5. Sep. 6, 1890.

6. Aug. 26, 1890.

nothing to be desired." The solo singing was praised but the chorus was criticized for a "lack of light and shade." The critic also pointed out that there was a "very noticable lack of accompaniment and it is a matter of regret that Mr Day could not command an efficient orchestra or have the help of the next best substitute - an organ, which is the one thing our Town Hall lacks."<sup>1</sup>

Choral Society - Mr Westerby 1888.

A meeting was called to establish a Choral Society and it was reported afterwards that there was "every prospect of the immediate establishment of an agency for the rendering of really good music."<sup>2</sup> No further development apparently took place.

Grahamstown Philharmonic Society - Mr T.E. Speed. August 1890-  
1893 or 1894.

As early as February 1890, Mr A.H. Day, who had very recently arrived in town took steps to form a Philharmonic Society.<sup>3</sup> Then in April it was remarked that it was now time that more was heard about it.<sup>4</sup> However, Mr Day was appointed organist of the Cathedral and took over the Cathedral Choral Union.<sup>5</sup> However, the new Grahamstown Philharmonic Society was established under the patronage of Rev. T. Chubb B.A. in August, with Mr Speed as conductor. Intending members were asked to submit their names to the committee. The work to be rehearsed would be Stainer's "Daughter of Jairus".<sup>6</sup> Commentary upon the establishment of this society appeared in the press. "...if only for the sake of the musical reputation of Grahamstown, we hope will be heartily supported. It requires enthusiasm - practical enthusiasm, not only on the part of the conductor and the committee, but on the part of every individual member. With that, the

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1. Dec. 13, 1890.

2. Sep. 4, 1888.

3. Feb. 20, 1890.

4. Apr. 1, 1890.

5. Dec. 13, 1890.

6. Aug. 26, 1890.

affair is bound to be a success, and it will be a disgrace to musical Grahamstown if the support is not forthcoming."<sup>1</sup>

A month later it was reported, "The 'Philharmonic' is 'going' well, and I trust there is a prosperous career before it."<sup>2</sup>

A letter to the editor of a local newspaper from "Musical" expressed the following: "There are now existing in the town two apparently flourishing Choral Societies, one of which is actively engaged in rehearsing Mendelssohn's 'St. Paul' and the other is on the point of commencing practice with Stainer's 'Daughter of Jairus'. Grahamstown has been prolific in the production of Choral Societies...but up to the present time, they have one and all come to an untimely end." The letter further stated that there could be room for two societies in town, provided practices are held on different nights and there was no "tittle-tattle" to put them into opposition.<sup>3</sup>

Practice of "Daughter of Jairus" commenced in October and it was reported to be a beautiful piece of music and that over fifty singers attended the practice. It was proposed to change the night of rehearsal so as not to clash with the Cathedral Choral Union, but it was found that no other night would suit the majority of participants.<sup>4</sup>

The society's first performance took place on March 10, 1891. Admittance was 2/- and 1/-. The Town Hall was filled with representatives from the various religious and scholastic institutions. Mr T.E. Speed, the conductor, distinguished himself. The choir, numbering sixty-five voices showed a prompt response to the baton and by the lights and shades of their singing, showed how carefully they had been trained. The second part of the programme was a miscellaneous selection. "Marche de Sacre" by Meyerbeer and the overture "Martha" were performed on two violins,

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1. Aug. 28, 1890.  
2. Sep. 18, 1890.

3. Sep. 18, 1890.  
4. Oct. 4, 9, 1890.

a violincello, cornet, organ and grand piano. Several songs, "Good-bye", "At Benediction", a vocal duet, "Excelsior", song and chorus "Jerusalem" and the chorus "Worthy is the Lamb" were rendered.<sup>1</sup>

The practicing of a new work "St. Mary Magdalen" began immediately. New members were also joining.<sup>2</sup>

The Society held a pleasant "conversazione" in the Shaw Hall. The flow of conversation ceased now and then while members rendered solos.<sup>3</sup>

So much progress was made with "St. Mary Magdalen" that its performance was expected in a few weeks and already the next work which was to be undertaken, Handel's "Samson" was announced.<sup>4</sup>

"St. Mary Magdalen" was performed in September after careful preparation. In anticipation, a detailed synopsis of the work which would be heard for the first time in Grahamstown was published. "Musically the performance was a very decided success, but unfortunately the audience was not as large as it could have been..."<sup>5</sup>

While working on "Samson", the committee announced a Ballad and Instrumental concert for early December.<sup>6</sup> No further details regarding the success of the venture were published. Meanwhile in March 1892 rehearsals for "Samson" were going successfully and it was hoped that the members would attend practices regularly, so that the work could be performed at an early date.<sup>7</sup> The work was ready by May 17th. "Opportunities of hearing the works of this great master are so rare in colonial towns, that we strongly recommend all to be present on this occasion..." A large audience listened to the first performance in Grahamstown. The conductor and chorus numbering seventy voices and the soloists had worked hard on the long programme and provided "rich musical enjoyment".<sup>8</sup>

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1. Mar. 12, 1891.

2. Mar. 24, 1891.

3. Mar. 26, 1891.

4. May 2, 1891.

5. Sep. 19, 1891.

6. Dec. 1, 1891.

7. Mar. 10, 1892.

8. May 19, 1892.

The next work was to be Cowen's "Sleeping Beauty" and all members and intending members were prevailed upon to secure copies from the secretary.<sup>1</sup> Rehearsals, however, did not commence until March of the following year,<sup>2</sup> a period of seven months having elapsed. Nothing further was found about any possible performance.

The next announcement came in July when Mendelssohn's "First Walpurgis Night" was to be put into rehearsal.<sup>3</sup> Nothing more could have been done in the matter and apparently the society ceased to function during the last few months of 1893 or else early in 1894.

The Cathedral Choral and Orchestral Union. 1891-1892 or 1893. Mr Day.

This Society was founded with the Right Rev. the Lord Bishop of Grahamstown as President and with Mr A.H. Day as conductor. Members and intending members were notified that "Elijah" would be the first work. Copies were available from Messrs. Galpin Brothers.<sup>4</sup>

The advent of this society came under attack because it had been described as being "on a broader basis than the one at present in the City". The correspondent had no fault to find with the new society, but rather that an "unfavourable reference" had been made to the Philharmonic Society. It was further pointed out that the new name of the society indicated no broader basis.<sup>5</sup> Further comment ensued and stated that the new society was labouring under a misunderstanding, as the Philharmonic were "certainly undenominational, not theoretically but practically, numbering as it does amongst its members, adherents to the Presbyterian, Anglican, Baptist and Wesleyan churches of the city and its performances are to be given on neutral ground - the Town Hall."<sup>6</sup>

Meanwhile the new society held regular practices and "Elijah" by Mendelssohn was presented on June 11th, in the Town Hall. Seats were

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1. Aug. 11, 1892.  
2. Mar. 14, 1893.  
3. Jul. 27, 1893.

4. Feb. 5, 1891.  
5. Feb. 5, 1891.  
6. Feb. 5, 1891.

priced at 3/-, 2/- and 1/-, or a family ticket to admit five at 12/6.

The soloists rendered good work and so did the chorus, although they were unready in some of the numbers. The orchestra was admirable and Mr Day "must have felt rewarded for the arduous labour of preparation and training." In future, it was suggested, that someone look after the gallery "where the lads were a little noisy".<sup>1</sup>

The next work for performance was the "Messiah".<sup>2</sup> An article on Handel and on the "Messiah" in particular appeared in the press, to act as a stimulant for new members to join and attend the practices.<sup>3</sup> The performance of the "Messiah" was in the Town Hall on December 10th, 1891, before a large audience "which is in itself a proof that high-class music is appreciated here." There was not a weak point apparent from first to last and the whole was considered most successful. Mr Day reminded the audience at the commencement that it was not usual for them to applaud the "Messiah", "but a certain section of this particular audience determined to be original and altogether disregarded Mr Day's request that they would desist."<sup>4</sup>

Sir John Stainer's sacred cantata "The Crucifixion" took place in the Cathedral in April 1892. The offertory on this occasion was for the organ fund.<sup>5</sup>

A general meeting of the Society took place and two vacancies on the committee were filled.<sup>6</sup> No further activity was reported and it must be assumed that the society ceased to function some time after August 1892.

In October 1894 when both the Cathedral Choral Society and the Grahamstown Philharmonic Society had been inactive for some considerable period, the following appeared in the press: "Can anyone tell me what

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1. June 11, 1891.  
2. Sep. 19, 1891.  
3. Sep. 24, 1891.

4. Dec. 12, 1891.  
5. Apr. 9, 1892.  
6. Aug. 20, 1892.

has become of our local Choral Society? and of the Philharmonic Society? Have they both died natural deaths, or are they both asleep? One never hears of any practices in connection with either of them now. If they are both defunct, would it not be possible to form one general musical union, which would include within its membership singers of all denominations and classes? If some hall could be secured for practice, which belongs to neither one church or another, we might all meet together and spend many a pleasant evening with the great masters. It unfortunately seems impossible for us to unite on many subjects, but surely on musical matters the platform ought to be wide enough for all to mingle. We would, one would think, have a conductor from one church and accompanists from other churches and surely a good choir of at least seventy to eighty voices. Many a town at Home, with a smaller population than ours, manage these things very well....If we only had a substantial Union here, how very greatly it would add to the educational advantages of the City.... I trust therefore, soon to hear that steps are being taken to form a Society or Union of this character among us, as most assuredly we have little enough real musical enjoyment in Grahamstown at present."<sup>1</sup>

Choral Society (also called The Grahamstown Choral Union)

1895-1898. Mr Deane.

Mr Deane proposed to start a Choral Society, as he had been frequently approached to do so and to prepare the cantata "Bonny Kilmeny" by Hamish MacCunn for solo, chorus and orchestra, with practices commencing in August.<sup>2</sup> In addition, "The Song of the Vikings" by Eaton Fanning would also be practiced.<sup>3</sup> In fact practices only commenced six months later and Mr Deane had secured a full orchestra for accompaniment and "hopes this Society will meet a musical want long felt in Grahamstown."<sup>4</sup>

1. Oct. 6, 1894.  
2. Jul. 18, 1895.

3. Jul. 20, 1895.  
4. Jan. 25, 1896.

NB!

Meanwhile, in October, in a note to the "Journal", it was asked if one of the great oratorios could not be given in Christmas week by our amateurs. To this "Melrose" replied: "I believe two of our musical men recently made an attempt to form a musical society; over one hundred circulars were sent out asking for support, (not pecuniary) and so unbounded was the enthusiasm aroused that the splendid total of twenty-one signified their willingness to lend support. Of these not more than six <sup>NB</sup> were men. Now five years ago we had two fairly flourishing societies, who gave one or two good things and then gave up the ghost. The deaths of both of these societies were due to nothing but the total lack of interest displayed by the young men of this 'professedly' musical city. Five years ago there were numbers of men who could and would sing, now they are fled....It is astonishing how many young men have to work at nights - at least they say so. Oratorio with no bass or tenor to speak of would be too awful - besides in Christmas week the town is almost deserted; and would our average man stay in town for oratorios? - No, I don't think so."<sup>1</sup>

At the first concert Mr Deane conducted "Bonny Kilmeny" in the Town Hall which was crowded with an attentive audience. The choir consisted of about seventy voices. There were four soloists and the orchestra consisted for 4-1st Violins, 6-2nd Violins, a Viola, a Violin-cello, 2 Contra Bassos, 1 player for Flute and Oboe, a Clarinet, 2 Cornets, 1 player for Tympani and Triangle, 1 player for Bass Drum, plus an Organ and Pianoforte. The solos were full of unexpected surprises and the "audience would have been better pleased had there been at least one or two melodies it could have taken away with it to remember afterwards." The soprano solo, "mainly in A-flat, suddenly changes to the natural key and finally ends on a D sharp! This solo was sung by Miss

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1. Oct. 12, 1895.

Kitching in good style and we believe we are safe in saying that there are very few ladies in this city who would have attempted it." The choruses however, evoked enthusiasm. The second part of the programme included a pianoforte quartette by four of Mr Deane's pupils, followed by two songs and the Fanning part song "The Vikings". The audience approved of that music. The orchestra did admirably all evening and the hope was expressed that Mr Deane would soon produce another work and "not allow the musical ardour of the citizens to cool too long...."<sup>1</sup>

The next works were announced a year and nine months later - January 1898. "The Lay of the Bell" by Romberg and "The Miller's Wooing" by Fanning.<sup>2</sup> A month later an appeal was made for members to attend every practice so that the concert could be fixed for March.<sup>3</sup> The concert actually took place late in April. The prices of tickets were 3/- and 2/- and a very large audience filled the Town Hall. "The music was not perfect in every detail; that is more than could be expected from a choir and chorus composed entirely of amateurs." None the less, "The Lay of the Bell" was very successful. The second half opened with a song, followed by Fanning's "The Miller's Wooing" and "The Song of the Vikings" which "were performed with orchestra and were quite irresistible."<sup>4</sup>

Grahamstown Orchestral Society. 1894-1898. Mr Percy Ould.

This new society, the first Orchestral Society to be established, gave their first concert on December 5th, 1894, in the Town Hall with Mr Percy Ould conducting. The programme was very varied and of a high-class character. Mr Ould's tuneful valse "Mélanie" caused him as the conductor and composer to be enthusiastically recalled to the platform. The orchestra consisted of the following instruments:-

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1. Apr. 23, 1896.  
2. Jan. 29, 1898.

3. Feb. 24, 1898.  
4. Apr. 14, 21, 1898.

5	1st Violins	5	2nd Violins
1	Viola	1	'Cello
2	Basses	2	Flutes
2	Clarinets	2	Cornets
1	Euphonium	1	player for Tympani

The programme was the following:-

Part I

Overture	"Marionettes"	Gurlitt	The Orchestra
Song	"Take a Pair of Sparkling Eyes"		Mr W.A. Jeanes
Andante from	"Surprise Symphony"	Haydn	The Orchestra
Violin Solo	"Zweite Ballade"	Bohm	Miss Mabel Deane >
Intermezzo	"Cavalleria Rusticana"	Mascagni	The Orchestra
Song	"Madrigal"	Chaminade	Miss Hume
Valse	"Mélanie"	P. Ould	The Orchestra

Interval of 10 minutes

Part II

Interlude	"La Vierge"	Massenet	The Orchestra
Cornet solo selection from	"Lucia di Lammermoor"	Donizetti	Mr W. Kidd
Intermezzo	"Forget Me Not" from Macbeth		The Orchestra
Song	"Mädchenlied"	Meyer Helmund	Miss Hume
Grande Marche	"Le Prophete"	Meyerbeer	The Orchestra 1

The Orchestral Society contributed four items to Mr Percy Ould's annual concert, making the programme most attractive.<sup>2</sup>

The first concert of the 1895 season took place in June in the Town Hall. Booking was at Grocott and Sherry's and the seats were 3/- and 2/-, while subscribers were entitled to four reserved seats at each concert.

1. Nov. 27, Dec. 6, 1894.

2. Dec. 18, 1894.

The audience was large and the general opinion was that Mr Ould and his orchestra deserved heartiest congratulations. The gavotte "Herz-an-Herz" which was played "in pizzicato style by the strings, entirely without the use of bows" was especially appreciated. Mr Ould's two violin solos were also popular. The programme was varied and did not consist entirely of orchestral pieces. The orchestra showed their esteem to their conductor at the interval, by presenting him with a gift, to express good wishes for his approaching marriage.

Part I

Andante and Allegro Assai from 5th Symphony	Haydn	Orchestra
Song "When through the Piazzetta"	Mendelssohn	Rev.B.L.W.Kitching
Violin Solo "Romance"	Ersfeld	Mr Percy Ould
Violin Solo Capriccio	Bohm	Mr Percy Ould
	Sarabande	Bach
		Orchestra
Song "Stil wie die Nacht"	Bohm	Miss Taylor
Song "The Spinning Wheel"	Henschel	Miss Taylor
	" Songe d'amour apres le bal"	Czibulka
		Orchestra

PART II

	Doctrinen Valse	Strauss	Orchestra
Song "The River of Years"	Marzials	Rev.B.L.W.Kitching	
Gavotte "Herz-an-Herz"	Latann	Orchestra	
Song "A Summer's Night"	Goring Thomas	Miss Taylor	
Violin Solo "Mélodie"	Pfeiffer	Mr P. Ould	
Violin Solo Mazurka	Zarzyeki	Mr P. Ould	
	Kaiserjäger	Eilenburg	
		Orchestra	

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The second and last concert of the season took place in December. The orchestra consisted of twenty-seven members, with Mr J.A. Muire as leader and Mr Percy Ould as conductor.<sup>2</sup>

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1. June 13, 1895.

2. Dec. 3, 1895.

The first concert of 1896 was in June, when the orchestra consisted of thirty performers. "Upon entering the Hall one could at once perceive that a transformation had taken place - the bare appearance of the hall was a thing of the past; handsome tapestry and lace curtains were hanging from brass-fitted bamboo poles, at each end of the French windows; cocoa-nut matting covered the aisles; large tapestry squares were artistically draped over the gallery front; the whole completing a decided impression in decoration and quite removing the unpleasant echo usually attending a musical performance in the Town Hall....The platform was beautifully draped in crimson; evergreens of various kinds formed a charming foreground...." The large audience was not disappointed as they listened to a splendid programme. An item demanding special mention was Stephen Adams's "The Holy City" sung by the Rev. B.L.W. Kitching for which Mr Ould had arranged the orchestral accompaniment. The printed programmes presented a new feature, by way of a biographical notice of each composer, which was appreciated.

Programme

Overture	Stradella Orchestra	Flotow
Song	"Where'er you Walk" (Semele) Rev. B.L.W. Kitching	Handel
Descriptive Piece	"In the Chapel" Orchestra	Eilenberg
Song	"The Children's Home" Miss B.M. de Morgan	Cowen
Allegro from Symphony in C (Jupiter)	Orchestra	Mozart
Selection	"Lucia di Lammermoor" Orchestra	Donizetti
Song	Barcarolle Miss B.M. de Morgan	Tosti

Valse	"Au Printemps" Orchestra	Waldteufel	
Song	"The Holy City" Rev. B.L.W. Kitching	Stephen Adams	
March	"Marche Romaine" Orchestra	Gounod	1

The second concert of the 1896 season took place in November. The concert received very good advance publicity and a large number of seats were reserved. The orchestra was to be bigger than at the previous concert and the new tympani which had been got out from Home, at great expense, would be used for the first time. "Musically the concert was an immense success. The various orchestral pieces under Mr Ould's able conductorship, were played with a precision and firmness such as is rarely attained in amateurs....The finish was particularly good in Balfe's 'Bohemian Girl'." Other items singled out were Gounod's Entr'acte, Andante and Minuet from Haydn Symphony no.4 in D, Largo by Handel (Casta's orchestral arr.), Desorme's "Intermezzo" and "Baulanger March" and Mr Jeane's rendering of "The Yeoman's Wedding".<sup>2</sup>

The society repeated the above concert two weeks later in compliance with requests. "Disappointing attendance - we are forced to the conclusion that however much we flatter ourselves to the contrary, we are not a musical people in Grahamstown."<sup>3</sup>

The first concert of the 1897 season took place in June in the Town Hall. The orchestra comprised thirty-seven members. Mention was made of the fact that that was the fourth year of the Society's existence. Admission was 3/- and 2/- and for soldiers in uniform, half-price.<sup>4</sup> It was "gratifying to find that the number of patrons increases year by year.

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1. June 11, 13, 18, 1896.  
2. Nov. 5, 19, 1896.

3. Dec. 5, 1896.  
4. June 8, 1897.

The progress also made from a musical point of view is very satisfactory." It was noted that this concert contained several items of special merit, namely, Pizzicato Polka, Unfinished Symphony by Schubert. Although full justice could not be done to the latter because of the small orchestra, there were few weak places "only such as a well-trained musical ear could detect". Mr Ould's new waltz "Settlers' City" was a lively and pleasing composition. Other items mentioned were Mascagni's "Intermezzo" from Cavalleria Rusticana, Quarterman's "Gavotte" and the march "Light of Foot." The concert was described as "one of the best concerts we remember in the city."<sup>1</sup> The second concert of the season was advertised for December,<sup>2</sup> but no further details could be found.

In the 1898 season, the first concert was in August. Tickets were available from Mr E.E. Wells, Bathurst Street at 3/-, 2/- and 1/-.<sup>3</sup> The second concert was in October. Special attractions were advertised and the plan for booking was at Grocott and Sherry's.<sup>4</sup> This was the final orchestral society concert conducted by Mr Ould before leaving the city to settle in Cape Town. Mr Ould's new valse "Star of South Africa" was performed for the first time in Grahamstown, as well as a Gavotte by Mr Wendt, which was especially written for the Orchestral Society.<sup>5</sup> For five years Mr Ould had done outstanding work, firstly in establishing the society, then as conductor, and the orchestra had gone from strength to strength.

1899 - Mr Edgar Wood, then Mr E.A. Abbott

The first concert was in June and the conductor was Mr Edgar Wood, with Mr E.A. Abbott as leader of the orchestra. A number of soloists took part in the programme which included Miss Spoor, Mr Jeanes and Mr Dampier.<sup>6</sup> (See appendix.) The second concert was termed a "Grand

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1. June 15, 1897.  
2. Nov. 20, 1897.  
3. Aug. 16, 20, 1898.

4. Oct. 15, 1898.  
5. Oct. 20, 1898.  
6. May 26, 1899.

Popular Concert", and took place in November. Owing to bad weather the attendance was poor, but the music was of a high standard. Especially mentioned were the "Three Dances from Henry VIII" and the "Selections from the Geisha". Many of the vocalists excelled themselves. Mr E.A. Abbott, who conducted, was most popular with the audience. Mr E. Wood was leader of the orchestra.

Programme

Orchestra	Selections from the Geisha	S. Jones	
Song	"God Speed" Rev. D. Hurst-Jones	M.V. White	
Violin Solo	"Hejre Kati" Mr E.A. Abbott	J. Hubay	
Song	"Promise of Life" Miss Agnes Nelson	Cowen	
Orchestra	Mazurka Japonaise, "La Mousmé"	L. Ganne	
Orchestra	Three Dances from Henry VIII	E. German	
Song	"Love's Proving"	Löhr	
Orchestra	"Largo"	Handel	
Violin Solo	"Good Night" Rev. D. Hurst-Jones	Marie Wurne >	
Orchestra	"Love's Dream after the Ball"	Czibulka	1

In 1900 no concerts were given. Having had a different conductor for each concert in 1899 could have had an unsettling effect on the society.

## CHAPTER IV

## VISITING ARTISTS AND GROUPS : 1880-1900

Grahamstown was host to many of the leading serious musicians of the day with good reputations and whose standard of performance was often world class. By contrast other visiting groups provided only light-hearted entertainment.

*Common*  
1881

In January Signor Bianchi, a well known violinist and Professor Carn, assisted by local talent, gave a variety entertainment at the Skating Rink, which included many tricks. The critic wrote the following about Signor Bianchi: "He seems to have been born with a fiddle in his hands - for he plays it in any and every position - even when standing on his head."<sup>1</sup>

In May "The Celebrated Amateur Speciality Artists" spent a week in town and gave four performances. These artistes were Lillie and J.E. Taylor who sang and danced, Mr J.B. Whitmore described as a "refined tenor vocalist" and Mrs Streete, pianiste. The variety programme was so lengthy that two intervals were necessary. Admission to this entertainment was 4/- and 2/-.<sup>2</sup>

The Vesalius sisters gave two performances in the Albany Hall. They attracted a large audience and presented a musical farce, comedy and sang excellently, "Coming thro' the Rye" and "Daughter of the Regiment". The "Star" office handled the plan and tickets which were priced at 4/-, 2/6 and 1/6.<sup>3</sup> The Vesalius Company returned for 12 nights in November and together with gentleman amateurs of Grahamstown produced a comediotta "A Morning Call", and comedies "Naval Engagements", "La

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1. Jan. 25, 26, 1881.  
2. May 27, 1881.

3. July 4, 9, 1881.

Debutante", "H.M.S. Pinafore" and "Our Boys". When "H.M.S. Pinafore" was produced, "one of the largest audiences assembled in the Albany Hall. There was not a single hitch from beginning to end." On another evening the following programme was presented :-

- |    |                      |  |            |   |
|----|----------------------|--|------------|---|
| 1. | Piano recital        | "Dramatic Thoughts on Faust"                                       | Gounod     |   |
|    |                      | Mr H.G. Lichtenstein   |            |   |
| 2. | Quartette            | "Les Cloches de Corneville"  | Planquette |   |
|    |                      | Misses Louise and Eva Vesalius and<br>Messrs Whitbourne and Foster |            |   |
| 3. | Tenor solo           | "That Night I'll Ne'er Forget"                                     | Planquette |   |
|    |                      | Mr Whitbourne  |            |   |
| 4. | Duet                 | "Les Cloches de Corneville"  | Planquette |   |
| 5. | Ventriloquial Seance |  |            |   |
| 6. | Song                 | "Fair Dove"  | A.S. Gatty |   |
|    |                      | Miss Eva Vesalius  |            |   |
| 7. | Cider song           | "Les Cloches de Corneville"  | Planquette |   |
|    |                      | Miss Louise Vesalius   |            |   |
| 8. | Finale               | "The Legend of the Bells"  | Planquette | 1 |

### 1882

In March the Loftus Troupe gave three performances of "H.M.S. Pinafore". "The music was excellent, especially the choruses; the voices blended well." "Pirates of Penzance" was presented in Grahamstown for the first time on two successive evenings. The second performance was "a decided improvement upon the first."<sup>2</sup>

The Birchenough-Dallas comedy and opera bouffe company presented "Milky White" and "Happy Pair".<sup>3</sup>

Colla's Italian Automatic Troupe, with an extensive repertory of Spectacular, Music and Dramatics, came to Grahamstown with a good

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1. Nov. 2, 12, 14, 16, 18,  
21, 25, 1881.

2. Mar. 3, 4, 8, 10, 11, 1882.  
3. Sep. 25, 1882.

reputation. "The Orchestra which is composed of star Italian artists, is second to none in the Colony. They presented a stage piece with automatic figures and would perform selections from the operas nightly."<sup>1</sup>

1883

Mdlle. Pauline Bredelli, Prima Donna Soprano, Mr Henry Norman, baritone and Mr Albert G. Thies, gave a series of concerts. After the first concert, Mdlle. Bredelli was described "as one of the finest opera singers who had ever visited the Colony", and her singing was highly praised. The next two concerts were under the Patronage of His Honour, Sir Jacob Dirk Barry Rt., His Honour Mr Justice Shippard, His Honour Justice Buchanan and C.H. Huntly Esq. C.C. and R.M. There was a good attendance, but there would have been no empty seats had it not been holiday time.

Mdlle. Bredelli was again very highly praised. Mr Henry Norman "proved himself to be all that could be desired as a baritone singer. Mr Thies was well to the fore in his role as pianist. His manipulation is something wonderful and his organ of memory must be strongly developed to enable him to play the most difficult operatic pieces without music...." The trio for soprano, violin and piano was well received and the Grahams-town violinist did well in good company.<sup>2</sup>

The Hewett Musettes who had been round the world arrived in Grahams-town in April. They performed the operetta "Rain" and then changed the programme and presented "The Duke's Fete" and "The Reformed Husband" the following evening. Mr F. Hewett proved himself a master of several instruments "and nothing could equal his imitation of the mocking bird on the piccolo."<sup>3</sup>

Mabel Hayes' Dramatic Company presented a new comic opera in three acts - "The Black Cloaks", followed by "La Mascotte" the next night.<sup>4</sup>

1. Oct. 22, 30, 1882.

2. Dec. 14, 27, 1882, Jan. 3, 5, 1883.

3. Mar. 30, Apr. 2, 1883.

4. Oct. 5, 1883.

1884

The Anglo-American Minstrels gave a concert under the patronage of the officers and men of the First City and the band of this Regiment played during the interval. In the first part of the programme the Minstrels had to repeat nearly every item and especially popular were "Come where my Love lies Dreaming", "Golden Slippers" and "Speak only Speak". In the second part, there was singing and dancing, a comic banjo song, a vocal quartet and a comic sketch. The second concert seemed to please everybody and the comic song "Meet Her when the Sun Goes Down" was popular. The third concert consisted of new songs and dances, a burlesque and a farce. At the fourth concert the Minstrels were assisted by local amateurs.<sup>1</sup>

*Julia Sydney*

Miss Julia Sydney's Opera and Comedy Company came to Grahamstown with a good reputation. The first performance was Offenbach's opera "Madame Favart". Unfortunately heavy rain kept a large number of people at home. The next night, "Caste" and "La Mascotte" were loudly applauded. On subsequent nights Mathews' comedy "Used Up" and Byrne's burlesque "Aladdin, the Wonderful Scamp" were presented. The comedy was "very neatly played" and the burlesque "kept the audience in continuous laughter and applause". Sullivan's "Iolanthe" was performed on two nights. There was a repeat of "La Mascotte" when Miss Sydney took her benefit.<sup>2</sup>

The visiting organist Mr J.C. Dunster, regarded as being one of the best London organists, gave a recital in Commemoration Church, where between 800 and 1000 people gathered to hear him. The recital opened with Mr Dunster's own composition "Festival March". There was a great feast of sacred melody. "...the music which rolled and swelled through the Church was the language of the purest and most lofty emotion. It is

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1. Jan. 8, 9, 12, 14, 16, 1884.

2. Mar. 6, 7, 10, 11, 12, 17, 18, 1884.

well that the walls which have heard for years the earnest exhortation of devoted preachers should echo to the music of triumphant praise, to the music of love and adoration." Mr Dunster gave a second recital a few days later and part of the first programme was repeated by special request. The following was the programme:-

- |    |                               |              |
|----|-------------------------------|--------------|
| 1. | Festival March                | J.C. Dunster |
| 2. | Andante                       | Wely         |
| 3. | Offertoire                    | Batiste      |
| 4. | Andante                       | Batiste      |
| 5. | O Gloriosa Virginum           | J.C. Dunster |
| 6. | ( But the Waters              | Handel       |
|    | ( Grand Fugue                 | Bach         |
| 7. | Selections from the "Messiah" | Handel       |

Pastoral Symphony

Chorus "And the Glory of the Lord"

Air "He shall feed His Flock"

Chorus "For unto us a Child is Born"

Air "He was despised"

Chorus "Worthy is the Lamb"

Air "I Know that My Redeemer Liveth"

Chorus "Hallelujah"

Before Mr Dunster left Grahamstown he gave a pianoforte recital in the Assembly Rooms. "The programme contained selections from most of the masters and the execution was brilliant - the most difficult passages being rendered with an ease and beauty of touch that mark the accomplished performer."<sup>1</sup>

1885

The Wheeler Comedy Company visited Grahamstown and although their main entertainment was non-musical, they on many occasions included songs

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1. June 7, 10, 11, 17, 1884.

and ballads in their programmes and on one occasion the local First City Volunteer Band played before and during the entertainment.<sup>1</sup>

1886

Miss Gertrude Wynne, who was at one time resident in Grahamstown, gave two ballad concerts, assisted by local amateurs. Having studied in London, she attracted large audiences and she moved the audience deeply with her singing of popular songs such as "The Golden Shore", "For Ever and Ever" and "Killarney". Each evening she included "Home Sweet Home" with telling effect.<sup>2</sup>

Messrs C. Walther (violin), H. Bomon (violincello), and W. Ramsden (viola), with Grahamstown's Herr Eberlein as conductor and pianist, "afforded the opportunity of hearing a class of instrumental music that is but rarely enjoyed in colonial towns." They played Mozart's quartets no.1 and no.15 and Haydn's "To the Emperor". These same artists gave another concert two weeks later under the patronage of Sir J.D. Barry, the Mayor and Officers of the Volunteer Corps. The plan and booking for the concert was at Grocott's and tickets were 3/- and 2/-.<sup>3</sup>

1887

Remenyi, the distinguished violinist, visited Grahamstown in August, giving four performances. Seats were priced at 5/-, 3/- and 1/6. The programme of the first concert included Remenyi's own composition, "Huguenots" and music by Chopin, Delibes and Paganini's Caprices 21 and 24. Remenyi was highly praised for his playing. Herr Eberlein acted as accompanist and Miss Gertrude Wynne assisted at the concert with vocal items. At the second concert, Remenyi was highly praised for his technical virtuosity - "...a full symphony flows from out one little instrument." His harmonics were described in the following verse:-

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1. Aug. 6, 7, 11, 1885.  
2. Jul. 10, 14, 15, 1886.

3. Nov. 6, 16, 1886.

*Gertrude Wynne*

O hark, O hear

How thin and clear

And thinner, clearer, farther-going!

The programme included the Andante and Allegro from the Mendelssohn concerto, a short piece by Mozart and Delibes, "Dead March" from Saul with variations by Remenyi, A Scotch Fantasia, "in which the bagpipes were imitated with striking reality", and the "Carnival of Venice". As an encore Remenyi played his own composition "Hymn of Liberty". Songs were sung by Miss Wynne and Mr CaWse accompanied by Herr Eberlein, and Miss Dugmore played Liszt's "Hungarian Rhapsody".<sup>1</sup> The third concert was advertised as follows:

Thursday Evening Sept. 1, 1887

Third Grand

Remenyi Concert

On which occasion the following Ladies and Gentlemen have kindly consented to appear:-

Mrs Espin, Mrs J.R. Bell, Herr Eberlein, Mr Wells, and Mr Kennelly

Mr Edouard Remenyi

Will play the following :-

Scena Cantata (8 Concerto)

Spohr

Accompanied by Mrs Espin

String Quartets - Remenyi, Eberlein, Wells and Kennelly

Viola Solo, Nocturne, played on a Viola made by Gasper da Salo in

Brescia A.D. 1621

Violin Solo

"Hommage a Paganini"

Miss Wynne

will sing

"Never to Know"

Marzials

"She wore a Wreath of Roses"

Knight

2

1. Aug. 27, 30; Sep. 1, 1887.

2. Sep. 1, 1887.

At the fourth concert the "illustrious" Remenyi played Ernst's "Fantasia", Raff's "Cavatina", his own transcription of a solo from Carmen and a Paganini "Caprice". He and Herr Eberlein played a Spohr violin duet. As an encore Herr Eberlein accompanied Remenyi in "Hymn of Liberty". Three amateur vocalists sang songs including Beethoven's "Adelaide".<sup>1</sup>

Mr. C.W. Tregarthen, a Kimberley organist, visited the Exhibition in December, but did not give recitals as part of the musical entertainment. "...it is a matter of regret that there is not an organ in the Exhibition Buildings...", but upon the request of the Commemoration Church he gave the following recital in the church, attended by more than 500 people:-

Sonata no. 1	Mendelssohn	
Cantilene Pastorale	Guilmant	
Fugue in G minor	Bach	
"South African" March	C.W. Tregarthen	
Andante	Batiste	
"The Heavens are Telling"	Haydn	
Offertoire	Wély	
Air with Variations	Haydn	
"Storm"		
War March of the Priests	Mendelssohn	2

Another recital followed two days later. The programme was to include "Storm" and a "Pastoral" as was performed at St. Peter's Church in Rome during Christmas.<sup>3</sup>

### 1888

Before leaving town, Mr Tregarthen gave a special recital in St. Bartholomew's Church. The congregation was afforded a great treat. Miss Ward (a former pupil of Mr Tregarthen) sang "O Rest in the Lord" and

1. Sep. 3, 1887.  
2. Dec. 29, 1887.

3. Dec. 29, 1887.

"The Lost Chord" very creditably.<sup>1</sup>

The Natal Nightingale - Mrs Richards - and Remenyi, who had both taken part in the musical performances at the Exhibition, which had just ended, gave a concert in the Shaw Hall assisted by local amateurs. The concert was for the benefit of Mrs Richards, and was well attended, and "the performances were highly approved by the audience."

Part I

- |         |                       |           |
|---------|-----------------------|-----------|
| 1. Glee | Commemoration Choir   |           |
| 2. Song | "Pretty Mocking Bird" | Bishop    |
|         | Mrs Richards          |           |
| 3. Song | "No Never"            | Mattei    |
|         | Miss De Beer          |           |
| 4. Song | "Jack's Return"       | H. Leslie |
|         | Mr W.H. Brown         |           |
| 5. Song | "Pierrot !"           | Hutchison |
|         | Mrs Richards          |           |

Part II

- |                |                          |               |
|----------------|--------------------------|---------------|
| 1. Glee        | Commemoration Choir      |               |
| 2. Vocal solo  | "Robert, toi que J'aime" | Meyerbeer     |
|                | Mrs Richards             |               |
| 3. Violin solo | "Hommage a Paganini"     | Remenyi       |
|                | Remenyi                  |               |
| 4. Song        | "Sailing"                | Godfrey Marks |
|                | Mr W.H. Brown            |               |
| 5. Song        | "Flower Girl"            | Wekerlin      |
|                | Mrs Richards             |               |

At the above concert a presentation was made to Mrs Richards on behalf of the Commemoration Church congregation, for the manner in which she had identified herself with the Choir and sung sacred solos during divine worship, during her stay in the city.<sup>2</sup>

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1. Jan. 3, 1888.

2. Jan. 14, 17, 1888.

Mrs Richards gave a farewell concert a few days later, but because of poor weather, the attendance was small. She sang "Letter Song", "Wanderer's Night Song" (in a duet with Miss Kitching), "Angels ever Bright and Fair" and "Qui la Voce" from *Il Puritani*. She was assisted by a number of amateurs and the First City Volunteer Band, "who played three selections with precision and effect."<sup>1</sup>

The Searelle Opera Company arrived in South Africa from Australia and gave successful performances in the cities before coming to Grahamstown for a season of six nights. The company numbered 33 artistes - principals, chorus, orchestra and supernumeraries - travelling with their own scenery, stage carpenters, property masters etc.

Monday: "Maritana" - Vincent Wallace, was the opera performed on the opening night. A detailed description of the plot, solos and choruses appeared in the appreciation in the press. "The costumes of the chorus were a dazzling sight." It was predicted that this operatic season would prove to be "one of the most brilliant, fashionable and successful seasons in our local history."

Tuesday: "Madame Angot" was performed.

Wednesday: "Il Travatore" - Verdi, was a great success. The people of Grahamstown had "a thorough musical treat."

Thursday: "The Mikado" - Sullivan. A detailed synopsis appeared in the press. The acting and singing were quite good, "judging from the peals of laughter which shook the hall...." The costumes were completely in character with the Japanese setting. Unfortunately no books of words were available, "...for love or money." This was felt to be a drawback as many "unfamiliar with the words would probably lose the whole point of some of the songs."

Friday: "La Mascotte" was performed before anything "but a large

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1. Jan. 19, 21, 1888.

audience", probably due to the unfavourable weather.

Saturday: "H.M.S. Pinafore" and "Pirates of Penzance" - Sullivan. These comic operas on the final night drew a large audience. The performance lasted from 8 p.m. to 11.30 p.m. and "those who attended on Saturday had a treat which they are not likely to have again."<sup>1</sup>

The season was extended by two nights, and on the following Monday Balfe's "The Bohemian Girl" was presented to a large audience. The comic opera "La Grande Duchesse" on the final night delighted the audience. Several topical local hints were made during the evening and the humour was much appreciated. "The curtain fell in a perfect roar of applause and had to be raised three times to shew the tableaux before the highly pleased audience separated."<sup>2</sup>

Herr Walther, who had visited Grahamstown with a group in 1886, gave two concerts together with Mr Henry Clements, a singer. They were accompanied by Herr Voight. Local amateurs also rendered items. Walther's violin, which he had just acquired, was said to be older than the one so much prized by Remenyi and equal to it in excellence.<sup>3</sup>

In September Remenyi was back in Grahamstown as a guest of Dr. Hullah. He announced his intention of performing a programme of pieces selected from his 39 consecutive concerts in Cape Town. The entire proceeds would be donated to the Asylum Entertainment Fund. Remenyi gave perfect renderings and "had lost none of his power to charm the ear with his strains." Vocal music "was discoursed at suitable intervals" by local amateurs.<sup>4</sup>

Mr Alfred H. Day, an organist from Kimberley played the following programme at a recital in the Commemoration Church in December:-

1. Feb. 14, 28; Mar. 1, 2, 6, 1888.  
2. Mar. 8, 1888.

3. Jul. 10, 11, 1888.  
4. Sep. 22, 25, 29, 1888.

- |     |            |                                  |             |   |
|-----|------------|----------------------------------|-------------|---|
| 1.  | Organ Solo | Sonata in F minor no. 1          | Mendelssohn |   |
| 2.  | Organ Solo | Cavatina                         | Raff        |   |
| 3.  | Song       |                                  |             |   |
| 4.  | Organ Solo | Movement from the Cambridge Ode  | Bennett     |   |
| 5.  | Organ Solo | Grand Fugue in E flat (St. Anne) | Bach        |   |
| 6.  | Anthem     |                                  |             |   |
| 7.  | Organ Solo | Schiller Marsch                  | Meyerbeer   |   |
| 8.  | Song       |                                  |             |   |
| 9.  | Organ Solo | Quis est Homo                    | Rossini     |   |
| 10. | Finale     | Offertoire in G                  | L. Wély     | 1 |

1889

In June it was announced that Mr Day would return to Grahamstown at the end of July to give two recitals in Trinity Church. Mrs Day, an accomplished musician, would accompany her husband. He received good advance publicity. "Mr Day's last performance in the Commemoration Church will be long remembered."<sup>2</sup> The first of the organ and piano recitals in Trinity Church opened with the singing of a hymn. Mr Day then played Mendelssohn's Second Organ Sonata and used the Tremulant very effectively - this stop "being the only one of the kind in Grahamstown." Mendelssohn's Pianoforte Concerto in G minor followed, played by Mrs Day on the piano while Mr Day brought out the orchestral effects "cleverly" on the organ. Next, Mr Day played Bach's Great Fugue in E flat (St. Anne) and Wély's Andante in F. In the latter piece the quality of the Röhre Gedacht was beautifully brought out. Handel's Organ Concerto no. 2 in B flat was played on the organ and piano - believed to be for the first time in Grahamstown. Miss De Beer sang "Hear ye, Israel" from

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1. Dec. 4, 1888.

2. June 8, 1889.

"Elijah", accompanied by organ and piano, and the choir sang the Sanctus from Farmer's Mass in B. flat.<sup>1</sup>

The following was the programme of the second organ and piano recital:-

Overture to Der Freischütz		Weber	Organ and Piano
	Mr and Mrs Day		
Romanza	Mr Day	Haydn	Organ
Vocal item		Gadsby	The Church Choir
Capriccio	Mrs Day	Mendelssohn	Piano
Fugue in A minor	Mr Day	Bach	Organ
"O had I Jubal's lyre"	Miss De Beer	Handel	Vocal solo
"Waft her, Angels"	Mrs Sweetinberg		Vocal solo
"Marche Triomphale"	Mr Day	A.H. Day	Organ
Larghetto	Mr Day	Beethoven	Organ
Tannhauser Overture	Mr & Mrs Day	Wagner	Organ and Piano

After the recital, the following was written: "Mrs Day...exhibited virtuosity such as has not been surpassed before in Grahamstown or the Colony. Mr Day has a most charming command over the registers of the Organ and as an executant it would be hard to find his equal."<sup>2</sup>

A third recital followed in Commemoration Church. "A large audience assembled to enjoy the performance, which from first to last afforded extreme pleasure to all lovers of music."<sup>3</sup> Another recital followed a few days later, drawing a congregation numbering between five and six hundred persons. The programme included organ solos, a piano solo, and organ and piano combined, featuring Weber, Batiste, Sullivan, Thalberg, Meyerbeer, Gounod and other composers. Mrs Day proved that she could "sing charmingly" as well as command the piano. The congregation dispersed, "having enjoyed a rich musical and intellectual treat."<sup>4</sup>

1. Aug. 8, 10, 1889.

2. Aug. 13, 1889.

3. Aug. 17, 1889.

4. Aug. 22, 1889.

Before returning to Kimberley, Mr and Mrs Day gave a popular concert in the Town Hall, assisted by local amateurs. Mrs Day played Fantasie Impromptu (Chopin), La Cascade (Pauer), Erin (Benedict), and Home Sweet Home with variations and together with Mr Day, Suppe's overture "Poet and Peasant" and Weber's "Jubel Overture". Mrs Day and Mr Westerby (the Commemoration organist) played a piano duet. Mr and Mrs Day and Messrs Muire and Wells (violins) and Mr Kennelly ('cello) played the Andante and Minuet from Haydn's Surprise Symphony. Two local vocalists and Mrs Day sang several songs, but the feature of the evening was the appearance of Herr Walther, "who kindly consented to give a performance on the violin."<sup>1</sup>

Herr Walther who had visited Grahamstown before, gave two concerts in conjunction with Mr Clifford Hallé. At the first concert in the Town Hall, on August 24, Mr Hallé's "charming baritone voice and perfect clearness of articulation at once constituted him a favourite with the audience." Herr Walther's violin playing was no less popular and the pieces played exhibited the full scope for his "powerful and brilliant execution." They were assisted by Miss Tidmarsh as accompanist, "who sustained a difficult rôle with credit", and Miss Kitching who in her songs proved, "worthy to occupy the platform with professionals." The second concert was in the Assembly Rooms. Because of the numerous requests an extra concert was arranged, when the artists were assisted by local amateurs. Both Herr Walther and Mr Hallé "added to the charm of their performances by the good-humour with which they responded to the continual encores which were, we think, a little unfairly demanded by the audience." Messrs Muire, Wells and Kennelly formed a string quartet with Herr Walther in several pieces, of which Schubert's "Marche Militaire" was encored. Miss Tidmarsh was again accompanist, "with her well-known taste and correct execution." Special arrangements to attract a good audience of

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1. Aug. 22, 1889.

scholars was made - scholars were admitted at half price.<sup>1</sup> At the end of September, Herr Walther and Mr Hallé arrived back in Grahamstown and gave a successful concert in the Assembly Rooms.

## Programme - Part I.

Violin Solo	"Concerto no. 6" A. Allegro      B. Adagio C. Allegretto   D. Finale Herr Carl Walther	Chs. de Bériot
Song, Recit. Aria	"I rage, I melt, I burn" "Ruddier than the Cherry" Mr Clifford Hallé	Handel
Song	"May Dew" Mrs Newberry	Bennett
Violin Solo	A. "La Violette" B. "Valse op.64 no.1" Herr Carl Walther	Mozart Chopin
Song (with violin obligato)	"Serenade" Miss Elliott	Grant
Song	A. "When gazing in thy lovely eyes" B. "To Anthea" Mr Clifford Hallé	Schumann Halton

## Part II

Violin Solo	A. Gavotte in D minor Musette in D major B. Gavotte in G minor Musette in G major Herr Carl Walther	Bach Bach
Song	"Maid of Athens" Mr Clifford Hallé	Gounod
Song	"Parting" Mrs Newberry	Marchetti
Violin Solo	"Polonaise no. 2" Herr Carl Walther	Wieniawski

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1. Aug. 24, 27, 29, 1889.

Song	"White Wings"	Pinsuti
	Miss Elliott	
Song	"The Requitel"	Blumenthal
	Mr Clifford Hallé	

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Mr Clifford Hallé gave a lecture on "The Art of Singing" to a small audience, consisting mainly of schoolgirls. The lecture was interesting and instructive, covering the "Disposition of the Student", the "Voice" and "Style". The right and wrong ways of doing things were illustrated and diagrams of the vocal organs were shown.<sup>2</sup> At the final concert given by Herr Walther and Mr Hallé, the programme of the latter was selected so as to illustrate what he had said in his lecture. Mr Hallé sang in the Italian style and then passed on to Beethoven and Schubert and then sang "The Requitel" by Blumenthal. Herr Walther played several pieces very well and Mrs Newberry sang "Who is Sylvia?" by Schubert.<sup>3</sup>

During December, Herr Walther and Mr Hallé were back in Grahamstown - "positively their last performance." "The programme was composed almost entirely of pieces that have not been heard in Grahamstown." Herr Walther accompanied by Miss Tidmarsh, played Mozart's Sonata no.8 and De Beriot's Concerto no.9. Mr Hallé sang with his usual "form and power", and Miss Kitching with "her usual refinement and ability."<sup>4</sup> Still one more concert followed! "Herr Walther excelled himself and each of his pieces was a triumph." Mr Hallé sang sacred pieces and "The Erl King", The latter was repeated in German as an encore.<sup>5</sup>

### 1890

Herr Eberlein, formerly of Grahamstown, paid a visit to the city early in January and he was requested to give a concert, but the idea

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1. Oct. 3, 1889.

2. Oct. 3, 5, 1889.

3. Oct. 8, 1889.

4. Dec. 12, 1899.

5. Dec. 17, 1899.

fell through owing to the large number of people being away because of the holidays. However, the "Journal" reporter entered Commemoration Church, having heard music, and he found Herr Eberlein and Mr Day playing organ and violin duets.<sup>1</sup>

Miss Christie Fuller gave her <sup>sang</sup> first concert in April in the Town Hall, assisted by local amateurs. The following appeared in the press:- "Her voice is clear and strong, her manner entirely devoid of affectation, her every word distinctly articulated and what more can be looked for in a singer?"<sup>2</sup> By special request she returned to Grahamstown in June and gave a successful concert.<sup>3</sup>

The Wheeler Opera Company came to Grahamstown and gave three performances. Advance publicity attracted the attention of the public. The Prima Donna Emilie Melville and the Baritone Guglielmo Verdi had both been hailed in the overseas press. The first performance was the Spanish comic opera in two acts "The Doctor of Alcantara". Admission was 4/- and 2/- and the Albany Hall was almost full. Before the opera a farce "Fun in a Music Shop" caused roars of laughter. <sup>MSJ</sup> Miss Melville was the star of the evening - "her make-up was excellent and her acting equally so." A synopsis of the opera was given and it was clear that it had entertained the audience. The following evening "The Bohemian Girl" was performed to an "overflowing house." Miss Melville again shone and Verdi played a more important rôle than the previous night, which did him greater justice. On the third evening, "a rich treat was provided for opera lovers."<sup>4</sup>

The Misses Julie and Rose <sup>Albu's</sup> Albu came to Grahamstown having performed with success at the Albert Hall, Alexandra Palace, Covent Garden, Olympia, and other places, and with the British Press loud in their praise.

1. Jan. 14, 1890.  
2. Apr. 24, 26, 1890.

3. June 5, 7, 1890.  
4. Apr. 29; May 1, 3, 6, 1890.

After the first concert there was one opinion of their singing: "...nothing to equal it has ever been heard before in this Colony." The pianist Mrs Charles Sweedenberg made a surprise debut. Her performance of "Des Patineurs" (Liszt), "was an exquisite of time, touch and melody". At the second concert the Misses Albu were described as "human canaries". The programme included the following songs: "Love's old sweet song", "It was a dream", "Cherry Ripe", "I dreamt that I dwelt", "The harp that once through Tara's Halls" and "The Golden Sleep". At the third and final concert local amateurs assisted with vocal items.<sup>1</sup>

Fraulein Heléne Schmedes of Berlin made her first appearance in the Town Hall assisted by the local professionals, Mr and Mrs Day. The audience was small because so many were away for the holidays, but most appreciative of the fine singing. Her programme included an aria from Donizetti's "Lucia di Lammermoor", Mendelssohn's "on Wings of Song", Schubert's "Erlkönig", Schumann's "Widmung" and extracts from Weber's "Der Freischütz". After the third concert it was said that "Fraulein Schmedes justly merits the title of an artiste in song."<sup>2</sup>

The Jubilee Singers, a world-famous troupe of 10 Coloured Ladies and Gentlemen, gave a series of concerts in the Town Hall. In the advance publicity many of the individual singers with exceptionally good voices were mentioned by name and remarked upon. The songs this group was to sing were the weird, plaintive melodies of the slaves of the Southern States of America. After the first successful concert it was remarked of the bass, Mr Orpheus McAdoo, "He appears to have as many notes as the piano and really seems to have no lower limit at all." The group sang many songs which included "Steal away to Jesus", "The Lord's Prayer", "My Way's Cloudy", "Been listening all night long", "The Great Camp Meeting" and "Peter, go ring dem Bells". "There is never a jarring note

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1. May 15, 17, 20, 24, 1890.

2. Jul. 8, 10, 12, 15, 1890.

never a false chord from Alpha to Omega. They may safely be styled the most wonderful combination of vocalists that have ever been here." The Cowie Railway Syndicate arranged a special train from Port Alfred to Grahamstown to allow Cowie enthusiasts to attend the second concert and it was well filled. Several more concerts followed during the next week and the Grahamstown public showed their appreciation of good music. One of these concerts was on Stock Fair Night and attracted a large audience of farmers. They finished up with a Grand Secular Concert for which special railway arrangements were again made. Favourite items were "Go Down Moses", "Room enough", "The old ark's a-movering", "Good News the Chariot's coming" and "Wait a little while."<sup>1</sup>

Preceding the arrival of Mr E. Ashleigh, an extemporaneous pianist, were favourable press reports from England, Germany, Belgium and the United States of America. At the first concert he was assisted by local amateurs and he lived up to his high reputation. The audience was however small and "Melrose", writing in Musical Notes, made the following comment: "...the number of empty seats were positively disgraceful and those who stayed away lost a rich musical treat for he is an artiste, not a mere 'piano tickler'." A poor audience attended the second concert, which included compositions played "with absolute faultless technique" by Mr Ashleigh, an instrumental quartette and songs by local amateurs. "At the finish Mr Ashleigh with fine sarcasm conveyed his gratitude to the Grahamstown public for their kind patronage."<sup>2</sup>

#### 1891

An African Choir of 12 artists were giving concerts in the Colony before leaving for England and ultimately America. They were travelling with two distinguished gentlemen from the Royal Academy of Music, London, who were the choir's tutors. They did not only sing the

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1. Sep. 13, 18, 20, 23, 25, 30;  
Oct. 2, 4, 1890.

2. Oct. 18, 21, 25, 28, 1890.

music of Africa, but many negro spirituals. Especially taking was "Does anybody here know the Big Baboon" composed for them by Mr James Hyde of King William's Town. The choir made a very good impression and it was felt that they would make their mark overseas, as they compared favourably with their American rivals - the Jubilee Singers.<sup>1</sup>

In July Professor Norman Hill Nesbitt, a Music Hall Singer who had just returned from America where he had been enthusiastically received, gave two performances in Grahamstown.<sup>2</sup>

The Jubilee Singers returned to Grahamstown for a brief season of four performances, with new songs, solos and quartets. At the first concert the singers excelled themselves. At the second concert they were loudly applauded for their old songs and the male trio gave "Who will smoke my meerschaum pipe" which brought the roof down, and as an encore the triumvirate gave "The Three Crows". The next concert was a "Grand Secular Concert" much enjoyed by the audience. The last concert took the form of a "Grand Request Night" and all the old favourites were heard - the evening was described as "second to none in the series."<sup>3</sup>

Albany Hall

The Great Event of the Season!

For a Short Season Only,

commencing

Thursday evening, Oct. 8,

Wheeler's

"Gipsy Revellers"

and

Ladies' Orchestra <sup>NEU</sup>

Entire Change of Programme Nightly

1. Feb. 24, 26; Mar. 3, 7, 1891.

2. Jul. 11, 1891.

3. Jul. 30; Aug. 8, 12, 13, 15,  
1891.

First Appearance in Grahamstown of

Miss Edith Probyn

The unrivalled Lady Violinist, from the Guildhall School of Music, London.

Miss Parkin

The only Lady Cornetist in South Africa

Miss Annie Rogers

The pleasing Soprano from D'Oyley Carte's Opera Company

Miss Lillian Baylis

The wonderful player on Mandolin and Banjo

Master Willie Baylis

In 'Cello and Mandolin Solos

Miss Florence Vereker

The Pleasing Balladist

Mr H. Ganny, the eminent Tenor

Madam Baylis and Mr Newton Baylis

Operatic and Comic Duetists

Misses Cob, Austin and Morton

Instrumentalists and Vocalists

First time in South Africa of the Renowned

Lady Hand-Bell Ringers

Received nightly with enthusiastic applause

Making in all the Largest and Best Combination

that has ever visited South Africa.

1

At the first concert, the violinist, Miss Edith Probyn, excelled, and a great future was predicted "for this charming young lady of only 17 summers." A novelty was "The March of the Men of Harlech" rung on thirty hand-bells, by six lady hand-bell ringers. The remainder of the programme was by vocalists and instrumentalists of the company.<sup>2</sup> The

1. Oct. 6, 1891.

2. Oct. 8, 1891.

hand-bell ringers scored a tremendous success at the next concert and the "exceptional performance was re-demanded four times last evening."<sup>1</sup> At the next performance there were new violin, 'cello, cornet, mandolin, and banjo solos, new banjo duets, new vocal solos and duets, and new choruses. In addition, the full strength of the company played selections from "Les Cloches De Corneville" on the hand-bells.<sup>2</sup> The farewell performance was under the Patronage of the Mayor, the Officers and Men of the Grahams-town Volunteer Horse Artillery, and the Officers and Men of the First City Volunteers. Large numbers of the corps were present in uniform. There were many encores and the bell-ringers were very popular.<sup>3</sup>

The Mammoth Minstrels of Mr Luscombe Searelle F.R.G.A. were a company of 18 artists which included vocal soloists, comedians of the highest rank in their profession and instrumentalists of acknowledged celebrity. No expense was spared in order to make the troupe the best Christy Minstrel organization which had ever visited South Africa. All the vocalists were London stars. This company performed for six nights and the prices of admission were 5/-, 3/- and 2/-. "Complaints have been made of the high prices of admission to the entertainment, but when it is considered that the majority of performers have been brought from America and that high salaries have undoubtedly to be paid to secure such fine artists, it is confidently hoped that the Grahamstown public will acknowledge that the prices are not excessive."

At the opening entertainment, "the orchestra, consisting of piano, violin, bass violin, flute, clarionet and cornet, excelled anything in that line heard here before. The vocal soloists fully bore out the reputation which had preceded them..." The orchestra gave selections from "Lucia di Lammermoor" and there was a vocal quartet followed by a

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1. Oct. 10, 1891.  
2. Oct. 13, 1891.

3. Oct. 15, 1891.

Negro Comedy. The following concert consisted of vocal solos, glees and an amusing absurdity entitled "Grahamstown M.L.A's." The next entertainment was under the Patronage of the Grahamstown Volunteer Horse Artillery and the First City Volunteers.

The following was part of an advertisement for another of the Minstrels' entertainments:

Hilarious Absurdities!

Side-Splitting Screaming Negro Sketches

Humerous Ridiculousities

Captious Oddities

All the latest Jokelets

Side - Aching Nonsensicalities

One continuous Laugh lasting 2½ hours

Caution - As permission has been obtained in every case where the above Company's Bills and Pictorial Posters have been posted, any persons tearing off or covering the same will be rigourously prosecuted.<sup>1</sup>

The Sandiford Opera Company came to Grahamstown and performed six operas in as many nights. They came with "perfect scenery, beautiful costumes and splendid mechanical effects", and prices were 5/-, 3/- and 2/- and family tickets to admit five at 20/-.

"The Gondoliers": The Albany Hall was packed. The performance was under the Patronage of the Mayor. The company had a very good night, "without the slightest shadow of doubt of any kind whatever." The orchestra consisted of piano, fiddle and flute and rendered the music with great success, though at times it was rather difficult to catch the words of the "patter" songs over the music.<sup>2</sup>

"The Little Duke": The hall was well-filled despite many counter-attractions. "The Company...is now everywhere admitted to be just about

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1. Oct. 27, 29, 1891.

2. Oct. 24; Nov. 3, 1891.

the best operatic troupe that has visited Grahamstown..."<sup>1</sup>

"Boccaccio": This was "put on the board, with charming and appropriate scenic accessories, which were thoroughly appreciated by the audience."<sup>2</sup>

"Les Cloches de Corneville": "...something closely resembling sardine packing has been necessary to get everybody into the Hall...." The audience was evidently delighted, the scenery was very handsome and all the minor details carefully attended to.

"Fatinitza": also enjoyed a full house.

"Dorothy": "The attendance on Saturday night in the Albany Hall was something phenomenal. We do not recollect ever seeing the immense building so tightly packed with human beings - not even for a political meeting." The songs were good, the dresses very elaborate, and "it was the prettiest bit of acting seen here for a long time." The manager was prevailed upon to give an extra performance and "H.M.S. Pinafore" was given. Speaking of the scenery it was said, "...the ship business is perfect in all its details, all the rigging and equipment of the ordinary man-o'-war being faithfully imparted." Such was the enthusiasm that the company repeated the performance of "H.M.S. Pinafore".<sup>3</sup>

#### 1892

The Zulu Choir patronised by His Excellency the Governor of Natal and Lady Mitchell, their Worships the Mayors of Pietermaritzburg and Durban, gave two concerts in Grahamstown prior to sailing to England. The choir was regarded by many critics as being better than the Jubilee Singers, and it had been greeted everywhere with large and enthusiastic houses. The choir, which consisted of fourteen well-picked voices - seven of each sex - acquitted themselves well in Grahamstown. After the second concert it was generally agreed "that the choir will make their

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1. Nov. 5, 1891.

2. Nov. 5, 1891.

3. Nov. 7, 10, 1891.



9. Song "I dream't that I dwelt in Marble Halls" Balfe  
Mdlle. Stefani
10. Recitation "Over the Hills from the Poor House"  
Sims - Harry Miller
11. Piano Solo
12. Song "Il Balen" (from Il Travatore) Verdi  
Signor Verdi
13. "The Celebrated Letter Song" (from the opera Rip Van Winkle) Planquette  
Mdlle. Stefani
14. The famous Duet for Baritone and Soprano from Il Travatore Verdi  
Mdlle. Stefani and Signor Verdi

Miss <sup>Cheron</sup>Cheron (soprano) and Mr Avon Saxon (baritone) gave a concert which would be long remembered. Miss Cheron (Mrs Richards) sang at the Jubilee Exhibition of 1887-1888 with credit, and since then she had trained overseas and gained valuable experience. They presented the following programme, assisted by local amateurs:-

## Part I

1. Violin Duet "La quel di" Donizetti (from Anna Bôlena)  
Mr Muire and Mr Campbell
2. Song "Best of all" Moir  
Mr Avon Saxon
3. Aria "Son Virgin Vazzosa" Belini (from Il Puritani)  
Miss Cheron
4. Recitation "Kissing Cup's Race"  
Mr W. Norris
5. The Friar's Song "Ho! Jolly Jenkin" Sullivan  
As sung by Mr Saxon for upwards of 170 consecutive performances in the opera "Ivanhoe" at the Royal English Opera, London.
6. Duet "Repeti a mé" Badia  
Sung for the first time in Grahamstown  
Miss Cheron and Mr Saxon

## Interval of Ten Minutes

## Part II

- |    |                        |   |   |
|----|------------------------|---|---|
| 1. | Piano Solo             | Prelude and Fugue in E minor<br>Mrs Day                           | Mendelssohn                                 |
| 2. | Song                   | a) Chanson de Florian<br>b) Still as the Night<br>Miss Cheron     | Godard<br>Bohm                              |
| 3. | Recitative<br>and Aria | "I feel the Deity within"<br>"Arm, arm ye brave"<br>Mr Avon Saxon | Handel (from Judas<br>Maccabaeus)           |
| 4. | Song                   | "Sunshine and Rain"<br>Miss Cheron                                | Blumenthal                                  |
| 5. | Song                   | "Gondolieri"<br>Mr W.A. Jeanes                                    | Sullivan (from the opera<br>The Gondoliers) |
| 6. | Duet                   | "Of Fairy Wand"<br>Miss Cheron and Mr<br>Avon Saxon               | Wallace (from the opera<br>Maritana)        |

1

The following programme was presented by Miss Cheron and Mr Avon Saxon at the Farewell Concert:-

- |    |                     |   |                      |
|----|---------------------|---|----------------------|
| 1. | Duet for Two Pianos | "Homage à Handel"                                 | Moschelles           |
|    | Solo Piano          | Miss Maude Attwell                                |                      |
|    | Second Piano        | Mrs A.H. Day                                      |                      |
| 2. | Song                | "The Song that reached my Heart"<br>Mr Avon Saxon | Jordan               |
| 3. | Part Song           | "The Hunt's Up"<br>Choir, Conductor Mr A.H. Day   |                      |
| 4. | Song                | "Rose Softly Blooming"<br>Miss Cheron             | Spohr                |
| 5. | Aria                | "Honor and Arms"<br>Mr Avon Saxon                 | Handel (from Samson) |
| 6. | Recitation          | "The Life Boat"<br>Mr W. Norris                   |                      |

7. Duet "The Manly Heart" Mozart (from The Magic Flute)  
Miss Cheron and Mr Avon Saxon

## Part II

1. Duet for Two Pianos "Fantasie Hongroise" Liszt  
Solo Piano Mrs A.H. Day  
Second Piano Miss Maude Attwell
2. Aria "Nobil Signor" Meyerbeer (from Les Huguenots)  
Miss Cheron
3. Solo and Chorus "Beautiful Day"  
Miss Kitching and Choir, conductor Mr A.H. Day
4. Old English Song "Phillada" Dr Wareing  
(sung for the first time in  
Grahamstown)
5. The Celebrated "Jewel Song" Gounod (from Faust)  
Miss Cheron
6. Song "Lovelight" Hutchins  
Mr W.A. Jeanes
7. Duet "Friendship" Marzials  
Miss Cheron and Mr Avon Saxon

God Save the Queen

1

The Lyric Opera Company, who had had a most successful season of six months in Johannesburg, announced a run of six nights in Grahamstown. The company comprised more than forty members. Prices were to be 6/-, 3/- and 2/-, family tickets to admit 6, 30/-, and season tickets 30/-.

"Mikado": Sullivan. A good audience assembled at the Albany Hall and the evening was very successful.

"Falka": Chassigne. The large audience appreciated the plot as it unravelled. The orchestra "gave universal satisfaction and added to the enjoyment of the evening."

"Princess Ida": Sullivan. There was a fair audience. "Everything

passed off well, the acting of all was excellent."

"La Mascotte": Andran. "The acting of all was excellent...the singing was faultless."

"La Cigale": Andran. The house was crowded.

"Iolanthe": Sullivan. This was staged under the Patronage of Major Nelson and officers of the Grahamstown Volunteer Horse Artillery and Captain Tamplin and officers of the First City Volunteers.<sup>1</sup>

Signor Foli, who enjoyed a good reputation with London critics, gave one concert, assisted by local professionals, Mr Percy Ould, Mr T.E. Speed and Mrs Day. At the concert Foli was given an enthusiastic reception and his songs were all encored. The following was the programme:-

Part I

- |                               |                        |             |
|-------------------------------|------------------------|-------------|
| 1. Piano Solo                 | a) Traumeswirren       | Schumann    |
|                               | b) Valse               | Chopin      |
|                               | Mrs Day                |             |
| 2. Song                       | "Il Monaco"            | Meyerbeer   |
|                               | Signor Foli            |             |
| 3. Violin Solo                | "Souvenir de Bade"     | Leonard     |
|                               | Mr Percy Ould          |             |
| 4. Song, with Violin Obligato | "Serenata"             | Braga       |
|                               | Miss Nelson            |             |
| 5. Song                       | "I am a Roamer"        | Mendelssohn |
|                               | Signor Foli            |             |
| 6. Duet                       | "Friendship"           | Marzials    |
|                               | Miss Nelson, Mr Jeanes |             |

Part II

- |               |                      |             |
|---------------|----------------------|-------------|
| 1. Piano Solo | "Danse Negree"       | Ascher      |
|               | Mrs Day              |             |
| 2. Song       | "Thoughts and Tears" | Hope Temple |
|               | Miss Nelson          |             |

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1. May 30; June 6, 8, 10, 1893.

- |                |   |                    |
|----------------|---|--------------------|
| 3. Song        | "Bedouin's Love Song"<br>Signor Foli                  | Pinsuti            |
| 4. Violin Solo | a) Serenata<br>b) Capriccio<br>Mr Percy Ould          | Moszkowski<br>Bohm |
| 5. Song        | "For ever and ever"<br>Miss Nelson                    | Paolo Tosti        |
| 6. Song        | "Father O'Flynn"<br>Signor Foli<br>God Save the Queen | Haynes             |

1

The attendance at the concert of M. Jonquier (pianist) and Mdme. Jonquier (violinist) was poor - so many people were always out of town in December. Those absent missed entertainment of a high class. Mr T.E. Speed accompanied during the evening and several local amateurs rendered vocal solos.<sup>2</sup>

#### 1894

In March, Miss Nellie Ganthony entertained on three nights, with her musical sketches. On one occasion she was assisted by Mr Percy Ould, the local violinist. Miss Gilfillan travelled with her and used "her beautiful voice" to the delight of the audience. The audiences were all quite small owing to the poor weather, but "the entertainment was deserving of the highest praise."<sup>3</sup> Later it was said that the audiences were small "on account of a circular which was sent around, instructing the clergy and congregations of the Anglican denominations not to attend, because it was the season of Lent." This was later denied and Miss Ganthony gave another performance.<sup>4</sup>

Harvey's Minstrels, a group of twelve, presented a programme of vocal and instrumental music and jokes. At the second concert they presented new songs, new solos, new jokes, dancing and a whimsical farce.<sup>5</sup>

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1. Jul. 29; Aug. 1, 3, 8, 1893.  
2. Dec. 16, 19, 1893.  
3. Mar. 10, 13, 15, 1894.

4. Apr. 3, 10, 1894.  
5. Jul. 5, 7, 1894.

*MacIntyre*

Miss Marguerite MacIntyre "is practically the first genuine British singer who has become worthy to rank with the other of the world's great prima donnas." The seats were 7/6, 5/- and 3/-, but despite the high price the Town Hall was crowded to overflowing. Miss MacIntyre was encored after every item. She was supported by the local artists the Rev. B.L. Kitching, Mr Ambrose Comfort and Mr Percy Ould, in the following programme:-

- |  |            |
|--|------------|
| 1. Sonata in G for Pianoforte and Violin | Grieg      |
| Mr Ambrose Comfort and Mr Percy Ould     |            |
| 2. Song, "Take A Pair of Sparkling Eyes" | Sullivan   |
| Rev. B.L.W. Kitching                     |            |
| 3. Grand Aria, "Roberto, tu che adoro"   | Meyerbeer  |
| Miss Marguerite MacIntyre                |            |
| 4. Violin Solo, "Bohémienne"             | Vieuxtemps |
| Mr Percy Gould                           |            |
| 5. Piano Solo, a) Romance                | Albenesi   |
| b) Study                                 | Mayer      |
| Mr Ambrose Comfort                       |            |
| 6. Aria, "Mia Picciarella"               | Gomez      |
| Miss MacIntyre                           |            |
| 7. Violin Solo, Sonata in A              | Handel     |
| Mr Percy Ould                            |            |
| 8. Song, "My Queen"                      | Blumenthal |
| Rev. B.L.W. Kitching                     |            |
| 9. Song, "Ave Maria"                     | Gounod     |
| Miss MacIntyre                           |            |
| 10. Violin Solo, "Andante and Scherzo"   | David      |
| Mr Percy Ould                            |            |
| 11. Song, "Auld Robin Gray"              | Old Scotch |
| Miss MacIntyre                           |            |

1895

After having studied singing in England, Mrs Mackenzie returned to her home town and gave a concert at which she sang several songs, "with splendid effect". She was assisted by Mr Percy Ould who "was never in better form". "It is very greatly regretted that the noisy behaviour of a small section of the audience occupying some of the back seats, to a great extent spoilt what otherwise would have been a very enjoyable concert. It is a great pity that those who cannot appreciate good music should attend such concerts and mar the enjoyment of those who are better educated musically."<sup>1</sup>

The Musical Marvel Company came to Grahamstown and attracted a good audience. Their entertainment consisted of comic songs, concertina playing, piano and cornet, dancing and ventriloquism.<sup>2</sup>

The Saxon Glee Singers, Mr Albert Entwistle (alto), Mr Walter Turner (tenor), Mr Avon Saxon (baritone) and Mr Jas. Williams (bass) together with Mdlle. Virginie Cheron, gave three concerts during their visit. The first was on Easter Sunday evening and it was of a sacred nature.

- |              |   |                                      |
|--------------|---|--------------------------------------|
| 1. Quartette | "Holy Night"  | Schwatel                             |
|              | The Saxon Glee Singers                                |                                      |
| 2. Song      | "Ave Maria"   | Mascagni (from Cavalleria Rusticana) |
|              | Mdlle. Virginie Cheron                                |                                      |
| 3. Song      | "The Lost Chord"                                      | Sullivan                             |
|              | Mr Avon Saxon   |                                      |
| 4. Trio      | "O Memory"  | Leslie                               |
|              | Mddle. Cheron, Messrs. Turner and Entwistle           |                                      |
| 5. Quartette | "Adoration"   | Nevin                                |
|              | The Saxon Glee Singers                                |                                      |
| 6. Solo      | "Lord God of Abraham"                                 | Mendelssohn (from Elijah)            |
|              | Mr Avon Saxon   |                                      |
| 7. Quartette | "Cast thy burden upon the Lord"                       |                                      |
|              | Mdlle. Cheron, Messrs. Entwistle, Turner and Williams |                                      |

1. Jan. 29; Feb. 2, 7, 1895.

2. Feb. 21, 23, 1895.

- |                     |   |                              |
|---------------------|---|------------------------------|
| 8. Song             | "Calvary"<br>Mr James Williams                      | Rodney                       |
| 9. Aria             | "O! Had I Jubal's Lyre"<br>Mdlle. Virginie Cheron   |                              |
| 10. Recit. and Aria | "Come ye Children"<br>Mr Walter Turner              | Sullivan (from Prodigal Son) |
| 11. Duet            | "The Angelus"<br>Mdlle. Cheron and Mr Avon Saxon    | Charminade                   |
| 12. Quartette       | "When Evening's Twilight"<br>The Saxon Glee Singers | Hatton                       |

Mr Percy Ould was a very competent accompanist.<sup>1</sup>

The admission for the following two concerts was 3/-, 2/- and 1/-. Both concerts were very successful and the responsive audience "sat spell-bound." Both programmes were interesting. The first is quoted below:

April 15th

Part I

- |             |  |                  |
|-------------|--|------------------|
| 1. Quartett | "In absence"<br>The Saxon Glee Singers   | Buck             |
| 2. Songs    | a) "Still as the Night"<br>b) "Le Printemps c'est L'amour"<br>Mdlle. Virginie Cheron | Bohm<br>Gangloff |
| 3. Song     | "The Diver"<br>Mr Jas. Williams  | Loder            |
| 4. Quartett | "A Franklyn's Dogge"<br>The Saxon Glee Singers                                       | Mackenzie        |
| 5. Song     | "The Sailor's Grave"<br>Mr Walter Turner   | Sullivan         |
| 6. Song     | "Best of All"<br>Mr Avon Saxon   | Moir             |
| 7. Quartett | "Creole Love Song"<br>The Saxon Glee Singers   | Smith            |

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1. Apr. 11, 1895.

## Part II

- |                |  |                             |
|----------------|--|-----------------------------|
| 1. Vocal Waltz | "Night Breezes"<br>The Saxon Glee Singers                                      | Lamothe                     |
| 2. Aria        | "O mio Fernando" Donizetti (from Favorita)<br>Mdlle. Virginie Cheron           |                             |
| 3. Song        | "The Two Grenadiers"<br>Mr Avon Saxon  | Schumann                    |
| 4. Quartettes  | a) "Rest, Dearest, Rest"<br>b) "Nelly was a Lady"<br>The Saxon Glee Singers    | Kucken<br>Plantation Melody |
| 5. Duets       | a) "A Streamlet" )<br>b) "Nearest and Dearest" )<br>Mdlle. Cheron and Mr Saxon | Cariocciolo                 |
| 6. Alto Solo   | "On the Banks of Allan Water"<br>Mr Albert Entwistle                           | Anon                        |
| 7. Quintett    | "Image of the Rose"<br>Mdlle. Cheron and the Saxon Glee Singers                | Reichart                    |

1

A grand musical, choral and dramatic recital by Mr Edward Vincent and Mr Arthur Lee drew a large and attentive audience. The musical part consisted of songs by local amateurs and the choral of the cantata "Summer on the River", by a choir of 100 voices. The Grahamstown Orchestral Society assisted the choir.<sup>2</sup>

The Payne family of Violinists, Vocalists, Pianistes, Flautist, Flageolettist and Bellringers from Australia gave a season of four very successful concerts. The hand-bell ringing by the only lady hand-bell ringers in the world was the greatest novelty. "A Grahamstown audience can be trusted to distinguish itself in some way or other and it did not fail last evening, and, as usual, laughed in the wrong place and drew forth a just rebuke from the manager." Each evening a completely new programme was presented.<sup>3</sup>

1. Apr. 9, 1895.  
2. Jul. 4, 13, 19, 1895.

3. Jul. 20, 23, 25, 27, 1895.

Mr Frank Bradley, who had given organ recitals throughout the world, presented two programmes in Commemoration Church. The programmes contained many pieces which had not been played in Grahamstown previously, and included the following:- Concerto in D minor (Handel), Toccata and Fugue in C major (Bach), the Austrian Hymn with variations by Dr Chipp and compositions by Salomé, Guiraud and Dubois. The recitals revealed that the organist was "a thorough master of his art."<sup>1</sup>

Sir Chas. Hallé and Lady Hallé (Madame Norman-Neruda) assisted by Miss Marie Fillunger, soprano, and William Wild, tenor, gave a concert in the Town Hall. The seats were 7/6, 5/- and 3/-, but, "the attendance showed that music of a high-class will attract a large audience in this city." Sir Chas. Hallé played Beethoven's Waldstein Sonata and "of the perfect execution of this lengthy and varied piece, and played entirely without notes, it is difficult to speak too highly." He also played a Nocturne and two Valses by Chopin. Mr Wild's tenor was pleasing but not very strong. Miss Fillunger sang "The Young Nun" by Schubert and two other German songs. Said the critic: "Now the Germans have great musical genius but a highly guttural language. It would perhaps be too much to expect them to compose to words in some more harmonious (we do not say more expressive) tongue, but after all it is an absurdity to sing to an English audience in a language which is not comprehended by 2 per cent of those present." Lady Hallé's violin performances were the main attraction of the evening. These included the Sonata for violin and piano (Beethoven), La Ronde des Lutins (Bazzini), Bercuese Slave (Franz Neruda) and a Fantasia (Vieuxtemps). It was also mentioned that Lady Hallé's violin was a Stradivarius, dating from 1709 and valued at £1,000 and that a Grand Piano by Broadwood accompanied Sir Hallé on the tour. Finally, it was remarked: "...of the whole concert we may say that it was most

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1. Jul. 25, 27, 30, 1895.

highly appreciated throughout, though we cannot help thinking the vocal numbers might have been equally choice without being so unfamiliar and so half-mournful a character."<sup>1</sup>

Mdlle. Trebelli assisted by local performers, Mr Comfort, Mr. Percy Ould and the Rev. B.L.W. Kitching, have a well attended concert in the Town Hall. Her singing "brought down the house". She "has a wonderful range of voice and her trills and runs are charming." She sang "Ah! fors e lui" from La Traviata, Gounod's "Ave Maria", the "Nightingale's Trill" and "Comin' thro' the Rye". Mr Ould was a master of his violin and Rev. B.L.W. Kitching sang two songs which were encored. Mr Comfort was the accompanist.<sup>2</sup> At her farewell concert, Mdlle. Trebelli was assisted by the Orchestral Society under the conductorship of Mr Ambrose Comfort and Mr Percy Ould, with Mr J.A. Muire as leader. Mdlle. Trebelli sang Meyerbeer's "Shadow Song", "Aime-moi" by Chopin, Bishop's "Bid me Discourse" and the Scotch song "Within a mile o' Edinboro' Toon." As an encore she sang the "Laughing Song". The orchestra was augmented by several members of the First City Band and their pieces were excellent - a pizzicato piece conducted by Mr Ould "created quite a sensation".<sup>3</sup>

The Cheron-Saxon Concert Company consisted of the following artists.

Mdlle, Virginie Cheron

South Africa's Favourite Soprano

Miss Katherine Timberman

The Charming American Contralto, From the Royal Albert Hall,

Crystal Palace and Principal London Concerts

The

Chevalier Anton Strelezki

The World-Renowned Pianist and Composer

1. Jul. 30; Aug. 8, 1895.

2. Aug. 20, 24, 29, 1895.

3. Sep. 10, 21, 26, 1895.

## Signor Renzo Rotondo

The Celebrated Italian Violoncellist and Composer

Mr Avon Saxon

The Well-Known and Popular Baritone

They gave two concerts which were of a very high standard and on both occasions provided Grahamstown with a musical treat.

November 6th

Grand Duet	"Of Fairy Wand"	Wallace
	Mdlle. Virginie Cheron and Mr Avon Saxon	
Cello Solo	"Carmen Fantaisie"	Hollman
	Signor Renzo Rotondo	
Song	"The Promise of Life"	Cowen
	Miss Katherine Timberman	
Piano Solos	a) Etudes op.25 nos. 1 and 9	Chopin
	b) "Lucia Fantaisie"	Liszt
	The Chevalier Anton Strelezki	
Song	"For all Eternity"	Mascheroni
	(with Cello Obligato by Signor Rotondo)	
	Mdlle. Virginie Cheron	
Song	"The Village Blacksmith"	Weiss
	Mr Avon Saxon	
Duet	"Venetian"	Tosti
	Mdlle. Cheron and Miss Timberman	
Piano Solos	a) Melody in G flat	Moszkowski
	b) "La Campanella"	Paganini-Liszt
	The Chevalier Strelezki	
Songs	a) "Lullaby"	Norris
	b) "Still as the Night"	Bohm
	Miss Timberman	

Duet for Piano and Cello	"Polonaise"	Chopin
	The Chevalier Strelezki and Signor Rotondo	
Song Waltz	"Snow"	Parker
	Mdlle. Cheron	
Song	"The Minstrel Boy"	Moore
	Mr Avon Saxon	
Piano Solo	"Minuetto"	Chopin
	The Chevalier Strelezki	
Trio	"Sleep Gentle Lady"	Bishop
	Mdlle. Cheron, Miss Timberman and Mr Saxon	
<u>November 9th</u>		
Violoncello Solo	Fantasia	Servais
	Signor Renzo Rotondo	
Song	"O, Promise me"	De Koven
	Miss Katherine Timberman	
Song	"When Twilight Comes"	Strelezki
	(With 'Cello Obligato by Signor Rotondo)	
	Mr Avon Saxon	
Piano Solos	a) Impromptu	Leschetizky
	b) Ballad in A flat	Chopin
	The Chevalier Anton Strelezki	
Cavatina	"Bel Raggio"	Rossini
	Mdlle Virginie Cheron (from Semiramide)	
Trio for Piano, Violin and		
Cello in C minor op. 66.		Mendelsson
	The Chevalier Strelezki, Mr Percy	
	Ould, Signor Rotondo	
Duet	"The Moon has Raised"	Benedict (from opera Lily
	Rev. B.L.W. Kitching and	of Killarney)
	Mr Avon Saxon	

## Part II

Piano Duet	Overture to Euryanthe	Weber
	Mdlle Schiebeler and the Chevalier Strelezi	
Trio	"Le Sol Quest Aima"	Verdi (from opera "Atilla)
	Mdlle. Cheron, Miss Timberman and Mr Saxon	
Song	"Asthore"	Trotere
	Mr W.A. Jeanes	
Duet	"Beauty's Eyes"	Tosti
	(With Cello obligato by Signor Rotondo)	
	Mdlle. Cheron and Mr Saxon	
Song	"Chanson du Tigre"	Masse
	Miss Katherine Timberman	
Song	"A Summer Night"	Thomas
	Mdlle. Virginie Cheron	
Cello Solo	"Czardas"	Fischer
	Signor Renzo Rotondo	
Quartet	"Good Night, Beloved"	Pinsuti
	Mdlle. Cheron, Miss Timberman, Messrs. Jeanes and Saxon)	

1

The Port Elizabeth Amateur Operatic Club performed Gilbert and Sullivan's "The Yeoman of the Guard" in the Albany Hall. More than 60 persons took part and "wagon loads of scenery" were brought for the occasion. The Hall was packed, "both singing and acting splendid, the scenery was good, the dresses elegant and attractive and the orchestra all that could be desired."<sup>2</sup>

Messrs Saunders and Ashman's concert provided a varied programme. Charles Saunders "was no everyday singer". Miss Taylor, a local vocalist

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1. Nov. 2, 7, 9, 12, 1895.

2. Dec. 3, 7, 10, 1895.

provided valuable support. Mr Percy Ould, of Grahamstown, played several violin solos, including his own composition, "Reverie d'Amour". Mr Joseph Ashman provided recitations and the accompanist throughout the evening was Mr Speed.<sup>1</sup> Mr Ashman gave a lecture on the music of Handel in the Shaw Hall and it was illustrated by Mr Saunders who sang "Comfort Ye", "Ev'ry Valley", "Wher'er You Walk" and "Sound an Alarm". A choir conducted by Mr Speed sang "And the Glory of the Lord". "Largo" was performed as a trio for violin, organ and piano.<sup>2</sup> As a final farewell to Grahamstown Messrs Ashman and Saunders gave a smoking concert in the Dining Saloon of the Railway Hotel.<sup>3</sup>

#### 1896

The Jubilee Singers gave three concerts starting on New Year's night. Only four of the original nine singers remained, but the five new members were competent successors.<sup>4</sup> After having given 220 concerts all over South Africa these singers returned to Grahamstown for two final concerts in April.<sup>5</sup>

Port Elizabeth amateurs produced the Musical Comedy "My Sweetheart" in a packed Albany Hall, with great success.<sup>6</sup> A little later Mr Joseph Ashman and a specially organized company from the Opera House, Port Elizabeth produced a Musical and Farcical Comedy "A Night Off".<sup>7</sup>

A Grand Dramatic and Musical Entertainment took place in the Albany Hall in July. In the musical section there were orchestral selections by members of the Grahamstown Orchestral Society and songs by several local vocalists who assisted the visitors, Mr Edward Vincent and Mr Arthur Lees.<sup>8</sup>

The Port Elizabeth Amateur Operatic Company gave a performance of the Gilbert and Sullivan opera "The Mikado", all profit being donated to

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1. Dec. 7, 1895.

2. Dec. 10, 1895.

3. Dec. 14, 1895.

4. Dec. 27, 1895; Jan. 4, 1896.

5. Apr. 7, 14, 1896.

6. Apr. 21, 23, 28, 1896.

7. June 19, 13, 1896.

8. Jul. 4, 7, 1896.

the Albany General Hospital. The songs were all good, "the orchestra was grand, the limelight well managed and everything went without a hitch."<sup>1</sup>

The Musical Event of 1896!

Sims Reeves

England's most Famous Musical Star

The Greatest Tenor of the Age, who has held the Supremacy

for upwards of 50 years, will appear in the Town Hall

On Wednesday, Oct. 7th

One Concert Only!

Will sing some of the songs which have been associated with his Marvellous, Uninterrupted Musical Career of Two Generations, the names of which are Household Words in every English-speaking Country.

"Come to the Garden Maud"

"My Pretty Jane"

"Tom Bowling"

"The Jolly Young Waterman"

"The Death of Nelson"

"Macgregor's Gathering"

"The Bay of Biscay"

Mr Sims Reeves

is accompanied by

Mrs Sims Reeves

(The Celebrated Soprano)

And will be assisted by a Host of Local Talent

The Concert will be under Distinguished Patronage

Prices: Stalls (Reserved) 6/-

Second Seats and Gallery (also reserved) 4/-

Back Seats 2/6

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1. Jul. 14, 21, 1896.

After such a stimulating advertisement, the concert was every bit as good, although it was written that "we must not expect too much of a man of seventy-four years of age, but although the view is not what it once was, yet the artistic style and finish are still excellent."<sup>1</sup>

Mdme. Amy Sherwin, the Celebrated Prima Donna and Mr Henry Stockwell, the Great Lyric Tenor, gave one concert. The critic wrote as follows of the concert: "...may be called an intellectual reflection of classical music. The concert was of such a nature as is rarely placed before the public of Grahamstown." The stage was decorated with greenery and screens formed an attractive background. Mdme. Sherwin sang "Ombra mai fa" (Handel), "The Swallows" (Cowen), "Lady Moon" (Gabriel), while Mr Stockwell sang Chitsam's "The Wedding Morn", "The Death of Nelson" and "My Queen". Mr Ould played a violin solo and Mr Wendt, Mr Ould and Mrs Wells (piano, violin and viola) played a Mozart trio. The highlight of the evening was a duet from the jewel scene (Faust) by the two visitors, in costume.<sup>2</sup>

### 1897

The famous Payne family of Singers, Instrumentalists and Bellringers came to Grahamstown again, for six nights. They met with an enthusiastic reception - "they have also picked up many wrinkles on their tours." There was a part-song "Where are you going, my pretty maid?", a selection from Il Travatore on the violin, a vocal trio, violin duet, a mandolin solo, sleigh bells and the famous bell-ringing.<sup>3</sup> They returned later in the year for three more performances, strengthened by Mr Jas. Williams, Basso Profundo from the Chapel Royal, Kew and Mr B. Calvert, accompanist and with new programmes and fresh novelties.<sup>4</sup>

Miss Fanny Wentworth gave musical sketches - piano transcriptions of "Her golden hair was hanging down her back" in the styles of Mendelssohn,

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1. Oct. 3, 8, 1896.  
2. Nov. 19, 26, 1897.

3. Mar. 2 - 9, 1897.  
4. Oct. 26, 1897.

Mozart, Gounod, Grieg, Chopin, Paderewski and Liszt. This was most skilful. She also sang two songs, "sitting in her favourite free and easy manner at the piano." Mr Ould of Grahamstown, who assisted at the concert, played several violin solos in his usual good style.<sup>1</sup>

The Jubilee Singers made a return visit to Grahamstown. Miss Mattie Allan, "the only genuine Lady Tenor" made a reappearance. All the old artists plus two new ones were also in the troupe. There were several new items and the programme was "splendid" and "the Company if anything, better than on its last visit." This was the last concert before the company would be reconstructed.<sup>2</sup> Later known as the American Minstrel Vaudeville Company, they returned to town for three performances, "...all artistes stars - items cleverly presented."<sup>3</sup> In December the company again returned for two more concerts.<sup>4</sup>

Miss Marguerite Fish (formerly known as Baby Benson), gave imitations of Mozart, Strauss, Verdi and Wagner in a most amusing way. Mr Leslie Wood, a South African baritone, sang several ballads accompanied by Mr Herbert Abrahams.<sup>5</sup>

Miss Alice Liebmann, the Renowned Violinist, only 16 years of age, and Miss Bertha Liebmann, the talented Pianiste gave a recital in the Town Hall. Despite her youthful age, Miss Alice Liebmann's interpretation of Mendelssohn, Sarasate, Saint-Saens and others were convincing. Miss Bertha Liebmann interpreted creditably on the piano.<sup>6</sup>

Ellie Marx, described as a brilliant young violinist assisted by Mrs Griffith Vincent (contralto), Miss Gertrude Marx (pianist), and Mr Edward Vincent (actor and elocutionist), gave one concert in the Town Hall.<sup>7</sup>

1. Mar. 20, 27, 1897.  
2. Apr. 3, 10, 13, 1897.  
3. Jul. 29; Aug. 7, 1897.  
4. Dec. 2, 1897.

5. Jul. 8, 13, 1897.  
6. Nov. 9, 20, 1897.  
7. Dec. 11, 1897.

*Lady Tenor 7*

*Baby Benson*

*MS Liebmann's notes*

1898

Miss Nellie Ganthony who entertained with Musical Sketches had two nights in the Town Hall. On both evenings she was assisted by a portion of the Grahamstown Orchestral Society conducted by Mr Percy Ould.<sup>1</sup>

Herr Albert Friedenthal, "the World-Renowned German Piano Virtuose" gave two recitals in the Town Hall on his own Concert Grand Bechstein. At the first concert, "the talented performer was listened to with breathless attention...his technique is simply marvellous." He played the following programme:-

- |   |             |
|---|-------------|
| 1. Sonata in C sharp minor op.27                                  | Beethoven   |
| Adagio Sostenuto, Allegretto, Presto Agitato                      |             |
| 2. a) Nocturne in F sharp major                                   |             |
| b) Valse in C sharp minor   | Chopin      |
| c) Polonaise in A flat major                                      |             |
| 3. a) Cradle Song   | Grieg       |
| b) Norwegian Dance  | Grieg       |
| c) Gipsies' March   | Schubert    |
| d) Scene from the Czarda  | Friedenthal |
| 4. Scene from "Flying Dutchman" 1st Act                           | Wagner      |
| (Storm Scene and Song of the Helmsman transcribed by Friedenthal) |             |
| 5. a) Mazurka   | Henriquez   |
| b) Serenade   | Ole Olsen   |
| c) Valse Caprice  | Rubenstein  |
| 6. a) Gavotte Antique   | Corelli     |
| b) Hungarian Rhapsody no.2  | Liszt       |

At the second concert Herr Friedenthal played Beethoven's Waldstein Sonata, Chopin's Funeral March and Polonaise, Liszt's 13th Hungarian Rhapsody and pieces by Schumann, Thomé, Corelli, Friedenthal and others.

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1. Apr. 28; May 7, 1898.

He was persuaded to give a third concert at which he was assisted by Mr T. Wendt who played on the second piano, when Grieg's Concerto in A minor was performed. Other items were Beethoven's Farewell sonata, Liszt's 12th Rhapsody, much Chopin, and works by other composers.<sup>1</sup> A month later Herr Friedenthal returned to Grahamstown and gave a Grand Farewell Concert. He again displayed his virtuoso playing and "the audience was held spellbound with delight and admiration." As his own piano did not arrive on time, Herr Friedenthal performed on the grand piano lent to him by the Diocesan School for Girls.<sup>2</sup>

After the Church Services one Sunday night, Clampetti gave a sacred vocal recital in the Albany Hall. He sung "The Shadow of the Cross" (Barri), "The Holy City" (Adams), "Eternal Rest" (Piccollomini), "He wipes the Tear" (Mendelssohn) and selections from other oratorios. He was assisted by Mr Percy Ould and accompanied by Mr Theo Wendt, both of Grahamstown.<sup>3</sup>

Pollard's Lilliputian Opera Company performed for a week:-

Tuesday: "La Mascotte". The little performers acted very cleverly.

Wednesday: "Dorothy". Young people played with spirit and energy - hardly creditable.

Thursday: "The Mikado".

Friday: "Paul Jones".

Saturday afternoon: "H.M.S. Pinafore".

Saturday night: "The Lady Slavey".

Monday: "In Town". A full house. The singing, dancing and ballet were very pleasing.

Tuesday: "Les Cloches de Corneville".

Wednesday: "Lady Slavey". A good house watched a repeat performance.

Thursday: "Gentleman Joe".<sup>4</sup>

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1. May 19, 21, 1898.

2. June 18, 1898.

3. Sep. 3, 1898.

4. Sep. 17, 29; Oct. 4, 6, 1898.

1899

In July Mr Joseph Ashman organized a recital consisting of dramatic, humorous and musical items. Miss Grace Batchelder (pianoforte solo) and Miss Helm and Mr Fred Farrington (vocalists) provided the musical part of the programme.<sup>1</sup>

In August the Payne family returned to Grahamstown with a new programme. The concert opened with a "grand orchestral overture". There was also a duet on the zilophone, a duet on the mandoline, a vocal and instrumental waltz, humorous songs and the family rang bells.<sup>2</sup>

The Port Elizabeth Amateur Operatic Club - a strong company - presented "Pirates of Penzance" in the Drill Hall before a bumper house. It was admirably staged with excellent scenery and costumes.<sup>3</sup>

1900

Miss Grace Batchelder, A.R.C.M., A.R.C.O., gave a recital "on her own grand pianoforte entirely from memory in a most correct and faultless style."

Pastorale in E minor	D. Scarlatti
Prelude and Fugue in C sharp no. 3	J.S. Bach
Sonata in F minor op.57 (Appassionata)	Beethoven
Impromptu in B flat op.142 no.3	Schubert
Arabesque	Schumann
Nocturne in E flat no.2 )	
Etude op.25 no.3 )	Chopin
Valse in A flat op.34 no.1)	
Andante and Rondo Capriccioso	Mendelssohn
Hungarian Dance	Brahms
Trioka	Tchaikovsky

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1. Jul. 17, 1897.

2. Jul. 28; Aug. 4, 1899.

3. Aug. 23, 28, 1899.

Valse du Concert	N. Rubenstein
"Bridal Procession"	Grieg
Hungarian Rhapsody no.12	Liszt

Prices of admission were 4/- and 2/-.

1

Mr Roger Ascham, a "renowned pianist", took part in Mr E.A. Abbott's (a local professional) concert in May. He played the following, which included his own compositions:-

Etincelles	Moszkowski
2nd Rhapsodie Hongroise	Liszt
Danse de Sorceries op.13 )	Ascham
)	
Am Bächlen op.20 )	

2

*Belle Cole*

Madame Belle Cole, the World-Renowned Contralto, gave one concert in Grahamstown and was supported by a "combination of first class artistes - without doubt the strongest concert party that has ever toured South Africa." Admission was 6/-, 4/- and 2/6 and a family ticket to admit 5 was 25/-.

#### Part I

- Violin and Piano Allegro in C minor Grieg  
Master Raimund Pechotsch, Mr James Hyde
- Valse Song "Il Bacio" Arditi  
Mdlle. Virginie Cheron
- Song "The Ould Plaid Shawl" Haynes  
Mr Avon Saxon
- Aria "O Don Fatale" (from opera Don Carlos) Verdi  
Madame Belle Cole
- Violin Solo "Hungarian Dance" Hubay  
Master Raimund Pechotsch

6. Duets a) "A streamlet" )  
 ) Caracciolo  
 b) "Nearest and Dearest" )

Madame Cheron, Mr Avon Saxon

Part II

1. Trio (unaccompanied) "Sigh no more, ladies" Stevens  
 Mdlle Belle Cole, Mdlle Cheron, Mr Avon Saxon
2. Violin Solo "American Airs" Vieuxtemps  
 Master Raimund Pechotsch
3. Song "Entreat me not to leave thee" Gounod  
 (from the oratorio "Ruth")  
 Madame Belle Cole
4. Song "Call me Back" Denza  
 with violin obligato - Master Raimund Pechotsch  
 Mr Avon Saxon
5. Song "Nightingale Trill" Ganz  
 Mdlle Virginie Cheron
6. Song "Daddy" Behrend  
 Madame Belle Cole
7. Duet "Trust her not" Balfe  
 Mdlle Cheron and Mr Avon Saxon

Master Raimund Pechotsch was described as the Australian Paganini, 12 years of age and a wonderful boy Violinist.<sup>1</sup>

Hall's Australian Juveniles gave a season of five nights of musical comedy and comic opera. Seats were 5/-, 3/- and 2/-. They presented the following:-

Musical Comedy	"The New Barmaid"	Two Nights
Musical Comedy	"Morocco Bound"	
Romantic Comic Opera	"Paul Jones"	
Musical Comedy	"The Belle of New York"	2

An excellent concert was given by Madame Virginie Cheron (Soprano), Mr Avon Saxon (Baritone) and Master Raimund Pechotsch, regarded as the most marvellous performer on the violin heard in South Africa since the days of the late Remenyi. They were accompanied by the local professional Mr Theo Wendt, who also played two pianoforte solos. Many of the items on the programme were a repetition of the programme given when these artists assisted Madame Belle Cole.<sup>1</sup>

Miss Cora Hamilton, London and Bristol Favourite Ballad Vocalist and Mr Sylvester Paul, gave drawing-room entertainment before a bumper house. However, "the behaviour at the back was nothing short of abominable - not worthy of the town." Miss Hamilton sang "Daddy", "Carnival", "La Petite Parisienne", "I'll be your Sweetheart" etc. Mr Sylvester contributed "It's a great big shame", "Old Farmer Giles" etc. They were accompanied by Mr Theo Wendt, the local professional.<sup>2</sup>

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1. Oct. 18, 23, 25, 1900.

2. Nov. 17, 22, 1900.

## CHAPTER V

## LOCAL MUSIC MAKING

In the lives of the citizens of Grahamstown, music-making of a serious or less serious nature, was apt and fitting on almost every conceivable occasion. When they gathered together they made music.

I. Music organized by professional musicians.

1880: Mr Winney's concert in aid of the War Relief Funds (War to subdue the Basuto) was a success, the public supporting the programme in sympathy with the cause. Leading amateurs participated in a variety of musical items and the surprise of the evening was the appearance of Professor Bianchi, an able visiting violinist. The concert would not have been complete had the Band of the First City Volunteers not rendered a few items.<sup>1</sup>

1881: In September a vocal and instrumental concert was given in the Assembly Room of the Diocesan School for Girls by Mrs Espin who was associated with Herr Eberlein as conductor. The programme was well selected and included Romberg's Toy Symphony, violin solos by Herr Eberlein and an aria from Der Freischutz by Fraulein Duveneck. The proceeds were for the Chapel Fund.<sup>2</sup>

1882: Mr Winney's concert in the Town Hall in December was well patronised proving "that Mr Winney's services both as professor and teacher are highly valued", and also that music was being studied and appreciated by more and more people. He was assisted by other local professionals - Miss Chittenden (vocal solos), Herr Eberlein (violin concerto) - as well as many amateurs, of which the names of Mr G. Hind

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1. Dec. 18, 19, 24, 1880.

2. Sep. 5, 9, 1881.

(cornet solo) and Miss Wedderburn (vocal solos) were prominent. The concert was well received. The critic wrote: "We know no other place where so many experienced lady singers can be heard in proportion to the population, nowhere so many young and promising voices are evidently forming and are already available...the tenors and basses are increasing in numbers."<sup>1</sup>

1883: Mr Winney originally conducted Haydn's Imperial Mass at the opening of the St. Aidan's Chapel and he gave a repeat performance later in the Town Hall. He was assisted by a large orchestra and a chorus of 70 voices, making the performance even more impressive than the previous. It was interesting to note that the orchestra consisted of 2 First Violins, 2 Second Violins, 2 Violas, 1 Violincello, 1 Contrabass, 1 Flute, 1 Cornet and Tympani. The second half of the programme was devoted to secular music which included the overture "Stradella" by the orchestra and many vocal solos. Little Miss Winney impressed in a pianoforte solo.<sup>2</sup> *W. W. W.*

1884: A large audience attended a concert in the Town Hall, in aid of funds to take the inmates of the Asylum\* to the Kowie. Herr Eberlein conducted the orchestra in the "Military" overture and also took part in an instrument quartette\*\* and together with Mrs Espin played a Mozart violin sonata. Many amateur vocalists, amongst whom Miss Norton and Mr Pulvermacher were well received by the audience.<sup>3</sup> Herr Eberlein arranged a similar concert, also in the Town Hall in aid of funds to furnish a new laboratory at St. Andrew's College. Herr Eberlein conducted the orchestra and played in two instrumental trios

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1. Dec. 7, 1882.

2. Nov. 15, 1883.

3. Oct. 22, 1884.

\* Now known as Fort England Hospital.

\*\* The spelling of the day.

and Mrs Espin and Fraulein Duveneck, other local professionals took part, together with amateurs whose contributions were a clarionet solo, songs and glees.<sup>1</sup>

1885: Herr Eberlein was the organizer of a vocal and instrumental concert in the Baptist Lecture Hall in aid of the Baptist Organ Fund. The principal part of the concert was provided by the orchestra of six members. Amateur performers and Herr Eberlein played an instrumental quartet from "Rigoletto". The favourite item of the evening was "O Memory" by a vocal trio.<sup>2</sup> Herr Eberlein was again the organizer of a ballad concert to raise funds to send a gentleman to England for medical treatment. The cause was well supported and the audience appreciated Herr Eberlein's own novel mazurka "Sweet Donleydom". Apart from the many vocalists, the First City Volunteer Band under Mr G. Hind played two selections and Herr Eberlein himself played a Beethoven pianoforte sonata.<sup>3</sup>

Mr Winney also arranged a concert to raise funds for a specific purpose. As the forthcoming Football Tournament was a popular event, the ballad evening was well supported and successful.<sup>4</sup>

Miss Reed, assisted by pupils and friends presented an interesting programme, not well supported, because of the rain.

Pianoforte Trio	"Les Huguenots"
Vocal Duet	"Two merry Gypsies are we"
Reading	
Song with violin accompaniment	"Why are you wandering here, I pray?"
Pianoforte Solo	"Marche Triomphale"
Violin Solo	

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1. Nov. 25, 1884.

2. Feb. 4, 1885.

3. Jul. 16, 17, 1885.

4. Jul. 29, 31, 1885.

Song	"The Bend of the River"	
Reading		
Pianoforte Duet	"Faust"	
Vocal Trio	"Evening"	
Comedietta		1

Another of Miss Reed's entertainments took place a couple of weeks later, when the same comedietta was performed, but the remainder of the programme featured a different group of vocalists.<sup>2</sup>

1886: Herr Eberlein arranged a concert complimentary to Mr Hind. A programme of high quality had not been heard in Grahamstown for a long time and a good audience attended. Mr Hind excelled in a clarionet solo and the best local amateurs sang vocal trios, duets and solos, which included "Robert toi qui j'aime", "O! that we two were Maying" and "Queen of the Earth". Herr Eberlein played a Bach sonata on the viola, which was well executed, but because it was not generally known, the audience was not responsive.<sup>3</sup> Later, the same person was responsible for the complimentary concert for Miss Grace Davies, under the patronage of the Mayor, the Major Commanding Artillery, and the Commander of the First City Volunteers. Admission was 2/6 and 1/6, which was considered quite pricey for a local programme. The First City Volunteer Band did well, playing "Little Hero March" and the National Anthem at the end. Mr Hind played a cornet obligato to one of the songs and clarionet solo, while Herr Eberlein played a violin obligato to a song and a very popular violin solo. The programme included the song "The Land of Good Hope" by the King William's Town composer, Mr J. Hyde.<sup>4</sup>

1887: The following programme of ballads, arranged by Mr Winney, was typical of the time and much appreciated, drawing a full house to

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1. Oct. 9, 1885.  
2. Oct. 22, 1885.

3. May 11, 18, 1886.  
4. Oct. 9, 16, 1886.

the Assembly Rooms:-

Pianoforte Duet	"Marcia"	
Vocal Solos	"I would I were a King"	
	"I fear no foe"	
Vocal Solo	"Robert toi qui j'aime"	
Vocal Trio	"Ti Prego"	
Part Songs	"Awake Holican Lyre"	
	"Thy Voice, O Harmony"	
Pianoforte Duet		
Vocal Solo	"Should he upbraid"	
Vocal Duet	"On Mossy Bank"	
Vocal Solo	"Darling Mine"	
encore	"Come into the Garden, Maud"	
Vocal Quartet	"How gentle the Moonlight"	
Scotch air (Vocal Solo)	"Angus McDonald"	
Vocal Solo	"The Brave Old Oak"	
Part Song	"Old May-day"	1

1888: More than a year later Mr Winney's ballad concert in the Assembly Rooms "was an unqualified pleasure to those who were present", although the attendance did not create a financial success.<sup>2</sup> Mr Winney was the moving figure in the organization of a farewell concert for Mr T.L. Pryce, who had always been ready to assist all denominations or any charitable purpose with his vocal talent. The town's leading vocalists and instrumentalists took part in a programme of which the most important items were the song "Thou whom my heart adoreth" sung by a youth of the Cathedral Choir, and Pinsuti's song "White Wings". King's glee, "When shall we meet again" was a fitting closing item.<sup>3</sup>

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1. May 28, 1887.  
2. Sep. 6, 1888.

3. Sep. 11, 13, 15, 1888.

1889: Mr Winney arranged a "Grand Popular Concert" in the Town Hall under the patronage of the Mayor, Major Nelson, Officers and Men of the Grahamstown Volunteer Horse Artillery and Captain Hemming, Officers and Men of the First City Volunteers. The members of the Newspaper Press Union, meeting in town, were invited to attend.

First City Volunteer Band	"In Memoriam"	Newton
Part Song	"Joy to the Victors"	Sullivan
Vocal Solo	"The Englishman"	
Vocal Solo	"O bid your faithful Ariel fly"	Linley
Piano Solo		
Vocal Solo	"The Garden of Sleep"	
Vocal Quartet	"The Sea hath its Pearls"	Pinsuti

## Interval

First City Volunteer Band	"Arcadia"	
Part Song	"Rustic Coquette"	Champney
Vocal Solo	"Ave Maria"	
Vocal Duet	"The Echo"	Brahms
Piano Solo	"Der Erlkönig"	Liszt
Vocal Solo	"The White Squall"	
Vocal Solo	"The Last Rose of Summer"	
Comic Quartet	"Peter Piper"	

The attendance was poor, but the concert was considered an "artistic triumph".<sup>1</sup>

1890: The concert by Mr A.H. Day and members of the Commemoration Church Choir, together with other local talent was a great success. Mr and Mrs Day (organ and pianoforte) played the overture "Massaniello". The choir followed with Rossini's part song "Carnovale", Pinsuti's "Serenade" and "Here's to our next merry meeting" by H. Philips. Vocal

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1. Nov. 2, 5, 9, 1889.

solos included Pinsuti's "I fear no foe", Arditi's "Let me love thee" and "Laddie". Mrs Day played the first movement of the Beethoven Piano Concerto in C minor, with Mr Day at the American organ.<sup>1</sup> Comment in the press afterwards, was that the public did not realise how much the musical talent of the city had gained by the arrival of Mr and Mrs Day and that the public should be encouraged to support the concerts.<sup>2</sup>

1893: Mr Percy Ould's first violin recital after settling in the city was in June. "All the very difficult music was played entirely from memory, a feat surely which but a few could accomplish. The bowing and fingering were simply a revelation, the harmonics perfect, the shifting was a marvel of cleverness and quite delighted several amateur violinists who were present, as did also the beautiful tones produced on the G string and the marvellous double stopping." Mr Ould played his own "Reverie d'Amour" which was heard in Grahamstown for the first time and greatly admired. Mr Ould was assisted by other local artists and accompanied by Mr T.E. Speed.

Duo Concertante		Herselt	Miss Richards and Mr Speed
Song	"Autumn"	Franz	Miss Price
Violin Solos	"Cavatina"	Raff	Mr Ould
	"Serenade"	Pierné	
Song	"Thou'rt passing hence"	Sullivan	Mr Biden
Songs	"In a far off land"	Taubert	Miss Kitching
	"Love's Thoughts"	Schumann	
Violin Solos	Concerto	Mendelssohn	Mr Ould
Interval			
Vocal Duet	"Sous les étoiles"	Goring Thomas	Miss Kitching, Mr Biden
Violin	"Faust Fantaisie"	Alard	Mr Ould

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1. Feb. 15, 1890.

2. Feb. 18, 1890.

Song	"The Years at the Spring"	Hartog	Miss Price
Violin Solo	"Reverie d'Amour"	Ould	Mr Ould
Song	"Bedouin Love Song"	Pinsuti	Mr Biden
Violin Solos	"Intermezzo"	Mascagni	Mr Ould
	Mazurka	Wieniawski	1

Prior to Mr Ould's next concert in August, he had played in Cape Town and Port Elizabeth and had been received with much enthusiasm by the press on both occasions. It was thus with pleasure that the Grahamstown audience looked forward to hearing his "grand, rich, full-toned violin" - a Guadaguini. Mr Ould was again assisted by local vocalists, accompanied by Mrs Day. The programme included a number of violin pieces not previously heard in Grahamstown.

## Part I

Violin	"Bohémienne"	Vieuxtemps	Mr Ould
Song	"The Distant Shore"	Sullivan	Mr B.L.Kitching
Violin	"Andante"	Poussard	Mr Ould
Song	"Oh, bid your faithful Ariel fly"	Linley	Miss Nelson
Violin unaccompanied	"Chaconne"	Bach	Mr Ould

## Part II

Violin	Sonata in A	Handel	Mr Ould
Song	"Ave Maria"	Schubert	Miss Nelson
Violin	Simple Aveu	Thomé	Mr Ould
Songs	"Believe Me"		Mr Kitching
	"Thy True Love"		
Violin	"Last Rose of Summer"	Vieuxtemps	Mr Ould 2

A farewell concert for the benefit of Mrs Day (who was leaving <sup>Day</sup> town) was arranged by Mr Ould and Mr Speed, who with the assistance of

most of the leading amateurs of the town provided a programme, which described as "high-class". Mrs Day played a pianoforte solo "Danse Nègre" by Ascher and her pupils took part in two other items with credit to themselves and their teacher. Mr Ould's violin solo "Andante Religioso" was loudly encored, Mr Speed accompanying. Many of the vocal solos were old favourites - Hope, I'll Meet Thee, At Eventide, In Sweet September.<sup>1</sup>

1894: Mr Ambrose Comfort, a pianist and former pupil of Oscar Beringer and Ebenezer Prout settled in Grahamstown in February and gave his first concert two months later. He was assisted by Mr Percy Ould (violin), Miss Kitching and Mr Biden (vocalists).<sup>2</sup> Another recital was given in July on a new Bechstein Grand. Mr Comfort's programme contained a group of "miscellaneous" compositions, a group of works by Liszt - Legend, St. Francis of Paula walking on the Waves\* - and a group of pieces by Chopin, which included the Grand Polonaise. Mr Ould played the Andante and Finale from the Mendelssohn violin concerto, as well as a sonata with Mr Comfort, while Miss Kitching contributed vocal items. The prices of admission were 4/- and 2/6, as compared to 2/- and often 1/- or less, to amateur performances.<sup>3</sup>

Mr Ould's concert took place in December and drew a large audience. Besides playing three violin solos, Mr Ould conducted the Orchestral Society orchestra in a few items, one of which was his own composition "Melanie". A number of other artists assisted. Mr Ambrose Comfort played two pianoforte solos with "magnificent" execution, and Miss De Morgan, Rev. B.L.W. Kitching and Mr W. Jeanes contributed vocal items, which included "The Distant Shore" (Sullivan), "If" (Pinsuti) and "Im Wunderschonen Monat Mai".<sup>4</sup>

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1. Oct. 3, 1893.

2. Feb. 20; Mar. 22, 1894.

3. Jul. 24, 26, 1894.

4. Dec. 11, 18, 1894.

\* Probably more correctly "Legend, St. Francis of Paola walking on the Waves".

1895: Miss Minnie Taylor in her first concert before a Grahamstown audience delighted all the lovers of music with her well-trained voice of "unusual sweetness". Mr Ambrose Comfort used the Bechstein Grand belonging to the Diocesan Girls' School, and gave a performance displaying "a perfect style and perfect manipulation". Speaking of the softer passages in some of the pieces the critic wrote that it was worthy of special note that "all the notes were thoroughly distinct and could be heard plainly over all the Hall..."<sup>1\*</sup>

1896: The Town Hall was crowded when the Cantata Operetta "The Spanish Gipsies" composed by Dr Charles Vincent was conducted by Mr Speed. The performance was highly praised - "never before was any work given with greater force and precision in Grahamstown." Many of the choruses deserved special mention for their "light and shade". After the interval, three part songs by Dr Vincent - Glorious Sunlight, Twilight, and Merry June - were presented, the first of which was thought to be the gem of the evening.<sup>2</sup>

Mr Theophil Wendt, a Sterndale Bennett Scholar and late Sub Professor of Pianoforte at the Royal Academy of Music, London, gave his first concert in Grahamstown in September 1896. The concert was well patronised "representing fully the musical and educated classes of the city." The audience was not disappointed with what they heard and in Mr Wendt, the city had "secured a brilliant and accomplished pianist". The programme "included many gems although we miss any piano solos by either Bach or Beethoven." The critic also remarked about the excellent memory of the pianist who in a piece which occupied nearly twenty minutes played "without notes". Mr Wendt enjoyed the support of Miss Minnie Taylor, vocalist, and Mr Percy Ould, violinist, on the programme.<sup>3\*\*</sup>

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1. Apr. 25; May 9, 1895.

2. Apr. 4, 1896.

\*Programme. See Appendix B.

3. Sep. 5, 17, 1896.

\*\*Programme. See Appendix B.

Mr P. Ould arranged the musical part of the programme for the Eastern Province Literary and Debating Society meeting in the Town Hall. Miss Minnie Taylor, Mr Theo Wendt and other artists assisted.<sup>1\*</sup>

### 1898

Mr Percy Ould presented a grand concert in the Town Hall in May - the major part of the evening was occupied by Mr Ould's violin solos which were played with skill. The Max Bruch concerto presented was new to the Grahamstown audience, but several other items were old favourites. Miss Helm, a soprano, appeared before a local audience for the first time. The critic felt that her voice would have seemed better suited to ballad singing than the operatic, which she presented. "Perhaps it is want of musical education on our part, but we certainly far prefer the simple 'May Morning' to Mozart's 'Dove Sono' from Figaro." Late-comers caused a delay of ten minutes at the start and the critic took those to task who were so late that they had to wait outside the door for a further twenty-five minutes until the Mendelssohn concerto had finished! Mr Theophil Wendt was accompanist throughout the evening.<sup>2\*\*</sup>

Mr Theophil Wendt gave a farewell concert in the Town Hall in November. He was assisted by Mr Percy Ould, who played several violin solos and whose last concert - as a soloist<sup>\*\*\*</sup> - it also was, before leaving Grahamstown.

#### Part I

Pianoforte Solo	Ballade in G minor op.23	Chopin
	Mr Theophil Wendt	
Song	Stand by your Horses	M.V. White
	Mr Jeanes	

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1. Nov. 5, 1896.

2. May 19, 1898.

\* Programme. See Appendix B.

\*\* Programme. See Appendix B.

\*\*\* Mr Ould was director of the Exhibition Choir 1898/1899. See Chap. VIII.

Violin Solo	Bohémienne	Vieux Temps
	Mr Pery Ould	
Song	"Love's Garden"	Chaminade
	Miss E. Spoor	
Pianoforte Solo	a) Prelude	Rachmaninoff
	b) Nocturne in E flat	Chopin
	c) Etude de Concert	Godard
	Mr Theophil Wendt	
Song	"Echo"	Sir Henry Somerset
	Miss M. Taylor	
Pianoforte Solos	a) *Valse Gracieuse op.9 no.2	Wendt
	b) *Valse Dansante op.9 no.3	Wendt
	c) *Gavotte with Intermezzo	Wendt
	Mr Theophil Wendt	
*To be published shortly by Messrs Novello and Co., London.		
Part II		
Vocal Duet	Nocturne	L. Denza
	Miss and Mr De Morgan	
Pianoforte Duo	Deux Valses Romantiques	E. Charbrier
	Two pianos: Miss Hilda Williamson and Mr Theophil Wendt	
Song	"The Castilian Maid"	L. Lehmann
	Miss E. Spoor	
Violin Solo	a) Sous la Feuillée	Thomé
	b) Pizzicato	Thomé
	Mr Percy Ould	
Song	"Take a Pair of Sparkling Eyes"	Sullivan
	Mr Jeanes	

Pianoforte Solo	a)	Madrigal	Lack
	b)	Polka de la Reine	Raff
		Mr Theophil Wendt	1

1899

A concert featuring new-comers was held in February - Mr Quintus S. Harvey (pianoforte), Mr E.A. Abbott (violin), Mr E.J. Dampier (violoncello) and Rev. D. Hurst-Jones (vocalist).<sup>2</sup>

Mr Deane organized a concert in which local professionals and amateurs and visitors to the city participated. The programme featured a large variety of composers and styles and was described as a "delightful treat".<sup>3\*</sup>

Mr Deane organized a lighter type of programme as a benefit for the First City Volunteer Music Fund. The Band put in a good display and the public supported the effort very well.<sup>4\*</sup>

A violin recital was given by Mr E.A. Abbott on behalf of the Refugee Fund. He played the following programme:-

Sonata II	Beethoven
Scena de la Czarda	Hubay
Legende	Wieniawski
Romanza	Sveurden
D minor concerto for two violins - the Largo	

Miss G. Krause assisted in the latter item. In addition, vocalists sang "Prince Ivan's Song", "Shepherd's Cradle Song" and Mozart's "Deh Vieni mon Tardi".<sup>5</sup>

1900

A recital in aid of funds for the Soldiers and Sailors featured Miss Maude Day (of Pietermaritzburg) in two pianoforte solos, "Automne"

1. Nov. 10, 17, 1898.  
2. Feb. 9, 1899.  
3. Apr. 26, 1899.

4. June 16, 1899.  
5. Nov. 14, 21, 1899.

\*Programme. See Appendix B.

by Chaminade and "Valse Chromatique" by Godard, and Mr Percy Ould (paying a visit to town) in four violin solos.<sup>1</sup>

Mr Deane's concert in August saw the participation of both professionals and amateurs, as well as the accomplished pianist Miss Grace <sup>Llew.</sup> Batchelder. "The string quintet was for a Grahamstown concert somewhat of a novelty - greatly enjoyed especially now that the Orchestral Society seems to have expired."<sup>2\*</sup>

Mr E.A. Abbott's concert in the Town Hall in December was a "programme of high class character." Mr Abbott's violin solos showed great talent and ability and Mr T. Webb who assisted him played his pianoforte solos, showing that he was "a master of his art." Miss Spoor and Rev. S.J. Baker contributed vocal solos.<sup>3\*</sup>

## II. Music organized by Church Groups.

a) Baptist Church: Many concerts took place in the Baptist Lecture Hall, usually for a specific cause. One such concert was to raise funds for the Baptist Sunday School, when local amateurs assisted the Baptists in providing a varied programme.

Band of the First City	"The Golden Star"
Solo and Chorus	"Come like a Beautiful Dream"
Ballad	"Darby and Joan"
Descriptive Song	"Maid of Athens"
Violin Solo	"Fra Diavola"
Vocal Duet	"The Two Cousins"
Song	"True to the last"
Vocal Solo	"Ave Maria" (Mr Pulvermacher)

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1. Jan. 16, 1900.

2. Aug. 23, 1900.

3. Nov. 27, 29; Dec. 13, 1900.

\*Programme. See Appendix B.

Band of the First City	"Review Troop"
Song	"The Midshipmate"
Song	"I must be free" (Miss Brookshaw)
Song	"Captain Ladidadoo"
Duet	"Lublich wie der Gold'ne Morgen" (Mrs Williams and Mr Pulvermacher)
Cornet Solo	"Une Serenade" - Air Varie
Ballad	"Tom Bowling"
Song	"Beauty Sleep"

It was remarked that Mr Pulvermacher was a "great acquisition to the list of artists" and that Miss Brookshaw's voice was of great beauty.<sup>1</sup>

When the above Sunday School was opened two years later, a large audience attended the concert to mark the occasion. The programme was long and was extended further by encores.<sup>2</sup>

Although the various congregations in Grahamstown often appeared to work only for their own interests, another occasion arose in 1884 when Mr Gowie, "although having great difficulty in arranging a concert", secured the co-operation of most of the leading vocalists and musicians and a successful concert was held in the Town Hall to raise funds for the organ in the Baptist Church. Herr Eberlein conducted an orchestra which consisted of two first violins, 2 second violins, 2 violas, contrabasso, flute, cornet, American organ and piano in the overture "Military" and other selections. The songs "The Ebbing Tide", "The Lost Chord", "Ever Dear" and "Sleeping and Dreaming" were in the style much appreciated by the audience.<sup>3</sup> Further concerts in the Lecture Hall followed to raise money for the organ,<sup>4</sup> and in March of the following year the small debt remaining was wiped off.<sup>5</sup>

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1. Jul. 27; Aug. 2, 1880.

2. Jul. 25, 1883.

3. Aug. 6, 1884.

4. Dec. 10, 1884.

5. Mar. 6, 1885.

After a very successful sale of work had been held during the day, the evening was devoted to the Cantata "The Maiden's Queen", consisting of 26 solos, choruses, duets and recitations, all tastefully rendered.<sup>1</sup>

In 1887, the Rev. W. Hughes of Port Elizabeth delivered a lecture on Mozart and the influence of music. The first part treated the power and moral influence of music in general, mentioning religious revivals, Spurgeon, Whitfield, Wesley and Moody. The second part was devoted to Mozart as child prodigy and mature composer. The "Splendete Deus" was played on the organ and Miss Ward sang the Agnus Dei from the First Mass.<sup>2</sup> Similarly a lecture was presented on Tennyson and at intervals there were vocal items.<sup>3</sup>

At times the Baptists gathered to enjoy a ballad concert together, organised by their minister. The concerts also included pianoforte items, humorous readings and recitations.<sup>4</sup> Often they gathered to bid farewell to a member of the congregation and the programmes were often long, with the vocal numbers predominating. Two such occasions were when Miss Ward and Mr Gowie left town. They were both very active in their musical circles.<sup>5</sup>

In 1897 the Baptist Magpies made a determined effort to collect funds for the organ and arranged a variety concert of ballads, comic songs and a violin duet, as well as step-dancing and jokes.<sup>6</sup>

Baptist Band of Hope: The inaugural entertainment was held in March 1882 and consisted of a variety programme of vocal duets, comic songs and readings.<sup>7</sup> Two months later the programme contained a violin solo, songs and a clarionet solo. The audience was large.<sup>8</sup> In the intermediate years up to 1898 no information was found about the band.

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1. Jul. 1, 1885.

2. Apr. 28, 30, 1887.

3. May 31, 1887.

4. May 28, 1887; Nov. 15, 1890.

5. June 28, 1888; Oct. 10, 1889.

6. May 7, 1897.

7. Mar. 29, 1882.

8. Apr. 29, 1882.

However in 1898 the usual style of programme was reported - ballads, comic songs, farce, other songs and a pianoforte duet. "There's no one like Mother to me" was very popular.<sup>1</sup> Two months later a large audience attended another concert. Appreciation was shown for the songs, as well as the display of shooting and drilling by children.<sup>2</sup> The band also rallied together and collected funds for a piano. An interesting item on the programme was a mandoline solo.<sup>3</sup>

b) Wesleyan Church: The Shaw Hall was the venue for most of the concerts arranged by the Wesleyans. The Commemoration Church choir provided enjoyable entertainment which included, besides choir items, vocal solos, trios and quartets, pianoforte solos, Haydn's Military Symphony played on the piano, "God Save Queen Victoria" which was fitting in the Jubilee year, and a vocal quartet "The Cape of Good Hope" by an unnamed Colonial composer.\*<sup>4</sup>

On occasion these concerts were to raise funds as in 1888 when a series of three were arranged to raise funds for the Shaw Hall Elementary School. The first concert programme consisted of readings and recitations as well as vocal and instrumental music.<sup>5</sup> There was no charge for admission to the second concert and the hall was "simply packed". All the performers distinguished themselves. Three excellent glees were rendered by Mr Wedderburn's choir and the pianoforte solos and cornet solo was pleasing. Vocal solos such as "The River of Years" and "Bay of Biscay" were very popular and together with readings completed the programme. Unfortunately "larrikins" were "thickly represented in the gallery" and they were "a nuisance to ordinary folk" who

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1. June 30, 1898.  
2. Aug. 25, 1898.  
3. Sep. 20, 1899.

4. Apr. 28, 30, 1887.  
5. Jul. 31; Aug. 4, 1888.

\*In the Journal of July 30, 1886, Mr Hyde (of King Williams Town) was the composer of a song "The Land of Good Hope". This may possibly be the same composer and composition.

wished to enjoy the programme.<sup>1</sup> The third concert followed a month later and the programme contained the usual violin, pianoforte and vocal solos and readings and a refreshing change was the addition of harp solos.<sup>2</sup>

Concerts the following year were held to enable a new Bell organ to be bought for the Commemoration Sunday School. The church choir's singing showed that they had been commendably trained. Besides this, there were vocal items, elocution, an organ and pianoforte duet, but the most successful effort of the evening was the vocal quartet "Call John" which went with a swing and caused much laughter.<sup>3</sup>

The church choir performed, under Mr A.S. Coates, again demonstrating their "near perfection" and together with popular songs such as "Anchored", "The Skipper", "The Village Blacksmith" and glees "Awake Aeolian Lyre", "Blow, blow, thou winter wind" and "Here is cool grot" provided the audience with an excellent programme - the funds being for the purchase of church music for the choir.<sup>4</sup>

From time to time entertainments were held. One of these held in 1893 was remarked upon as follows: "...suffice it therefore to say that everybody appeared to be delighted both with the choice of music and the manner of its performance." The following was the programme:-

Part I

- |               |                                    |
|---------------|------------------------------------|
| 1. Piano Solo |                                    |
| 2. Trio       | "The Bells of St. Michael's Tower" |
| 3. Reading    | "Northern Cobbler"                 |
| 4. Song       | "The Holy City"                    |
| 5. Song       | "The Poacher's Widow"              |
| 6. Vocal Duet | "A B C"                            |

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1. Sep. 8, 1888.  
2. Oct. 4, 6, 1888.

3. June 15, 1889.  
4. Nov. 19, 23, 1889.

7. Song "She Wandered Down the Mountainside"

Part II

8. Violin Solo  
 9. Song "My Pretty Prisoner"  
 10. Banjo Duet  
 11. Song "Home, Dearie, Home"  
 12. Song "At the Threshold"  
 13. Vocal Duet "The Maybells and the Flowers"  
 14. Song with Banjo accomp. "Fair little Coons"

God Save the Queen

1

Mr Speed was very active in arranging programmes. On one occasion he was able to secure the assistance of local amateurs and the funds were devoted to the repairing of the Dutch Wesleyan Church. Mr Speed played all the accompaniments and also took part in a piano and organ duet.<sup>2</sup> At other times the musical programme was short and a display of Tableaux Vivants was attractive.<sup>3</sup> In 1895, at a similar programme the music consisted of the songs "Saint Anthony" and "The Miner's Dream of Home", a violin solo and a pianoforte solo. One of the tableau was "If Music be the food of Love, Play on".<sup>4</sup>

Entertainments such as "An Evening with Tennyson" were popular. Many of Tennyson's poems were presented, together with songs, readings and the vocal quartet "Home they brought her Warrior Dead" was commented on as follows: It "was well sung, but a bit heavy and failed to elicit much applause."<sup>5</sup> A Grand Character Concert was a novelty and the music portrayed the following characters: Soldiers of the Queen, The Lavender Girl, Bonaparte's Grand March, and Three Little Maids from School.<sup>6</sup>

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1. Apr. 31, 1893.  
 2. Nov. 30, 1893.  
 3. June 28; Sep. 8, 1894.

4. Apr. 6, 1895.  
 5. May 12, 16, 1896.  
 6. Nov. 4, 1897.

Wesleyan Band of Hope: By July 1882 the society had been in existence eighteen months and had a membership of 150. Concerts consisting of pianoforte solos, vocal solos and duets and part songs were given.<sup>1</sup> The Band of Hope children gave a service song "Jessica's First Prayer" which was held in order to raise funds to purchase a magic lantern,<sup>2</sup> and magic lantern entertainment was held in 1886 to collect funds for the purchase of a pianoforte.<sup>3</sup>

Every year in November the annual meeting of the Band was held. The usual style of programme was presented. In 1898, tea was served and a programme followed. On that occasion admission of 6d was charged.<sup>4</sup>

c) Trinity Church: Many concerts took place in the Sunday School room. On occasion, as in 1882, the purpose of the concert was to raise funds to send a widow back to England - the proceeds from the well supported effort were enough to defray the expenses of the passage - £30. It was interesting that a pianoforte was lent for the concert by Mr Castleden of Castleden's Music Dépôt.<sup>5</sup> In 1889 the funds were in aid of the Albany General Hospital. The platform was attractively decorated and the programme included pianoforte, violin and cornet solos and songs. Fruit and vegetables were also received on behalf of the Hospital.<sup>6</sup>

At other concerts a varied programme was provided. The names of Mr Hess and Mr Galpin were prominent at some concerts.<sup>7</sup> The concert in May 1885 was described as successful in all respects. The vocal solos "The River of Years", "Hush Bird thy Trilling", "London Bridge" and "Crofte and ye fair Ladye" were in the style much appreciated.<sup>8</sup>

1. Jul. 11, 1882.  
2. Sep. 16, 1882.  
3. Apr. 8, 1886.  
4. Nov. 26, 1898.

5. Sep. 12, 15, 1882.  
6. Feb. 19, 21, 1889.  
7. Oct. 31, 1883.  
8. May 20, 1885.

In 1888, the concert in connection with the Sunday School was of such proportions that it was held in the Albany Hall. The programme was of "unusual excellence":-

Fantasia Overture	"The Fireman's Wedding"	
Vocal solo	"Good-bye"	
Violin solo	"Fantasie Pastorale"	Mr J.A. Muire
Troop	"Girofle - Girofla"	1st City Volunteer Band
Vocal Solo	"Bitter Sweet"	
Reading		
Vocal solo	"Longing"	
Pianoforte solo	"Flower Show Waltz"	
Fantasia	"La Passirelle"	1st City Volunteer Band
Interval		
Troop	"Meet me by Moonlight"	1st City Volunteer Band
Pianoforte Duet	"King Christmas"	
Vocal solo	"Where the Bee Sucks"	
Reading		
Vocal solo	"Sweeter than Jam"	
Clarionet solo		
Vocal duet	"Matrimonial Sweets"	
Pianoforte solo		

God Save the Queen

1

The Juveniles in the church presented a programme of pianoforte solos and duets, songs, glees and a medley of nursery rhymes, followed by an operetta "The Children and the Fairies" - showing that they had been well trained by Miss Tidmarsh.<sup>2</sup>

The Literary and Debating Society of the Church organized a series of lectures entitled "The Great Musical Composers", with illustrations,

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1. Dec. 1, 1888.

2. Nov. 16, 1883.

in 1891. Mr Day featured Handel, Bach and Beethoven in the series - the illustrations were given by a group of local amateurs. On one occasion, the farce "Musical Quacks and Quackery" was presented.<sup>1</sup>

The many concerts which followed up to the turn of the century were in the usual style of songs, readings, recitations and often glees. On one occasion the programme included flute and piccolo solos.<sup>2</sup>

Hill Street Band of Hope: This Band of Hope met in the Trinity Church Sunday School room where in June the first reported entertainment was noted. The programme was typical of the many which were to follow through the years - pianoforte solos, songs, readings and sketches.<sup>3</sup> In 1887 a concert was held to raise funds for the Band and some nursery rhymes by the youngest members added variety to the programme.<sup>4</sup> In 1888 the programmes included tableaux and comedietta.<sup>5</sup> No reports of any activities were found from that time until 1891, when a short operetta by children entitled "Queen of Choice", together with vocal and instrumental music, was performed.<sup>6</sup> Again a period of either quiet or unreported activity followed to the turn of the century.

d) St. Patrick's Pro-Cathedral: In the years 1892-1894, St. Patrick's Hall was the venue of many Musical and Dramatic Entertainments. On one occasion a specific need was felt for funds, viz. to meet the expenses in connection with the Jesuit Fathers. The musical portions of the programme consisted mainly of popular songs such as "Off to Philadelphia" and "The Song that Reached my Heart" which on occasion elicited a spontaneous response from the audience. At other times the programmes contained instrumental solos.<sup>7</sup>

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1. Oct. 3, 1891.

2. Apr. 28, 1894; June 15, 1897;  
May 17, 1898; June 7, 1899.

3. June 13, 1882.

4. Oct. 29, 1887.

5. Apr. 12; May 23, 1888.

6. Nov. 7, 1891.

7. Nov. 22, 26, 1892; Jul. 29;  
Aug. 5, 1893; June 16;  
Nov. 22, 1894.

St. Patrick's Day was celebrated quite regularly. After the church service in 1895 a Banquet with music and dancing was held in St. Patrick's Hall.<sup>1</sup>

Sacred concerts took place from time to time,<sup>2</sup> or else the congregation gathered for a musical festival, as was the occasion in September 1896, when leading vocalists participated as well as the Band of the First City Volunteers who played Mozart's "Twelfth Mass".<sup>3</sup>

The congregation always gathered together after a bazaar and the necessary musical instruments were placed in the Supper Room of the Town Hall and the evening passed with piano and organ music and songs.<sup>4</sup>

e) The Cathedral: In 1890, a newly formed society, the St. George's United Dramatic and Minstrel Company, opened their series of entertainment in the Albany Hall, before a large audience. The programme comprised a choice selection of ballads, songs and dramatic entertainment and was for the special benefit of the director, Mr Winney. The standard of music was "all that could be desired."<sup>5</sup> The next concert was a "great success from an artistic point of view, but even more so financially." The overture from the "Bohemian Girl" introduced the programme. The ballads and songs were as follows:

A Mother's Watch by the Sea

His funeral's tomorrow

Eileen Alarnah

Sister Mary

King's own

Where did you get that hat?

Come where my love

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1. Mar. 16, 1895.

2. June 6, 1895.

3. Jul. 2, 1895.

4. Jul. 28; Aug. 4, 1891;  
Sep. 6, 1899.

5. Jul. 26, 31, 1890.

Gently does the Trick

The Skids are out to-day

The banjo-band performed after the interval, followed by a farce.<sup>1</sup> The third concert was under the patronage of the Cathedral dignitaries. The programme contained many of the songs and ballads previously heard. Two songs, "Well, you ought to know" and "We'll never be happy again", "bristled with local hits and a recent historical scene in the Town Council was introduced in several forms to the great amusement of the audience, who were equally pleased at all the other references to Grahams-town and all its foibles."<sup>2</sup>

Later in 1891, an entertainment in which the six-man banjo-band excelled was also worthy of mention.<sup>3</sup> No further information was found.

Other members of the congregation also organized concerts. One was held in the Cathedral Grammar School in 1890 and the proceeds devoted to the Cathedral Organ Improvement Fund. The programme consisted of recitations, songs, readings and a violin solo. The popular songs were "Rocked in the cradle of the deep", "Comin' thro' the Rye" and "Venetian Boat Song".<sup>4</sup> On another occasion, Miss Maggie Debene's concert was organized in aid of the Chancel Building Fund. The Albany Hall was half-filled and £6 10s was handed to the fund. The programme contained pianoforte solos, a violin solo, vocal solos and choruses and the cantata, "Water Fairies".<sup>5</sup>

f) Christ Church: The venue for Christ Church entertainments was in the Sunday School room. In 1883 the ladies of the church gave a musical entertainment and raised £10.<sup>6</sup> In 1887 there was more entertainment and the songs were "remarkably good" and the vocal duet "Very

1. Dec. 13, 16, 18, 1890.  
2. Jan. 29; Feb. 3, 10, 1891.  
3. Jul. 23, 25, 1891.  
4. Oct. 18, 1890.

5. King Williams Town Parish  
and Grahamstown Diocesan  
Magazine, Dec. 1892.  
6. Dec. 12, 1883.

Suspicious" attracted attention.<sup>1</sup> In 1889 more concerts were given in the usual style with the addition of Mr Attwell's glee party and humorous readings on one occasion. Mr John Wedderburn's Tonie Solfa class performed very creditably on another occasion.<sup>2</sup>

The congregation attended well when the funds were devoted to the Parsonage Fund. The piano duet "Poet and Peasant" was played with "faultless taste and accuracy". Mr Tucker sang his own song "Advertisements" which had a catchy melody. The song "La Serenata" (Braga) with violin obligato was considered the best of the evening. The Rev. Mr. Norton's five daughters all took part and he was congratulated on their talent.<sup>3</sup>

NS  
objekt  
merkmale

In 1891 an important concert raised funds for the repair of the roof and the tower of Christ Church. Schulhoff's "Grand Valse" opened the concert. Vocal items which attracted attention were "Phoebus brightly shining" (Majzinghi), "Queen of the Night" (Smart), and "I would that my love" (Mendelssohn).<sup>4</sup> In the following year the purpose of the entertainment was to raise funds for the parsonage fund. The vocal part of the programme was very popular - Our Last Waltz, Tears, Anchored, The Song that Reached my Heart, Trust Her Not.<sup>5</sup> Many concerts followed, in aid of church funds or parsonage funds. The most noteworthy was held in 1892 and the programme was regarded as being "very choice":-

Glees	"Sir Knight, Sir Knight"
	"Chorus of Huntsmen"
Reading	
Violin solos	"Intermezzo"
	"In the Smithy"

1. Oct. 6, 1887.

2. Sep. 5; Oct. 17; Dec. 17, 1889.

3. Jan. 17, 22, 1891.

4. June 13, 16, 1891.

5. Feb. 2, 4, 1892.

Vocal solos "Close to the Threshold"

"La Serenata"

"The Old Brigade"

Recitation

Banjo songs (encored about five times)

Vocal duet "Flow Gently Deva"

God Save the Queen

1

Y.M.C.A. Bathurst Street: A series of lectures and entertainment was held from June to November 1882. Two meetings were held each month and each alternate meeting was music and readings. The programmes were well supported and on one occasion 250 people attended. They were successful in "their efforts to provide innocent entertainment for the young people of our town."<sup>2</sup>

An entertainment on behalf of the Y.M.C.A. was held in the Shaw Hall and was presided over by Sir Jacob Dirk Barry, who expressed himself in sympathy with the work of the Association in providing amusement and instruction for young men. The programme consisted of vocal solos and duets, instrumental music, and passages of Irish wit and humour.<sup>3</sup>

### III. Music-making of the Amateurs.

a) Smoking Concerts: Smoking concerts were given by the First City Volunteer Band in honour of the visitors to the Eastern Province Rifle Association, in three successive years. The programmes were varied with popular songs predominating.<sup>4</sup>

In 1891 and 1897 the concerts were complimentary to the English Football teams, while in 1892 it was for the English Cricketers. At this latter concert admittance was 1/- and many of the local amateurs

1. Dec. 8, 1892.

3. Sep. 12, 1884.

2. May 19; June 17; Jul. 22; Aug. 26; Oct. 3, 23; Nov. 11, 1882.

4. Apr. 28, 1888; Apr. 18, 1889; Apr. 22, 1890.

and the English team themselves were very popular in some of the vocal items. On another occasion it was the turn of visiting athletes to be entertained.<sup>1</sup>

On another occasion a "smoker" was held for the local gentlemen. While songs were sung, "pipes, cigarettes and cigars were puffed merrily."<sup>2</sup>

These smoking concerts were as a rule held at the Railway Hotel, for gentlemen, by gentlemen.

b) Masonic Concerts: The Independent Order of Good Templars (I.O.G.T.)

The Junior Branch held an entertainment which included recitations, songs, pianoforte solos and a cornet solo. "The evening was marred by uproarious conduct of boys in the back seats. Seems these pests of Grahamstown audiences will not be subdued unless the police are told to keep order."<sup>3</sup>

July 1885 marked the Twelfth Anniversary of the introduction of Good Templary into Grahamstown. The musical part of the programme was as follows:

Pianoforte Duet	"Olivette"
Glee	"The might with the right"
Vocal solo	
Glee	"Merrily sings the Lark"
Glee	"The Pilot"
Vocal solo	"The Last Dream"
Duet and Chorus	"Watchman, tell us of the Night"
Reading	
Pianoforte solo	"Hon Grois"

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1. Aug. 1, 1891; Feb. 11, 23, 1892;  
May 6, 1897; Aug. 31, Sep. 7,  
1897.

2. Oct. 5, 1895.  
3. Sep. 30, 1881.

Glee	"The Emigrant Ship"
Vocal solo	"Robin Adair"
encore	"The Good-bye at the Door"
Glee	"Never Forget the Dear Ones"

Mr John Wedderburn arranged the programme and the Tonie Solfa Class sang the glees.<sup>1</sup> This programme was typical of more that followed in later years.<sup>2</sup>

The Union Lodge (I.O.G.T.) gave many open concerts of singing and music, and on the occasion of their anniversary in 1886 secured some of the leading local musicians to assist with the programme. Mr John Wedderburn often had his glee class contribute items.<sup>3</sup>

The Spes Bona Lodge (I.O.G.T.) also gave many concerts which were varied and included readings, recitations, songs, pianoforte solos and on one occasion glees by Mr Suttie's Glee Class.<sup>4</sup>

Mention was also made of musical programmes by the St. Andrew's Lodge and Hopewell Lodge, as well as the Good Samaritan Lodge.<sup>5</sup>

c) Caledonian Society: In 1884 on the Festival of St. Andrew, local Scots gathered together and a programme of readings and poems from Burns, Scotch airs played as a pianoforte trio, and Scotch songs, was presented. Many encores caused an already long programme to close late.<sup>6</sup> The very popular society produced a grand Celtic concert in the Town Hall in 1889 and loyal Scots made it their business to be present. Many talented performers took part. Popular items were the Scottish glees "Gloomy Winter's noo awa'", "The Lass o'Arranteenie", "The Braes o' Balguthier", "A man's a man for a' that", "There was a lad was born in Kyle" and "Auld Lang Syne", all sung by Mr Suttie's glee class. Scotch

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1. Apr. 23, 1885.

2. Oct. 2, 1897.

3. June 2, 1886; Jan. 26, 1889;  
Oct. 15, 20, 1891.

4. Oct. 7, 1885; Feb. 27, 1890.

5. Jan. 26; Sep. 29, 1894; Sep.  
14, 1895; Mar. 26, 1884.

6. Dec. 3, 1884.

songs, poems and instrumental music completed the programme. The "Scotch Nicht" was an unqualified success.<sup>1</sup>

Amongst the other notable activities of the society was "A Nicht at Hame" held at the Assembly Rooms on St. Andrew's Day, 1891. At about 9 p.m. two pipers playing a march, preceded the Chief to his place. There were dances of every description - reels, strathspeys, Highland Flings, waltzes, etc., Mr Muire's band supplying the necessary music. During the evening, "Jock o'Hazeldean" and "Within a mile of Edinboro' Town" were sung. The ex-Chief sang Burns' "O' a' the airts the wind can blow", "to everybody's admiration."<sup>2</sup>

In January 1892, 133 years after the birth of Burns, local Caledonians assembled in the Masonic Temple to keep the day and make merry. Part of the celebrations included vocal and instrumental music and Scotch recitations.<sup>3</sup>

d) The Employees Association: This association became active in 1892 when a concert was held in the Albany Drill Hall, presided over by the Mayor. The programme was long and varied featuring the names of local amateurs, both ladies and gentlemen. Apart from the usual songs, there were musical selections on the pianoforte, operatic selections played on the concertina, a zither solo and a banjo song.<sup>4</sup> Immediately prior to Christmas of the same year, the Employees Association were the patrons of a programme at which "A Christmas Carol" was read, the band of the First City Volunteers played, and local amateurs gave songs in keeping with the theme.<sup>5</sup>

The annual festivities of 1895 included a Torchlight procession followed by a Grand Comic Concert in which leading amateurs and the

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1. Aug. 24, 31, 1889.

2. Dec. 3, 5, 1891.

3. Jan. 28, 1891.

4. Dec. 1, 1892.

5. Dec. 20, 1892.

First City Volunteer Band participated. The programme consisted of many songs - It's 'ard to Love, Linger Longer Lucy, Johnny get your gun - and selections by the Autoharp Band, the Banjo Band, and the First City Volunteer Band.<sup>1</sup>

Another Torchlight procession left Market Square in August 1896 and proceeded to the Town Hall where a concert was given by the First City Volunteer Band, the Autoharp Band, plus the best local talent. There were more than 100 in fancy costume.<sup>2</sup>

e) Grahamstown Amateur Minstrels: They gave their first performance in the Albany Hall in December 1880. There were many good voices and the songs and choruses were sung effectively. Professor Bianchi provided a surprise violin solo. The proceeds went towards providing Christmas dinner for the inmates of the Asylum and the Hospital.<sup>3</sup> Early the following year, a good entertainment was provided to welcome the First City Volunteer Rifles back from the front.<sup>4</sup> In 1882, the entertainment consisted of comic and sentimental songs, a farce, quartets and instrumental music.<sup>5</sup> In September of the same year the Albany Blackbird Minstrels (probably the same group of minstrels) entertained an enthusiastic audience. "...the only drawback to the pleasure of the evening was the unsufferable noise made by the boys in the back seats." Apart from the farce and the witticisms of Bones and Tambo, there were sentimental songs and a violin solo.<sup>6</sup> A few nights later the concert was repeated with the addition of dancing and a burlesque, in aid of the Albany Hospital. The hall was well filled and the audience appreciated the programme.<sup>7</sup> In 1885 the Grahamstown Christy Minstrels

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1. Aug. 6, 13, 1895.  
2. Aug. 1, 1896.  
3. Dec. 20, 1880.  
4. Mar. 9, 1881.

5. Jan. 21, 1882.  
6. Sep. 2, 7, 1882.  
7. Sep. 11, 1882.

gave an isolated concert, consisting mainly of songs, but which also included a humorous stump oration, a laughable farce, and music by Mr Castleden's band.<sup>1</sup>

f) Other Concerts:

1881: Mr Hind's concert was a success in every way. Especially good was the orchestral music - "difficult music was rendered with an exactness of time and an appreciation of piano and forte which is seldom to be found especially among amateurs." It was hoped that now that a good selection of orchestral instruments had been got together, the efforts would continue. The programme also included songs, a violin, a clarinet and a piccolo solo.<sup>2</sup>

1882: A Complimentary Concert was given for Miss Brookshaw, who had always taken a prominent part in the numerous local entertainments, by the local amateurs and the Baptist Church Choir. Miss Brookshaw herself sang several solos, besides taking part in duets and trios.<sup>3</sup>

A variety concert was given in the Assembly Rooms by Lady and Gentleman amateurs, in aid of the newly formed Grahamstown Cricket Club. Mr Hess, who played the violin skilfully, took up a prominent position amongst the amateurs who mainly rendered vocal solos, duets and trios. A patriotic song usually pleased the audience and on that occasion an Irish Ditty was "the highest hit of the evening."<sup>4</sup>

1883: Mainly amateur performers arranged a successful concert to raise funds for the levelling of the St. Andrew's College Cricket Field. A small orchestra (2 violins, violoncello, basson, hautboy, cornet) of local musicians played the overture "Semiramide". Other items were by the lady singers, "well known in the town as accomplished artists", as

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1. Jul. 29; Aug. 5, 1885.  
2. May 23, 1881.

3. Jul. 4, 1882.  
4. Dec. 13, 1882.

well as a flute solo by Mr Hind and a pianoforte quartet.<sup>1</sup>

1884: Miss Ayliff, assisted by other amateurs, gave a concert in aid of the funds of the West Hill Wesleyan Chapel Organ. A month later a similar concert followed in the Albany Hall for the same purpose. An attractive programme with much variety was presented to a good audience.<sup>2</sup>

Mr Norton, assisted by the locals, performed his banjo solos and several laughing songs. The First City Volunteer Band played a selection from "Patience". In addition, there was a cornet solo, comic songs and a piano solo - although well executed "a selection of this kind is not suited to the tastes of the back-seats, who grow weary of classic music and interrupt." Apart from this the full house found much amusement in the programme.<sup>3</sup>

Before Mr E. Falcon Marshall left Grahamstown for England, he was given a complimentary concert by his fellow amateurs. He had always been ready to assist at concerts and was a capable performer. There were comic and sad songs, ballads, a comic story, the amateur orchestra played and Mr Marshall himself rendered a recitation and the comic song "The Showman".<sup>4</sup>

1886: In the Assembly Rooms a concert took place to raise funds to provide better amusements for the patients of the Grahamstown Asylum. "The Shipwreck" by Gaul was the most difficult item on the programme, "but the execution of the singers was not so happy". The other items - vocal solos and duets, were more appreciated.<sup>5</sup>

1887: St. Peter's Orphanage were the recipients of funds raised at an entertainment in the Assembly Rooms. The programme consisted of songs, piano solos and Cox and Box.<sup>6</sup>

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1. May 26, 1883.

2. Feb. 14; Mar. 20, 21, 1884.

3. Jul. 14, 1884.

4. Dec. 18, 19, 1884.

5. Aug. 25, 1886.

6. Nov. 24, 1887.

1888: A farewell entertainment for Mr W. Norris took place and was well supported by the public. Mr Norris himself participated in an interesting programme:

## Part I

1. Slow March "Bastia" V. Gaudeur  
1st City Band
2. Song "Thou art so Near" Reichard  
Mr T.L. Pryce
3. Indian Club Exercise
4. Song and Dance "The Days When I was Young"  
Mr Hoy
5. Duet "The Moon has Raised Her Lamp" Benedict  
(from Lily of Killarney)  
Messrs T.L. Pryce and J. McTavish
6. Comic Song "Tinkle, tinkle, tum"  
Mr William Norris
7. Slack Wire Performance

## Part II

1. Galop "Foxhunters"  
1st City Band
2. Song "Longing" Millard  
Miss Muire
3. Duet for Banjo and Piano "Bully Boy Polka"  
Miss F. Orgill, Mr N. Orgill
4. Song "The Bugler" Pinsuti  
Mr J. McTavish (with cornet obligato by Mr J.O. Rogers)
5. Lecture The City of Saints Written by Mr J. Hastings Wood
6. Step Dance
7. A Screaming Burlesque "Fogg's Baby"  
God Save the Queen

The local amateurs assisted Professor Cogan at his Slack Wire Show. Popular vocal numbers were "Maid of Athens" and "My Pet". The band of the First City Volunteers also played during the evening. Professor Cogan donated the funds to the Albany General Hospital.<sup>1</sup>

1889: A complimentary concert to Miss Wedderburn was most successful and supported by approximately 600 persons, who came to hear her sing in Grahamstown for the last time. She had always made her talent available on behalf of charitable and public purposes and on this occasion she sang "White Wings" and "Home Sweet Home" which were both encored. Other leading amateurs sang popular songs such as "The Gates of Heaven", "Rocked in the Cradle of the Deep", "Happy Dreamland", "The Chorister", "The Dawn of Day", "The Fisherman's Return" and "The Savoyard's Return", and the First City Volunteer Band played "Sybil" and "Memories of Scotland".<sup>2</sup>

The dramatic cantata "Pickwick" - music by Solomon - which had been a London success was presented. The audience which gathered "was one of the selectest" and they expressed great enthusiasm for the evening's entertainment. The cast achieved a high standard.<sup>3</sup>

Before the curtain rose, St. Patrick's Hall was so full that even standing room was not available, when local musicians presented an entertainment. "The Sunflower Chorus" was a novelty and hence a success. Several new-comers to Grahamstown made their debut and the comedietta "Siamese Twins", if judged from the effect it had on the audience, must have been one of the best produced in Grahamstown.<sup>4</sup> A programme in the same hall in November was attractive and elicited frequent rounds of applause. The overture from "Masaniello" was arranged and played on the pianoforte very successfully. The vocalists fared well and the Irish recitations were popular.<sup>5</sup>

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1. Aug. 11, 1888.

2. Apr. 9, 11, 13, 1889.

3. June 15, 18, 22, 25, 1889.

4. Aug. 1, 1889.

5. Nov. 28, 30, 1889.

1890: The inmates of the Asylum and other visitors attended the concert given by several local amateurs in the Asylum Doctor's private quarters. Later in the year another entertainment for the patients was successful. The programme was varied and included songs - "I have a song to sing, O" (Sullivan) - a pianoforte duet, dancing and Cox and Box.<sup>1</sup>

A variety programme in St. Patrick's Hall was attractive and successful and attended by a large audience. The songs, "Will you love me then as now" and "Love's Golden Dream" were appreciated, together with the readings and amusing farce "Little Toddlekins".<sup>2</sup>

A soiree was held by the Wesleyan Institute, Christ Church Mutual Improvement Association and the Baptist Debating Society. The programme was "unusually interesting". The "services of all who could do anything in town" were obtained and the vocal and instrumental music was well done.<sup>3</sup>

A ticky evening was most enjoyable and the "tickeys mounted up to a very gratifying figure". The following programme was also presented:

Song	Nazareth	Gounod
Song	I attempted from Love's sickness to Fly	Purcell
Vocal Trio	There is a Reaper	Pinsuti
Comic Songs	Killaloe	
	Ballyhooly	
Vocal Trio	Lightly Tread	
	Interval	
Song	Auld Robin Grey	
Recitation		
Vocal Trio	Shepherds Tell Me	
Story		

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1. June 14; Nov. 15, 1890.

2. Sep. 9, 1890.

3. Nov. 22, 1890.

Song                      Should He Upbraid

Song                      Last Night

God Save the Queen

1

1891: A popular concert was held in the Town Hall on behalf of the Chronic Sick Hospital. This benevolent enterprise was well supported and the programme was varied. Many songs of the type often performed such as "Put a Plaster on my Chest", "The River of Years", "Bid me Discourse", "Village Blacksmith" etc. were on the programme together with other songs. The piano solo, "A Norwegian Bridal Procession" and a selection of Chopin were well rendered. Judd Brown's account of Rubenstein's Piano-playing caused much merriment.<sup>2</sup>

1892: Miss Muire organized a Grand Vocal and Instrumental Concert in the Town Hall on behalf of the Cathedral Chancel Fund. It was "a musical and artistic triumph". She secured the co-operation of Mr and Mrs Day - both professional teachers - and many amateur ladies and gentlemen. The Rev. H.H. Dugmore's song "The Sunbright Climb" was well sung by Miss Muire herself.<sup>3</sup>

After having had a picnic in Oatlands Park, the Chronic Sick Patients were treated to a little concert in the evening. The programme was mainly vocal and altogether four performers sang eleven songs - Hearts of Oak, British Grenadiers, Come Lasses and Lads, Bailiff's Daughter, etc. The banjo songs were very popular with the audience and the usual readings and recitations added variety to the programme.<sup>4</sup>

A benefit concert for Mr Norris was held in the Albany Hall and the programme was in the usual style.<sup>5</sup>

1893: A concert was given in the Town Hall to collect funds to send a Football Team to East London. The concert was described as

1. No. 22, 1890.

2. Sep. 8, 12, 1891.

3. Aug. 27; Sep. 3, 1892.

4. Sep. 10, 1892.

5. Oct. 27, 1892.

"an unqualified success" and it would be "invidious for us to select any individual performer for special mention." The band of the First City Volunteers contributed to the popularity of the programme.<sup>1\*</sup>

1894: The leading local artists assisted General Tot, "the smallest perfectly proportioned man living" in a concert, "under the Patronage of the Elite of the Neighbourhood".<sup>2</sup>

On the occasion of the Rev. Douglas Ellison's birthday, a concert was given to the inmates of the Chronic Sick Hospital.<sup>3\*</sup> Later in the year a programme was successfully presented in aid of funds for the Albany General Hospital. "The lady and gentleman amateurs fully kept up the reputation of Grahamstown performers. The Band of the First City Volunteers played with their usual effect, delighting the audience, Mr Percy Ould's violin solos were greatly admired."<sup>4</sup>

At the Football Dinner, after the match, a programme of songs was presented.<sup>5</sup>

1895: The Deacons drew a packed house at the Albany Hall and a large sum was added to the funds of the City Tennis Club. Music was provided by the Banjo Band, the Autoharp Band and the First City Volunteer Band, and there were songs and other variety entertainment.<sup>6</sup>

In the Albany Hall, "The Magpies" presented an entertainment which was varied in character. Admission was 2/6 - more than the usual run of things!

New Circle! New Songs!

New Jokes!

Scott Gatty's Plantation Songs

"Honey, My Honey"

(with invisible chorus)

1. Jul. 8, 1893.

2. Jan. 20, 1894.

3. Jan. 30, 1894.

4. Mar. 3, 1894.

5. Sep. 25, 1894.

6. May 16, 1895.

\*See Appendix B.

Messrs Jeanes and Norris

as Tambo and Bones

"Hullo, Babby!"

"The Cat, - "

(Vide Photographs)

Mr T.E. Speed

Musical Director

To conclude with the Side-splitting Musical Farce

"Wagner out-wagged"

1

The Band of the First City Volunteers and local amateurs provided the entertainment by way of songs and instrumental music, when the Eastern Province Literary and Debating Society held a conversazione.<sup>2</sup>

The Grahamstown Football Club held a Grand Concert at the Drill Hall which they advertised as follows: "Kick off by the Band at 8 sharp. Bob in early and bring your friends."<sup>3</sup>

1896: "Many ladies and gentlemen are noted for efforts to alleviate pain and suffering." This referred to the amateurs who once again organized and presented a concert for the chronic sick, consisting of many songs of the ballad style, a few recitations and a flute solo.<sup>4</sup>

1897: An eye-witness of the Matabele War presented an account to a large crowd in the Albany Hall. Local amateurs and the Band of the First City Volunteers provided vocal and instrumental music.<sup>5</sup>

The amateurs of Grahamstown gave a benefit concert to Mr J.A. Muire, a local composer, before he left the Colony. A couple of the town's professional musicians assisted in the programme.

Vocal Quartet	"Come Lasses and Lads"	Old English
Song	"The Yeoman's Wedding"	Poniatowski

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1. May 18, 1895.  
2. June 25, 1895.  
3. Jul. 16, 1895.

4. Nov. 12, 1896.  
5. Jan. 17, 1897.

Violin Solo	Légende	Wieniawski
	Mr Percy Ould	
Song	"Sunrise"	Frances Aylward
Piano Solo	Polonaise	Paderewski
	Mr Theophil Wendt	
	Interval	
Vocal Quartet	"The Minstrel Boy"	Moore
Song	"Come back, Jeannot"	Mattei
Piano Solo	a) Madrigale	Lack
	b) Mazurka	Godard
	Mr Theophil Wendt	
Song	"La Fiancée de Soldat"	Chaminade
Song		
Violin Solo	Fantasie "Faust"	Alard
	Mr Percy Ould	1

1899: The amateurs presented their concert for the benefit of the patients of the Chronic Sick Hospital, consisting of songs, a recitation and a dialogue.<sup>2</sup>

1900: A successful concert was held on behalf of the Wounded Soldiers Fund.\* The items were so popular that nine of the fourteen were encored.<sup>3</sup> This was followed by a public holiday to celebrate the relief of Ladysmith and the re-occupation of Colesberg, and patriotic songs were sung at Church Square.<sup>4</sup> Four more concerts followed in quite quick succession to raise funds for the Sick and Wounded Soldiers. One of these was given by a Native Choir and one of the others was described as a "Grand Patriotic Concert".<sup>5</sup>

1. Jul. 24, 29, 1897.

2. Jul. 1, 1899.

3. Feb. 17, 1900.

4. Mar. 2, 1900.

5. Mar 26; Apr. 19, 20, 21;  
June 22, 1900.

\*Soldiers involved in the Anglo-Boer War.

Before the end of 1900, the amateurs arranged a concert in the Town Hall in which several professionals participated, including Miss Spoor and Mr Edgar Wood. The "Emergency Band"\* also played in what was regarded as an excellent programme.<sup>1</sup>

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1. Nov. 3, 1900.

\*The First City Volunteers were all away on duty.

## CHAPTER VI

## MUSIC DEALERS: 1880 - 1900

The years from 1880 to approximately 1890 were difficult for music dealers. The demand for new organs and pianos and sheet music (vocal and instrumental) was limited, as the population of Grahamstown was small and many of the schools were not yet established. In addition, 1886 was a year of depression and retrenching.

Richards, Slater and Co. From before 1880 - September 1887.

From time to time this firm received consignments of pianofortes which they were able to offer at low prices.<sup>1</sup> A consignment of J. Estey and Co.'s American Organs which had a splendid tone, fine mechanical action were also advertised.<sup>2</sup> This firm also bound Ladies' Music Portfolios, as well as music, "strongly and cheaply",<sup>3</sup>

Richards, Slater and Co. organized a Grand Music Lottery. The first prize was a Brinsmead Grand Piano valued at £300. There were one hundred and ten other prizes, consisting of "music and songs". Three hundred and fifty tickets were sold at £1 each.<sup>4</sup>

In 1881, the vocal score of Sullivan's New Comic Opera "The Pirates of Penzance" could be bought for 5s. (5s.9d. by post), and the piano solo for 3s. (3s.6d.) by post).<sup>5</sup> More Estey organs also arrived.<sup>6</sup>

Many popular songs by Sullivan, Marzial, Pinsuti, Gounod, Miss Lindsay and other composers were stocked.<sup>7\*</sup>

The music of another Gilbert and Sullivan Comic Opera "H.M.S. Pinafore" became available in August, followed by the music of "Patience".

1. June 4, 1880.  
2. June 28, 1880.  
3. June 7, 1880.  
4. Aug. 2, 1880.

5. Jan. 15, 1881.  
6. Apr. 6, 1881.  
7. Jul. 28, 1881.

\*See Appendix C.

The music was sold in various forms,<sup>1\*</sup> Much new music and many songs were advertised early in 1882.<sup>2\*</sup>

In 1883, they advertised the following pianofortes for sale:

Oetzman's Patent Iron-strutted Check-action

Monington and Weston's Overstrung Iron Cottage Grand

Avil and Smart's Trichord Iron-strutted

Also Carpenter's American Organs.<sup>3</sup>

In 1884, when the firm was experiencing competition from local music dealers (Rivenhall and Co., Castleden's Music Depôt, Galpin Bros.), they advertised a new way of selling their instruments:

"Purchase your Piano and American Organs on the Hire System. Terms easy to suit the times. Pianos also let out on the Hire for concerts and entertainments; also by the month for Home use."<sup>4</sup>

This firm was the sole agent for the new song "I arise from Dreams of Thee" by the Grahamstown composer, Mr Pulvermacher.<sup>5</sup>

New Songs, Marches and Waltzes came to hand from time to time and were always well advertised.<sup>6\*</sup>

In July 1885, this firm had received the music of Sullivan's "Mikado" or "The Town of Titipu". The vocal score was selling at 5/6 and the pianoforte score at 3/6.<sup>7</sup> They also sold the vocal score of the Romantic Opera "Nadeschda" in four acts, by A. Goring Thomas, priced at 6s.6d.<sup>8</sup>

A sale was held in 1885 at which large quantities of books and annuals, plus music was sold at reduced prices.<sup>9</sup> This only made room

1. Aug. 10, 11, 1881.  
2. Jan. 27, 1882.  
3. Apr. 7, 1883.  
4. Sep. 5, 1884.  
5. Feb. 16, 1885.

6. June 10, Jul. 1, 1885.  
7. Jul. 2, 1885.  
8. Jul. 15, 1885.  
9. Jul. 11, 1885.

for the arrival of new music which included the songs:

Fairy Tales	Behrend
Pilgrim Lane	Tours
Many a Mile Away	Pinsuti
First in the Field	Bonheur

which were very cleverly advertised.<sup>1</sup>

A first-class second hand piano was advertised and placed in the store for sale on behalf of the owner, who was leaving town.<sup>2</sup>

In 1886 much new music arrived which included Pianoforte Tutors, Vocal Tutors, Harmonium and Organ Music.<sup>3\*</sup> Still more vocal music became available during the year - "Lassie", "Laddie", "The Message from the King" and "The Merry Old Maid".<sup>4</sup>

The firm went into liquidation in 1887 and a sale was held during the whole of September. Songs like "Silver Chord", "Shower of Pearls" and "Home Circle" sold at 3d. per copy. Volumes One and Two of Pianiste Album and Musical Garland were reduced from 10s. to 4s.6d.<sup>5</sup>

Rivenhall and Co. September 1882 -

After having been in Grahamstown for a few months as a piano tuner, Mr E.J. Rivenhall opened a music and musical instruments store, Rivenhall and Co., at "Noah's Ark", Bathurst Street. He continued to tune, regulate and repair pianofortes and stocked Pianofortes, American Organs and Harmoniums by the best makers, as well as much vocal and instrumental music.<sup>6</sup> No further information was found about this company until February 1885, when they were responsible for the sale of tickets and the bookings for a vocal and instrumental concert.<sup>7</sup> Later that year a

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1. Nov. 19, 1885.  
2. Apr. 16, 1886.  
3. May 7, 1886.  
4. Sep. 21, 1886.

5. Aug. 30, 1887.  
6. Sep. 2, 1882.  
7. Feb. 2, 1885.

\*See Appendix C.

sale of surplus stocks of Songs, Dance Music and Pianoforte Solos was held. Copies were 6d. each.<sup>1</sup>

Castleden's Music Dépôt - August 1886.

The exact date of the establishment of this firm is not clear, but they were in existence in April 1883, when they sold tickets for a Promenade Concert given by the First City Volunteers.<sup>2</sup> In 1884 Mr Henry Castleden, Hill Street, was the sole agent for "Ewig Treu", a composition by the local composer, Mr Henry Hess.<sup>3</sup> In 1885, Mr Castleden's band was in attendance at an amateur minstrel concert - this must have been a sideline.<sup>4</sup> This firm was in charge of the plan and the bookings when the Wheeler Comedy Company visited Grahamstown later in the year.<sup>5</sup> On August 24, 1886, at Mr Castleden's shop, music and musical instruments were offered by public auction in the Insolvent Estate of Mr Castleden.<sup>6</sup>

Early Pianoforte and Organ Tuning

Early in 1880 representatives of the London firm Pemberton and Eade came to Grahamstown to tune organs and pianofortes. Repairs of all descriptions were also undertaken at moderate charges.<sup>7</sup> In July of 1881, the name of another pianoforte tuner - Mr Rothwell - appeared in an advertisement. All orders were to be left with Mrs Sherry, Market Square, and would be punctually attended to at moderate charges.<sup>8</sup>

Other local firms selling musical instruments - but not exclusively.

1881.

a) Jas. Brister and Co. of Port Elizabeth and Grahamstown were sole agents for Brinsmead Pianos. These instruments were "especially

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1. June 11, 1885.  
2. Apr. 12, 1883.  
3. Apr. 22, 1884.  
4. Jul. 29, 1885.

5. Aug. 6, 1885.  
6. Aug. 19, 1886.  
7. May 19, 1880.  
8. Sep. 24, 1880.

made for South African conditions", and guaranteed for five years.<sup>1</sup>

b) Ben Roberts had received four pianofortes which were for sale:

Two by Oetzman and Sons, London.

One by Ascherberg, Dresden.

One by Hans Richter, Dresden.<sup>2</sup>

Musical Instruments sold at auction rooms. 1880-1881.

Two new Erard's pianofortes which had been received per mail steamer were auctioned at the auction rooms by George Wood.<sup>3</sup> Another used piano was sold by auction at Mr Peter Pote's sales.<sup>4</sup> Lawrence and Sons also had a piano for sale.<sup>5</sup>

Instruments sold privately. 1880-1883.

An Organ-toned Harmonium with 17 stops, nearly new, "just the thing for a small Chapel" was advertised,<sup>6</sup> as was an Estey American Organ, nearly new, fine tone with 8 stops and two knee pedals.<sup>7</sup> A White Polished Oak piano, almost new and in excellent tune was advertised as follows: "The owner is about moving and will dispose of it for £28 or £18 in Cash and a young Cow and Calf."<sup>8</sup>

Mr G.W. Price. 1884-1899. \*

Galpin Bros. September 1884-1900 and onwards.

Galpin Bros. of "The Observatory", Hill Street, was established in 1850. They were Watchmakers, Jewellers and Opticians.<sup>9</sup> In the year 1867 (prior to the date of this thesis) a happy musical evening with family and friends was in progress, when Dr Atherstone abruptly burst in.\*\*

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1. Mar. 17, 1881.  
2. Jul. 5, 1881.  
3. Jul. 5, 1880.  
4. May 3, 1880.  
5. Jan. 5, 1881.

6. Aug. 25, 1880.  
7. Mar. 3, 1882.  
8. Jul. 3, 1883.  
9. Sep. 23, 1884.

\* Refer to chapter on Mr G.W. Price - organ builder and tuner.

\*\* Dr Atherstone handed H.F. Galpin a pebble which was subsequently found to be a diamond.

Henry Francis Galpin played his solid-silver flute and his son James a smaller flute and his brother Walter would tune his 'cello. Friends would add the violin, clarinet and piano. Mrs Galpin sat down in peace to enjoy the music with her two youngest sons safely in bed.<sup>1</sup> It is thus with this background that in approximately September 1884 they added the selling of musical instruments and sheet music to their business. A general catalogue of new and popular music, which they were able to supply, was available. Orders for special music were accepted and were posted to England by weekly mail.<sup>2</sup>

In 1891, having outlived Rivenhall and Co., Castleden's Music Depot and Richards, Slater and Co., Galpin Bros. supplied all the copies of Mendelssohn's "Elijah" for the Cathedral Choral and Orchestral Union.<sup>3</sup> In 1896, this firm were the sole agents for Wolfframm pianos, which could be bought on special terms.<sup>4</sup> By 1897 they offered a variety of makes of pianos by Wolfframm, C. Bechstein, John Broadwood and Son, and Ritmuller and Son at especially easy terms - hire purchase system or for cash.<sup>5</sup> Shortly afterwards they advertised a large stock of Autoharps - "a speciality at 25/-. No knowledge is necessary to play the autoharp."<sup>6</sup> See Appendix C for the special advertisement placed in the Christmas number of the Journal of 1897.

In February 1898, the firm obtained the services of a Certified Piano Tuner and Repairer, and they then undertook this additional work. In August, when Jackson Bros. opened a business in opposition, Galpin Bros. immediately increased the size of their business. They stocked Organs which ranged in price from £12, and continued to stock a large

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1. They were South Africans, John Bond, p.164. A similar description of this musical evening was given by J.T. McNish in his book, The Road to Eldorado.

2. Sep. 23, 1884.

3. Feb. 17, 1891.

4. Apr. 2, 1896.

5. Sep. 16, 1897.

6. Dec. 16, 1897.

variety of pianos ranging in price from £38. These instruments could be purchased for cash or on the hire purchase system.<sup>1</sup>



Galpin Brothers' Establishment  
("The Observatory")

Galpin Bros. had an exhibit in a prominent place at the South African Exhibition of Arts and Industries of 1898-1899, displaying pianos, guitars and banjos.<sup>2</sup>

This firm also sold copies of new music by Basil Scholefield of Port Elizabeth (an ex St. Andrew's College, Grahamstown, schoolboy), viz:

"When" Romance for Piano.

"Sans Souci" A Barn Dance.

In addition they had copies of previous compositions available, viz:

Old Andean Waltz

Hamba Suka Barndance

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1. Dec. 6, 1898.

2. Jan. 2, 1899.

Happy-Go-Lucky

Exhibition Waltz.<sup>1\*</sup>

Galpin Bros. placed regular advertisements in the "Journal" throughout 1898-1900 for pianos, autoharps, piano tuning and repairing.

Jackson Bros. August 1898-1900 and onwards.

The first advertisement placed by Jackson Bros. in August 1898, read as follows:

Pianofortes	Jackson Bros.
	(of Durban and Port Elizabeth)
American Organs	In order to meet their continually in-
Organs	creasing business in Grahamstown and
	neighbourhood, have opened a store in
All kinds of	High Street
Musical Instruments	in the store lately occupied by W.A.
Fittings	Fletcher and Son where they will keep
and	a grand stock of
Music.	Music and Musical Instruments.

They engaged Mr Brader (from Collard and Collard) who was to give personal attention to the Tuning and Repairing of instruments and to the general management. He would carefully and promptly attend to all orders.<sup>2</sup>

New music was frequently received and price lists were available.<sup>3</sup>

They were the agents for Basil Scholefield's "Exhibition Waltz"\* after it was published in November 1898. This composition sold for 2/-.<sup>4</sup>

Pianos were sold from 40 - 100 guineas for cash or on an easy payment system. Secondhand pianos were also accepted as part payment.<sup>5</sup>

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1. Dec. 4, 1900.  
2. Aug. 16, 1898.  
3. Oct. 11, 1898.

4. Nov. 15, 1898.  
5. Nov. 1, 1898.

\* Refer to Chapter IX under St. Andrew's College.

Regular advertisements appeared in the "Journal" and by November, the expansion of their business was apparent in an advertisement:

Pianos

at

Jackson Bros.

Finest selection in the Eastern Province

Agents for all Leading Makers.

Collard

Steinway

Pleyel

Rauiset

40 - 100 guineas

Rogers

Krumler

Thurmer

Eungblut

Secondhand pianos taken in part payment.

Tuning in Town or Country.

New Music received every mail.

Country orders sent per return post.

Organs

by

Wilcox and White

for Church or Parlour use.

From £20.

All pianos Iron-Framed and especially made for extreme climates.

Pianos for Hire by Day, Week or Month.

Write for Price Lists.<sup>1</sup>

The firm also made themselves known by lending pianos at times. Such an occasion was the annual concert of Mr Deane's pupils when three Pleyel pianos and a Wilcox and White organ were used.<sup>1</sup>

Jackson Bros. had an exhibit at the South African Exhibition of Arts and Industries, in a prominent position in the main building. On display were all kinds of musical instruments and Basil Scholefield's "Exhibition Waltz" was on sale.<sup>2</sup>

In April 1899, Banjos, Mandolines, Violins, Accordians, Pianos, Organs and other instruments were stocked.<sup>3</sup> They also sold the music of two of the latest successes of that time, viz. "Albany Waltz" (A. Poletini) and the "Basket Barn Dance" (Luna Dell.)<sup>4</sup> They were also the agents for compositions by local composers - "Hope's Message" and "The Southern Cross" by C.R.-B., choirmaster of St. Aidan's,<sup>5</sup> and the "Valse Caprice" for pianoforte by W. Deane.<sup>6</sup>

In 1900 Jackson Bros. advertised a large variety of pianos - selling from 40 - 100 guineas, and organs from £10. Music was also posted to all parts of the country.<sup>7</sup> They carried stocks of music for Schools and Teachers, Churches, as well as for home use, which included all the latest London Songs and Pianoforte solos.<sup>8</sup>

Jackson Bros. published "Reverie" for Piano by Harold Mayo. The music was tastefully printed with a neat cover in two colours.<sup>9</sup>

Business houses not in Grahamstown competing with the local businesses.

J.C. Juta and Co., booksellers of Main Street, Port Elizabeth, advertised regularly in the "Journal" in the years 1891 - 1897. The

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1. Nov. 19, 1898.  
2. Jan. 3, 1899.  
3. Apr. 24, 1899.  
4. Dec. 1, 1899.  
5. Feb. 2, 1899.

6. Mar. 11, 1899.  
7. Feb. 14, 1900.  
8. Jul. 3, 1900.  
9. Sep. 8, 1900.

"Table Mountain Music Book" containing 25 Popular Songs and Pieces for Pianoforte. Priced at 1/- it was regarded as the best publication of the year.<sup>1</sup> In 1896 they advertised a long list of new songs, recently published piano music and stated that they had a good selection of violin music.<sup>2</sup> (See Appendix C. ) In January 1897, they advertised Broadwood pianos priced at 50 guineas, for which they were the sole agents, as well as a long list of operas and musical comedies, as well as "Juta's Marvel Packet of Music" priced at 1/6.<sup>3</sup>

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1. Oct. 24, 1891.  
2. Nov. 3, 1896.

3. Jan. 23, 1897.

## CHAPTER VII

## Mr G.W. PRICE - ORGAN BUILDER AND TUNER

Mr G.W. Price was resident in Grahamstown from 1884 - 1899, during which time he became well-known throughout South Africa for his competence as an organ builder.

In 1884, Mr G.W. Price, a professional organ builder and tuner took up residence in Grahamstown. Prior to his arrival, Grahamstown church organs were on the odd occasion attended to by Mr Bredell, a Port Elizabeth organ builder, who entirely rebuilt the organ of Trinity Church.<sup>1</sup>

Mr Price's first notable construction was the erection of the organ in the Wesleyan Church, West Hill. Mr J.C. Dunster, a highly regarded overseas organist visiting Grahamstown, was able to give Mr Price a favourable testimonial.<sup>2</sup>

Mr Price was praised "for the manner in which he treated the organ at Trinity Church, for which work he received a testimonial."<sup>3</sup>

In the years immediately following (1885 - 1887) no organ building or renovations were recorded by the "Journal". This can probably be accounted for, when considering the economic situation at the time. In June 1886, the press wrote of "depression and retrenching".<sup>4</sup>

Late in 1887, Mr G.W. Price overhauled and renovated the organ at St. Bart's Church, which had been neglected for a few years. Early the following year, a visiting organist, Mr Tregarthen, was invited to give a recital and he was able to assure the Pastor and the Churchwardens, "that their instrument was now in good tune and condition, and spoke very highly of the manner in which the whole of the work had been executed."<sup>5</sup>

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1. Feb. 8, 1881.  
2. Aug. 6, 1884.  
3. Sep. 11, 1884.

4. June 30, 1886.  
5. June 5, 1888.

Mr Price placed regular advertisements in the "Journal". He claimed to be a professional Pianoforte and Church Organ Tuner, Regulator and Builder. His work was "carefully and practically attended to in Town or Country." His address was given as Market-street (near St. Bart's) Grahamstown.<sup>1</sup> In August, the advertisement was more detailed and it became apparent that he carried supplies of reeds for American organs and that he could also restore harmoniums. Free estimates could be obtained for all work on application.<sup>2</sup>

Late in January 1889 he was instructed and given the specifications, by the organist of Trinity Church, Kimberley, to construct additional bellows and carry out other repairs. Early in April, it was reported that the work had been skilfully carried out and successfully completed.<sup>3</sup> Mr A.H. Day, the organist at the Church, gave Mr Price a very good testimonial, praising his work and knowledge.<sup>4</sup>

The Wesleyan Church organ in Queenstown was extensively altered and by September it was reported that the entire complicated operation was successfully completed by the "well-known Grahamstown organ-doctor."<sup>5</sup>

In December 1889, Mr Price moved his workshops from Market Street to Bathurst Street - the store previously occupied by the late Dr Knowles. This was more central and the premises were to be known as "Price's Organ and Pianoforte Depot".<sup>6</sup> In August 1890, Mr Price advertised that Pianofortes, Organs and Harmoniums could be tuned, renovated and toned, bought, sold or hired.<sup>7</sup>

In July 1890, Mr Price was again in Kimberley, erecting an organ for St. Mary's Roman Catholic Cathedral in Dutoitspan Road. "Mr Price has won fame by his ability, capability and skill in this particular

1. Jan. 31, 1888.

2. Aug. 18, 1888.

3. Jan. 22; Apr. 2, 1889.

4. May 9, 1889.

5. Sep. 7, 1889.

6. Dec. 12, 1889.

7. Aug. 30, 1890.

branch of mechanics and stands prominently forward as "our only organ-builder."<sup>1</sup>

By the beginning of December 1890, Mr Price had added a new tremulant on the organ of Trinity Church, Grahamstown, and it "must be pronounced a complete success. Acting upon the solo stops of the Swell organ its effect is all that could be desired and what is very important, the 'beats' are not audible in the Church."<sup>2</sup>

By June 1891, Mr Price had fitted the new pipes and rebuilt the organ of the Cathedral of St. Michael and St. George, Grahamstown.<sup>3</sup>

By August of the same year, Mr Price had taken great pains to restore the organ of the English Church, Bloemfontein to its original tone and capabilities and given advice about the purchase of a larger instrument in the future.<sup>4</sup>

By September the Posaune stop for the Cathedral organ, Grahamstown, had arrived by sea from England. Mr Price was to start work immediately and the CC pipe was to have a bell of 5½ inches, which would then make it the largest Posaune in an organ in the Colony - the bell of the Posaune in the Trinity Church, Kimberley, being 5 inches in diameter. It was remarked that, "although at present the Cathedral organ is far too powerful for the building, yet when the new choir is completed the grandeur of the instrument will be fully felt."<sup>5</sup>

In June 1892 Mr Price moved his works to Church Square, but his residence and piano stores remained in Bathurst Street.<sup>6</sup>

A new organ was erected in the Presbyterian Church, Somerset East. The whole organ was imported from Manchester. "Unfortunately, owing to the error in the packing, on arrival in Somerset, almost every pipe was

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1. Jul. 10, 1890.  
2. Dec. 6, 1890.  
3. June 20, 1891.

4. Aug. 4, 1891.  
5. Sep. 22, 1891.  
6. June 21, 1892.

found to be more or less damaged and that in the most vital part, viz. in the mouth - some of the languids being displaced and being driven right up into the pipes, thus throwing them quite off their speech. Some, again, were broken into two and others had to be cut in pieces in order to permit of their being dressed into shape. Mr Price thus had a matter of no little difficulty in restoring these pipes to their original speech and character of tone, but it was at length successfully accomplished, as those who listened to the recital last Friday night can bear witness. Some of the action was broken, but fortunately Mr Price was able to restore this from his Grahamstown factory."<sup>1</sup>

In February 1893 the Memorial Organ in St. Andrew's College Chapel which Mr Price had erected was opened. It had two manuals - great and swell, and the pedal-board was radiating and concave. There was only a Bourdon 16-ft. stop on the pedal. On the great there was Open Diapason 8 ft., Stopped Diapason, Dulciana and Harmonic Flute. The Swell consisted of Gamba 8 ft., Wald Flute 8 ft., Dulciana Principal 4 ft. and Oboe 8 ft. This organ was well suited for accompanying and leading the choir. Much credit was due to Mr Price for the manner in which the work was done. Only portions of the instrument that it was impossible to procure in South Africa had been imported from Europe and Mr Price had had to be responsible for much of the mechanism, the pipe work, besides the fitting and erecting.\*

By March 1893, Mr Price had successfully erected a new Organ built by J.J. Binns, near Leeds, England for St. Michael's Queenstown.<sup>2</sup>

In February 1894, the organ at the local Cathedral of St. Michael and St. George was again reopened after being rebuilt by Mr Price. It

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1. Sep. 14, 1893.

2. Mar. 7, 1893.

\* St. Andrew's College Magazine, 1893, Vol. XV.

was remarked that although there had been many rapid and extreme changes of temperature, which usually produced irregularities in the actions of organs, there had been no effect upon this instrument. "We attribute this to the excellency of the work and the care displayed upon its every detail."<sup>1</sup>

Meanwhile in December 1891, Mr T.E. Speed, the organist at Commemoration Church, Grahamstown, had drawn up plans for the rebuilding and enlarging of the organ which would include modifications to the building itself. This organ had been erected in 1874 by Messrs Bevington and Sons of London and then probably the largest organ in the Colony. The work was necessary as the action was very worn and in some cases had given way entirely. All the stops, with one exception would be retained, as their quality was very good. The new pipes were to be obtained from a Continental builder and the metal pipes were to be a fine spotted metal. The local builder, Mr Price, was to do the work at a cost of £600 and he was also to supply the five soundboards, the bellows and the action. The following were the envisaged additions:

- 1) New action throughout.
- 2) New supplementary bellows.
- 3) Five new stops on the Great Organ, viz:

Double Diapason, 16 ft.

Large Open Diapason, 8 ft.

Harmonic Flute, 8 ft.

Tromba, 8 ft.

Clarion, 4 ft.

- 4) One new stop on the Swell Organ - Swell sub-octave.
- 5) Three new stops on the Pedal Organ, viz:

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1. Jan. 30; Feb. 6, 1894.

Violine, 16 ft.

Violoncello, 8 ft.

Quint,  $10\frac{2}{3}$  ft.

6) A Third Manual - Choir Organ - of eight stops, viz:

Lieblich Bourdon, 16 ft.

Gamba, 8 ft.

Viol d'Orchestre, 8 ft.

Dolce, 8 ft.

Orchestral Flute, 8 ft.

Piccolo, Harmonique, 2 ft.

Clarionet (free-reed), 8 ft.

Tremulant

7) New Keyboards, Pedal board and stop-knobs - the latter to be arranged in threes at an angle of 45 degrees.

It was thought that when this work was completed, this organ may be the largest and most complete organ in the country.

3 Complete Manuals and Pedals

Great Organ, 14 stops, 840 pipes

Swell Organ, 10 stops, 592 pipes

Choir Organ, 7 stops, 392 pipes

Pedal Organ, 5 stops, 150 pipes

Couplers etc., 8

A total of 44 stops and 1,974 pipes. <sup>1</sup>

A bazaar was held in June 1892 and £559 of the £600 required for the reconstruction of the organ became available. Late in December 1893 - two years after the plans had been drawn up - the additional pipes and material for the reconstruction and completion of the organ arrived in town and were stored at Messrs. Kennelly Bros. stores in

High Street.<sup>1</sup> By June 1894, the contracts between the Organ Committee and Mr G.W. Price (rebuilding and enlargement of the organ) and Mr J.W. Abbott (structural alterations of the Church) had been signed and the work commenced.<sup>2</sup> Much public interest was manifested in the work and a representative of the "Journal" was shown the large mass of material ready for construction. Structural alterations were explained in detail and it was noted that Mr Price had completed a large portion of the mechanical work, including almost all the sound-boards, and that he was engaged in the manufacture of several pneumatic sound-boards for the Pedal Organ, constructed on a principle introduced by himself and which had already proved to be satisfactory. Pneumatic chests, roller boards, trackers etc. were also in the course of construction and the keyboards and pedals were already made, and it was anticipated that the work would take three months to complete.<sup>3</sup> In fact, the construction and rebuilding took much longer. Sunday, 9th December, was a red-letter day in the history of Commemoration Church, when the organ was opened with a series of musical services.<sup>4</sup> For a detailed description of the completed organ, together with the specifications, see Appendix D. Of Mr G.W. Price's work, the following was written, "...no words of ours can express the congratulations he deserves for the great success attending his labours, for the instrument is certainly second to no other ecclesiastical instrument in South Africa."<sup>5</sup>

In April 1895 Mr Price advertised that he had moved his Shop and Residence to "The Den" on the corner of Hill and Cross Streets.<sup>6</sup>

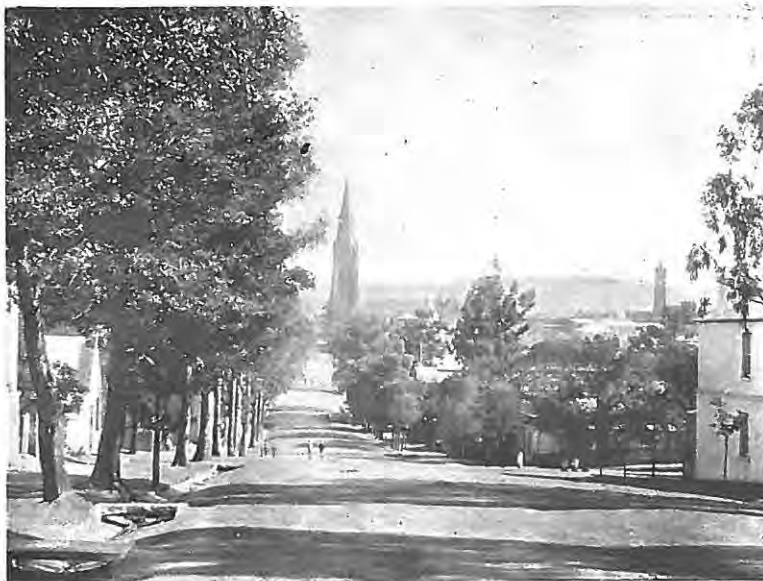
By July 1896 Mr Price had returned from Stellenbosch where he had restored a large organ for Rev. Mr. Neethling's Dutch Reformed Church.

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1. Dec. 23, 1893.  
2. June 2, 1894.  
3. June 14, 1894.

4. Dec. 11, 1894.  
5. Dec. 11, 1894.  
6. Apr. 16, 1895.

The organ was fitted entirely on the "Price" tubular pneumatic system, with most satisfactory results.<sup>1</sup>



Hill Street, Grahamstown  
in approx. 1898.

Mr Price immediately set about adding the new Contra Bombarde 16 ft. stop on the pedal organ of the local Cathedral.<sup>2</sup> The work took Mr Price several months. The new stop was dedicated and opened on Sunday, January 24th, 1897.<sup>3</sup>

In July 1897, "Mr G.W. Price, of Grahamstown, well-known throughout South Africa as a successful organ builder has the contract, the cost being a little over £1000." This was referring to the additions and structural alterations for the Wesleyan Church, Pretoria.<sup>4</sup>

In October 1897, a representative of the "Journal" visited Mr Price's Organ Factory in Hill Street and found that the organ-builder had almost completed all the work required to enlarge and rebuild the organ at the Dutch Reformed Church, Cape Town. The reporter was able to see the bellows and eight sound boards, as well as the pneumatic

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1. Jul. 18, 1896.

2. Jul. 18, 1896.

3. Jan. 23, 1897.

4. Jul. 27, 1897.

chests and other accessories which would be used. This all speaks for Mr Price's great skill as an organ-builder, of which Grahamstown could be proud.

The envisaged additions and alterations were as follows:

- 1) All reed stops to be replaced by new ones.
- 2) All obsolete stops replaced.
- 3) A Third Manual - Choir Organ - with six stops.
- 4) The compass to be extended to 61 notes - fullest compass then made.
- 5) The Pedal Organ compass extended to 30 notes.
- 6) Swell Organ increased to 15 stops, including a "vox humana".
- 7) The entire manual and pedal action to be actuated by "tubular pneumatics", as well as all the couplers.
- 8) Mr Price to supply pneumatic chests and other accessories.
- 9) Mr Price to supply three large bellows and eight soundboards.
- 10) A Swell crescendo pedal centre balanced and eight double-acting composition pedals (4 on the Great and 4 on the Swell).
- 11) The frame of the console and other appliances for communication.<sup>1\*</sup>

This work was completed in time for the organ to be re-opened on Easter Monday 1898, and the organ was described "as now almost the finest organ in South Africa."<sup>2</sup>

Mr Price placed a regular advertisement in the "Journal". In October 1898, the advertisement changed somewhat, perhaps being an

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1. Oct. 14, 1897.

2. Apr. 12, 1898.

\*See Appendix D for details of specifications.

indication of an ever expanding business:

Pianos	All Orders	
Tuned	left at	
Renovated	"The Den", Hill and Cross Streets	
Toned	or at the	
	Works - Hill Street	
Refelts suitable	(just off High Street) will receive	
to all makers	prompt attention by	
Maintenance of Tone	G.W. Price	
Guaranteed	Pianoforte Tuner and Organ Builder	
	Tuning's by Contract or otherwise.	1

By November, Mr Price had overhauled and enlarged the organ at the local Baptist Church. The instrument had been built 24 years ago (a Bevington) and had 16 stops, including couplers. Nothing of the original remained except the pipes and case, the action being changed to the pneumatic system, partly invented and perfected by Mr Price. All trackers were removed, which made the action noiseless. The completed organ had 18 stops, a complete pedal, great and swell organ, with a new Bourdon on the pedals.<sup>2</sup>

Early in March 1899, the last advertisements placed by Mr Price appeared in the "Journal".<sup>3</sup> As no further reports of organ building etc. carried out by Mr Price were found, it must be assumed that he moved from Grahamstown at about this time as his house was also advertised "to let".<sup>4</sup> He had attended to nearly all the church organs in Grahamstown and must have moved in order to secure work closer at hand. "The city lost a valuable asset when it lost Mr Price."<sup>5</sup>

1. Oct. 1, 1898.  
2. Oct. 18, 1898.

3. Mar. 8, 9, 10, 1899.  
4. Mar. 7, 1899.

5. Grahamstown - Hub of the Eastern Cape, Eric W. Turpin, p.26.

His place as organ builder in Grahamstown was taken by a Mr Pittaway. The exact date of his arrival in Grahamstown was not found and the first work recorded in the press, which he had carried out, was to the Commemoration Church organ, which he had repaired and retuned. The report was dated November 27, 1900.<sup>1</sup> It can therefore be assumed that he moved to Grahamstown sometime in the latter half of 1900.

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1. Nov. 27, 1900.

## CHAPTER VIII

## EXHIBITIONS: 1800 - 1900

During this period two important Exhibitions were held in Grahams-town. At each of these, very ambitious musical programmes were arranged for the entertainment of the visitors.

QUEEN'S JUBILEE SOUTH AFRICAN EXHIBITION

December 15, 1887 - January 14, 1888

The Preparations for the Musical Entertainment

A committee was formed to organize the Musical Entertainment at the Exhibition. Messrs. Eberlein and Winney were "secured as conductors" and practices were to commence on the 18th July, 1887, with Handel's Dettingen Te Deum. The committee also did their utmost to secure the enthusiasm and co-operation of the local vocalists.<sup>1</sup> A later report stated that Mr Winney was conducting practices of Handel's Dettingen Te Deum and Judas Maccabaeus in the Town Hall.<sup>2</sup> In October the venue for practices was moved to the building formerly used as a Pro-Cathedral, in High Street.<sup>3</sup> At the end of October, Remenyi's "Liberty Hymn" had just been published and the choir prepared to perform it at the opening of the Exhibition and probably on other occasions.<sup>4</sup> A couple of weeks before the opening of the Exhibition, rehearsals were moved to the Exhibition Building. Mr Winney stated that he was highly satisfied with the acoustic properties of the Hall.<sup>5</sup> The Entertainment Committee also engaged the services of the Royal Scots Band and the violinist, Remenyi.<sup>6</sup> Much more was planned and practiced, as can be seen from the very ambitious musical programme, which was arranged for the entire period of the Exhibition.

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1. Jul. 14, 1887.  
2. Sep. 10, 1887.  
3. Oct. 20, 1887.

4. Nov. 1, 1887.  
5. Nov. 29, 1887.  
6. Oct. 1, 8, 1887.

Admission to the Exhibition would be One Shilling for adults and half price for children under twelve. On occasions when Remenyi concerts were given, admission would be two shillings for adults, with children half price. Admission to other concerts and band performances would be one shilling and sixpence for adults and half price for children.<sup>1</sup>

#### The Exhibition

Thursday, December 15, 1887. At the opening ceremony, which took place in the morning, the National Anthem was sung, followed by the choir rendering Handel's "Coronation Anthem". After the address to the Governor and his reply, the choir sang Remenyi's "Hymn of Liberty". In the afternoon the band of the Cape Mounted Rifles played on the grounds and at the evening concert the choir performed Handel's Dettingen Te Deum.<sup>2</sup>

Friday, December 16, 1887. A concert by the United Native Choirs (150 voices) took place in the evening. The programme presented was lengthy, "but the interest never flagged to the end." Items rendered included "The Hardy Horseman", "You Gentlemen of England" and "The Laughing Chorus". It was remarked on, "how naturally the Native takes to harmony and becomes proficient in it..."<sup>3</sup>

Saturday, December 17, 1887. The Remenyi concert attracted a large audience - the Gymkhana being somewhat deserted. Remenyi played a Mendelssohn violin concerto, his own arrangements of Hungarian and Scotch melodies, "The Carnival of Venice" with his own improvisations and his own "Hymn of Liberty". At the same concert, the Natal Nightingale, Mrs Richards, sang solos from operas, as well as popular songs, "Ye Banks and Braes" and "Comin' thro' the Rye" as encores.<sup>4</sup>

Many complaints were received about the noise made by promenaders during items. It was "arranged that prior to any item, a bell will ring"

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1. Dec. 8, 1887.  
2. Dec. 8, 1887.

3. Dec. 20, 1887.  
4. Dec. 20, 1887.

so as to remind the audience not to move. However, at later concerts some difficulty in that respect was still experienced.<sup>1</sup>

Monday, December 19, 1887. The Exhibition Choir rendered Stanford's "Revenge" very creditably. Mr Suttie, a member of the choir, sang "The Brave Old Oak" and "Every Bullet has its Billet" and Mrs Richards sang three solos which included "Dove Sono".<sup>2</sup>

Tuesday, December 20, 1887. There was a concert by the United Native Choirs.<sup>3</sup>

Wednesday, December 21, 1887. The first half of the evening programme consisted of songs by Mrs Richards and Mr G.F. Vizard, alternately, which were received with appreciation. The latter half of the programme was presented by the Band of the Cape Mounted Rifles, who played various selections.<sup>4</sup>

Thursday, December 22, 1887. In the evening selections from "Judas Maceabaeus" were rendered by the Exhibition Choir, accompanied by an incomplete orchestra, led by Remenyi (who volunteered just prior to the concert) and conducted by Mr Winney, who achieved excellent results.<sup>5</sup>

Saturday, December 24, 1887. Mrs Richards sang for the last time at the Exhibition, under special engagement. The Band of the Cape Mounted Rifles also played.<sup>6</sup>

Monday, December 26th, 1887. During the afternoon the Band of the First City played at intervals. The Band of the Cape Mounted Rifles played at the cricket tournament and enlivened the afternoon with the following pieces:

- |             |             |          |
|-------------|-------------|----------|
| 1. March    | "Belphegor" | Bressant |
| 2. Overture | "Octoroon"  | Benedict |

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1. Dec. 17, 22, 1887.  
2. Dec. 20, 1887.  
3. Dec. 21, 1887.

4. Dec. 22, 1887.  
5. Dec. 24, 1887.  
6. Dec. 24, 1887.

3. Troop	"Maid of Athens"	Hartman
4. Selection	"Bohemian Girl"	Balfe
5. Lancers	"Jollity"	Dyke
6. Valse	"Katerina"	Osttere

In the evening Remenyi played "magnificently". Although all the pieces had previously been heard (when he visited Grahamstown in September), the audience were thrilled with what they heard. Grahamstown singers, Miss Edith Wedderburn and Miss Kitching, sang several songs and Professor Hyde at the piano contributed to make this concert "one of the most successful of the Exhibition Concerts so far."<sup>1</sup>

Tuesday, December 27, 1887. The concert was presented by Mr and Mrs Hyde, in conjunction with the Cape Mounted Rifles Band. Mrs Hyde was applauded for her singing and Mr Hyde was equally well received in his violin solos and other instrumental playing. The selections by the Band were well chosen.<sup>2</sup>

Wednesday, December 28, 1887. The evening concert was again presented by Mr and Mrs Hyde. Mrs Hyde "was most successful in her rendering of 'Cherry Ripe', 'Zampa', 'Lost Chord' and 'Some Day'."<sup>3</sup>

In referring to the organ recital which was given in Commemoration Church by Mr Tregarthen of Kimberley, the correspondent wrote that, "it is a matter of regret that there is not an organ in the Exhibition Building as his performances would have been a source of attraction and pleasure."<sup>4</sup>

Saturday, December 31, 1887. The Band and Pipes of the Royal Scots, which had arrived from Cape Town, gave a concert in the evening.<sup>5</sup>

Tuesday, January 3, 1888. The Band of the Royal Scots entertained in the afternoon, pleasing everyone. In the evening the programme was

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1. Dec. 27, 1887.  
2. Dec. 29, 1887.  
3. Dec. 29, 1887.

4. Dec. 29, 1887.  
5. Dec. 31, 1887.

varied. Mr John Wedderburn's singing-class entertained with glees and the solos by Miss Wedderburn and Mr Dexter, particularly the comic songs of the latter, caused much amusement. After the interval the Band and Pipes of the Royal Scots, numbering fifty in all, proved a great source of attraction.<sup>1</sup>

Wednesday, January 4, 1888. In the afternoon and evening the Band and Pipes of the Royal Scots entertained a large crowd. The chief attraction at the evening performance was a Sword-dance.<sup>2</sup>

Saturday, January 7, 1888. An Irish Ballad night was advertised for that evening when amongst the vocalists would be Mrs Richards.<sup>3</sup>

The Band and Pipes of the Royal Scots were to play "nearly every afternoon and evening till they take their departure."<sup>4</sup>

Wednesday, January 10, 1888. Mrs Richards was in splendid voice and "enchanted" a large audience.<sup>5</sup>

Saturday, January 14, 1888. This was the final day of the Exhibition. At the evening concert Mrs Richards was to sing several solos, Mr Dexter was to sing comic songs, and the Band and Pipes of the Royal Scots were also to play.<sup>6</sup>

It is of interest to know that the Band of the Cape Mounted Rifles was paid £100 for their appearances at the Exhibition. This was described as a "liberal rate".<sup>7</sup>

A new attraction at the Exhibition from the 4th of January was a display of archaeological, ethnological and aesthetic objects, including a number of violins and other musical instruments of great value. This collection belonged to Remenyi and was displayed under glass cover.<sup>8</sup>

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1. Jan. 5, 1888.  
2. Jan. 5, 1888.  
3. Jan. 3, 1888.  
4. Jan. 5, 1888.

5. Jan. 11, 1888.  
6. Jan. 14, 1888.  
7. Jan. 3, 1888.  
8. Dec. 31, 1887.

GRAHAMSTOWN SOUTH AFRICAN EXHIBITION OF ARTS AND INDUSTRIES

December 15, 1898 - January 21, 1899

Preparations for the Musical Entertainment

a) The Choir: Mr Percy Ould, who had been appointed to direct the Exhibition Choir, in a letter to the Editor of the "Journal" said, that he wished to make it clear to anybody who would like to join the Choir that they would not have to undergo a voice test. "I want to obtain the utmost number of singers possible in the town; we take the weak with the strong..." He appealed to those who were still hesitant, to come and join in the rehearsals.<sup>1</sup> By early December the choir had practiced the "Te Deum Laudamus", several choruses from the "Messiah", C.V. Stanford's "Revenge", Gounod's "Nazareth", Sullivan's "O Gladsome Night" and the "Exhibition Ode" which was written for the opening of the Grahamstown Exhibition by Mr Theophil Wendt. The choir was large and well balanced. At the close of a practice Mr Ould said, "We shall have been practicing exactly a month on Thursday - I have been in Grahamstown 5½ years and I must say that this has been the best and most effective month's practice I have experienced in Grahamstown."<sup>2</sup>

b) The Orchestra: A permanent orchestra consisting of between 50 and 60 players, was secured. No expense or trouble was spared to secure the best instrumentalists - amateurs and professionals, representative of the whole of South Africa, but chiefly from Cape Town and Johannesburg.<sup>3</sup>

c) Vocalists: Vocalists engaged included distinguished overseas artists, South African singers and the Angelus Male Quartette.<sup>4</sup>

d) Bands: The Royal Berkshire, the Band of the First City Volunteers and the Pipes of the Cape Town Highlanders were engaged and would take part in the "British", "Irish" and "Scotch" nights and at other times.<sup>5</sup>

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1. Nov. 17, 1898.

2. Dec. 8, 1898.

3. Dec. 8, 1898.

4. Dec. 8, 1898.

5. Dec. 8, 1898.

### The Exhibition

Thursday, December 15, 1898. At the opening ceremony Mr Theophil Wendt's "Exhibition Ode" was performed. The band performance in the evening was well patronized.<sup>1</sup>

Saturday, December 17, 1898. The Band of the Royal Berkshire played on the grounds at 4 p.m. and 8 p.m. In the main building at 8 p.m., the visiting vocalists Miss Lindsay Currie, Miss Anna Bergh and Mr Ernest Lowe gave a recital. The Band of the First City Volunteers also participated in this programme.<sup>2</sup>

Monday, December 19, 1898. The Band of the Royal Berkshire again played on the grounds at 4 p.m. and 8 p.m. In the main building at 8 p.m. the "Georgia Minstrels" presented a popular programme.<sup>3</sup>

Tuesday, December 20, 1898. Because of strong wind the Band of the Royal Berkshire played in the main building at 4 p.m. In the evening a "grand miscellaneous concert" was given by the Exhibition Orchestra,



Main Building, South African  
Arts Exhibition, 1898/9

1. Jan. 5, 1899.  
2. Dec. 17, 1898.

3. Dec. 19, 1898.

conducted by Mr Ould, as well as many vocal solos. Of note was the performance of Mr Ould's new waltz, "Star of South Africa" by the orchestra. The programme included the following:

"Thou'rt passing hence"	Sullivan
Mr Llewellyn Wintle	
"Tell me my heart"	Bishop
Miss Lindsay Currie	
"Annie Laurie"	
Miss Laurie	
"Graceful Dance"	Sullivan
The Orchestra	
"When Twilight Comes"	Strelezki
Miss Anna Bergh	
"Three Dances"	
The Orchestra	
"Star of South Africa"	Percy Ould
The Orchestra	
"Mandalay"	Gerard Cobb
Mr Llewellyn Wintle	

1

Wednesday, December 21, 1898. A programme was presented by the "Georgia Minstrels".<sup>2</sup>

Thursday, December 22, 1898. The Band of the Royal Berkshire played on the grounds at 4 p.m. and 8 p.m. In the main building, in the evening, the Exhibition Choir and Orchestra of 200 performers rendered Sullivan's "Te Deum Laudamus". "No one could find fault with the chorus and orchestra. Miss Amy Macpherson of Cradock, soprano, sang with range and power." The hope was expressed that Mr Ould would give as many performances of the Te Deum as possible.<sup>3</sup>

Friday, December 23, 1898. Miss Lindsay Currie (soprano), Miss

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1. Dec. 21, 1898.  
2. Dec. 21, 1898.

3. Dec. 23, 1898.

Anna Bergh (contralto), and Mr Ernst Lowe (Baritone) gave a farewell concert and Mr Theophil Wendt's accompaniments were praised. The orchestra contributed several selections of popular music. The Band of the Royal Berkshire played on the grounds at 4 p.m. and 8 p.m.<sup>1</sup>

Saturday, December 24, 1898. The Exhibition Choir and Orchestra gave the following selections from the "Messiah" :

## Part I

Overture		The Orchestra
Comfort Ye		
Every Valley		Mr Cawse
And the Glory		Choir
For behold darkness		
The people that walked		Mr J.M. Phillips
For unto us a Child is Born		Choir
Pastoral Symphony		The Orchestra
There were Shepherds		
And to the Angel		
And the Angel said		Miss B. Helm
And Suddenly		
Glory to God		Choir
I know that my Redeemer Liveth		Miss Helm
Hallelujah Chorus		Choir

## Part II

Largo	Handel	The Orchestra
March from "Athalie"	Mendelssohn	The Orchestra
Holy City	Adam	Miss Helm accomp. by the Orchestra
"If with all your heart" (from "Elijah")	Mendelssohn	Mr C.H. Cawse

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1. Dec. 24, 1898.

The Choir was criticised for the manner in which they arose for the choruses.<sup>1</sup>

Thursday, December 29, 1898. The First City Band, under Mr Gilder, played a programme in the main building, which included "Sons of the Brave", while the Band of the Royal Berkshire played on the grounds.<sup>2</sup>

Friday, December 30, 1898. The "British Night" was very well patronized and a good programme was presented, which included Juleien's Army Quadrilles presented by the combined Bands of the Royal Berkshire, First City, Drums and Fifes of the Royal Berkshire, and Drums and Fifes of the Cape Town Highlanders. The orchestra played Mackenzie's overture "Britannia".<sup>3</sup>

A Scottish and Irish night were announced in the early Exhibition plans and although no confirmation of this having taken place was found in the press, it was possible that these nights were held on December 31, 1898 and January 2, 1899.<sup>4</sup>

Tuesday, January 3, 1899. The afternoon concert in the main building was given by the Angelus Quartette and included "Soldier's Love" (Kucken), "Darkies' Love" (Perley) and "The long day closes" (Sullivan). The Royal Berkshire Band played music on the grounds, which included Mr Percy Ould's "The Settlers' City" waltz and Basil Scholefield's "The Exhibition Waltz". In the evening the First City Band played in the main building.<sup>5</sup>

Wednesday, January 4, 1899. The Angelus Quartette gave a concert in the main building in the afternoon, while the Royal Berkshire Band played on the grounds. In the evening the Exhibition Choir and Orchestra performed Mr Theo Wendt's "Exhibition Ode" and Sullivan's "Te Deum",

1. Dec. 27, 1898.  
2. Dec. 30, 1898.  
3. Dec. 31, 1898.

4. Dec. 8, 1898.  
5. Jan. 4, 1899.

while alternative entertainment was provided on the grounds by the Royal Berkshire Band.<sup>1</sup>

Thursday, January 5, 1899. At the afternoon concert the Angelus Quartette performed the following: "Ye Banks and Braes", "An Old Rat's Tail Tale" (Bridge) and "Sailor's Song" (Hutton). Mr L. Wintle sang "For ever and ever" from Tosti and "The Village Blacksmith" (Weirs). The visiting violinist Mr T. Israel played two solos, "Souvenir de Moscow" and "Le Tremelo" very successfully. As had become usual, the Royal Berkshire Band played on the grounds both in the afternoon and evening, while the First City Band gave a concert in the main building in the evening.<sup>2</sup>

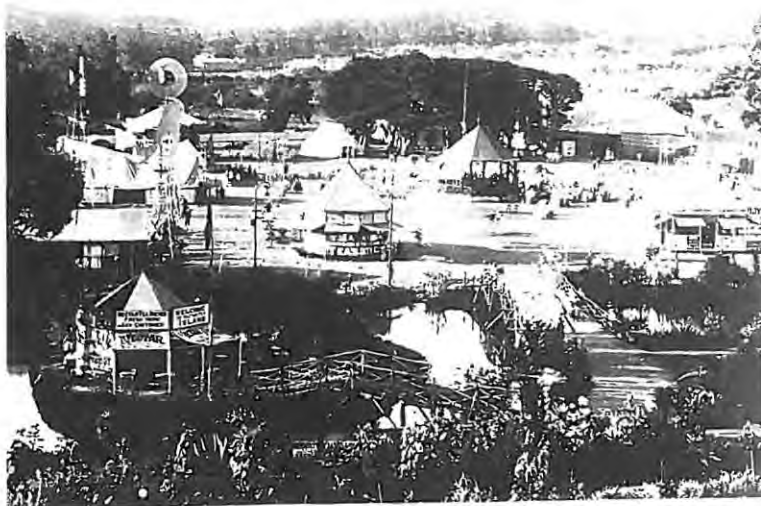
Friday, January 6, 1899. In the afternoon at 3.0 p.m. the Angelus Quartette provided the programme, while at 4.30 p.m. the Band of the Royal Berkshire played on the grounds. At 8 p.m. the main building was packed to hear the visiting soprano, Miss Thelka Webster in Rossini's aria, "Selva Opaca" and other items. Mr C.H. Cawse, the local vocalist sang "Take a pair of Sparkling Eyes" (Sullivan) and the Exhibition Orchestra conducted by Mr Ould played well. At 9.15 p.m. the Band of the Royal Berkshire played on the grounds.<sup>3</sup>

Saturday, January 7, 1899. The Royal Berkshire Band again played selections of music on the grounds during the afternoon and evening. At the 8 p.m. concert in the main building, Mr Vernon Reid, the well-known tenor, made his first appearance at the Exhibition. He sang "Death of Nelson" to full orchestral accompaniment and "The Flight of Ages" as an encore. Miss Thelka Webster sang "May Morning" and "Kathleen Mavourneen". The Exhibition Orchestra played the overture from "Ruy Blas", the "Turkish Patrol", "Amour et Printemps" and Scholefield's "Exhibition Waltz".<sup>4</sup>

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1. Jan. 5, 1899.  
2. Jan. 6, 1899.

3. Jan. 7, 1899.  
4. Jan. 9, 1899.



Grounds, South African  
Arts Exhibition

Sunday, January 8, 1899. This concert did not take place at the Exhibition grounds, but at Church Square, which had been illuminated by three large lights from the Town Hall. The Band of the First City Volunteers played sacred music after the church services, until rain caused an abrupt termination. Volunteers in uniform collected £13 for charity.<sup>1</sup>

Monday, January 9, 1899. Rain interfered considerably with the music on the grounds and during the afternoon the Royal Berkshire Band played in the main building. In the evening the Exhibition Orchestra played "sweet music till 10 p.m." and solos by Miss Thelka Webster and Mr Vernon Reid were also heard.<sup>2</sup>

Tuesday, January 10, 1899. The only afternoon attraction was the playing of the Royal Berkshire Band on the grounds. At 8 p.m. the First City Volunteer Band played in the main building and this was followed by

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1. Jan. 7, 9, 1899.

2. Jan. 10, 1899.

a performance on the grounds by the Royal Berkshire Band at 9 p.m. At 9.30 p.m. a military detachment gave an exhibition of physical drill and bayonet exercises, accompanied by drums and fifes.<sup>1</sup>

Wednesday, January 11, 1899. At the evening concert in the main building, Miss Thelka Webster appeared for the last time. The critic wrote: "...she has a sweet voice but not large enough for the huge building...sorry she had not the opportunity of being heard in a smaller hall." Mr Vernon Reid also sang, and the Exhibition Orchestra played selections. For some unexplained reason, the Royal Berkshire Band only played on the grounds in the afternoon, and although the "orchestra played in the main building to a later hour than usual, this did not compensate for the disappointment of not hearing the military band."<sup>2</sup>

Thursday, January 12, 1899. In the evening the Band of the First City Volunteers gave a number of pleasant selections in the main building. Later the Band of the Royal Berkshire "struck up in the grounds, much to the enjoyment of all present."<sup>3</sup>

Friday, January 13, 1899. Miss Florence Fraser, the Bloemfontein Nightingale, and Mr Vernon Reid and the Exhibition Orchestra gave a concert in the main building in the evening. The Royal Berkshire Band played on the grounds on two occasions.<sup>4</sup>

The following concerts were advertised to take place:

Saturday, January 14, 1899. Exhibition Orchestra and Mr Vernon Reid  
at 8 p.m.

The Band of the Royal Berkshire at 9.30 p.m.

Monday, January 16, 1899. Concert in the main building at 3.30 p.m.  
Band of the Royal Berkshire at 4.30 and  
9.30 p.m.

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1. Jan. 11, 1899.  
2. Jan. 12, 1899.

3. Jan. 13, 1899.  
4. Jan. 14, 1899.

Concert in the main building at 8 p.m.  
with vocalists, Miss Florence Fraser and  
Mr Vernon Reid.

Tuesday, January 17, 1899. Concert in the main building at 3.30 p.m.  
Band of the First City Volunteers at 8 p.m.  
Band of the Royal Berkshire at 4.30 and  
9.30 p.m.

Wednesday, January 18, 1899. Concert in the main building at 3.30 p.m.  
Exhibition Orchestra at 8 p.m. with Miss  
Florence Fraser and Mr Vernon Reid.  
Band of the Royal Berkshire at 4.30 and  
9.30 p.m.

Thursday, January 19, 1899. Concert in the main building at 3.30 p.m.  
Band of the First City Volunteers at 8 p.m.  
Band of the Royal Berkshire at 4.30 and  
9.30 p.m.<sup>1</sup>

Friday, January 20, 1899. The usual concert in the main building  
took place at 3.30 p.m., but the Band of the Royal Berkshire only played  
at 4.30 p.m. as a special select concert - to which 2s.6d. admission was  
charged - took place at 8 p.m. This concert was "probably the best ever  
given in the main building." Before a very large audience Mr Ould con-  
ducted the Orchestra in his own waltz "Settlers' City" as well as other  
selections. Miss Florence Fraser was accorded an enthusiastic reception,  
when she sang "Romeo et Juliet" and "Promise of Life", both of which were  
encored. Mr Vernon Reid was also well received in his songs "Lend me  
your aid" and "Who carries the Gun".<sup>2</sup>

Saturday, January 21, 1899. This was the closing day of the Exhib-  
ition. The programme in the main building in the afternoon was attended

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1. Jan. 14, 1899.

2. Jan. 21, 1899.

by many visitors. Mr Vernon Reid was persistently encored and the string orchestra played "some beautiful pieces". At 8 o'clock, the Exhibition Choir and Orchestra, numbering 200 performers, gave Sullivan's "Festival Te Deum", with Miss Florence Fraser taking the solos. At 11 p.m. the final concert opened when "Mr Ould waved his magic wand and the instruments rendered 'Poet and Peasant' and the 'Exhibition Waltz' by Scholefield." The Choir then rose and sang the "Hallelujah Chorus" with "the vast audience standing". "God Save the Queen" then followed, and the Exhibition of 1898-9 ended.<sup>1</sup>

#### Exhibits

Messrs Galpin Bros., music dealers in Grahamstown, had an exhibit in a prominent position in the main building. On display were a large range of guitars, banjos and other instruments, and a "magnificent display of pianos" - the Hillier pianos ranging in price between £32.10s. and £75. Every day, the Grahamstown musician, Mr Theo Wendt, provided a musical programme at the Exhibit.<sup>2</sup>

Messrs. Jackson Bros. of Grahamstown, Port Elizabeth and Durban, music dealers, were also placed in a prominent position in the main building. There was a large selection of pianos on display ranging from Grand Pianos to small pianos. A great variety of brass instruments were also displayed, Jackson Bros. being sole agents for Boosey instruments. There were also many banjos, violins, mandolines, flutes etc. displayed and the symphony organ was a popular attraction. A large selection of music - comic, sentimental and classic - was displayed, and Mr Scholefield's "Exhibition Waltz" could be bought. Mr Theo Wendt also played at this Exhibit, which was an attraction.<sup>3</sup>

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1. Jan. 23, 1899.

2. Jan. 2, 1899.

3. Jan. 3, 23, 1899.

The following statement shows just how well patronized the Exhibition was: "In the first week...29,850 visitors, excluding the exhibitors, passed through the gates and they had no reason to regret it."<sup>1</sup> \*

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1. Grahamstown - Hub of the Eastern Cape, Eric W. Turpin, p.31.

\* Refer to Appendix G for Concert Programmes.

## CHAPTER IX

## MUSIC TEACHING AND EXAMINING

In the years of this thesis, much music-making occurred in the many schools - each school in its own individual manner and tradition. There was also no shortage of private teachers who taught a variety of instruments. The examining bodies, who went from strength to strength, enabled individual pupils to determine their progress and standard of performance.

A. MUSIC IN THE SCHOOLSConvent

The Assumption Convent was founded by a band of seven Sisters, with Mother Gertrude at the head, in 1850.<sup>1</sup>

Signora Neri, who was in Grahamstown for three months early in 1880, was one of the first teachers of music at the school and a great favourite with the pupils.<sup>2</sup> At the breaking-up concert in June 1880, most of the pieces selected were from works by the great masters, with the addition of a few Scotch and Irish melodies. All were rendered with commendable skill and several young ladies showed a mastery of the harp and guitar. Two young ladies sang selections from "Norma". Prizes were awarded for Piano, Harp and Singing.<sup>3</sup> At the prize distribution of June 1882, the pupils provided musical entertainment.<sup>4</sup>

In June 1883, prizes were distributed for achievement in Singing, Piano, Guitar and Harp and musical selections given.<sup>5</sup> The prize distributions in 1885 and 1886 were on the same lines as before, except

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1. Grahamstown (The Settlers' City) - Official Handbook, 1920.

2. Apr. 28, 1880.

3. June 30, 1880.

4. June 26, 1882.

5. June 25, 1883.

that the latter distribution was held in December.<sup>1</sup> The Programme of the 1887 prize distribution was varied, comprising dialogues, recitations, songs and representations. A feature of the evening were the solos and choruses from a Donizetti opera. An Irish song was accompanied by harp and guitars and the juniors performed well on drums.<sup>2</sup>

When the term drew to a close in June 1888, a historical drama and the operetta "Beauty and the Beast" were presented. Music was also provided at intervals.<sup>3</sup> The following programme was performed "carefully and beautifully" at the concert which marked the prize distribution, 1889:

Harmonium and Piano	"Triumphal March"
German Recitation	
Six Guitars	"Spanish March"
Italian Recitation	
Two Pianos	"Carnival de Venice"
French Recitation	
Piano, Harmonium, Harp and Nine Guitars	"La Fille du Regiment"
Boys of the Sacred Heart School,	
two choruses from	"Il Puritani"
Cantata	"Flower Queen"

Amongst the prizes presented were those for Piano, Harp, Guitar, Singing and certificates of the Trinity College Music Examination in Theory.<sup>4</sup>

A concert of dramatic and musical selections was presented when the school closed for the holidays in June 1890. It was announced that many pupils had written the Trinity College Theory Examination earlier that month.<sup>5</sup> In September the results published in the "Journal" showed that Convent pupils had been very successful.<sup>6</sup> A programme of music,

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1. June 24, 1885; Dec. 18, 1886.  
2. Dec. 24, 1887.  
3. June 30, 1888.

4. Dec. 12, 1889.  
5. Jul. 5, 1890.  
6. Sep. 4, 1890.

recitation and dramatic representation was presented at the prize distribution. The instrumental music was provided by piano, harmonium, harp and guitars, and there were vocal items.<sup>1</sup>

Many successes were achieved by the pupils in the Trinity College Theory Examinations in 1891 and 1893.<sup>2</sup>

The annual prize distribution took place in December 1894. The pupils presented a cantata, which displayed their musical ability and proved that they received excellent training. Especially mentioned was Margaret Hagemeyer who won prizes for her playing of the piano, violin and harp.<sup>NE</sup> The school had had success in the Trinity College Theory Examination and had also entered candidates for the first Practical Examinations in Music held by the University of the Cape of Good Hope.<sup>3</sup>

In 1895 the school again had many successes in the Trinity College Theory Examination and the following year Mr Deane and Sister Gabriel had successes in the Pianoforte Lower and Higher Divisions of the Cape of Good Hope Music Examination.<sup>4</sup>

The programme presented on the occasion of the breaking-up in June 1897 was a credit to pupils and teachers:

Part I

Pianoforte Quartette	"Marche Heroique"	Saint Saens
French Recitation		
Pianoforte Solo	"Danse Nègre"	Ascher
Italian Recitation		
Pianoforte Quartette	"Comedietta Overture"	
German Recitation		
Harp	"Irish Airs"	Gerard Taylor

1. Dec. 13, 1890.

2. Sep. 1, 1891; Aug. 22, 1893.

3. Dec. 18, 1894.

4. Aug. 17, 1895; Sep. 26, 1896.

## Part II

Pianoforte Solo	"Mazurka"	Wieniawski	
Vocal	Scenes from "Sonnambula"	Bellini	1

Sister Magdalene and Mr Deane again achieved success in the Lower Division Pianoforte examinations of the University of the Cape of Good Hope, in 1897.<sup>2</sup>

When the school closed for the holidays in December 1898, the pupils presented a cantata, "The May Festival", a play, and some excellent music.<sup>3</sup>

In 1899, the pupils gave a very successful concert on the occasion of their prize-giving:

Pianoforte Duet	March in G	Fabian Rose	
Song (with pianoforte and harmonium accomp.)	The Children's Home	Fred Cowen	
French Recitation			
Piano, 'Cello and two Violins	Simple Aveu	Thromé	
Italian Recitation			
Vocal Trio	The Distant Chimes	G. Glover	
Chorus	Hallelujah (Messiah)	Handel	4

Many successes were again achieved in the Trinity College Theory Examinations written in June 1899.<sup>5</sup>

The Diocesan School for Girls

This school was founded in 1874 by Bishop Merriman.<sup>6</sup> The foundations of an active musical programme were already laid before 1880. A programme of music had been prepared for the "breaking-up" for the

1. Jul. 1, 1897.  
2. Sep. 25, 1897.  
3. Dec. 20, 1898.  
4. Jul. 1, 1899.

5. Aug. 12, 1899.  
6. Grahamstown (The Settlers' City) - Official Handbook, 1920.

holidays in December 1880, but because of the death of a staff member, the entertainment which was usual on that occasion, was cancelled.<sup>1</sup>



The Diocesan School for Girls

In June 1881, Mrs Espin's pupils provided the first part of an entertainment at the school. A large audience listened to choruses, a vocal solo and violin and piano pieces.<sup>2</sup> In August of the same year, Herr Eberlein directed the musical part of the entertainment given at the school on behalf of the Chapel Fund.<sup>3</sup> At the Christmas distribution of prizes, the girls provided several vocal and instrumental pieces, followed by the cantata, "The Sleeping Beauty", music by Lahee. This was a creditable performance. The accompaniment was provided by piano and harmonium.<sup>4</sup>

In 1882, Miss French from the Royal Academy of Music, London, joined the staff to give "instruction in music" at the school.<sup>5</sup>

The annual prize distribution of the same year took place on December 16. After the prizes had been awarded, "the rest of the

1. Dec. 17, 1880.  
2. June 16, 1881.  
3. Aug. 25, 1881.

4. Dec. 17, 1881.  
5. St. Andrew's College and  
Diocesan Schools Magazine  
No.2, May 1882, Vol.IV.

evening was agreeably devoted to selections of vocal and instrumental music..."<sup>1\*</sup>

In June 1883, when school closed, the girls, assisted by Mrs Espin and Herr Eberlein, performed very successfully. The programme included the overture to Mozart's "Don Giovanni" played by four young ladies on two pianos and Herr Eberlein on the harmonium, Campana's trio "O'er the Starlit Waters Gliding" sung by six girls, Gumbert's song "O bitt' euch liebe Vögelein", and "Should he upbraid" by Bishop. The treat was the arrangement of Mendelssohn's "Symphonie Ecossaise" for harmonium (Mrs Espin), violin (Herr Eberlein) and piano. The operetta, "The Two Sisters" by Caroni\*\* followed.<sup>2</sup> At the annual December prize-giving, prizes were donated by Herr Eberlein and Dr Hullah\*\*\* and awarded for Music and Theory of Music. A musical concert followed, which consisted of vocal solos, trios, choruses, violin and piano contributions. At the close, "the Bishop thanked the pupils for the excellent entertainment of classic music..."<sup>3</sup>

A musical entertainment followed the prize distribution in June 1884. The young ladies played many piano pieces which included Schubert's Rondo Brillante, Chopin's Waltz in A flat (op.42), and Field's Nocturne in B flat. It was remarked that it was heartening to see how much progress had been made in a short time by the violinists under Herr Eberlein. Schumann's cantata, "The Pilgrimage of the Rose" arranged as an operetta, was also presented.<sup>4\*\*\*\*</sup>

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1. St. Andrew's College and Diocesan Schools Magazine, No. 1, March 1883, Vol.V.

2. June 19, 1883.

3. Dec. 19, 1883.

4. June 20, 1884.

\* See Appendix E.

\*\* The spelling was "Saroni" in the St. Andrew's College and Diocesan Schools Magazine, No.3, Sep. 1883, Vol.V.

\*\*\* A keen amateur musician and medical superintendent of the Asylum.

\*\*\*\* See Appendix E.

A very successful entertainment took place in the Michaelmas holidays, consisting of an adaption of W.S. Gilbert's operetta founded on Tennyson's "Princess". Numerous ladies and gentlemen assisted the girls with the decor and costumes, and Herr Eberlein was responsible for the orchestra.<sup>1</sup>

In June 1885, much progress was reported in music. "Modern" composers such as Dvorak were being played and enjoyed, as well as piano pieces by Schumann. Young ladies were able to perform Mendelssohn's Lieder and there was a keen interest in the violin - "there was a time when stringed instruments were little valued in Grahamstown." It was felt that much credit was due to the teachers.<sup>2</sup> In the same year, the school advertised that they gave "Music (Pianoforte, Violin, Harmonium, Vocal Lessons and Singing, Theory)."<sup>3</sup>

The first entertainment of the newly formed D.S.G. Recreation Society was held in May 1885. The programme embraced vocal and instrumental music, recitation, a statue scene and choruses by the juniors in costume. Herr Eberlein and Fraulein Duveneck assisted the girls.<sup>4</sup>

Miss Kitching presented ten copies of the "Elijah" to the All Saints Chapel Library, D.S.G. Festival services were held in the Chapel on All Saints' Eve and All Saints' Day, the choir singing the Evensong Canticles by Stainer, Redhead's anthem, "Who are these?" and the Holy Communion.<sup>5</sup>

At the prize distribution of December 1885, there was a "tasteful execution" of a musical programme.<sup>6\*</sup> At the December 1886 function,

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1. St. Andrew's College and Diocesan Schools Magazine, No. 4, Dec. 1884, Vol. VI.
  2. June 23, 1885.
  3. Jul. 7, 1885.
  4. St. Andrew's College and Diocesan Schools Magazine, No. 2, May 1885, Vol. VII.
  5. Ibid., No. 3, Sep. 1885, Vol. VII.
  6. Ibid., No. 1, Mar. 1886, Vol. VIII.

\* See Appendix E.

the pianoforte playing, solo singing and choruses were highly praised. Amongst the many prizes presented were three for theory and a special prize for History of Music. A report from the examiner of this latter subject was read, and stated that the answers were satisfactory and that some of the answers on the construction of the fugue showed "an intelligent grasp of the subject."<sup>1</sup>

A short course of lectures, with vocal and instrumental illustrations, on the History of Music was advertised for February and March 1887, to be given by the Lady Principal, assisted by members of the music staff.

Fees for the course to the public were 10/6.

Lectures 1 and 2	Beethoven and the Sonata	
Lecture 3	Hummel and the Mass	
Lecture 4	Spohr and the Oratorio	
Lecture 5	Weber and the Opera	
Lecture 6	Schubert and the Lieder	
Lectures 7 and 8	Mendelssohn	2

During Easter week a flourishing Dramatic and Musical Society gave a "splendid concert" in aid of the Chapel Organ Fund. "...some beautiful music was given, some of it for the first time in the Colony, e.g. 'The Liebeslieder Waltzen' of Brahms, a pianoforte duet with a vocal quartette accompaniment, ad lib. They are very difficult, and require the most careful rendering, but, when as well rendered as they were on this occasion, are quite irresistible. A loud encore was demanded and, for once, D.S.G. relaxed its strict and excellent rule of 'no encores', and permitted them to be sung again..."<sup>3\*</sup>

1. Dec. 16, 1886.

2. Feb. 1, 1887.

3. The Diocesan School for Girls All Saints' Guild Magazine, No. 4, Jul. 1887, Vol. II.

\* See Appendix E.

When school closed for the June holidays, a programme of "high order was presented":

Pianoforte Duet	Invitation a la Valse	
Violin Duet	No. 6	Pleyel
Pianoforte Solo	"Bluthen und Knopfen"	Gurlitt
Vocal Solo (with Violin accomp.)	"Berceuse"	Gounod
Pianoforte Solo	"Tendresse"	
Pianoforte Solo	"Scherzetto"	M.V. White
Vocal Solo	"Wanderer"	Schubert
Pianoforte Solo	"Warum and Grillen"	Schumann

Miss Strong, the Lady Principal, played the pianoforte accompaniment to the violin duet. One of the young performers was described as "quite a little dot of a thing."<sup>1</sup>

No less than 18 candidates who had written the Trinity College, London Theory examination were successful.<sup>2</sup>

M. Remenyi, the eminent visiting violinist, was a constant visitor at the D.S.G. in 1887, playing to the girls on three occasions in the schoolroom. In the holidays he gave a recital and the very original programme was published, of which the following are extracts:

"Edouard Rémenyi, ye Viol Player...will give a Viol Recytal, to musick lovers, in ye Diocesan School in ye Town of Graham, being in South Africa, in the Year of our Lord, 1887, on a Thursday, 29th day of December, at 4 o'clock in ye afternoone."

"Ye Programme will consist of ye followynge Musick Pieces, to wit:- Number One - A very fine musick piece by ye Grand Master, John Sebastian Bach, called "Ciaccona". Number Two will consist of a "Romaunce" written expressly for ye Viol by ye Divine Beethoven.

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1. The Diocesan School for Girls All Saints' Guild Magazine, No. 4, Jul. 1887, Vol. II, and The Journal, June 25, 1887.  
2. Nov. 22, 1887.

Thereupon will follow several Musick Pieces, written for ye piano instrument by ye Angelick Chopin and transcribed for ye viol by ye recitalist..."

"After this ye persons who have had enough of this kynd of musick may depart in peace!"

After the second part of the programme was finished bar one piece he wrote on the programme: "By this time methinks ye Violist, and moreover hys hearers, willen have had quite enough of it" and he finished with a "sweet dessert".

"This is the end, and everyone can go. Important Notice!  
---- Nobody is obliged to be pleased. That's all." <sup>1</sup>

At the breaking-up concert held in June 1888, pianoforte items and songs were presented between dramatic items. All performers showed evidence of careful coaching.<sup>2</sup> The many candidates entered for the Trinity College Theory Examination in the Senior Pass, Junior Honours and Junior Pass were successful. Miss Strong had been the responsible teacher.<sup>3</sup>

The programme of the concert in December 1888 surpassed those of previous years:

Pianoforte Duet	March	Moskowski
Examiners' Reports and Distribution of Prizes		
Pianoforte Solo	Polnische Tänze No.10	Scharwenka
Vocal Solo	"Au Printemps"	Gounod
German Singing Class	"Schäfermädchen"	
	"Die Anserwählt"	
Pianoforte Duet	Bilder in Tönen	
Pianoforte Solo		
Vocal Solo	"The Asra"	Rubenstein

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1. The Diocesan School for Girls All Saints Guild Magazine, Jan. 1888.

2. June 14, 1888.

3. Oct. 9, 1888.

Pianoforte and String		
Quartett	Valse	Brahms
	Romance	Raff
Vocal Solo	"Thou art my Peace"	Schubert*
Recitation from Julius Caesar		
Pianoforte Solo	Mazurka	
Junior Singing Class	"Welcome to the Lovely Spring"	C.E. Leslie
	"I Love the Grand old Forest"	
Piano and String	Ungarish	
Quartett	Triumphal March	Prout
Vocal Duett	"Maybells"	Mendelssohn
Violoncello and Piano	Barcarolle	Fitzenhagen
Senior Singing Class	"The Spinning Wheel"	Wagner

"The music, vocal and instrumental, from beginning to end, was a thorough treat..." Prizes were awarded for Harmony and History, Theory, and a special prize for "excellent practice and progress in music."<sup>1</sup>

Miss Kitching was still on the staff in 1889 teaching singing. At the June "breaking-up" entertainment her Junior singing class sang in an "accurate and tasteful way."<sup>2</sup>

In August, an advertisement in the press stated that the school would prepare any candidates - not pupils of the school - for Trinity College, London, Theory and Harmony Examinations at the fee of a guinea a quarter.<sup>3</sup>

At the December prize-giving, many of the pupils entertained their parents and friends with a concert programme which created a good impression.<sup>4\*\*</sup>

1. Dec. 20, 1888.

2. June 20, 1889.

3. Aug. 6, 1889.

4. Dec. 14, 1889.

\* Both the All Saints' Guild Magazine and the Journal quoted Schubert, but it could have been Schumann.

\*\* See Appendix E.

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Classes in Theory of Music and Harmony were continued in 1890 for candidates, not pupils of the school. By students were also admitted for music (pianoforte, violin, harmonium and vocal lessons).<sup>1</sup>

At the annual prize distribution ceremony in June 1890, the programme included music and recitations "all of the best quality." The report also mentioned that 25 candidates had written the Trinity College, London Theory Examination earlier in the month.<sup>2</sup> The results published in September created a favourable impression.<sup>3</sup>

A large audience attended the dramatised version of Laureate's "Princess". At suitable intervals songs from the "Princess" were sung - sometimes by Miss Kitching or else by the chorus. Mr and Mrs Day and Mr J.A. Muire played piano and violin duets from Maritana and other interludes which was described as "music that lingers in memory still."<sup>4</sup>

When school closed for the June holidays, despite bad weather, the concert was "thoroughly appreciated by a critical and cultured audience."

Pianoforte Solo	Polish Dance	Schwarwenka
Vocal Solo	"Quandoa Te Lieta"	Gounod
Junior Singing Class	Weihnacht	Tyrolese song
	Pickles	Löhr
	Ferry Me	Nursery Rhyme
Pianoforte Solo	Intermezzo	Loeschhorn
Recitations		
Violin Solo	Gavotte	Martini
Senior Singing Class	Day is Dying	Roecked
Pianoforte Solo	Sonata in C minor	Beethoven
Song	"May Dew"	Sterndale Bennett
Pianoforte Solo	Scherzo in B minor	Chopin

1. Jan. 28; Mar. 22, 1890.  
2. June 21, 1890.

3. Sep. 4, 1890.  
4. Apr. 2, 1891.

Vocal Duet	"O wert thou in the cauld blast"	Mendelssohn	
Pianoforte Solo	Prelude and Fugue in F minor	Bach	
Senior Singing Class	"When May Again"	Mendelssohn	1

The concert presented when school closed in December was a great success. It opened with the chorus "Roses white and roses red" from "The Gondoliers" done in costume, each lady with an armful of roses. Then followed Mendelssohn's Overture to "A Midsummer Night's Dream", and Farmer's carol, "Through the Emyrean". The main work was the romantic cantata, "Zitella", conducted by Miss Price, who had done a splendid bit of work in the absence of Miss Kitching, who was as yet still in England.<sup>2</sup>

Miss Kitching returned during 1892. Miss Ritchie and Miss Wright were the other staff members. The school prepared pupils for the Cape of Good Hope University Examinations, Government Teachers' Examination, and the Trinity College Harmony and Theory of Music Examinations.<sup>3</sup>

At the June concert, singing, elocution and instrumental music were all faultlessly executed. The names of the composers Grieg, Schumann, Mendelssohn and Scharwenka appeared on the programme.<sup>4</sup>

Mr Ambrose Comfort directed his first school concert in April 1895, having gained a reputation for similar concerts in London. The programme was musically interesting containing a varied selection of vocal and instrumental pieces. The Tannhäuser March and the Strauss Valse played on two and three pianos respectively, were most successful. The "Bach Concertante" on three pianos gave evidence of careful study. Mr Comfort and Mr Percy Ould played Brahm's sonata op.78 for piano and violin. Music teaching at the school had made great strides - evident from the excellent standard of the playing displayed.<sup>5</sup>

1. June 20, 1891.  
2. Dec. 17, 1891.  
3. June 14, 1892.

4. June 23, 1892.  
5. Apr. 2, 6, 1895.

At the prize distribution of 1895, Mr Comfort's and Miss Orton's pupils were presented with a 1st, 2nd and 3rd prize. Trinity College Certificates for Theory, and certificates for the 1894 University of the Cape of Good Hope Practical Examinations were distributed.<sup>1</sup>

Amongst the pianofortes owned by the D.S.G. in 1896, was a Bechstein Grand, probably their best instrument, which they lent for a recital in the Town Hall.<sup>2</sup>

Early in 1897, ten new practising rooms, each of which would have a piano, were nearly completed. Situated in the garden, not far from the Chapel, the girls would not disturb "the rest of the house."<sup>3</sup> The school entered candidates for the Music Examinations of the Cape of Good Hope. Miss Minnie Taylor had successes with singing candidates, Mr Theo Wendt and Mr Deane with piano, Mr Ould with violin, and Miss Waller with Harmony.<sup>4</sup> The pupils gave a fine concert of vocal and instrumental music. The part songs were especially good and "all praise is due to the teachers."

Piano Duet	Marche Militaire	Schubert	
Action Song			
Piano Solo	Minuet in E	F. Borowski	
Vocal Duet	"Spring Song"	E. Lassen	
Three Violins	Graceful Dance	Sullivan	
Piano Solo	Mazurka	Godard	
Piano Solo	Bluette	Ed. Schütt	
Violin Solo	Bolero	German	
Piano Solo	Nocturne in E flat	Chopin	
Vocal Duet	"Per Valli, per Boschi"	Blangini	
Piano Duet	March	Moszkowski	
Part Song	"A Winter Waltz"	J. Kinross	5

1. Nov. 23, 1895.

2. Sep. 8, 1896.

3. The Diocesan School for Girls All Saints' Guild Magazine, May 1897.

4. Sep. 25, 1897.

5. June 25, 1898.

Between 50 and 60 pupils presented the patients of the Chronic Sick Hospital with a programme of organ, violin and piano music, and also many Christmas Carols and Sacred songs, shortly before Christmas.<sup>1</sup>

Mr Wendt's successor in January 1899 at the school was Mr Quintus S. Harvey James.

Early in 1900, Miss Batchelder, a pianist, visited the school and played some "delightful music." The girls also attended a recital given at St. Andrew's College Chapel later in the year - organ, vocal and violin. Amongst the pieces played was "March Funèbre" by Chopin, "in memory of those fallen during the present war."<sup>2</sup>

At the prize distribution of December 1900, the young performers gave a good account of themselves and showed that they had had excellent training.<sup>3\*</sup>

#### Wesleyan High School

At the end of its first year of existence the W.H.S. for Girls closed for the holidays in mid-December 1880 with the pupils, under Mr Winney, presenting a musical entertainment in the Shaw Hall. The young performers gave a pleasing performance of vocal and instrumental pieces and the Lady Principal expressed her thanks to the "musical instructors" - Mr Winney, Miss Ayliff and Miss Chittenden.<sup>4</sup> A year later a similar function took place, under Mr Winney. The choruses were very creditable and the vocal and instrumental solos were of a high standard.<sup>5</sup> The girls gave the first June entertainment in 1883. Mr Winney found capable pupils and some "difficult pieces by Mendelssohn, Beethoven and

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1. Dec. 14, 1898.

2. D.S.G. Magazine, No.1, Jan. 1900, Vol.II (the magazine changed its name during 1899, or a little earlier).

3. Dec. 22, 1900.

4. Dec. 16, 1880.

5. Dec. 19, 1881.

\* See Appendix E.

Mozart, in the rendering of which two pianos were used, were very creditably performed." There were also trios, quartetts, duets, vocal selections, glees and canons.<sup>1</sup>



Wesleyan High School for Girls

At the end of its fourth year in December 1883, the girls gave ample proof of much progress in many facets, which included music and singing.<sup>2</sup>

\* A Series of Lecture Recitals by Herr Eberlein. A platform was erected in the schoolroom and the pupils were seated with notebooks and pencils, together with the Lady Principal, staff and visitors. In commencing Herr Eberlein said that in giving the recitals of classical music his object was not merely "to awaken a love for the sound of good music, but also a desire in the minds of the pupils for the intelligent appreciation and understanding of the great masters." Beethoven was introduced and Herr Eberlein played the "Moonlight Sonata" which he illustrated. Then Fraulein Duveneck (of D.S.G.) sang "An die Entfernte" and this was

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1. June 20, 1883.

2. Dec. 20, 1883.

followed by the Septuor for violin and piano played by Herr Eberlein (violin) and his pupil, Miss Tidmarsh (piano). Two highly placed members of the audience expressed their thanks for the programme and paid tribute to the talent of Herr Eberlein. After explaining the meaning of Beethoven's Fifth Symphony, Herr Eberlein and Miss Tidmarsh "played" it on the pianoforte.<sup>1</sup>

An interesting feature of the Mendelssohn lecture and recital was the fact that pupils of the school were the performers. They illustrated the style, characteristics and charm of Mendelssohn's compositions with songs, violin and piano pieces. Herr Eberlein had not been teaching singing for long, but he had found several girls with promise. Herr Eberlein also mentioned that when he was still a student in Berlin, he had been asked to give music lessons to a son of Mendelssohn. "We congratulate the High School for having secured the services of the distinguished teacher..."<sup>2</sup>

The lecture on the music of France commenced with Herr Eberlein and one of his pupils playing the overture to a French opera, thus creating the atmosphere of light-hearted and charming French society. "The history of French Music is in fact the history of comic opera in France." Many composers were named and many songs sung including the "Marseillaise". Herr Eberlein quoted humorous incidents relating to Lully's operas and one of the princes of the Court of Louis XIV.<sup>3</sup>

At the lecture on Schubert, the pupils sat behind desks taking down notes. Several dignitaries including Sir J.D. Barry and the Lady Principal of the D.S.G. were present. The lecture contained a mass of information and some charming anecdotes about Schubert. Many songs and instrumental pieces were performed by Herr Eberlein and his pupils.<sup>4</sup>

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1. May 17, 1884.  
2. Nov. 24, 1884.

3. Mar. 2, 1885.  
4. June 1, 1885.

In June prizes were distributed which included one for an essay on the lecture given by Herr Eberlein on Schubert.<sup>1</sup>

Lecture on "How music is composed, how it is to be interpreted, and how it is to be played." A Haydn symphony played by two young ladies at a piano, Herr Eberlein at another, plus a flute, violin and violincello was played to illustrate the first two points. In the third section Herr Eberlein spoke at length on the various aspects of touch at the piano and illustrated with pieces by Stephen Heller, Mendelssohn, Beethoven and Schumann.<sup>2</sup>

The Lecture on Haydn commenced with an account of his life. His compositions were discussed relative to the sonata and symphony. An orchestra consisting of two pianos, flute, violin and 'cello played the Toy Symphony, the slow movements of the "Clock" and "Surprise" and several movements from the sonatas.<sup>3</sup>

In the period of 2½ years, during which these lectures were given, the pupils presented concerts in June and December.<sup>4</sup> At the December concert of 1886, the pupils under Herr Eberlein achieved a high standard when the following programme was presented:

1. Grand Septuor pour Piano a mains		Beethoven
2. Cantata	"Snowdrop"	Carl Reinecke
3. Pianoforte Solo	"Movement alla Tarentella"	Heller
4. Canon	"Merry Month of June"	
5. Vocal Solo	"The Linden Tree"	Schubert
6. Pianoforte Solo	"The Hunting Song"	Mendelssohn
7. Chorus	"Coronach"	Schubert
8. Divertimento	"Preciso"	Dos Santos

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1. June 17, 1885.  
2. Aug. 16, 1886.

3. Nov. 27, 1886.  
4. June 17, 1885; Dec. 7, 1885.

9. Vocal Solo	"To the Sunshine"	Schubert
10. Chorus	"Good Night"	H. Leslie
	God Save the Queen	1

In February 1887, Herr Eberlein formed a Musical Society at the school and in June an ambitious programme was presented.\* Herr Eberlein, whose pupils, with one exception were the performers, was congratulated.<sup>2</sup>

In December a programme presented included the Andante from the Beethoven Sonata op.26 and several glees and piano duets.<sup>3</sup>

In January 1888, Miss Mathers, a very able teacher of advanced vocal and instrumental music was appointed in the place of Herr Eberlein.<sup>4</sup>

The Concert in December was regarded as the best that had been presented by the school. Great credit was obviously due to Miss Mathers and the "other teachers of music and singing for the skilful playing and sweet and clear vocalization of their pupils."

Quartette	Overture to "Der Freischutz"	Weber
Reading	From "Coriolanus"	Shakespeare
Glee	"The Hurley Mill"	Corder
Pianoforte Solo	Polonaise	Weber
Vocal Solo	"Oh, bid your faithful Ariel fly"	Linley
Pianoforte Solo	Arabesque op.18	Schumann

Presentation of Trinity College Music Examinations Certificates  
for Theory

Recitation		
Vocal Duet	"The Happy Hunter"	Kücken
Pianoforte Duet	Rondo in C	Chopin
Serenata		

1. Dec. 14, 1886.

2. June 25, 1887.

3. Dec. 13, 1887.

4. Jan. 5, 1888.

\* See Appendix E.

## Recitation

Pianoforte Solo	"Lieder ohne Worte" book 5, no.2	Mendelssohn	
Vocal Duet	"I know a Bank"	Horn	
Glee	"The Spinning Wheel"	Wagner	1

The programme presented upon the occasion of the breaking-up for the June holidays, "reflected credit alike upon the skill of the instructors and the diligence of the young performers."<sup>2\*</sup>

A programme presented when schools closed in December was loudly applauded. It consisted of pianoforte solos, several pianoforte duets, vocal solos and duets, and a glee. One vocal solo, "Mia Cara Sposina" by Donizetti was particularly attractive.<sup>3</sup>

At the W.H.S. there was an interesting relic in the shape of an old Broadwood Grand Piano, which originally belonged to the late Dr Hullah of the asylum. Mendelssohn, Moscheles, Sir Julius Benedict, Sir Chas. Halle, Sir Arthur Sullivan and other great musicians are reputed to have played upon it. "Melrose" in his column "Musical Notes", said, "The tone is more powerful than beautiful, but doubtless age has a great deal to do with this. I hope it may never find a worse home."<sup>4</sup>

The girls assisted by their teachers prepared a concert for June 1891. They could feel well satisfied with the pianoforte duets and solos, vocal duets and glees rendered. Schubert's pianoforte duet and the vocal duet "Sweet Zephyr" (Mozart) were particularly pleasing.<sup>5</sup> Again in December, the vocal and instrumental music and elocution, "was exceptionally high-class and was very well rendered..."<sup>6</sup>

Prizes were presented in June 1893 and the usual style of programme

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1. Dec. 15, 1888.  
2. June 19, 1890.  
3. Dec. 16, 1890.

4. Mar. 24, 1891.  
5. June 23, 1891.  
6. Dec. 19, 1891.

\* See Appendix E.

gone through. "Aufschwung" (Schumann) and "La Chasse" (Heller) were new repertoire, as were the vocal solos, "Angels Ever Bright and Fair" (Handel) and "Welcome to the Spring" (Gounod).<sup>1</sup>

An "ambitious programme" marked the end of term in December. Composers included were Schumann, Schubert, Chopin, Sullivan, Tchaikovsky and Wagner, with a balance between vocal and instrumental music.<sup>2\*</sup>

In 1894 the school was a flourishing institution. This was evident at the prize distribution. Musical performances were "perfectly rendered" by the pupils.

## Part I

Piano Solo	Rondo in E flat	Field	
Glee	The Morning Guest	Vincent	
Recitation			
Piano Duet	Valse Sentimentale (Allegro giojoso for two pianos)	August Reinhard	
Recitation			
Vocal Solo	"Where the Bee Sucks"	Arne	
Recitation			
Piano Duet	Tarantelle Italienne	Leon d'Ourville	
Distribution of Prizes			
Piano Duet	Scherzo	Jensen	
Vocal Solo	"Fine Feathers"	E. German	
Piano Duet	Tarantella	Raff	
Piano Solo	La Fileuse	Raff	
Recitation			
Vocal Solo	"May Dew"	Sterndale Bennett	
Glee	"Come where the Violets"	Pearson	3

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1. June 17, 1893.

2. Dec. 21, 1893.

3. June 21, 1894.

\* See Appendix E.

The following year prize-giving was held in June and a good and varied programme was presented, and with the programme in December, which was gone through "with the perfectness which has become proverbial", great strides in the development of music at the school was evident.<sup>1\*</sup>

During the years 1895 candidates were successful in the Trinity College Theory Examinations,<sup>2</sup> and during 1895-1898 good results were obtained in the practical examinations (piano and singing) of the University of the Cape of Good Hope.<sup>3</sup> In 1900, there were passes in both the Trinity College Practical (singing and piano) and the University of the Cape of Good Hope Practical (singing and piano) examinations.<sup>4</sup>

At the prize day held in June 1898 the pupils presented an attractive programme of music, song and recitation, with "taste and perfectness." Composers featured were, amongst others, Schumann, Haydn, Chopin, Kirchner and Moszowski.<sup>5</sup>

The musical programme directed by Miss Spoor in 1899 was highly *MS*  
*21/11/28*  
praised:

Part Song	"Violets"	Cowen
Piano Duet	From Foreign Parts	Moszowski
Vocal Duet	"Go, Pretty Rose"	Marzials
Song	"A May Morning"	Denza
Piano Solo	Mazurka	Godard
Part Song	"Lovely Rose"	Vincent
Vocal Trio	"The Fishers' Welcome"	Attwate
Part Song	"Sweet Summer Night"	
Piano Duet	Valses Styriennes	Kirchner

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1. June 20; Dec. 19, 1895.

2. Aug. 17, 1895.

3. Sep. 21, 1895; Sep. 26, 1896; Sep. 25, 1897; Sep. 8, 1898.

4. Kingswood College Magazine, No.3, Vol.III, Sep. 1900.

5. June 14, 1898.

\* See Appendix E.

Song	"God's Lily"	Hope Temple	
Pianoforte Solo	La Negata Veneziana	Liszt	
Vocal Duet	"Gentle Spring"	Wilson	
Song	"Love was one"	Cowen	
Song	"Snowflakes"	Cowen	1

The new hall at the school was opened with a concert in November of the same year. Many local professionals and amateurs took part in the musical part of the programme. The pupils very successfully performed the Cantata, "Flower Queen" by Root.<sup>2</sup>

#### St. Andrew's College

The school was founded in 1855 by Bishop Armstrong and grew rapidly during 1882-1902,<sup>3</sup> which is approximately the period of this thesis. The musical growth will be shown in the following paragraphs.



St. Andrew's College

- 
1. June 16, 1899.
  2. Nov. 18, 27, 1899.
  3. Grahamstown (The Settlers' City), Official Handbook, 1920.

Samskool

M/W

Recreation Evenings. Reacting upon an earlier suggestion, Recreation Evenings were started in August 1880. Two meetings were held each month, each alternate meeting consisting of readings, recitations and music.<sup>1</sup> These meetings were held regularly and at the end of 1881 the boys presented items on the piano, flute and violin, besides the readings and recitations.<sup>2</sup>

From 1882 the Literary and Debating Society ran the meetings - one or two taking place per term. The choir which was going from strength to strength performed on a couple of occasions. In the following two years the "evenings" were held similarly.<sup>3</sup>

In the years 1885-1887 one of the recreational evenings was devoted to a glee competition, judged by independent judges. Another meeting held in 1886 reflected what was very popular with the schoolboy audience. "He is an Englishman" from "Pinafore" was varied to the following, and enthusiastically received:

He is an Andrean!  
 For he himself has said it,  
 And its greatly to his credit  
 That he is an Andrean!  
 For he might have been Diocesan,  
 A Stellenbosch Boyonian  
 Or perhaps South African!  
 But in spite of all temptation  
 To seek elsewhere education  
 He remains an Andrean!

Another meeting was got up with more than usual care and a platform was erected. The programme consisted of a piano solo, songs, recitations and a comic opera, "Cox and Box", adapted by F.C. Burnand, with music by Sir A. Sullivan.<sup>4</sup>

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1. St.Andrew's College Magazine and School Chronicle, 1880, Vol.III.
  2. St.Andrew's College and Diocesan Schools Magazine, 1882, Vol.IV.
  3. Ibid., 1883, 1884, Vols. V, VI.
  4. Ibid., 1885, 1886, Vols. VII, VIII; and St.Andrew's College Magazine, 1887, Vol. IX.

In 1888-1892 the evenings proceeded in much the same way as previously. In addition a few programmes can be singled out. In 1889, the dramatic cantata "Pickwick" provided a treat not only for the boys, but for the Grahamstown public who attended the performance in the Assembly Rooms in great numbers. One of the most ambitious programmes presented to date was in 1890, when many ladies and gentlemen from town assisted.

## Part I

Pianoforte Solo	"Albert Victor"
Song	"They all love Jack"
Song	"The Sands of Dee"
Reading	"The Holy Grail"
Song	"Will he come?"
Violin Solo	"The Harp that once"

## Part II

Pianoforte Solo	Scherzo Brillante
Song	"Love's Golden Dream"
Recitation	Antony's Funeral Oration
Song	"I hardly Know"
Reading	The Irish Schoolmaster
Song	"Coeur de Lion"
Part Song	"Softly fall the Shades of Evening"

In 1891, the most significant happening was perhaps the remark <sup>NB!</sup> "that the behaviour of the boys at the lower end of the room was improved!"<sup>1</sup>

In 1893, the evenings became more ambitious under the leadership <sup>NB!</sup> of Mr Percy Ould, who encouraged the boys to take part. Mr Ould performed himself and many ladies and gentlemen assisted with other items

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1. St. Andrew's College Magazine, 1888, 1889, 1890, 1891, 1892, Vols. X, XI, XII, XIII, XIV.

of a good standard. The following year, Mr Ould, writing in "Crotchets and Quavers" felt that, "It is a pity the boys themselves are able to furnish so little towards the evening's enjoyment. Of course the music pupils are mostly young and we may have some budding performers amongst them, but they are rather backward in coming to any sort of blossom... Good players are not made by lessons only, a certain amount of application is also necessary on the part of the pupil..." So as in the past, the evenings were mainly presented by staff and local artists. At one "evening", Mr Ould played a Beethoven violin sonata - a style which had not previously been presented. On another occasion, Haydn's "Toy Symphony" was played and praised lavishly by the local press.<sup>1</sup>

In 1896-1898, Mr Ould continued to run the evenings in the same way, achieving his ideal of having the boys participate to the extent that the choir participated with pleasing results and that his pupils on one occasion played a violin quartet.<sup>2</sup>

In 1899, Mr A.E. Abbott took over from Mr Ould and ran the evenings in the same manner, taking an active part by performing on the piano and violin. The following year saw a greater effort on the part of the boys. The choir performed and a boy soprano sang "Absent-minded Beggar" with the choir, and A.E. Dewdney was competent in a piano solo.<sup>3</sup>

Chapel. As the Chapel played an important part in the lives of the schoolboys at St. Andrew's, the addition of music made the daily services much brighter. The choir was responsible for this, "supervised" by Herr Eberlein.<sup>4</sup>

St. Andrew's Day was celebrated each year. In 1886 a more ambitious service took place, when the choir sang parts. The enthusiasm of

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1. St. Andrew's College Magazine, 1893, 1894, 1895, Vols. XV, XVI, XVII.
  2. Ibid., 1896, 1897, 1898, Vols. XVIII, XIX, XX.
  3. Ibid., 1899, 1900, Vols. XXI, XXII.
  4. St. Andrew's College and Diocesan Schools Magazine, 1882, Vol. IV.

the choir boys had "flagged" the following year, but revived in 1888. The practices were held twice a week and this caused a great improvement. By 1890 the service on St. Andrew's Day was of special mention as it was choral throughout.<sup>1</sup>

By Easter of 1893, Mr Ould joined the staff as "organist, choir-master and teacher of music", and it was remarked that almost immediately there was a "distinct improvement in the musical portion of the services in the Chapel." In addition to this the new Memorial Organ in the Chapel had been opened on February 12, and Mr Ould was able to use it as a means of inspiring the singing. By St. Andrew's Day Mr Ould had worked wonders and the total service was choral. The anthem used, "O give thanks unto the Lord and call upon His Name", was set to music by Mr Ould. In the years that followed until Mr Ould left at the end of 1898 his enthusiasm was evident in the St. Andrew's Day service. The choir grew in this time to approximately 20 voices - nearly all school-boys.<sup>2</sup>

In the following two years Mr Abbott was an able successor to Mr Ould, and the choir maintained its standard.<sup>3</sup>

Prize Distributions. Prizes were distributed regularly each year, either in June or in the later years, in December. Short programmes were the order of the day, e.g. in 1882 there was a recitation, the prize poem was read and a glee sung by the choir, though a little longer in other years. In the years 1895-1897, Mr Ould was responsible for preparing the highlight of each programme. The choir sang "The Goslings" and "Song of the Savoyards" in 1895. The following year six violinists played "March for six Violins", and the following year, the

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1. St. Andrew's College and Diocesan Schools Magazine, 1882-1886, Vols. IV-VIII; St. Andrew's College Magazine, 1887-1892, Vols. IX-XIV.
  2. St. Andrew's College Magazine, 1893-1898, Vols. XV-XX.
  3. Ibid., 1899-1900, Vols. XXI-XXII.

St. Andrew's College Band played and the choir sang "The Minstrel Boy" and "Come Lasses and Lads".<sup>1</sup>

Annual Play. These were a highlight in the school year. Often music was played as an overture and between the scenes by a small "orchestra". In 1899, Mr Abbott was more ambitious and the musical interludes were provided with the aid of the Grahamstown Orchestral Society. On occasion, the play has involved the musical, as in 1887 when part of the evening was devoted to the comic opera by F.J. Williams entitled "Little Daisy", and in 1888 when the musical fairy tale "Creatures of Impulse" was presented.<sup>2</sup>

Memorial Organ. This instrument, situated in the Chapel, was erected by Mr G.W. Price<sup>\*</sup> and opened on February 12, 1893. It had two manuals - great and swell, and a radiating pedal-board. There were no ambitious solo stops and the organ was well suited in choice of stops for accompanying and leading the choir. It was hoped that it would serve that means as well as promote musical taste in the College and prove a valuable addition to the musical resources.<sup>3</sup>

Music Teachers. In 1882, Herr Eberlein conducted classes "for the practice of vocal music". Fees were half-a-crown a quarter.<sup>4</sup> In 1896 a new music room was built which was an advantage for practising, but it was not until the arrival of Mr P. Ould at Easter 1893, that the musical life at the school progressed markedly. The boys took more pains in the practice of violin and piano and also attended lessons regularly, as a result of "having someone on the spot." When Mr Ould left at the

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1. St. Andrew's College Magazine, 1896-1898, Vols. XVIII-XX.
  2. St. Andrew's College and Diocesan Schools Magazine, 1882-1886, Vols. IV-VIII; and St. Andrew's College Magazine, 1887-1900, Vols. IX-XXII.
  3. St. Andrew's College Magazine, 1893, Vol. XV.
  4. St. Andrew's College and Diocesan Schools Magazine, 1882, Vol. IV.

\* See chapter on Mr G.W. Price - Organ builder and tuner.



Mr A.E. Abbott

end of 1898 much had been achieved in many fields and his departure was a loss to the school and to Grahamstown. Mr A.E. Abbott (Fellow of the College of Violinists) was his successor in 1899 and he carried on the good work.<sup>1</sup>

Notable Old Andrean. Basil H. Scholefield\* was a choirboy - a tenor - in the years 1889 to 1891. He later composed "a capital waltz" and dedicated it to St.Andrew's College - The Old Andrean Waltz. All Andreans were recommended to purchase copies which were obtainable from Messrs. Galpin Bros. in Grahamstown as well as elsewhere from other dealers. His "Happy-go-lucky" Barn Dance was received at St.Andrew's late in 1897. It was expected to be popular with dancers because of

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1. St.Andrew's College Magazine, 1893-1900, Vols. XV-XXII.

\* Resident in Port Elizabeth after leaving St.Andrew's.

the rhythm and as it was not difficult, it was "within the scope of many modest players."<sup>1</sup>

St. Aidan's College

This school was founded in 1876. When this thesis starts in 1880 Mr Winney was the music master and he presented two prizes for music at the annual prize-giving for many years.<sup>2</sup> In 1883, Mr Winney trained the choir when Haydn's "Imperial Mass" was performed at the opening of the Chapel. In 1885 an operetta "Rob Roy McGregor" was presented as part of the prize distribution programme. Between the acts other musical items were presented. Mr Winney was still associated with the school.<sup>3</sup>

In June 1887, the students presented musical and dramatic entertainment. The musical work chosen was Mr Jas. Hyde's\* Cantata, "The Wreck of the Hesperus". No fault could be found with the presentation and the clear articulation in the solos and choruses was remarked upon.<sup>4</sup> At the prize distribution in December of the same year, the cantata was repeated and the composer, who was present, expressed his appreciation for the manner in which the work had been performed. On the same occasion the proceedings were opened with Remenyi's "Hymn of Liberty" played on a harmonium, piano and two violins.<sup>5</sup>

Mr T.E. Speed was Professor of Music at the school from January 1892-1899, teaching mainly the piano. During these years, first Mr W. Campbell and later Mr J.A. Muire taught the violin. Mr Deane joined the staff in 1898.<sup>6</sup>

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1. St. Andrew's College Magazine, 1889-1891, 1895, 1897, Vols. IX - XIII, XVII, XIX.
  2. Prize-giving programmes in St. Aidan's Archives.
  3. Dec. 2, 1885.
  4. June 25, 28, 1887.
  5. Dec. 27, 1887.
  6. Mar. 23, 1893; Sep. 27, 1894; Jul. 4, 1896; Jan. 6, 1898.
- \* King William's Town composer.

St.Aidan's had a splendid reputation for its plays. Musical items were inserted between the acts, as in 1896, when the following items formed the interludes:

March in D	Tolhurst
Birthday March	Schumann
Cradle Song	Mendelssohn
Song "The Mother's Face"	Vincent

Four violins, a flute, a piano and harmonium participated and Father Raymond-Barker conducted the choir.<sup>1</sup>

On another occasion, after the play, a varied musical programme was presented by many of the staff.

Overture	Gayza Ladra	Rossini
Chorus	The Heavens are Telling	Haydn
Song	The Arab's Farewell to his Steed	Blockley
Piano Solo	Turkish March	Beethoven
Vocal Duet	I Know a Bank	Horn
Violin Solo	Melody	Rubenstein
Song	The Erl King	Schubert
Pianoforte Solo	Valse Caprice	Hattersley
	Ave Maria	Schubert
Glee	Halt tis the Bugle	Bishop
	"Hail to St.Aidan's"	

2

Of interest was the fact that on the staff as Professor of Science, was Father C. Raymond-Barker, whose compositions are mentioned in the chapter on local composers.

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1. Concert programme of Dec. 9, 1896 - from the St.Aidan's Archives.  
2. Prize-giving programme of Dec. 1889 - from the St.Aidan's Archives.

Kingswood College

The foundation stone of this school was laid in 1894. Mr Speed was Professor of Music until the end of 1898. During this time not much musical activity occurred by way of concerts. The first music-making of note was the concert which Mr Speed arranged and which took place in the Dining Hall after the dinner in connection with the Past vs. Present Cricket Match. The programme contained songs, part songs and piano duets, and except for the Neapolitan Song "Funiculi Funicula" which "created nothing short of a furore", was performed by adults.<sup>1</sup> The music pupils were able to attend a concert in the Town Hall by Herr Friedenthal, a notable visiting musician, "and we trust profited by the splendid display of skill and feeling..." Mention was also made of a musical evening at the school.<sup>2</sup>

In 1899, Mr Edgar Wood joined the staff as a music master. The influence of a resident Professor of Music at the school was responsible for an "extraordinary outburst of musical enthusiasm within our borders. A School Orchestral Society has been formed." Very soon the wind section was at full blast. "A few would-be members were disappointed to find that concertina, banjo and mouth organ were not commonly regarded as orchestral instruments; however, they have settled to work on violin, clarionet, cornet, horn and flute."<sup>3</sup> A Cadet Band was also organized and made good progress. New instruments including side drums were obtained. At the Speech Day and Prize Distribution in December, the band's performance of "March in G" came as an "agreeable surprise."<sup>4</sup> In 1900 the band was "up to full strength". - 18 instruments - 3 violins, viola,

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1. Kingswood College Magazine No. 1, Vol. I, 1898.
  2. Ibid., No. 2, Vol. I, 1898.
  3. Ibid., No. 1, Vol. II, 1899.
  4. Ibid., No. 3, Vol. II, 1899; No. 1, Vol. III, 1900.

bass, flute, clarinet, 2 cornets, 2 horns, baritone and euphonium, bombardon, bass drum, kettle drum, symbals and triangle. At the speech night in December 1900, stationed in the gallery, they performed most creditably.<sup>1</sup>

Within a few weeks of his arrival Mr Wood had arranged a concert. Many local professionals contributed mainly vocal items and Mr Wood himself played the Rachmaninoff "Prelude in C sharp minor" on the piano and the Andante from the Mendelssohn Violin Concerto. "All who were present felt that the school and city had gained by his presence."<sup>2</sup>

A musical programme was presented in 1899 and 1900 by the Kingswood College Debating Society. The programme, by adults, included the Piano solo "Mazurka" (Godard), Piano duet in A (Diabelli), songs "The Postillion" (Molloy), "The Queen of the Earth" (Pinsuti), "Blacksmith's Hammer" (Ransome), "Sons of the Sea" (McGlennon), a 'cello solo by Mr Wood, plus recitations and drama.<sup>3</sup>

#### Grahamstown Public School

This school was established in 1873.<sup>4</sup> In 1882-1884 Herr Eberlein was the "vocal music" master and he taught instrumental music "to suit the progress of the pupils."<sup>5</sup> In a letter written by the Principal W. Chubb Meredith to the School Committee, dated June 16th, 1891, the following was stated: "I still hope to see music taught in the school, but I am afraid that at present I cannot ask for aid towards it."<sup>6</sup> The school at that time had a choir, as they participated in an entertainment

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1. Kingswood College Magazine, No. 4, Vol. III, 1900; No. 1, Vol. IV, 1901.
  2. Ibid., No. 1, Vol. II, 1899.
  3. Ibid., No. 3, Vol. II, 1899.
  4. Grahamstown (The Settlers' City), Official Handbook, 1920.
  5. Jul. 14, 1882; Jan. 18, 1884.
  6. From "Letter Book", Graeme College Strongroom.

held in aid of the School Library Fund, singing many choruses of which "Loreley" was especially pleasing.<sup>1</sup>

Musical programmes were held at the school on special occasions. When the past and present shooting teams had competed, the evening was spent together and a light programme of songs, such as "Tommy", "Ring de Banjo", formed the entertainment. When the Olde Boys held a Symposium a long programme of comic songs and other songs numbering fifteen in all, plus other items, passed the evening. When a concert was held to raise funds for Athletics, the programme was a little different to the ones normally held at the school, as leading local amateurs participated in vocal numbers and a piccolo solo.<sup>2</sup>

In 1894 the school offered a course of instruction in Music.<sup>3</sup> NB.

#### Cathedral Grammar School

In 1882, Dr Davies, the Headmaster and a keen amateur musician formed an amateur orchestra who played selections of music in "an excellent



Cathedral Grammar School

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1. Apr. 16, 1891.
  2. The Graemian, Vol. I, No. 5, Nov. 1892; Vol. 2, No. 2, 1893, 1894, page 95.
  3. Ibid., 1894.

manner, each performer keeping in time and tune." A month later a similar evening was provided - the orchestra playing Tregarthen's "South African March" for the first time in Grahamstown. Other items on the programme were recitations, readings, ballads and comic songs. At the distribution of prizes in April, a programme of pianoforte solos, songs and items by the choir boys was heard.<sup>1</sup> This was a splendid attempt by a Headmaster to bring music to, and cultivate the love for it, amongst his scholars.

A concert was given in 1886 in aid of the Cathedral Organ Fund. Mr Hyde's new song, "The Land of Good Hope", was performed together with many other items and a pianoforte duet.<sup>2</sup>

When the Headmaster delivered his report in June 1891, he announced that there would eventually be twelve Free Choir Scholarships established. Six of these Scholarships would be competed for in July. These scholars would not only receive free education but would have the opportunity of obtaining a sound musical knowledge, and of singing in the well-trained Cathedral Choir.<sup>3</sup> These Scholarships were competed for in the years 1892-1894 when at one time as many as ten vacancies occurred.<sup>4</sup>

Musical programmes were provided in 1895 and 1896 when prizes were distributed. On one occasion the piano and violin music was "tuneful and tasteful", and the songs "delightful and sweet."<sup>5</sup>

#### St.Bartholomew's High School for Boys

In the years 1885 and 1886 the school had a very efficient choir which supported the St.Bartholomew's Church Choir. At the school's annual prize distribution, prizes were awarded to choir boys for regular attendance of practices and for efficiency.<sup>6</sup>

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1. Jan. 13, Feb. 3, Apr. 6, 1882.  
2. Jul. 30, 1886.  
3. June 25, Jul. 9, 1891.

4. Mar. 29, 1894.  
5. June 29, 1895; Dec. 19, 1896.  
6. June 30, Dec. 22, 1885; Jul. 2, Dec. 28, 1886.

Daisy Chain School, Bathurst Street

The pupils of this school presented concerts quite regularly in 1890-1892, consisting mainly of recitations, dialogues and songs, with several pupils taking part in instrumental solos, duets and trios.<sup>1</sup>

St. Peter's Day School for Girls

"Music, 10/6 for twelve lessons. All music books etc. to be paid for when received" was an advertisement in 1889.<sup>2</sup> In 1893 at the annual prize distribution, the girls played several pianoforte solos and delighted the audience with a play. In 1896 and 1897 Miss Merten's pupils achieved success in the pianoforte examinations of the University of the Cape of Good Hope and the following year a pupil of Mr Deane's passed with distinction.<sup>3</sup>

B. PRIVATE TEACHINGMr Deane<sup>\*</sup>

As well as holding appointments at a couple of schools, Mr Deane instructed privately - piano and organ. The annual concerts by his pupils were well supported. In 1896 friends assisted the pupils and some of the items performed were the following:

Overture	"Egmont"	Beethoven
	Three Pianos	
Overture	"Der Freischutz"	Weber
	Organ	

- 
1. June 17, 1890; June 16, 1891; Nov. 5, 1892.
  2. Jan. 17, 1889.
  3. Nov. 7, 1893; Sep. 26, 1896; Sep. 25, 1897; Sep. 8, 1898.

\* Mr Deane was to become the first Director of the School of Music at the Grahamstown Training College in 1904.

Sonata	Two Pianos	Mozart	
March	Tannhauser	Wagner	1
	Two Pianos		

Mr Deane said that students of Music and others who wanted to improve their touch and technique were invited to try his system. He had made a thorough study of the anatomy of the hand and arm and he was able to give special exercises for different purposes. Different hands required different treatment. He would prepare pupils for examinations and pupils' concerts would be held. In 1894 in the examinations of the Cape of Good Hope, 12 out of 13 candidates had passed, with 3 gaining distinction, and in 1895, 11 out of 12 passed, with 1 gaining distinction.<sup>2</sup>

His pupils gave an excellent programme containing fifteen items in the Town Hall in May 1897, "embracing works of the great masters and modern musicians." Mr Deane as a teacher communicated his musical enthusiasm to his pupils which resulted in the great success of the concert. An interesting feature was the inclusion in the programme of the "Concert Study in E major" composed by Mr Deane's father, Mr J.H. Deane.<sup>3</sup>

In 1898 the pupils proved that they had been painstakingly instructed. Three Pleyal pianos and two organs had been lent by Messrs Jackson Bros.\* and the Rev. W. Hurst-Jones and Mr De Morgan (local amateurs) assisted as vocalists.

#### Part I

Quartet	March	Roubier
Pianoforte Solo	"Au Cord du Lac"	Ludovic
Quartet	Festal March	Lindner
Pianoforte Solo	Pendant la Valse	Thome

1. May 23, 1896.

2. Jul. 28, 1896.

3. May 22, 1897.

\* Local music dealers.

Duet	Minuet in E flat	Mozart	
Pianoforte Solo	Spinnradchen	Spindler	
Pianoforte Solo	Au Matin	Godard	
Duet	Minuet	Saint-Saens	
Vocal Solo	"The Diver"		
	Mr C.W. De Morgan		
Duet	Rondo in E flat	Gurlitt	
Quartet	Valse Impromptu	Raff	
	Part II		
Duet	Allegretto appassionata	Gurlitt	
Pianoforte Solo	Pres du Berceau	Moszkowski	
Pianoforte Solo	Albumleaf	Grutzmacher	
Pianoforte Solo	Concert Study in E major	J.H. Deane	
Vocal Solo	"Shepherd's Cradle Song"	Somervell	
	Rev. D. Hurst-Jones		
Pianoforte Solo	Automne	Chaminade	
Octett	Marche-Heroique	Saint-Saens	1

In his advertisement in the press announcing the resumption of lessons in February 1899, Mr Deane described himself as a "Teacher of Artistic Pianoforte Playing", and an exponent of the Leschetizky School of Pianoforte Playing.<sup>2</sup>

In June of that year a large audience witnessed playing "of a very high order." Galpin Bros. lent them three pianos - a Ritmuller Grand and two Wolfframm uprights - for the occasion.<sup>3\*</sup>

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1. Nov. 24, 1898.

2. Jan. 28, 1899.

3. June 6, 1899.

\* See programme in Appendix E.

Mr and Mrs A.H. Day

Although Mr Day only took up residence at the end of November, he placed advertisements in the press early in November 1889, to the fact that he would receive a limited number of pupils for Pianoforte, Organ, Harmonium, Singing and Theory of Music. Applications were to be made at once to his residence on the corner of High and Somerset Streets. Mrs Day would also receive pianoforte pupils.<sup>1</sup> In subsequent advertisements he stated that he had two classes for Theory of Music which embraced the requirements for the Trinity College Theory Examinations.<sup>2</sup> Very soon he stated that there were no more vacancies.<sup>3</sup>

Mr and Mrs Day, whose school of music was known as the "Grahamstown College of Music", made a departure from routine by arranging the quarterly pupils' concert for the Town Hall, instead of in the Music Room of the College. Many more people could thus attend - tickets were available from Mr Day's residence "The Retreat". The concert lasted from 7.30 p.m. to 11 p.m. and during this time many were forced to stand. Many of the performers must have thrilled the parents, although some performers did not do themselves or their teachers justice. Many of the vocal performances were well delivered. The violin solo was a welcome relief after so many piano and vocal items. Mrs Day played Liszt's Piano Concerto in E flat and Miss Day played the orchestral accompaniment on a second piano, clearly showing that she had inherited much talent. The College had achieved much since its establishment.<sup>4</sup>

This last concert was commented upon in "The Musical News" (London). "It is indeed an achievement and says much for the enthusiasm over music displayed by our English people in South Africa, as well as for the industry and success of Mr Day..."<sup>5</sup>

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1. Nov. 9, 19, 1889.  
2. Aug. 12, 1890.  
3. Aug. 19, 1890.

4. June 7, 16, 1892.  
5. Aug. 25, 1890.

Mr Winney

Besides holding appointments at a couple of schools and taking part in many of the musical activities in the town up to his departure in 1890, Mr Winney was active in childrens' operetta performances. In October 1888, boys and girls from 12-13 years of age with good voices were asked to "apply to Mr Winney". Mr Winney requested the public to put copies of the music at his disposal, for purchase or on loan.<sup>1</sup> Roughly three months later, Mr Winney's painstaking efforts culminated in two performances of "Pinafore" in the Albany Hall by more than 60 children. It was a feather in Mr Winney's cap that not a single hitch occurred and the enunciation in the solos and choruses was clear and distinct. A special third performance was presented.<sup>2</sup>

The first performance of "The Pirates of Penzance" by children under Mr Winney was a great success, giving evidence of the fact that the children had been instructed with accuracy and care. The second performance was for the benefit of the children themselves and gave handsome results. The fourth performance was for the benefit of Mr Winney who had spared no trouble and expense in preparing the children for their parts and teaching them the music.<sup>3</sup>

Mr T.E. Speed

In 1890, Mr Speed, Professor of Music and Organist of Commemoration Church, first advertised that he was prepared to give lessons in Organ Playing, also Pianoforte, Singing (Emil Behnke's System), Harmony etc. at Hill Street.<sup>4</sup>

Besides holding positions at a couple of the schools,<sup>\*</sup> he continued to advertise for private pupils and gave his address as Donkin Street.

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1. Oct. 23, 1888.

2. Feb. 2, 7, 9, 26, 1889.

3. Apr. 17; May 22, 24, 1890.

4. Aug. 21, 1890.

\* St. Aidan's College and Wesleyan Girls High School.

Later his address became "The Den" at the corner of Hill and Cross Streets.<sup>1</sup> He also opened classes for the preparation of candidates for the Trinity College Theory Examinations, at the same time holding appointments at schools.<sup>2\*</sup>

He married Miss Lily Price, daughter of Mr G.W. Price, the local organ builder.<sup>3</sup> Until he left Grahamstown at the end of 1899 he advertised regularly for private pupils. He must either have had a tremendous capacity for work, or else continuous vacancies.<sup>4</sup>

Mr Herbert Westerby.

He was well qualified - A.Mus.T.C.L. and Mus.Bac.London. He was prepared to accept pupils for the Trinity College Theory Examinations and offered tuition either personally or by post. He also wanted to form a Violin Class for Ladies and a Class for Sight Singing.<sup>5</sup> NB 50

Miss Chittenden

She advertised quite regularly in 1882. She was a teacher of "Music and Singing" and taught pupils at her residence in High Street.<sup>6</sup>

Miss McDermott

In 1891, Miss McDermott "was prepared to take a limited number of pupils for Pianoforte and Guitar". Application had to be made to her residence in Beaufort Street.<sup>7</sup>

Miss Richards

Miss Richards was well-known in Grahamstown as a teacher of "music and singing". In November 1895, her pupils gave a concert for relatives

1. Jan. 7, 1892; Mar. 23, 1893;  
May 21, 1895.

2. Oct. 22, 1895.

3. June 23, 1897.

4. Jan.-Dec. 1898, 1899.

5. Feb. 28, 1889.

6. Mar. 29, Jul. 18, Sep. 22, 1882.

7. Jan. 27, 1891.

\* St.Aidan's and Kingswood College.

and friends. The programme consisted of piano solos and duets and songs. Prize-winners were also announced.<sup>1</sup> In the following years the pupils <sup>NB</sup> could learn harmony and theory, as well as piano or singing. Successes were recorded in the Trinity College Theory Examination, and in 1900 in the Trinity College Practical Examination. A concert was also given in 1897 when the varied programme gave evidence of careful tuition and in some cases of undoubted musical talent.<sup>2</sup>

Mr Theophil Wendt

Mr Wendt arrived in Grahamstown in 1896 and he advertised for pupils as "Professor of Music". He taught at a school as well. In 1898, a pupil of his, Miss Winifred Tidmarsh qualified as a Pianoforte Teacher (University of the Cape of Good Hope). He was absent from town between November 1898 and August 1900. Upon his return, he again sought pupils for Piano, Harmony and Singing.<sup>3</sup>

Miss Florence Orgill

Miss Orgill advertised for pupils - piano and banjo - in 1895. In 1897 she was teaching piano, singing, banjo and mandoline and preparing pupils for examinations. In 1900 she was still teaching pupils privately at her Hodges Street address.<sup>4</sup>

Mr T.H. Webb

Mr Webb settled in Grahamstown in September 1900 and immediately made it known that he would "receive pupils for Pianoforte, Organ, Singing, Harmony, Counterpoint, etc." Terms were available from his residence, "Evelyn House", High Street.<sup>5</sup>

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1. Nov. 30, 1895.
  2. Jul. 23, 1896; Jan 19, Nov. 20, 1897; Jan. 22, 1898; Jan. 28, Aug. 12, 1899; Jul. 21, Sept. 13, 1900.
  3. Sep. 17, 24, 1896; Sep. 8, 1898; Aug. 15, 1900.
  4. Jan. 17, 1895; Jul. 15, 1897; Jan. 25, 1899.
  5. Sep. 27, 1900.

C. EXAMINING BODIES

Trinity College, London

Theory Examinations were written for the first time in Grahamstown in 1881.<sup>1</sup> In 1882, Herr Eberlein was the local secretary to the College and received the entries.<sup>2</sup> In 1887, no fewer than 37 candidates presented themselves in the Town Council Chamber.<sup>3</sup> Fees were reduced. In June 1888, Dr Hullah supervised the examinations written by 46 candidates - all ladies - "...if our young men would learn a little music, their somewhat boisterous propensities might be softened." The papers were considered easy. 40 candidates were successful.<sup>4</sup> In 1889, Mr Westerby acted as local secretary and the following year Mr Day became secretary. A total of 69 candidates were successful in the examination.<sup>5</sup> Mr Day gave Trinity College excellent publicity when he arranged for the certificates of the successful candidates to be presented by the Mayor in the Town Hall.<sup>6</sup> In 1891, Mr Day was quick to remind those concerned about the closing date of examinations. This was again an increase over the previous year, with 81 successful candidates, representing entries from the Wesleyan High School, Diocesan School for Girls, Convent and private teachers. Again Mr Day had the certificates handed out publicly in the Town Hall. He announced that Grahamstown had had 92 entries - more than at many other centres including Port Elizabeth. Mr Day also announced that after a committee meeting, he intended to submit to Trinity College the request that candidates be examined for practical as well as theoretical, in future.<sup>7</sup> In 1892, all candidates were requested to bring pen and ink with them! In all, 111 wrote of

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1. St. Andrew's College and Diocesan Schools Magazine, No. 1, Feb. 1882, Vol. IV.

2. June 19, 1882.

3. June 7, 1887.

4. June 9, Oct. 9, 1888.

5. Feb. 23, 1889; Mar. 15, Sep. 4, 1890.

6. Dec. 9, 1890.

7. Feb. 24, Sep. 1, Dec. 15, 1891.

which two were boys and 73 passed.<sup>1</sup> In 1893, almost every school in Grahamstown was represented in the pass list of 95 candidates.<sup>2</sup>

Mr Speed was local secretary in 1894. In the following year, a total of 45 candidates wrote the examination and 36 passed.<sup>3</sup> It was striking that the D.S.G., who had the largest individual entry the previous year for the new University of Cape of Good Hope Practical Examinations, had no entries.<sup>4</sup>

In 1896, Trinity College introduced examinations in Piano, Organ, Singing, Violin, etc. For some unknown reason the results were published in a Port Elizabeth newspaper and not locally. A letter to the editor questioned this and asked if all concerned could not benefit by the publication locally - "the Cape University would not lose the opportunity."<sup>5</sup> In 1897, the examiner for the practical examinations was the Registrar and Senior Examiner of the College, Professor Gordon Saunders, Mus.D.Oxon. These examinations took place at the Wesleyan High School.<sup>6</sup> In the two following years, arrangements continued as previously. The Wesleyan High School entered many candidates for the practical examinations in 1900.<sup>7</sup>

#### University of Cape of Good Hope

In 1891 a memorial was presented to the University Council of the Cape of Good Hope, signed by Principals of leading schools in the Colony, some 60 in number. The memorial outlined the growth of music in the community and in education and felt that the time was ripe to have the work tested by an independent examining body. They outlined all the details which would be involved in the scheme. It was interesting to

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1. June 16, Sep. 13, 1892.  
2. Aug. 22, 1893.  
3. Aug. 17, 1895.  
4. Aug. 2, 1894.

5. Nov. 7, 1896.  
6. Mar. 23, Sep. 4, 1897.  
7. Mar. 15, May 15, 1899;  
June 8, Sep. 13, 1900.

read that it was felt that the examinations should be held in theory as well as practical music. Grahamstown was nominated as a centre.<sup>1</sup>

A month later, "Melrose" in Musical Notes commented upon the memorial. He felt that it was a step in the right direction, but also stated that they would have to compete against the Trinity College who had a good hold in the Colony.<sup>2</sup> Then in November, "Melrose" grew impatient that nothing had been heard and wondered if the memorial was going to be ignored.<sup>3</sup>

In January 1894, the Government Gazette stated that examinations in connection with the University of the Cape of Good Hope would be held in August and September and would be conducted by Professor Franklin Taylor. The details of subject in which the examination would be conducted and the fees were also stated.<sup>4</sup> In April it was announced that Grahamstown would be a centre and that local musicians wishing to be tested and certified in Harmony and Grammar of Music, or in Singing, or in the playing of Pianoforte, Organ or Violin, should send their names to the local secretary. A total of 45 candidates wrote the Preliminary examination in July, which proved to be easy and those who passed presented themselves for the practical examination, when Mr Franklin Taylor visited Grahamstown. The 41 candidates were presented as follows:

D.S.G.	17	
Convent	4	
St. Andrew's	2	
Mr Ould	6	
Mr Deane	6	
Mrs Wallace	2	
Private entries	2	5

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1. Sep. 29, 1891.  
2. Oct. 3, 1891.  
3. Nov. 14, 1891.

4. Jan. 4, 1894.  
5. Apr. 26, Jul. 24, Aug. 2,  
1894.

In 1895, the Preliminary Theory Examination was written in May, Mr G.W. Cross, the local secretary, officiating. The Practical Examinations were conducted by Mr Eaton Fannig, a Professor of the Royal College of Music, and also an examiner for the Associated Board of the Royal Academy of Music and the Royal College of Music. 66-99 marks were required to pass, with 84+ marks being a distinction. Grahamstown schools and private teachers were well represented in the pass list which included piano, violin, organ, singing and harmony as subjects.<sup>1</sup> The examiner issued a general report covering all 19 centres he had examined, of which Grahamstown was one. About 70% of the candidates had passed and a small percentage obtained distinction. Generally, he felt that many violin and piano candidates had neglected scales and technical exercises. Sight reading was, except for a few candidates, weak. At a few centres mentioned, Grahamstown being one, violin and pianoforte candidates had not covered all the requirements of the syllabus.<sup>2</sup>

In 1897 fees, payable to the local secretary, were £1 1s. for two subjects, and each additional subject was 10s. Professor Franklin Taylor conducted the examinations. An interesting feature of the results was the success of Mrs Mary Haw of Grahamstown in the Pianoforte Teachers' Examination.<sup>3</sup> The following year the examinations proceeded as before. Grace Turpin qualified as a Pianoforte Teacher.<sup>4</sup> In 1898, Miss Winifred Tidmarsh of Grahamstown obtained the Pianoforte Teachers' Certificate. Previously pianoforte had only been examined in the Lower and Higher Divisions, but the Advanced division was added that year.<sup>5</sup>

In 1899, the list of pieces and studies came to hand late, consequently entries were submitted only by the middle of May. Sir Geo. Martin,

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1. May 23, Sep. 21, 1895.  
2. Oct. 8, 1895.  
3. Apr. 7, Sep. 26, 1896.

4. Aug. 24, Sep. 25, 1897.  
5. Sep. 8, 1898.

the organist of St. Paul's Cathedral, examined 42 candidates.<sup>1</sup>

In 1900, 55 candidates presented themselves to Professor Cliffe for examination. The various schools and private teachers fared well.<sup>2</sup>

#### D. TONIC SOLFA

Mr John Wedderburn's Tonic Solfa Classes commenced in 1883. In the years that followed to 1889, his class performed many times - on behalf of the Wesleyan Band of Hope, in the Trinity Church, on behalf of the Y.M.C.A., and in Christ Church Schoolroom. On these occasions the pupils "proved that Mr Wedderburn had done wonders, and his pupils are evidently apt to learn."<sup>3</sup>

The Jubilee of Tonic Solfa was celebrated in Grahamstown in 1892.\*



Concert ticket - Tonic Solfa  
Jubilee Celebration, 1892 \*\*

1. Mar. 16, 18, Apr. 10, Aug. 21, 1899.
2. Sep. 25, 1900.
3. Oct. 20, Dec. 19, 1883; Dec. 10, 1889.

\* See Appendix E for the History of Tonic Solfa and for the Jubilee Programme.

\*\* Acknowledge: Cory Library, Rhodes University.

## CHAPTER X

## THE TOWN HALL

The Town Hall<sup>\*</sup> was officially opened on May 4, 1882, when the Grahamstown Musical Society gave an excellent concert conducted by Herr Eberlein.<sup>1</sup> It was reported that the accoustic properties of the Hall were highly satisfactory and the voices and music could be heard in every part.<sup>2</sup> This was however to be contradicted more than thirteen years later, when the well respected Grahamstown musician Mr Percy Ould, wrote a letter to the Town Council complaining about the very bad accoustic properties of the Town Hall and offered suggestions as to how the problem could be overcome.<sup>3</sup>



City Hall and Settlers'  
Memorial Tower, 1882

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1. A detailed report of the concert was given in Chapter III under "Grahamstown Musical Society".
  2. The Journal, May 8, 1882.
  3. Sep. 5, 1895.
- \* Built by Mr Abbott.

Herr Eberlein, in a letter to the Town Council in June 1882, applied for permission to use the Town Hall for a series of three concerts "of high-class music". His intention was to devote the funds for the purchase of a grand piano for the Town Hall, which would become Town property.<sup>1</sup> The first concert took place in September. It was felt that the occasion demanded the presence of the Mayor, Mayoress and Councillors, but they "were conspicuous by their absence".<sup>2</sup> Nothing further was established to confirm that Herr Eberlein's ideal was ever attained.\*

In January 1890, the Town Council passed an unopposed motion that a committee determine the expediency of placing a large organ in the Town Hall. The cost of the instrument and the building alterations were not to exceed £2000 and a report was to be brought back to the Council.<sup>3</sup>

Mr A.H. Day was at that time the enthusiastic new organist at the Commemoration Church. He wrote to the press stating that he had studied the accoustical properties and dimensions of the Town Hall and that he had drawn up a plan and specifications for an instrument which, if accepted, would be well suited to the building.\*\* He estimated that the cost of the instrument would be roughly £1202 10s in England.<sup>4</sup>

At the same time local inhabitants were also expressing their views through the press. "A Lover of Music" wrote and expressed the hope that before long there would be an organ in the Town Hall, not merely as an ornament, but as a "never-ending source of refined pleasure, gratification and intellectual profit to the town generally."

1. June 27, 1882.

2. Sep. 1, 7, 1882.

3. Jan. 23, 1890.

4. Jan. 28, 1890.

\* A piano was removed from the Town Hall (further in this chapter) in 1891, but it cannot be ascertained where or when this piano was acquired.

\*\* See Appendix F for specifications.

He also pointed out that a concert organ in the Town Hall could be used for programmes which could not be performed in the sacred atmosphere of a church. Further, that the organ could be paid for by a well-planned series of concerts.<sup>1</sup>

Another letter from "Utile Dulcie" followed, who stated that, "my heart gave a big thump of pleasurable joy" when reading the Town Council report. He further pointed out that the organ could be of tremendous help with the performance of oratorios, concerts etc. and also in the establishing of "a Choral Society worthy of the City."<sup>\*</sup> Only good results socially and intellectually could be foreseen.<sup>2</sup>

In February, no progress towards acquiring an organ had been made,<sup>3</sup> but by late March, the Mayor said that he had referred a catalogue for organs from Messrs Bevington and Sons, London, to the organ committee.<sup>4</sup>

Reaction against the acquiring of an organ was recorded by "Musicus" in his column. He however regarded this attitude by some townsmen as quite normal, but felt that it should not discourage the promoters.<sup>5</sup>

Among the many quotations received from organ builders by the organ committee, was one from Messrs Peter Conacher and Co., Huddersfield, who were prepared to supply a handsome instrument for £1500.<sup>6</sup>

Nearly a year later, "Melrose", writing in his column "Musical Notes" expressed the following: "I often wonder if we here in

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1. Jan. 25, 1890.

2. Jan. 28, 1890.

3. Feb. 18, 1890.

4. Mar. 27, 1890.

5. Apr. 1, 1890.

6. Apr. 10, 1890.

\* As would have been read in Chapter III (Musical and Orchestral Societies), the beginning of 1890 marked a time when the previous societies had ceased.

Grahamstown shall ever be fortunate enough to possess a Town Hall organ. There are now three prospective oratorio performances, and we are unfortunately without that very necessary and desirable adjunct to the Concert Hall. I don't think it would prove a 'White Elephant', and it could be made to pay, and pay well, and with no trouble to the authorities."<sup>1</sup> A little later "Melrose" wrote again: "By the bye, when is the Town Hall Organ going to become a reality? The piano has vanished now and there is no instrument of any description available. There will be four oratorio performances within the next 8 to 10 months."<sup>2</sup>

Nothing further transpired and to this day our local Town Hall does not have an organ.

#### The British Settlers Jubilee Memorial

A soiree was held in the newly opened Town Hall on 24 May, 1882, followed by a concert under the patronage of the surviving British Settlers of 1820. The Jubilee Memorial Tower was inaugurated a month later with a concert in the Town Hall given by the Grahamstown Musical Society. The opening chorus was "Prospect and Retrospect", the words and music by the Rev. H.H. Dugmore, one of the Settlers of 1820. In the years 1883 and 1884 the anniversary was celebrated. In the latter year the Commemoration Church Choir conducted by Mr Attwell sang "Hark, hark, the Lark at Heaven's gate singing" and "My Love is Vain", while Miss Wedderburn "sang in her usual bewitching style 'The Broken Pitcher' and 'Love's Request'".<sup>5</sup>

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1. Mar. 5, 1891.  
2. May 14, 1891.  
3. Apr. 29, 1882.

4. May 26, 1882.  
5. Apr. 11, 1883; May 26, 1884.

Anniversaries of Her Majesty the Queen

Jubilee of the Queen was celebrated in 1887. On Sunday, June 19, a special service was held in Commemoration Church, at which the combined choirs of the Baptist, Presbyterian and Wesley Churches, conducted by Herr Eberlein, sang the Gloria from Mozart's 12th Mass. Mr Howse, the organist played Batiste's Grand Offertory in C minor and other music.

A few days later the children of the same churches, together with children from some of the Native churches - about 1100 voices in all - sang hymns which they had been practicing for weeks. Afterwards the children marched from the Church to the Drostdy where the National Anthem was sung.

A special service was also held at the Trinity Church, when the new Jubilee Anthem by Dr Stainer, "Let every soul be subject unto the Higher powers" was sung, with the solos taken by Miss De Beer.<sup>1</sup>

A sacred and patriotic concert took place in the Town Hall - a band and chorus of 100 performers participating. Handel's Coronation Anthem, Zadak the Priest and extracts from Judas Maccabaeus were performed.<sup>2</sup>

A Grand Diamond Jubilee Concert for Her Majesty, the Queen was held in the Shaw Hall on June 4th, 1897. The hall was lavishly decorated with Union Jacks and other British Flags and photographs of Her Majesty. Almost without exception the music was patriotic.

Programme

	"God Save Our Gracious Queen"	Solo and Chorus
Song	"The Bugler"	Mr J. McTavish
Recitation		

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1. June 16, 1887.

2. June 14, 1887.

Grand Patriotic Song and Chorus	"God Bless Victoria"	Rev. A.T. Rhodes and 30 voices
Song		Miss Willcox
Duet	"Trust Her Not"	Mrs Medley, Mr Wright
Song	"Hearts of Oak"	Mr L. Miles and chorus
Recitation		
Song	"The Englishman"	Mr R. Sissons
Pianoforte duet		Miss A. Jubb and Mr E.A. Jubb
Song	"The Dear Homeland"	Mr Medley
Song	"The Death of Nelson"	Mr Wright
Violin and Piano duet	"Largo"	Mr W. Campbell and Master Percy Medley
	"Rule Britannia"	Solo and Chorus
Accompanist	Miss Richards	

## CHAPTER XI

## GRAHAMSTOWN COMPOSERS AND COMPOSITIONS, 1880 - 1900

1. George Hind: Mr Hind was the very popular Bandmaster of the First City Volunteer Band for the first six months of 1880 and again from July 1882 - 1886.\*

"Grahamstown Reveries", Mr Hind's new waltz, dedicated "by kind permission to Lady Barry" had its first performance on the occasion of an open-air concert in the Gardens in 1883, when the composer conducted the Band of the First City Volunteers.<sup>1</sup> It was performed many times subsequently.<sup>2</sup> The music was printed in London and entitled "The Grahamstown Reveries" and described as "Waltzes composed by George Hind."<sup>\*\*</sup> The composition itself opens with an Introduction marked Andante, followed by three Waltzes and a Coda. Mr Hind also composed the march, "Kiss and make it up" which was performed by the F.C.V. Band which he conducted,<sup>3</sup> and "Carnival di Venese" which the same band played during 1881<sup>4</sup> - Mr Hind was not in Grahamstown at this time. It cannot be determined precisely when or where the latter two compositions were composed, but indicates that "Grahamstown Reveries" was not Mr Hind's only composition.

2. N. Pulvermacher: Very little is known of Mr Pulvermacher. He was not however a professional musician, but a very keen amateur, as can be concluded from the following facts. In 1882 his name was mentioned in connection with a concert organized by Herr Eberlein,

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1. The Journal, Nov. 30, 1883.

2. Dec. 7, 1883; Feb. 29, Apr. 15, 1884.

3. Mar. 25, 1880.

4. Mar. 24, 1881.

\* See chapter on Military Music: 1880-1900.

\*\* Refer to compositions bound separately.

when he sang a "vocal solo."<sup>1</sup> In 1884, at another concert organized by Herr Eberlein, Mr Pulvermacher was amongst the "amateur vocalists... well received by the audience."<sup>2</sup> He was also a member of the Grahamstown Musical Society and that society claimed "the credit for developing genius" when they announced Mr Pulvermacher's composition "The Grahamstown March", which was published by Berlow of New York and the "music was described as lively, and no doubt the new march will be appreciated."<sup>3</sup> The first six bars of this composition are published on the back page of the same composer's "The Exhibition March".\*

"I arise from Dreams of Thee", a song of three verses set to poetry by P.B. Shelley. The music was composed for and dedicated to Miss E.A. Lowe and published by S.R. Berlow of New York. Copies of the song were sold for 2/- and were available at Messrs Richards, Slater and Co.\*\* and from the office of "The Journal".<sup>4</sup> The critic of the "Eastern Star" published a lengthy review of the song and then Mr Pulvermacher himself wrote to "The Journal" in defence of many of the "grave errors", which he justified. In conclusion, Mr Pulvermacher added "that probably the pianoforte on which the reviewer tried my composition might require a little tuning, as a sensitive chord like the first would be shorn of its beauty and sound somewhat discordant on an instrument in such a condition."<sup>5</sup> "The Journal" quoted what the critic of the "Cape Times" had written praising the striking and dramatic style of the song, saying that the composition was musical and expressive.<sup>6</sup> "The Journal" also quoted the critic of "The Argus"

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1. Sep. 7, 1882.

2. Oct. 22, 1884.

3. Sep. 7, 1883.

4. Feb. 16, 17, 1885.

5. Feb. 21, 1885.

6. May 28, 1885.

\* Refer to compositions bound separately.

\*\* A Grahamstown music dealer.

who made favourable comments and said "the ballad is not easy to sing well, the long cantabile passages being very trying to the average amateur, but in careful hands Mr Pulvermacher's song will be found admirably adapted to display the culture, taste and feeling of an educated tenor voice."<sup>1</sup> The first five bars of the composition are published on the back page of the same composer's "The Exhibition March".\* - unfortunately the first chord to which the critic of the "Eastern Star" apparently objected cannot be read, as only the vocal melody appears.

The "Exhibition March" was described as a spirited march, written in honour of the forthcoming Exhibition at Port Elizabeth in 1885. By special permission the composition was dedicated to His Excellency Sir Hercules Robinson.<sup>2</sup> "In the introduction may be seen at once the mental strain the composer has endured in search of original ideas in which he has brilliantly succeeded. Considering the number of marches which have been composed, it is astonishing that such a combination of chords, which form the first movement should have slept until now." The critic further remarked that "every bar begins in the bass with three 'Appoggiatura' notes which add considerably to the charm of the accompaniment..." It was presumed that many would have the opportunity to judge the merit of the composition for themselves when it was played by the Band at the Exhibition. A presentation copy intended for His Excellency was on view at the "Star" office and was mounted in navy blue satin and printed in gold.<sup>3</sup> T. and G. Sheffield of Grahamstown were the printers and publishers of the composition.<sup>4</sup>

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1. Apr. 27, 1885.

2. Aug. 25, 1885.

3. Sep. 19, 1885.

4. Title page of the composition.

\* Refer to compositions bound separately.

3. Henry Hess: Mr Hess was an amateur musician, "for he was far better known as an attorney and editor of the "African Critic" and the "Transvaal Critic".<sup>1</sup>

The "Ewig Treu Waltz" published early in 1884 was his fifteenth work.<sup>2</sup> A critic writing in the "Weekly News" in April had the following to say about the music: "Shakespeare and Beethoven have really left nothing for anyone to say after them, but Mr Hess has shown it is not 'Ever True'; there is something in his 'Ewig Treu' that has never before found expression, the piece being entirely original in style..." A detailed analysis of the piece followed. The opinion was expressed that "it is easy, tuneful and cheap...particularly good for amateurs..." The music was published by Messrs Hay Brothers of King Williamstown - neatly printed and enclosed in a stylish cover. The first edition of 500 copies was exhausted in a week, a second edition had been issued and a third edition was in the press.<sup>3</sup>

"Come back to Me, Love" - words by W.S. Craven set to music by Mr Hess and composed for and dedicated to Mrs H.F. Blaine in 1884.<sup>4</sup> This song was sung at a concert in Grahamstown in July 1884, Mr Hess himself playing the violin obligato.<sup>5</sup> The records showed that it was sung again at a concert in Grahamstown in April 1885.<sup>6</sup>

"The Uitenhage Times" (January 15, 1885) published sharp criticism of the type of compositions written and published in the colony, viz. waltzes, polkas and mazurkas. They also said that there was no lack of composers and compositions and also criticised a new composition of a 10-year old lady - not knowing the age of the composer. To

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1. Africana Notes and News, March 1960, Vol. 14, No. 1, p.293.  
 2. The Journal, Feb. 26, 1884.  
 3. Apr. 22, 1884.  
 4. Title page of the composition - see compositions bound separately.  
 5. The Journal, Jul. 25, 1884.  
 6. Apr. 15, 1885.

their editorial criticism Mr Hess wrote from Grahamstown on January 21, 1885 to the editor and stated that he was interested in musical matters and that there was probably a great deal to complain about the type of composition over the last twelve months for "though dance music may be very popular with young people, yet pianists of standing would like to play, and a discriminating audience would prefer to listen to other compositions." He however went on to point out the other side of the story saying that when writing for public taste to secure support, the composer could not write and publish what his inclinations would indicate, but had to write for the market. A composition printed in the colony would cost with advertisement about £18 - £20 and must have a sale of about 400 copies before a profit could be made. Unfortunately composers ran a risk, as "agents are apt to become insolvent". "Can we hope that a sonata in three flats attain such a circulation? No, we must stick to dance music for a while..."

Concluding, he said that Colonial compositions were not despised in England - "I have to state that from advice received by last mail, I was informed that my last song 'Come back to Me, Love' had been sung and encored at a concert lately held in LONDON."<sup>1</sup>

4. Rev. H.H. Dugmore: Rev. Dugmore, an 1820 settler, composed the words and music of the chorus "Prospect and Retrospect" especially for the occasion of the opening of the Jubilee Memorial Tower (in front of the Town Hall). It was sung by the members of the Grahamstown Musical Society on May 25, 1882.<sup>2</sup>

5. J.A. Muire: According to the "Cape Times", the "Masonic Waltz" by Mr Muire of Grahamstown was published at the desire of those who danced at the recent Masonic Ball in Grahamstown. The waltz was

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1. Africana Notes and News, March 1960, Vol.14, No.1, pp.293-297.  
 2. The Journal, Sep. 26, 1882.

clearly printed by T. and G. Sheffield and dedicated to the District Grand Master and officers and members of the District Grand Lodge of South Africa, Eastern Division. The composition was described as tuneful and pleasing, "and its merit for ball-room purposes is sufficiently attested by the fact that its publication is due to the admiration of dancers who had proved its quality."<sup>1</sup>

In Grahamstown, Mr Muire took an active part in music-making and was the leader of the Orchestra conducted by Mr Percy Ould, viz. the Grahamstown Orchestral Society, during the years 1894-1897.<sup>2</sup>

In July 1897, the Drum and Fife Band played "a tuneful march, fresh from the pen of Mr J.A. Muire, entitled 'Farewell to Grahamstown'". Mr Muire left town around this time.<sup>3</sup>

6. Charles Parsons: In June 1885 "The Journal" acknowledged receipt of the song "I Love Thee" by Mr Parsons of Grahamstown. The piece was neatly printed by T. and G. Sheffield, but, "we cannot say anything about the music until the piece has been tried."<sup>4</sup> The title page of the song indicates that words and music were by Parsons and that the composition sold at 1/6 nett.<sup>5</sup>

7. Percy Ould: Mr Ould, a professional musician, was resident in Grahamstown from 1794-1898, during which time he was connected with St. Andrew's College, \* founded and conducted the Grahamstown Orchestral Society \*\* and gave frequent concerts. At one such concert in December 1894, Mr Ould was assisted by the members of the Orchestral Society,

1. Aug. 28, 1885.

2. Dec. 6, 1894; June 13, Dec. 3, 1895; June 11, Nov. 19, 1896; June 8, 1897.

3. Jul. 17, 1897.

4. June 29, 1885.

5. Refer to compositions bound separately.

\* Refer to chapter on Music in the Schools.

\*\* Refer to chapter on Musical and Orchestral Societies.

and he conducted his own composition - a waltz, "Mélanie".<sup>1</sup> In October 1897, the Band of the First City Volunteers played Mr Ould's latest composition entitled "The Grahamstown Waltz" at an entertainment.<sup>2</sup> In a report of the proceedings, it was stated that Mr Ould's "Settler City" had been played.<sup>3\*</sup>

"The Settlers' City" - a valse dedicated to the Grahamstown Orchestral Society and published with an attractive front page view of Grahamstown, by Darter and Sons, Cape Town. The composition consists of an Andantino Introduction, followed by four valeses and a Coda.<sup>\*\*</sup> Mr Ould conducted the orchestra of the Orchestral Society in a performance of the valse in June 1897, when it was described as "a lively and pleasing composition."<sup>4</sup>

"Star of South Africa" - a valse published by Grocott and Sherry, Grahamstown. It was performed by the orchestra of the Grahamstown Orchestral Society,<sup>5</sup> conducted by Mr Ould at his final appearance as conductor, before he left for Cape Town late in 1898. As in "The Settlers' City" valse, the introduction was four beats in a bar. Three valeses in valse time, marked "Con Sentimento" followed, and the composition concluded with a Coda.<sup>\*\*</sup>

8. W. Deane: Mr Deane was a local professional musician. He was a successful teacher and organist.<sup>\*\*\*</sup> At an organ recital in the Cathedral in February 1898, he played his own composition, an anthem, "Lead Kindly Light", consisting "of a solo and chorus...it is an

1. The Journal, Dec. 18, 1894.  
2. Oct. 12, 1897.  
3. Oct. 16, 1897.

4. June 15, 1897.  
5. Oct. 20, 1898.

\* The former title could not be traced and the latter probably mis-spelt and was probably the composition known as "The Settlers' City".

\*\* Refer to compositions bound separately.

\*\*\* Refer to chapter on Music in the Schools and chapter on Music in the Churches.

example of a composition well suited for use in the church..."<sup>1</sup> In March 1899, Mr Deane's "Valse Caprice" for pianoforte had just been published and sold at 2/- per copy and was available from Messrs Galpin Bros. and Jackson Bros. - local music dealers.<sup>2</sup>

9. Charles Raymond-Barker: The Rev. Father Raymond-Barker was a professor of Science at St.Aidan's College for five years before he was summoned back to England.<sup>3</sup> From this can be deducted that he was at the school during the years 1894 or 1895-1899. During these years, he was also the choirmaster and wrote all the undermentioned compositions.

"Hope's Message" was published by Novello and Co. The critic wrote as follows in "The Journal": "We welcome with pleasure this charming piece from the pen of Rev. C. Raymond-Barker, Choirmaster of St.Aidan's College (already known as a composer of Church Music). Though evidently written as a thing of beauty, rather than as a technical study, still it is full of points of imitation, and moreover will be found an excellent study in accompanied melody playing. We are especially pleased to notice that such points as the directions for the use of the sustaining Pedal have been carefully attended to."<sup>4</sup> "Hope's Message" was played by Mr Deane at a grand organ recital in the Cathedral in February 1899.<sup>5</sup>

The St.Aidan's Record of December 1899, read as follows: "Father Raymond-Barker is well known as a musical composer and not a few of the pieces he has published were written at St.Aidan's, e.g. "The Southern Cross"<sup>\*</sup> and "Hope's Message", both melodies for piano, published by Novello (London), a complete series of anthems of the Blessed

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1. Feb. 5, 1898.

2. Mar. 11, 1899.

3. St.Aidan's Record No. 1,  
Dec. 1899.

4. Mar. 3, 1899.

5. Feb. 10, 1899.

\* Refer to compositions bound separately.

Virgin, the 'Alma Redemptoris', 'Salve Regina' etc., also an 'Ave Maris Stella', all published by Cary (London).<sup>1</sup>

The "Eastern Province Herald" made the following comments: "The Rev. Father Charles Raymond-Barker S.J., of St.Aidan's College, Grahamstown, was present at St.Augustine's Church on Sunday evening last and expressed his pleasure at the rendering of his 'Salve Regina' by the choir. Father Barker's sacred compositions are rapidly gaining popularity here at home and we believe it is his intention to bring out two new sacred compositions when he reaches England."<sup>2</sup>

10. Theophil Wendt: Mr Wendt was a Sterndale Bennett Scholar and had made his name overseas before coming to Grahamstown in the latter half of 1896. He was an accomplished pianist, which he proved at his first concert in September of that year,<sup>3</sup> as well as a good teacher.\* When Mr Percy Ould made his final appearance as conductor of the Grahamstown Orchestral Society, a Gavotte, especially written for the Orchestral Society by Mr Wendt was performed.<sup>4</sup> At Mr Wendt's farewell concert on 16th November 1898, he played three of his own compositions, viz. Valse Gracieuse op.9 no.2,

Valse Dansante op.9 no.3,

Gavotte with Intermezzo,

which were all shortly to be published by Novello and Co., London.<sup>5</sup>

"Gavotte and Musette"<sup>\*\*</sup> was "to my dear friend A.J.J." from a Suite for Orchestra, composed by Theophil Wendt, op.16 no.2, with Pianoforte arrangement by the composer, and printed in London by Novello and Co., Ltd.

1. St.Aidan's Record No. 1, Dec. 1899.
2. Eastern Province Herald, Sep. 11, 1899.
3. The Journal, Sep. 5, 17, 1896.
4. Oct. 20, 1898.
5. Nov. 10, 17, 1898.

\* Refer to "Music in the Schools" during the years 1896-1898.  
 \*\* Refer to compositions separately bound.

It seems probable that the Gavotte (played by the orchestra) (refer note 4 previous page) and the Gavotte with Intermezzo (played by Mr Wendt) (refer note 5 previous page) and the enclosed separately bound "Gavotte and Musette" are all from the same Suite for Orchestra.

"Ode"<sup>\*</sup> was written for the opening of the Grahamstown South African Exhibition of Arts and Industries which took place on Thursday, December 15th, 1898.<sup>1</sup> The composition was generally referred to as the "Exhibition Ode". The words - four verses in all - were by Brinsley White and were set to music for chorus and orchestra, and the composition was published in London by Novello and Company, Limited and by Novello, Ewer and Co., New York, and dedicated by permission to His Excellency Sir Alfred Milner, K.G.C.M.G., K.C.B., Governor of Cape Colony, and Her Majesty's High Commissioner in South Africa, etc. etc. The patriotic "Ode" was for four-part chorus and was performed on more than one occasion during the Exhibition.<sup>\*\*</sup>

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1. The Journal, Jan. 5, 1899.

\* Refer to compositions separately bound.

\*\* Refer to chapter on Exhibitions.

CHAPTER XII  
THE RÔLE OF THE PRESS

The press played its part in many directions.

A.

As would have been realized from previous chapters, good advertisement was given to all concerts and other musical attractions, followed by reports of the proceedings, which generally praised the participants.

Herr Eberlein, a notable local musician of the day, wrote to the editor, remarking on the superficial nature of musical criticism in Grahamstown, as displayed in the press. He felt it was well to encourage amateurs with praise, but they should not be "flattered" so much that they made no attempt to "undergo the necessary scientific training." He also felt that the professional musician could attain a higher standard by well-directed criticism. Often incorrect reporting took place, e.g. "a violin accompaniment" to Miss Tidmarsh's solo, whereas, it was in reality a Viola Solo with a slight pianoforte accompaniment.<sup>1</sup>

Following upon this, "The Journal" published a long extract from the "Natal Witness" regarding amateur performers and musical criticism. - "A charming, yet withal a delicate subject. Delicate, because so charming. Fools rush in you know, where angels fear to tread." It was the duty to remind one of defects and advice was offered on things that should be done before singing in public. "It is far better that you would not sing in public at all than you should get into the habit of thirsting for applause which is not always bestowed because of your singing."<sup>2</sup>

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1. The Journal, June 17, 1884.

2. Apr. 14, 1885.

"The Journal" published another article in the same vein:- There is no need says a morose critic in the 'Budget' to publish the song of Miss Crinoline as exquisite when a cockatoo would have done as well; or that Mr Shirtcollar's fine bass voice was never heard to such perfection, when the noise he made was something like the town bull with the croupe.<sup>1</sup>

B.

"The Journal" often quoted articles from other newspapers: The article entitled "Singing and Eating" reviewed all the pros and cons, eventually posing the question as to whether Beef Tea or Sulphur and salt gargle should be used to refresh the throat?<sup>2</sup> The article on the last days of Beethoven with touching anecdotes made interesting reading.<sup>3</sup> An article from "Scientific America" discussed Manual Surgery for Pianoforte Players and a method of overcoming the problem of the Fourth finger.<sup>4</sup> There were many other articles besides.

C.

During the years of this thesis local writers writing under the names "Melrose", "Robin" and "Musicus" - in Musical Notes and Comments - contributed snippets of news on this and that, sometimes causing enough smoke to start a fire and at other times pouring oil on troubled waters. "Musicus" was the most lively and included overseas news in his column covering important musical events overseas, musical anniversaries, deaths of well-known and lesser-known composers and artists, as well as the appearances or first performances of new compositions. Often local musical beginnings were encouraged and poor behaviour of individuals or groups at concerts was strongly condemned.

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1. Jan. 13, 1887.

2. May 9, 1885.

3. Nov. 28, 1884.

4. Feb. 23, 1886.



gallery of the church when the ceremony was over, the organist - a very good-looking fellow - played the bridal party out with the tune of 'Hold the fort for I'm coming!' The bride was Miss Fort!"<sup>1</sup>

A correspondent wanted to know:- In connection with certain musical notes which have appeared and which have caused enquiring minds to become active, a correspondent aroused from his apathy "would like to know, you know, what is the use of the 'double-sharp' in music and upon what instrument can it be produced. Well it is difficult for us to answer the query and we must appeal to others wiser than ourselves in such matters. We would, however, suggest that the only reason apparent to the non-professional mind to employ the double-sharp, is because the single sharp is not sharp enough. Perhaps this may be also because a sharp is generally 'a flat' in music."<sup>2</sup> No answer to this query was printed in the press!

A professor, supposed to be suffering from the strain of a viva voce examination, asked the following questions in harmony: "Distinguish between tonic, sedative and stringent discords. How many specimens of Counterpane are there and when is Double Counterpane most frequently used? If a double Counterpane is inverted, what difference does it make in the pattern? In what kind of Counterpane is Crotchet work found?"<sup>3</sup>

"First canned music in the city." (Taken from "Grahamstown - Hub of the Eastern Cape", Eric W. Turpin, p.18:)

In 1890 Edison's "latest phonograph" was heard for the first time in Grahamstown. "Quite a stir was created when this instrument arrived here and the residents and many of the farmers thought nothing of paying 30 cents for reserved seats and 20 cents for others to hear the new marvel." Residents had to wait until July 1892 until they again heard the phonograph (with tubes) in the Town Hall.

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1. Jan 12, 1881.  
2. June 26, 1890.

3. Nov. 29, 1890.

## APPENDIX A

Additional concert programmes were printed in "The Journal" as listed below:

"The Journal" Nov. 1, 1882	First City Volunteer Band	Promenade Concert at Church Square
"The Journal" Jan. 29, 1883	First City Volunteer Band	Open-air Concert on the Market Square
"The Journal" Feb. 8, 1883	First City Volunteer Band	Played at City Lords
"The Journal" Mar. 22, 1883.	First City Volunteer Band	Concert in the Botanical Gardens
"The Journal" Apr. 12, 1883	First City Volunteer Band assisted by local talent	Promenade Concert in the new Town Hall
"The Journal" Sep. 17, 1883	First City Volunteer Band	Selections in Botanical Gardens
"The Journal" Oct. 5, 1883	First City Volunteer Band	Promenade Concert in the Botanical Gardens
"The Journal" Nov. 9, 1883	First City Volunteer Band	Promenade Concert in the Botanical Gardens
"The Journal" Nov. 10, 1883	First City Volunteer Band	Open-air Concert on the Market Square
"The Journal" Nov. 30, 1883	First City Volunteer Band	Open-air Concert in the Botanical Gardens
"The Journal" Feb. 29, 1884	First City Volunteer Band	Promenade Concert in the Botanical Gardens
"The Journal" Mar. 14, 1884	First City Volunteer Band	Promenade Concert in the Botanical Gardens
"The Journal" Mar. 21, 1884	First City Volunteer Band	Promenade Concert in the Botanical Gardens
"The Journal" Apr. 15, 1884	First City Volunteer Band and the Band of the Prince Alfred's Guard	Concert in the Botanical Gardens
"The Journal" Nov. 14, 1884	First City Volunteer Band	Promenade Concert in the Botanical Gardens
"The Journal" Dec. 4, 1885	First City Volunteer Band	Concert in the Botanical Gardens

"The Journal" Apr. 19, 1887	Band of the Cape Mounted Rifles	Concert in the Botanical Gardens
"The Journal" Aug. 6, 1887	First City Volunteer Band assisted by local amateurs	Promenade Concert in the Albany Drill Hall
"The Journal" Dec. 27, 1887.	Band of the Cape Mounted Rifles	Played six selections at the cricket match
"The Journal" Aug. 7, 1888	First City Volunteer Band assisted at Mr Cogan's Slack-Wire Entertainment	Albany Hall
"The Journal" Jul. 1, 1890	First City Volunteer Band	Promenade at the Grey Reservoir
"The Journal" Nov. 22, 1890	First City Volunteer Band	Concert at the Grey Reservoir
"The Journal" Mar. 1, 1892	First City Volunteer Band	Played at the Twelfth meeting of the Grahams- town Sporting Club
"The Journal" Mar. 12, 1892	First City Volunteer Band	Concert in the Drostdy Grounds
"The Journal" June 28, 1892	First City Volunteer Band assisted by local ladies and gentlemen	Promenade Concert in the Town Hall
"The Journal" Jan. 12, 1893	First City Volunteer Band assisted by local amateurs	Promenade Stock Fair Concert in the Town Hall
"The Journal" Feb. 2, 1893	First City Volunteer Band assisted by a Glee Party	Promenade Stock Fair Concert in the Town Hall
"The Journal" Mar. 30, 1893	First City Volunteer Band assisted by local amateurs	Promenade Stock Fair Concert in the Town Hall
"The Journal" Sep. 5, 1893	First City Volunteer Band	Stock Fair Concert held on the Eastern Districts Court House Stoep
"The Journal" Mar. 6, 1894	First City Volunteer Band assisted by ladies and gentlemen	Stock Fair Concert held in Albany Drill Hall
"The Journal" Dec. 3, 1895	First City Volunteer Band assisted by local talent	Stock Fair Concert held in the Albany Drill Hall
"The Journal" Sep. 1, 1896.	First City Volunteer Band with new music and assisted by Prof. Hayes and the Children's Vocal Waltz	Stock Fair Concert in the Albany Drill Hall
"The Journal" Oct. 5, 1897	First City Volunteer Band assisted by the Amateur Dramatic Society	Stock Fair Concert in the Albany Drill Hall

"The Journal" Nov. 2, 1897	First City Volunteer Band assisted by Frank Godfrey and Family and Dolph Wolff	Stock Fair Concert in the Albany Drill Hall
"The Journal" Nov. 30, 1897	First City Volunteer Band assisted by local talent and the St. James' Hall Quintet	Stock Fair Concert in the Albany Drill Hall
"The Journal" Jan. 11, 1898	First City Volunteer Band assisted by local amateurs	Stock Fair Concert in the Albany Drill Hall
"The Journal" Mar. 1, 1898	First City Volunteer Band assisted by a glee party, plus comic Drama	Stock Fair Concert in the Albany Drill Hall
"The Journal" May 31, 1898	First City Volunteer Band assisted by a glee party. There was a solo by a mem- ber of the Royal Berks.	Stock Fair Concert in the Albany Drill Hall
"The Journal" Jan. 25, 1899	First City Volunteer Band	Grand Open-air Concert
"The Journal" Jan. 31, 1899	First City Volunteer Band assisted by the Royal Berkshire in individual numbers - local artists in vocal numbers	Concert in the Albany Drill Hall
"The Journal" Aug. 1, 1899	First City Volunteer Band in a grand Regimental Concert. Items by the band, violin and vocal solos	Concert in the Albany Drill Hall

# First City Volunteers.

1/- TUESDAY, JUNE 1, 1897. 1/-

## STOCK FAIR CONCERT.

AT 8. AS THE CLOCK STRIKES. AT 8.

### Programme.

1. MARCH ..... "The Diamond Jubilee" ..... *J. Ord Hume*  
THE BAND.
2. SONG ..... "The Gallant Salamander" ..... *Barnard*  
MR. WRIGHT.
3. OVERTURE ..... "Gilderoy" ..... *Williams*  
THE BAND.
4. SONG ..... "Bella Napoli" ..... *Boscovitz*  
MISS WATSON.
5. CORNET SOLO .. "I Dreamed A Dream" ..... *Edith Cook*  
(BAND ACCOMPANIMENT).  
SERGT. ROGERS.
6. SONG ..... "For all Eternity" ..... *Mascheroni*  
MISS ANDERSON.
7. SELECTION ..... "Convivialia" ..... *Williams*  
"She was one of the Early Birds." "Is yer Mammie  
always with Yer." "Delaney's Chicken." "The Song that  
will Live for Ever." "It's a great big Shame." "Play us  
an old "Come all Ye." "I want yer Ma Honey." "Oh the  
night Birds." "Darling Mable."—Darling Mable now I'm able  
to buy the happy home. Since they've rais'd my screw love, I've  
enough for two love. Will you marry, do not tarry, answer  
yes or no. I conclude with love and kisses Yours forever Joe.  
"The Geisha." "The Soldiers of the Queen." "Sweetheart  
May." "Little Teddy Brown down at Margit."  
THE BAND.
8. SONG ..... "The Skipper of St. Ives" .....  
REV. HUTT.
9. WALSE ..... "Donau Wellen" ..... *Ivanovic*  
THE BAND
10. SONG ..... "Annie Laurie" ..... *Old Scotch*  
MR. WRIGHT.
11. INTERMEZZO ..... "The Road to Moscow" ..... *Paul Genty*  
THE BAND.

REGIMENTAL MARCH.  
GOD SAVE THE QUEEN.

Conductor: BANDMASTER W. H. GILDER.  
Accompanist:—MISS STANTON.

"The Journal." 30/4/1900.

# Stock Fair Concert.

TUESDAY, 1st MAY, 1900.

AT 8 O'CLOCK SHARP.

AT 8 O'CLOCK SHARP.

## ✧ PROGRAMME: ✧

FOX HUNTER'S GALOP	.. .. .	BAND
SONG	.. .. "The United Kingdom."	.. .. .
SONG (in character)	.. .. "Under the Flag"	.. .. .
	Miss E. DICKS.	
COMIC SONG	.. .. .	.. .. .
	Mr. G. UNDERWOOD	
SONG (in character)	.. .. .	.. .. .
	Miss ANDERSON.	
BANJO AND MANDOLINE DUET	.. .. .	Miss JUBY & Mr. JORDAN
CHILDREN'S GLEE	.. .. "The Seasons"	.. .. .
SONG	.. .. .	Miss GREEN
RECITATION	.. .. "Sergeant, Call the Roll"	.. .. .
	Miss McDONALD.	
COMIC SONG	.. .. .	Mr. HAYLER
SONG	.. .. .	Miss MAIR
COMIC SONG	.. .. .	.. .. .
SONG (in character)	.. .. "The Little Newsboy"	.. .. .
	Miss FRANCES ELLISON.	
UNDER THE DOUBLE EAGLE	.. .. .	BAND

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TEN MINUTES' INTERVAL.

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## FARCE in One Act—entitled "Keep Your Eye on Her."

Mr. Cymon Slowcoach	.. .. .	Mr. A. HUTCHISON
Sir Tattivy Tompkins	.. (A Sporting Baronet)	Mr. G. UNDERWOOD
Mr. Philip Foster	.. (1st C.V. on Active Service)	Mr. S. HAYLER
Miss Phoebe Flutter	(The owner of a "Rustic Emporium")	Miss E. JUBY
Mary	.. (Her Companion and Assistant)	Miss H. STEWART

GOD SAVE THE QUEEN.

1st Seats, 2/-



Main Hall, 1/-

## APPENDIX B

1895     First Concert appearance of Miss Minnie Taylor

## PART I

Pianoforte Solo	Fugue in G minor	Bach
	Mr Ambrose Comfort	
Fifteenth Century Songs	a) Come raggio di sol	Caldara
	b) Vezzasetta care pupillette	Falconieri
	Miss Minnie Taylor	
Sonata for Pianoforte op.109		Beethoven
	Mr Ambrose Comfort	
Song	"My Mother Bids Me"	Haydn
	Miss Minnie Taylor	

## PART II

Pianoforte Solos	Genrebild	Goetz
	Impromptu	Schubert
	Polonaise in A flat op.53	Chopin
	Mr Ambrose Comfort	
Songs	a) Sandmännchen	Brahms
	b) The Bonny Curl	M.V. White
	Miss Minnie Taylor	
Pianoforte Solos	a) Rhapsodie Hongroise	Liszt
	b) Two studies	Liszt     1

1896     First Concert appearance of Mr Theophil Wendt

## PART I

Rondeau Brillant (for violin and piano)		Schubert
	Mr Percy Ould and Mr Theophil Wendt	
Aria	"Voi che capete" (Figaro)	Mozart
	Miss Minnie Taylor	
Pianoforte Solo	Ballade op. 24	Grieg
	Mr Theophil Wendt	
Violin Solo	Ungarisch	Kéler Béla
	Mr Percy Ould	

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1. The Journal, May 9, 1895.

Pianoforte Solo	a) Polonaise in C sharp minor	Chopin
	b) Sérenade Florentine	Godard
	Mr Theophil Wendt	
	PART II	
Pianoforte Solo	Aria and Scherzo (from F sharp minor sonata)	Schumann
	Mr Theophil Wendt	
Violin Solo	Légende	Wieniawski
	Mr Percy Ould	
Songs	a) Song	Dora Bright
	b) Hark! Hark! the Lark	Schubert
	Miss Minnie Taylor	
Pianoforte Solos	a) Liebestraum Nocturno	Liszt
	b) Valse Mignonne	Schubert
	c) Troldtog (March of the Dwarfs)	Grieg
	Mr Theophil Wendt	

1

Concert arranged by Mr P. Ould for the Eastern Province

Literary and Debating Society

Andante and Finale	Sonata in F	Grieg
	Mr Theo Wendt and Mr Percy Ould	
Song	"I'll sing Thee songs of Araby"	Clay
	Mr F. van der Riet	
Piano Solo	Polonaise	Paderewski
	Mr Theo Wendt	
Song	"Liebeslied"	Max Stange
	Miss Minnie Taylor	
Lime-light Trio	Andante and Allegro	Mozart
	Messrs. Wendt, Ould, Wells	
Song	"My Love is like a Humming-bird"	Moncrief
	Miss Minnie Taylor	
Violin Solo	Légende	Wieniawski
	Mr Percy Ould	
Song	"Where 'er you Walk"	Handel
	Mr F. van der Riet	
	God Save the Queen	

2

1898 Mr Percy Ould Grand Concert

Concerto in E minor	Mr Percy Ould	Mendelssohn
Grand Recitative and Aria	Dove Sono (Figaro) Miss Helm	Mozart
Song	Montrose's Love Song Mr W.A. Jeanes	M.V. White
Violin Solo	Légende Mr Percy Ould	Wieniawski
Concerto in G minor	Mr Percy Ould	Max Bruch
Vocal Duet	Lullaby Miss Helm, Miss E. Lea	Tito Mattei
Song	The Yeoman's Wedding Mr W.A. Jeanes	Poniatowski
Song	A May Morning Miss Helm	Denza
Violin Solo	Habanera Mazurka Mr Percy Ould	Sarasate Zarzycki

1

1899 Mr Deane's Concert

Quartet	Andante from Symphony No.7 Messrs. E. Wood (leader), J.A. Muire, Jackson, Dampier	Haydn
Pianoforte Solos	a) Moments Musiceaux no. 2 b) Octave Study c) Chant du Voyageur Mr W. Deane	Moszkowski Rubenstein Paderewski
Cavatina	"Una Voce" encore: "Caro mio ben" Miss Florence Fraser	Rossini
Aria	Pieta Signore Mr F.E. Geoghegan	Stradella
Violin Solo	Andante and Finale from Concerto Mr A.E. Abbott	Mendelssohn
Songs	a) Widmung b) Ein Schwan	Schumann Grieg

	c) Damon	Stange
	Miss Florence Fraser	
Quartet	Tema con Variazione from Septuor	Beethoven
	Messrs. E. Wood, J.A. Muire, Jackson, Dampier	
Song	"Pater Noster"	Niedermeyer
	Mr F.E. Geoghegan	
Pianoforte Solo	Pensez un peu a Châtelard	Bendel
	Mr W. Deane	
Violin Solo	Meditation	Bach-Gounod
	Mr E.A. Abbott	
Song	Un ulla Diep	Old German
	encore: The Powder Monkey	
	Mr F.E. Geoghegan	
Song	"Adieu"	Cowen
	encore: Good-bye	Tosti
	Miss Florence Fraser	

1

Mr Deane's benefit concert for the First City Volunteer

Music Fund

Overture	Italiana in Algieri	Rossini
	The Band	
Glee	"O who will o'er the Downs?"	Dr Pearsall
Song	"Three Fishers"	Cruikshank
	Mr Biden	
Quartet in F		Rheinberger
	Messrs. E.A. Abbott, R. Jackson, E.J. Dampier, Q-H. James	
Vocal Duet	"My Boat is Waiting"	Sullivan
	Miss Berry, Mr Biden	
Song	"Who carries the Gun?"	Needham
	Major Tamplin of 1st City Volunteers	
Intermezzo	"Honorina"	Bidgood
	The Band	
Songs	"How I love Thee"	M.V. White
	"Silver Ring"	Chaminade
	Mr Biden	
Glee	"O hush thee, my Babie"	Sullivan

Violin Solo	Romana and Bolero Mr E. A. Abbott	C. Dancta
Vocal Duets	"Ah Leonora" (La Favourita) "Quando le soglié" Miss De Morgan, Mr Biden	Donizetti
Trio in D	Messrs. E.A. Abbott, E.J. Dampier, Q-H. James	Gade
Song	"Douglas Gordon" Mr Biden	Lawrence Kellie
March	"Grusz an dem Soldaten" The Band	Genele

1

1900 Mr Deane's Concert

Pianoforte Solo	Prelude and Fugue in E minor Miss Grace Batchelder	Mendelssohn
Vocal Solo	"Winds in the Trees" Miss M.S. Wood	Goring Thomas
String Quintet	Allegro in C minor Messrs. E. Wood, H. Pote, R. Jackson, E. Wells, F.F. Everett	Mozart
Vocal Quartets	"Maiden Listen" "Bounteous Clouds" Messrs. W.A. Jeanes, R. Gowie, Rev. D. Hurst-Jones, Rev. S.J. Baker	Adams Werner
Pianoforte Solos	"Auf Flugeln des Gesanges" Concert Study in G flat Miss Grace Batchelder	Mendelssohn-Liszt Moszkowski
PART II		
String Quartet	a) Andante b) Minuet and Trio Messrs. E. Wood, H. Pote, R. Jackson, E. Wells, F.F. Everett	Mozart
Vocal Solo	"Husheen" Miss M.S. Wood	Adelaide Needham
Violin Solos	Chant d' Amour Mazurka Mr. E. Wood	Peiniger Zarycki
Vocal Quartet	Maying The Two Roses Messrs. W.A. Jeanes, R. Gowie, Rev. D. Hurst-Jones, Rev. S.J. Baker	Muller Werner



Song		
Waltz	First City Volunteer Band	
Song	"River of Years"	
	encore: "White Wings"	
Recitation		
Vocal Duet	"Voices of the Night"	
Selection	First City Volunteer Band	(encored)
Song	"Should he Upbraid"	(encored)
Comic Song	"The Coster's Friendly Lead"	(encored)
Polka	First City Volunteer Band	
Song	"The Stranger"	
March	First City Volunteer Band	1

Concert held at the Chronic Sick Hospital. January 1894

Overture	La Castagnettes	
Glee	Softly Falls the Shades of Evening	
Song	Selected	
Song	Longshoreman	
Song	The Harp that once thro' Tara's Halls	
Vocal Duet	The Wild Men of Borneo	
Song	Robin Adair	
Song	Heart of a Sailor	
Song	Her Mother	
Vocal Duet	Voices of the Night	
Song	Mrs 'Enry 'Awkins	
Reading		
Piano and Violin Solo		
Song	When all Nature Smiles Again	
Song	Coster Serenade	
Recitation		
Song	Off to Philadelphia	
Song	The Cuckoo	
Vocal Duet	Maying	
Glee	Good-Night, Beloved	2

## APPENDIX C

Popular Songs stocked by Richards, Slater and Co. July 1881.

By Miss Lindsay

Home they brought her Warrior Dead	2/-
Excelsior	2/-
Alone	2/-
Too Late! Too Late!	2/-
Resignation	2/-
Tired	2/-
When Sparrows Build	2/-
Far Away	2/-
The Bridge	2/-

By Sullivan

If Doughty Deeds	2/-
Sweethearts	2/-
Distant Shore	2/-
Looking Forward	2/-
Looking Backward	2/-
The Lost Chord	2/-
Will he Come?	2/-
Once Again	2/-

By Marzial

Twickenham Ferry	2/-
Three Sailor Boys	2/-

By Pinsuti

In Shadowland	2/-
Before the Fight	2/-

By Gounod

Message of Love	2/-
There is a Green Hill Far Away	2/-

By O. Barrie

Shadow of the Cross	2/-
Saved from the Storm	2/-

By Molloy

London Bridge	2/-
The Vagabond	2/-
Will o' the Wisp	2/-

Dresden China	2/-
Darby and Joan	2/-
By Stephen Adams	
At last	2/-
It was a Dream	2/-
Miscellaneous	
When the Heart is Young	2/-
Tom Bowling	1/-
The Anchor's Weighed	1/-
Ernani	1/6
The Blind Girl	1/3
Murmer of the Shell	1/6
Charge of the Light Brigade	1/3
Remember to Forget	2/-
Spread thy Silver Wings, O Dove!	2/-
Apart	2/-
Dreams	2/-
Songs of the Sea	1/6
New Songs	
Come Back, Bright Dreams	2/-
She Walks in Beauty	2/-
At Benediction (Barri)	2/-
Sweet as the Wandering Breeze - duet (Pinsuti)	1/6
The First Choice	2/-
Gentle Care	1/6
Cottager's Lullaby	2/-
Castles of Sand (Hatton)	1/6
Love Reply	2/-
First Vows of Love	2/-
The Captain's Song (Hatton)	2/-
For Love and Gain	2/-
The Spell of Fancy	1/6
When all the World is Young	1/6
May thy Path be Strewn with Roses	1/6
Oh! Do not wing the Flight, Sweet Bird	1/6
The Far-Off Land	1/6

<u>Richards, Slater and Co.</u>	<u>"H.M.S. Pinafore"</u>		
Vocal Score .	4/-	By Post	4/6
Piano Solo	2/6	By Post	3/-
Selections for Violin and Piano			2/6
Selection Fantasia			2/-
Selection Duet			2/6
"H.M.S. Pinafore" Quadrille			2/-
"H.M.S. Pinafore" Quadrille Duet			2/-
"H.M.S. Pinafore" Singing Quadrille			2/-
"H.M.S. Pinafore" Waltz			2/-
"H.M.S. Pinafore" Waltz Duet			2/-
"H.M.S. Pinafore" Lancers			2/-
"H.M.S. Pinafore" Lancers Duet			2/-
"H.M.S. Pinafore" Gallop			2/-
"H.M.S. Pinafore" Gallop Duet			2/-
	By Post - 3d extra per piece		1
	Gilbert and Sullivan "Patience"		
Vocal Score	5/-	By Post	5/6
Piano Score	3/-	By Post	3/6
			2

Richards, Slater and Co. January 27, 1882.

New Music		
My Queen Waltz	Chas. Coote	2/-
Schummerlied Waltz	Chas. Coote	2/-
Solitude Waltz	Waldteufel	2/-
Jeunesse Walt	Waldteufel	2/-
Souviens-Toi Waltz	Waldteufel	2/-
Holly Bush Polka	Dan Godfrey	2/-
Scotch Beauties Waltz	A-G. Crowe	2/-
L'Innocence Waltz	W.H.J. Cambridge	2/-
Fünf Minuten Polka	Max Fröling	2/-
Bon Ton Waltz	Paul Duprêt	2/-
Venetia Waltz	C. Lowthian	2/-
New Songs		
Our Skipper's Wife	F.L. Moir	2/-
After so Long	Louisa Gray	2/-

The Village Fête	Louisa Gray	2/-
Forgotten	Louisa Gray	2/-
My White Rose	Louisa Gray	2/-
Ronald and I	Louisa Gray	2/-
My Old Love	Louisa Gray	2/-
Who Knows	F.H. Cowen	2/-
The River Sings	F.H. Cowen	2/-
Eventide	A.H. Berend	2/-
The Miller and the Maid	Marzials	2/-
Trip, Trip, Trip	Marzials	2/-
Friendship (duet)	Marzials	2/-
The Captive's Lament	A.S. Gatty	2/-
Dear Aunt Jane	A.S. Gatty	2/-
Tarry, Tarry, ere Ye Marry	A.S. Gatty	1/6
Golden Love	M. Wellings	2/-
Banbury Cross	M. Wellings	2/-
At the Ferry	M. Wellings	2/-
The Troubadour	W. Maynard	1/6
Our Blue Jackets	H.F. Limpus	2/-
Constancy	C. Pinsuti	2/-
The Little Voice	C. Pinsuti	2/-
O Hemlock Tree	C. Pinsuti	1/6
Buds and Flowers	W. Kuhe	2/-
The Memory of the Heart	W. Kuhe	2/-
The Vikings Song	Stephen Adams	2/-
Love Lane	G.M. Coward	2/-

By Post 3d extra

1

Richards, Slater and Co. June 10, July 1, 1885.

New Songs, Marches and Waltzes!

Sweet Violets, Waltz

Only a Pansy Blossom, Waltz

Magnolia, Waltz

The Return of the Brave, March

Trumpet March

My Own Love, My True Love, Song

Bethlehem, Song  
 The Little Waif, Song  
 Jack Before the Mast, Song  
 The Old Maid's Heart, Song  
 Two Lives, Song  
 Love's Wings, Song  
 Nightfall, Song

New Music! Just Received Songs by the most popular composers.

The Parting Kiss  
 Never to Know  
 The Maid of the Mill  
 A Penny for your Thoughts  
 Love's Old Sweet Song  
 Shipwrecked  
 The Abbot  
 Steering for Home  
 The Last Regret  
 One Night came on a Hurricane  
 The River of Years  
 To-morrow will be Friday  
 Saturday Night  
 The Sailor's Knot  
 Our Last Waltz  
 May Margaret  
 Two Lives  
 Ask Me No More  
 The Fisher Girl's Quest  
 It Came with the Merry Love  
 The Messenger Bird  
 The Song of Love  
 The Old Man's Darling  
 Wait, Darling, Wait  
 Parted, yet United

1

Richard, Slater and Co. May 7, 1886.

New Music Just Received

Henry Farmer's Pianoforte Tutor, new and enlarged edition 3/-, post 3/6.  
 Sydney Smith's Method for the Pianoforte 3/6, post 4/-.  
 Henry's Royal Modern Tutor for the Pianoforte 3/6, post 4/-.  
 The Academy Piano Tutor 3/-, post 3/6.  
 Hamilton's Modern Instruction for the Pianoforte 3/-, post 3/6.  
 Henry Farmer's Instructions for the Violin 3/6, post 5/-.  
 New and Original Compositions for the Organ or American Organ by  
 Dr W. Spark 3/-, post 3/3.  
 Metzler and Co.'s Instruction Book for the American Organ by Edw. F.  
 Rimbault 3/6, post 4/-.  
 Hamilton's Instructions for the Harmonium 3/-, post 3/6.  
 The Harmonium Treasury, Sacred and Secular Pieces easily arranged for  
 the Harmonium or Pianoforte in two books, 1/6 each, post 2/-.  
 Czerny's 101 Preparatory Studies for the Pianoforte 4/-, post 4/6.  
 Czerny's Celebrated Etude de la Vélocité for the Pianoforte, with  
 notes by J.A. Hamilton 5/-, post 5/6.  
 Czerny's 101 Elementary Exercises for the Pianoforte in two books  
 1/- each, post 1/3.  
 Lillie's First Music Book, an Elementary Pianoforte Instructor, written  
 on an entirely new system for Children 2/6, post 3/-.  
 Lillie's Second Music Book for the use of more Advanced Pupils and  
 forming a sequel to Lillie's First Music Book 2/6, post 3/-.  
 Technical Guide to Touch, Fingering and Execution on the Pianoforte,  
 by Lindsay Sloper 2/6, post 3/-.  
 Pianoforte Instructions, Exercises and Lessons by Lindsay Sloper  
 3/6, post 4/-.  
 Fawcett's New Harmonium and American Organ Tutor 3/-, post 3/6.  
 Madame Patey's Vocal Tutor for Soprano, Mezzo-Soprano and Contralto  
 Voices 3/-, post 3/4.  
 Theoretical and Practical Instructions in the art of singing, by  
 J. Stone 3/6, post 4/3. 1

J.C. Juta and Co., Port Elizabeth. November 3, 1896.

New Songs

In the Light of the Moon

L. Kellie

A Welcome	E. Denza
Neapolitan Boat Song	E. Denza
A Crumpled Rose Leaf	F.H. Cowen
Hasten to Me	A. Mascheroni
The Silver Tide	Milton Wellings
Awake, Sweet Love	F.L. Moir
The Angel of Light	M. Piccolomini
Thy Toreodor	J. Roeckel
A City by the Sea	Gerald Lane
"I want yer, ma Honey" from the "Shop Girl"	
(sung by Miss Ellalaine Terris)	
Lullaby (a vocal duet)	Tito Mattei

New Pianoforte Music

Just Published

In the Gloaming (Waltz)	Theo Bonbear
Lady Fayre (Gavotte)	Theo Bonbear
Trilby Barn Dance	Hermini Stewart
Frolic Barn Dance	Osmand Carr
Japanese	Neville Flux
Baracole (Pianoforte solo)	E. Gurbitt
L'Enfant s'en dort	E. Gurbitt
Fifinette, Bagatelle No. 2	E.J. Reiter
Toccatina	N.V. Willma
Passefied	M. Moszkowski
Polka Caprice	E.M. Helmund
Melodie Lgerique	E.M. Helmund

A Good Selection of Violin Music

1

J.C. Juta and Co., Port Elizabeth. January 23, 1897.

Operas, Musical Comedy's, etc.

Ruy Blas  
 An Artist's Model  
 The Shop Girl  
 A Gaiety Girl  
 The Geisha

The Lady Slavey

Miss Decima

The Gay Parisienne

Incognita

Gentleman Joe

Mikado

Little Chrisopher Columbus

Vocal and Instrumental Scores.

1

## APPENDIX D

Specifications of the Organ in Commemoration ChurchDecember 1894

The Organ consists of three complete manuals, CC to G and an independent pedal organ, CCC to F.

Great Organ

1.	Double Diapason	wood and metal	16 ft
2.	Large Open Diapason	metal	8 ft
3.	Small Open Diapason	metal	8 ft
4.	Clarabella	metal	8 ft
5.	Stopped Diapason	wood and metal	8 ft
6.	Gamba	metal	8 ft
7.	Flute Harmonique	metal	4 ft
8.	Principal	metal	4 ft
9.	Twelfth	metal	2.2/3 ft
10.	Fifteenth	metal	2 ft
11.	Full Mixture	metal	Four ranks
12.	Tromba	metal	8 ft

Choir Organ

1.	Dulciana	metal	8 ft
2.	Viol d'Orchestre	metal	8 ft
3.	Flute d'Amour	metal	8 ft
4.	Clarionet	metal	8 ft
5.	Gedact		8 ft

Swell Organ

1.	Bourdon	wood	16 ft
2.	Double Diapason	metal	16 ft
3.	Open Diapason	metal	8 ft
4.	Röhr Flöte	metal	8 ft
5.	Lieblich Gedact	metal	8 ft
6.	Bell Gambia	metal	8 ft
7.	Unda Maris	metal	8 ft
8.	Wald Flute	metal	4 ft
9.	Principal	metal	4 ft
10.	Piccolo Harmonique	metal	2 ft

11. Mixture	metal	Three ranks
12. Contra Fagotta	metal	16 ft
13. Cornopean	metal	8 ft
14. Oboe	metal	8 ft
15. Clarion	metal	4 ft

Pedal Organ

1. Double Open Diapason	wood	16 ft
2. Bourdon	wood	16 ft
3. Quint (32 ft resultant)	wood	10.2/3 ft
4. Flute	wood	8 ft
5. Violoncello	metal	8 ft
6. Contra Bombarde	metal	16 ft
7. Trombone	metal	8 ft

Couplers

1. Swell to Great
2. Swell to Pedals
3. Swell to Choir
4. Swell to Sub-Octave
5. Great to Pedals
6. Choir to Pedals
7. Tremulant to Swell
8. Tremulant to Choir
9. Electric Signal to Blowers
10. Electric Signal to Vestry

Accessories

- 4 Combination Pedals to Swell Organ
- 4 Combination Pedals to Great Organ, acting also on Pedal Organ
- 1 Double-acting Pedal for "Great to Pedal"
- 1 Balanced Crescendo Pedal for Swell
- 1 Balanced Crescendo Pedal for Choir

Synopsis

Great Organ	12 stops	784 pipes
Swell Organ	15 stops	952 pipes
Choir Organ	4 stops	224 pipes
Pedal Organ	7 stops	210 pipes
Couplers etc.	<u>10 stops</u>	<u>          </u>
Total	48 stops	2170 pipes

The Choir Organ was enclosed in a special Swell Box. The Draw Knobs were solid ivory and placed at an angle of 45 degrees, in jambs of dark, polished wainscot oak. The keys were of exceptionally thick double bleached ivory and finest ebony, the upper row (Great and Swell) being so arranged that the organist may play on two manuals with one hand. The Pedal Board was flat and straight, to a scale and position designed by the great English Organist, W.T. Best, Esq. The Great, Swell and Pedal Organs were actuated by the builder's own system of Tubular Pneumatic Transmission. The wind was supplied by two large bellows, placed in a bellows room under the organ and trunked up to the eleven separate wind chests. The front of the organ had an imposing design. The upper structural work was of wood, arranged with a central tower eighteen feet high, two other towers, four bays and two splays. The pipes were very effectively decorated and all were speaking pipes, with only one exception. The large central pipe was one of the new open 16-ft diapasons; all the other front pipes belonged either to that stop or to the old Diapason or Gamba. The total height of the organ front was about 30 feet and it extended right across the chamber, 20 feet in width.<sup>1</sup>

Specifications of the Organ at the Dutch Reformed  
Church, Cape Town

Great Organ	12 stops	Compass CC to C <sup>4</sup>
Swell Organ	15 stops	Compass CC to C <sup>4</sup>
Choir Organ	6 stops	Compass CC to C <sup>4</sup>
Pedal Organ	5 stops	Compass CCC to F
Couplers	<u>10 stops</u>	
	48 stops	

Number of Pipes:

Great	854
Swell	1098
Choir	366
Pedal	<u>150</u>
	2468

2

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1. The Journal, Dec. 11, 1894.

2. Oct. 14, 1897.

## COLONIAL ORGAN BUILDING.

We paid a visit a few days ago to the Organ Building Factory, belonging to our esteemed fellow townsman, Mr G. W. Price. He was busily engaged on the work connected with the addition to the St. George's Cathedral organ. To the uninitiated, it looked like one vast conglomeration of sound boards, roller frames, trackers, pallets, pneumatic tubes and conveyance pipes; and one great puzzle was to try and understand how 60 new pipes could possibly be made to stand on the small space available. The pedal-board is both radiating and concave, a recent improvement much appreciated by organists. Everything connected with the work in hand indicates the presence of a master mind, which thoroughly understands the business, and knows how to make use of all the modern improvements. Many people are continually complaining that everything in South Africa is behind the times; but this cannot be said with regard to organ building, for the most modern machinery is in use in this factory. We found that many precautions are necessary in the building of these instruments for this country owing to the special climatic influences such as do not exist at Home; and that all these precautions have been taken in the present case. We desire to congratulate Mr. Price on his success thus far, and are looking forward with pleasure to the completion of his work. The organ in its old form was used for the last time, on Sunday, May 24. Organ-building is not the only work carried on at this factory, as we saw several pianos undergoing repairs, and were told that some of the instruments had been brought from such distant places as Kimberley and East London.—*Journal*, May 26, '91.

# Music! Music!

## IRON FRAME PIANOS,

Full Trichord, Check Action, Celeste Pedal, and all the latest improvements, including the celebrated Patent TRANSPOSING PIANO, a splendid modern invention, a boon to all alike, either in the Home or public Hall. Splendid Value. Also,

## AMERICAN ORGANS AND HARMONIUMS,

New and Second-Hand, by best makers.

Violins, Guitars, Concertinas, Accordions,  
Banjos, Nigger Wigs, Strings & Fittings,  
&c., &c., at

## G. W. PRICE'S

Organ and Pianoforte Depot,

GRAHAMSTOWN.

**PIANOS** Tuned, Renovated (*equal to new*) and Toned.

**ORGANS**, Tuned, Enlarged, Rebuilt, to suit any position, at reasonable cost.

**AMERICAN ORGANS** Tuned, —New Reeds sent by post.

High-Class Testimonials and References.

Tuning in any part of the Country, by contract or otherwise; distance no object.

Institutions treated with on favourable terms.

## APPENDIX E

A. Diocesan School for Girls

Concert on the occasion of the prize distribution - December 1882.

Quintett (Two Pianos and Harmonium)	Overture to "Fidelio"
Misses Bell, Turpin, Shippard and Wienand	
Harmonium	Herr Eberlein
Song	"Banbury Cross"
Miss Ida Brown	
Canons	"Look upwards"
	"Beautiful Violets"
Pianoforte Solo	"Rondo Capriccioso"
Miss Ida Arenhold	
Duett	"Sweet Convent Bells"
Miss Williamson and Miss Nesbitt	
Violin Solo	Miss Pote
Song	"Pretty Prisoner"
Miss Nesbitt	
Quintett (two Pianos and Harmonium)	Overture to "Egmont"
Misses Arenhold, Moorcroft, Bertram, Edington	
Herr Eberlein	
The programme concluded with Abb's Canatata "The Wishing Stone", in which Mrs Espin accompanied and Herr Eberlein acted as conductor. <sup>1</sup>	

Concert on the occasion of the prize distribution - June 1884.

Duett (Two Pianos)	Allegro Brillant	Löw
Misses C. Hopley and L. Drake		
Piano Solo	"The Gnome's Wedding"	O. Beringer
Miss Roberts		
Piano and Harmonium	Lieder no.15	Mendelssohn
Misses van Heerden and Strong		
Piano Solo	Valse in A flat, op. 42	Chopin
Miss E. White		
Violin Solo	Norma	H. Farmer
Miss M. Holmes		

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1. St. Andrew's College and Diocesan Schools Magazine No. 1, Mar. 1883, Vol. V.

Piano Duet	March in C major	Engel
	Misses M. Holland and Strong	
Piano and Violin	Rondeau Brillante	Schubert
	Miss E. Blake and Herr Eberlein	
Violin Solo	"Ehren on the Rhine"	Meissler
	Miss R. Chalmers	
Piano Solo	Nocturne in B flat major	Field
	Miss L. Chalmers	
	"The Pilgrimage of the Rose"	R. Schumann
	A cantata arranged as an operetta.	1

Concert on the occasion of prize distribution - December 1885.

Pianoforte Trio	"Il Trovatore"	Krug
	A. Leppan. M. Holland, R. Tillard	
Duet (2 Pianos)	Allegro and Andante in G major	Mozart
	L. Drake, L. Roberts	
Vocal Solo	"Sleep, my love, sleep"	Sullivan
	Eileen Bate	
Pianoforte Solo	"March"	Kundel
	E. Wright	
Time Study and Chorus	"O, wert thou in the cold blast"	Mendelssohn
	Juniors	
Violin Solo	"Berceuse"	
	K. Chalmers	
Pianoforte Solo	"Romanze"	Schumann
	C. Chalmers	
Vocal Solo	"In a distant Land"	Taubert
	E. Kemsley	
Pianoforte Solo	Adagio Cantabile in A flat	Beethoven
	M. Woodrooffe	
Pianoforte Trio	"The Heavens are Telling"	Haydn
	G. Lowe, K. Chalmers, M. Robinson	
Vocal Solo	"Serenade"	Schubert
	A. Stier	
Pianoforte Solo	Sonata in F minor	Beethoven
	F. Roberts	

Chorus from "The Three Holy Children" Villiers Stanford  
Seniors 1

Concert presented in Easter week - 1887.

PART I

- |     |   |                            |            |
|-----|---|----------------------------|------------|
| 1.  | Trio - Violin, Piano and Harmonium              | Polonaise in F             | Rösler     |
|     | Misses K. Chalmers, Gladstone and Ritchie       |                            |            |
| 2.  | Vocal Solo                                      | "Should he upbraid"        | Bishop     |
|     | Miss Kiching                                    |                            |            |
| 3.  | Madrigal  | "In gong to my lonely bed" | Edwards    |
| 4.  | Vocal Solo                                      | a) Rosamunde               | Schubert   |
|     |   | b) Liebeslied              | Liszt      |
|     | Mr A. Biden                                     |                            |            |
| 5.  | Piano Duet                                      | Spanish Dances             | Moskowski  |
|     | A. and N. Smith                                 |                            |            |
| 6.  | Vocal Solo                                      | "A Troth"                  | Brahms     |
|     | Miss Gladstone                                  |                            |            |
| 7.  | Piano Duet                                      | "Marcia"                   | Gade       |
|     | E. Roberts and I. McCormick                     |                            |            |
| 8.  | Vocal Solo                                      | "Io l'Udia" (Tasso)        | Donizetti  |
|     | Mrs J.R. Bell                                   |                            |            |
| 9.  | Madrigal  | "Sweet Floweres"           | Walmisley  |
|     | PART II   |                            |            |
| 10. | Quartette (2 Pianos)                            | Hungarian Dances           | Brahms     |
|     | Misses Strong, Ritchie, Gladstone and Kitching  |                            |            |
| 11. | Vocal Solo                                      | "The Message"              | Blumenthal |
|     | Mr Cawse  |                            |            |
| 12. | Piano Duet                                      | (Singing ad lib.)          | Brahms     |
|     | Liebeslieder Waltzen                            |                            |            |
|     | Misses Ritchie, Roberts, Kitching and Gladstone |                            |            |
|     | Mr Cawse and Mr Biden                           |                            |            |
| 13. | Piano Solo                                      | Tanzweisen                 | Gluck      |
|     | E. Roberts                                      |                            |            |
| 14. | Vocal Solo                                      | Aria "Freischutz"          | Weber      |
|     | Miss Kitching                                   |                            |            |

15. Reading	"The Cry of the Children"	Browning
	Miss Strong	
16. Vocal Solo	"'Tis I"	Pinsuti
	Mr Biden	
17. Part Song	"Good Night"	Pinsuti
	God Save the Queen !	

1

Concert on the occasion of the prize distribution - December 1889.

1. Pianoforte Duet		
2. Carol		Junior Singing Class
3. Recitation	"The Charge of the Light Brigade"	
4. Song	"Confession"	
5. Pianoforte Duet	"Hungarian Dances"	
6. Folksongs	a) Es ist Cestiment	Junior Singing Class
	b) O ware ich ein Vöglein	
7. Recitation	"The Forsaken Merman"	
8. Song	"May Dew"	
9. Pianoforte Solo	"Curs dem Carneval"	
10. Vocal Duet	"Evening Song"	
11. Pianoforte Solo	"Barcarolle"	
12. Pianoforte Duet	"Tarantelle"	
13. Song	"Go where glory waits thee"	
14. Chorus		Senior Singing Class

2

Concert on the occasion of the prize distribution - December 1900.

Duett, 2 pianos	Rondo	Gurlitt
Piano Solo	Bouree	German
Song	"A Night in Spring"	Bohn
Piano Solo	Valse Legere	Helmund
Violin Solo	Tarantella	Fowler
Piano Solo	Valse Romantique	Borowski
Song	"Thou art a lovely Flower"	Rubenstein
Violin Duet	Largo and Allegro	Corelli
Piano Solo	Novellette	Wilm

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1. The Diocesan School for Girls, All Saints' Guild Magazine No. 4, Jul. 1887, Vol. II
  2. Grocott's Penny Mail, Dec. 14, 1889.

Trio	Blumengrass	Tergett	
Piano Solo	Barcarolle	Rubenstein	
Song	"Pretty Prisoner"	Tito Mater	
Quartette	Valse Brilliante	Moskowski	1

B. Wesleyan High School

First Concert presented by the Musical Society - June 1887.

Pianoforte Solo		Anon	
Nos. II and V of 48 Preludes and Fugues		Bach	
Vocal Solo with Violin Obligato		Anon	
First movement of Sonata op.14 no.1		Beethoven	
Vocal Solo	"Far from Home"	Brahms	
Pianoforte Solo	"Valse Caprice No.8"	Liszt	
Vocal Solo	"Departure of the Birds"	Taubert	
Pianoforte Solo	"Rhapsodie Hongroise"	Liszt	
Reading	"The Children's Hospital"	Tennyson	
Cantata	"The Golden City"	Abt	2

Concert presented - June 1890.

1.	Pianoforte Duet	Overture "Oberon"	Weber	
2.	Vocal Trio	"Lightly upon the Ocean's Breast"	G.A. Macfarren	
3.	Pianoforte Solo	"Lieder ohne Wörte" No.4 Book 6	Mendelssohn	
4.	Vocal Solo	"The Children's Kingdom"	Blumenthal	
5.	Pianoforte Duet	"Hungarian Dances"	Behr	
6.	Glee	"Haymakers"	Behrend	
7.	Vocal Duet	"Come o'er the Moonlit Sea"	Auber	
8.	Pianoforte Solo	Scherzo in B flat minor op. 31	Chopin	
9.	Vocal Solo	"La Morale in tutto questo"	Donizetti	
10.	Glee	"Come, Sisters, Come"	A.C. Mackenzie	3

Concert presented - December 1891.

1.	Piano Duet	Overture, "Tra Diavolo"	Auber
2.	Vocal Duet	"Greeting"	Mendelssohn

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1. The Journal, Dec. 22, 1900.
  2. June 25, 1887.
  3. June 19, 1890.

3.	Piano Duet	"Marche Characteristique	Schubert
4.	Recitation		
5.	Vocal Solo	"Flower Song" (Faust)	Gounod
6.	Piano Solo	"Notturmo"	Liszt
7.	Violin Solo	"Heimweh"	Jungmann
8.	Glee	"O Happy Fair"	W. Shield
PART II			
1.	Piano Solo	"Lieder ohne Wörter" no. 15	Mendelssohn
2.	Vocal Duet	"The Rainbow"	Donizetti
3.	Piano Solo	Presto from Concerto in F minor	Weber
5.	Vocal Solo	"Adelaide"	Beethoven
6.	Recitation		
7.	Vocal Solo	"Qui la voce" (Il Puritani)	Bellini
8.	Glee	"Distant Bells"	Mackenzie 1

Concert held in December 1893

PART I

1.	Piano Solo	"Mazurka de Salon"	Tchaikovsky
2.	Vocal Solo	"Orpheus with his Lute"	Sullivan
3.	Recitation		
4.	Vocal Duet	"Nocturne"	Denza
5.	Recitation		
6.	Piano Duet	"Sonata in C"	Weber
7.	Vocal Solo	"O Star of Eve"	Wagner
8.	Recitation		
9.	Glee	"Bright Summer"	Vincent

PART II

1.	Piano Solo	Valse in D flat	Chopin
2.	Vocal Trio	"The Bird at Sea"	Smart
3.	Piano Solo	Carnaval Scenes	Schumann
4.	Recitation		
5.	Vocal Solo	"This work-a-day World"	Adams
6.	Recitation		
7.	Vocal Solo	"Ave Maria"	Schubert
8.	Piano Duet	"Peer Gynt Suite"	Grieg
9.	Glee	"Merry June"	Vincent 2

Concert on the occasion of prize giving - June 1895.

Piano Duet	Fragment and Dance of Clowns	Mendelssohn
Piano Solo	Rondo in B flat, op.107	Hummel
Vocal Solo	O Hush Thee, my Babie	Mackenzie
Piano Solo	Romance	Carlo Albanezi
Piano Duet	Tarantelle	Rubenstein
Vocal Solo	a) Bird Raptures	Cowen
	b) A Song for Twilight	Cowen
Piano Solo	Nocturne IX	Chopin
Glee	Far Away	Comfort
Prize distribution		
Piano Solo	Valse	Chopin
Vocal Solo	a) A Summer's Night	
	b) Thou'rt like a tender flower	Schumann
Piano Quartette	Overture Commedietta	Gurlitt
Vocal Duet	May	Smart
Glee	Farewell	Tozer 1

Concert held in December 1895

Piano Solo	Andante and Rondo Capriccioso	Mendelssohn
Vocal Solo	"O thou that tellest"	Handel
Piano Quartette	Danse Polonaise	Scharwenka
Recitation		
Vocal Solo	"Spring Time"	Seymour Smith
Recitation		
Duet for Two Pianos	Marche Triomphale	A. Gorla
Recitation		
Piano, accompanied on a second piano	Ungarische Rhapsodie	Löw
PART II		
Vocal Solo	"Nymphs and Shepherds"	H. Purcell
Recitation		
Vocal Duet	"Herbstlied"	Mendelssohn
Duet for two Pianos	Morceaux Mélodieux	Gurlitt
Vocal Solo	"Children Asleep"	F.L. Moir
Recitation		

Vocal Solo	a) O let thy tears fall fast with mine	A. Jensen
	b) The Spinning Wheel	Henschel
Glee	The Wandering Wind	Hatton 1

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1. The Journal, Dec. 19, 1895.



A. M. D. G.

ST. AIDAN'S COLLEGE.

MONDAY, DECEMBER 19, 1887.

PROGRAMME

OF

Musical & Dramatic Entertainment,

CONSISTING OF

MR. JAMES HYDE'S CANTATA,

"THE WRECK OF THE HESPERUS,"

AND

MOLIERE'S COMEDY,

"HE WOULD BE A LORD."

Doors open at 7 p.m.; to commence at 7.30 o'clock.

CARRIAGES AT 10 O'CLOCK.

# PROGRAMME OF THE MUSIC.

PIANISTS .. .. .	Mr. DE FENTON, S.J.—TH. HARVEY.
HARMONIUM .. .. .	REV. FATHER BRAULT, S.J.
VIOLINISTS .. .. .	JAS. LYONS AND C. DWYER.
CONDUCTOR .. .. .	Mr. BIEHLER, S.J.

OVERTURE .. .. . Herr Remenyi's "Hymn of Liberty."

## "THE WRECK OF THE HESPERUS."

### No. 1.—CHORUS.

It was the schooner Hesperus,  
That sailed the wintry sea;  
And the skipper had taken his daughter  
To bear him company.

Blue were her eyes, as a fairy flax,  
Her cheek like the dawn of day,  
And her bosom white as the hawthorn buds,  
That ope in the month of May.

### No. 3.—CHORUS.... { TENORS AND BASSES.

The skipper he stood beside the helm,  
His pipe was in his mouth;  
And he watched how the veering flaw did  
blow  
The smoke now west, now south.

### No. 3.—SOLO.....J. DALY.

Then up and spake an old sailor,  
Had sailed the Spanish main,  
"I pray thee put into yonder port,  
For I fear a hurricane.

"Last night the moon had a golden ring,  
And to-night no moon we see!"  
The skipper he blew a whiff from his pipe,  
And a scornful laugh laughed he.

### No. 4.—CHORUS.

Colder and colder blow the wind,  
A gale from the north-east;  
The snow fell hissing in the brine,  
And the billows frothed like yeast.

Down came the storm, and smote awain  
The vessel in its strength:  
She shuddered and paused, like a frightened  
steed,  
Then leaped a cable's length.

### No. 5.—SOLO....Mr. LEBOUFF, S.J.

"Come hither! come hither! my little  
daughter,  
And do not tremble so:  
For I can weather the roughest gale,  
That ever wind did blow."

He wrapped her warm in his seaman's coat,  
Against the stinging blast;  
He cut a rope from the broken spar,  
And bound her to the mast.

### No. 6.—DUET.... { D. DALY AND J. DALY.

"O, father! I hear the church bells ring,  
O say what may it be?"  
"Tis a fog-bell on a rock-bound coast!"  
And he steered for the open sea.

"O, father! I hear the sound of guns,  
O say what may it be?"  
"Some ship in distress, that cannot live  
In such an angry sea!"

"O, father! I see a gleaming light,  
O say what may it be?"

### No. 7.—CHORUS.... { BASSES AND TENORS.

But the father answered never a word,  
A frozen corpse was he.

Lashed to the helm, all stiff and stark,  
With his face turned to the skies;  
The lantern gleamed through the gleaming  
snow  
On the fixed and glassy eyes.

### No. 8.—SOLO .. { M. BIEHLER, S.J., AND CHORUS.

Then the maiden clasped her hands and  
prayed  
That saved she might be:  
And she thought of CHRIST, Who stilled  
the waves  
On the lake of Galilee.

### No. 9.—CHORUS.

And fast through the midnight dark and  
drear,  
Through the whistling sleet and snow,  
Like a sheeted ghost the vessel swept  
Towards the Reef of Norman's Wee.

And ever the fitful gusts between  
A sound came from the land:  
It was the sound of the trampling surf,  
On the rocks and the hard sea-sand.

The breakers were right between her bows,  
She drifted a dreary wreck,  
And a whooping billow swept the crew  
Like icicles from her deck.

She struck where the white and fleecy waves  
Looked soft as carded wool,  
But the cruel rocks they gored her side,  
Like the horns of an angry bull.

Her rattling shrouds all sheathed in ice,  
With the masts went by the board;  
Like a vessel of glass she stove and sank,  
Ho! ho! the breakers roared.

### No. 10.—SOLO } MR. BIEHLER, S.J., AND CHORUS.

At day-break, on the bleak sea-beach,  
A fisherman stood aghast,  
To see the form of a maiden fair  
Lashed close to a drifting mast.

The salt sea was frozen on her breast,  
The salt tears in her eyes;  
And he saw her hair like the brown sea-  
weed,  
On the billows fall and rise.

### No. 11.—FINAL CHORUS.

Such was the wreck of the Hesperus,  
In the midnight and the snow:  
CHRIST save us all from a death like this,  
On the reef of Norman's Wee!

## SHORT INTERVAL.

### E N T R' A C T E S :

After the First Act.... Prayer from "Rienzi" ..... R. Wagner.)

After the Second Act.....Hymne à Ste. Cecile.....C. Gounod.)

PIANO  
AND  
HARMONIUM.

"Ars longa vita brevis."

Ever against eating cares  
Lap me in soft Lydian airs . . .  
Such as the meeting soul may pierce  
In notes with many a winding bout  
Of linked sweetness long drawn out . . .  
Untwisting all the chains that tie  
The hidden soul of harmony.

—Milton.

"Of learning there is no end."

—Schumann.

MR. DEANE'S PUPILS' CONCERT.

Programme of Concert

TO BE GIVEN IN THE

Town Hall, at 8 p.m.,

ON

MONDAY EVENING, JUNE 5th.

Mr C. W. DE MORGAN  
and the Rev. D. HURST-JONES  
have kindly consented to sing.

The Ritmuller Grand, and Wolfram  
Upright Pianos kindly lent by  
Messrs. Galpin Bros.

PROGRAMME.

Part 1.

1. QUARTET . . . . . "Festal March" . . . . . *Lindner.*  
Misses M. Webber, E. Prew, E. Wilks & M. Hodges.
2. PIANOFORTE SOLO . . . . . "Minuet" . . . . . *Richter.*  
Master E. S. Eagle.
3. PIANOFORTE SOLO . . . . . "An bord du lac" . . . . . *Lubovic.*  
Miss M. Norton.
4. QUARTET . . . . . "March in F Major" . . . . . *Lott.*  
Misses M. Stanton, D. Greenway, M. Holland & D. Jones.
5. PIANOFORTE SOLO . . . . . "The Gnomes' Wedding" . . . . . *Bevinger.*  
Miss M. Stanton.
6. PIANOFORTE SOLOS (a) "Chanson Triste" . . . . . *Tschadnowsky.*  
(b) "Impromptu" . . . . . *Wilm.*  
Miss Cecrothy Greeaway.
7. QUARTET . . . . . "Valse Impromptu" . . . . . *Raf.*  
Misses A. Wilmot, E. Horwell, F. Cloete & W. Brooke.
8. SONG . . . . . "The Lighthouse Keeper" . . . . . *Malloy.*  
Mr. C. W. De Morgan.
9. QUARTET . . . . . "March de Guerre" (Alberca) . . . . . *Wagner.*

Part 2.

1. QUARTET . . . . . "Polonaise" . . . . . *Gubberts.*  
Misses E. Webb, F. Cloete, M. Hill & M. Watson.
2. PIANOFORTE SOLO . . . . . "Berceuse" . . . . . *Schulte.*  
Miss I. Brown.
3. PIANOFORTE SOLO . . . . . "Dance Caprice" . . . . . *Georg.*  
Miss M. Hall.
4. PIANOFORTE SOLO . . . . . "Album leaf" . . . . . *Girutzmacher.*  
Miss K. Hoole.
5. PIANOFORTE SOLOS (a) "Trauerspiel" . . . . . *Schumann.*  
(b) "Prelude in E minor" . . . . . *Mendelssohn.*  
Miss F. Rennie.
6. SONGS (a) "Absent yet Present" . . . . . *Fabrice-White.*  
(b) "To Anthea" . . . . . *Hutton.*  
Rev. D. Hurst Jones.
7. PIANOFORTE SOLOS (a) "Preludium" (Aus Heilig's Zeit) . . . . . *Georg.*  
(b) "Allegro con br." (Waldst. in Sonntag) . . . . . *Bethoven.*  
Miss M. Watson.
8. DUET . . . . . "Rondo in E flat" . . . . . *Gardill.*  
Misses M. Maasdorp and K. Hoole.
9. MARCH . . . . . "Kaiser March" . . . . . *Wagner.*

"The Journal" June 5, 1899.





## APPENDIX F

Specifications for the proposed Grand Concert Organ in the Town Halldrawn up by Mr A.H. Day in January 1890.

	Great Organ	feet	pipes
1.	Double Open Diapason and Bourdon	16	56
2.	Open Diapason (large)	8	56
3.	Horn Diapason	8	56
4.	Rohr Gedact (wood)	8	56
5.	Hohl Flöte (wood)	8	56
6.	Harmonic Flute	4	56
7.	Octave	4	56
8.	Twelfth	2.2/3	56
9.	Super Octave	2	56
10.	Mixture 4 Ranks		224
11.	Posaune	8	56
12.	Clarion	4	56
	Swell Organ		
1.	Double Diapason	16	56
2.	Open Diapason	8	56
3.	Salcional	8	56
4.	Voix Celestes	8	44
5.	Hohl Flöte	8	56
6.	Harmonic Flute	4	56
7.	Harmonic Piccolo	2	56
8.	Mixture 4 Ranks		224
9.	Double Trumpet	16	56
10.	Trumpet	8	56
11.	Oboe and Bassoon	8	56
12.	Octave Trumpet	4	56
13.	Vox Humana	8	44
	Choir Organ		
1.	Lieblich Gedact	8	56
2.	Vox Angelica	8	44
3.	Viol d'amore	8	56
4.	Flauto Traverso	4	56
5.	Flautina	2	56

6.	Orchestral Oboe	8	44
7.	Clarinet and Bassoon	8	56
8.	Clarion (bells) prepared for.		

## Pedal Organ

1.	Grand Open Diapason (wood, very large)	16	30
2.	Grand Bourdon	16	30
3.	Great Quint	10.2/3	30
4.	Violoncello	8	30
5.	Contra Posaune	16	30

## Couplers and Mechanical Accessories

1.	Swell to Great		
2.	Swell to Pedal		
3.	Great to Pedal		
4.	Choir to Pedal		
5.	Swell to Octave (on itself)		
6.	Swell Sub octave (on itself)		
7.	Pedal Octave		
	4 Comp. Pedals acting on Great and Pedal Organs		
	3 " " to Swell and Pedal		
	2 " " to Choir		
	1 Great to Pedal on and off		
	1 Trumulant to Swell		
	1 Tremuland to Choir		

The Swell box to be of 3 inch stuff and lined. Stops no.6 and 7 on the Choir Organ to be inclosed in a small box. The whole organ to be constructed on the most improved Pneumatic System. All metal pipes of less than 8 feet in length to be made of finest spotted metal. Sound boards and wind-chests to be made of ample size and made of well seasoned mahogany and to be of the very best workmanship. The Pedal board to be of "College of Organists" scale and proportions. The whole of the pipes to be of full Cathedral scale. All reed-tubes not enclosed in Swell boxes, to be mitred at the top to exclude dust. The wind supplied to the Great, Swell and Pedal Organs to be of 3½ inch pressure and that supplied to the Choir Organ to be of 2½ inch pressure. The Bellows to be placed beneath the main floor of the Hall and made so that they may be fitted at any future time with either a good engine, or hydraulic engine blower. The case and front to be constructed according to the design approved by Council. The instrument ready for

delivery, not later than six months from the receipt of order.

Mr Day made provision for the addition, at a subsequent date, of the insertion of a fourth manual (Solo Organ).<sup>1</sup>

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1. The Journal, Jan. 28, 1890.

THE QUEEN'S JUBILEE

South African Exhibition.

THIS EVENING,

(MONDAY), JANUARY 2, 1888,

At Eight O'Clock.

FIRST

Grand Military Promenade Concert

BY THE

BAND AND PIPERS OF THE ROYAL SCOTS

(50 PERFORMERS).

By kind permission of the Officers, the Band and Pipers  
of the Royal Scots will perform

THE FOLLOWING

PROGRAMME :

MARCH..... "A guid New Year" ..... *Griffiths*

..... "Reminiscences of England"..... *Godfrey*

SELECTION BY THE PIPERS.

VALSE..... "Fairie Voices" ..... *Croice*

SELECTION..... "The Mikado"..... *Sullivan*

SELECTION BY THE PIPERS.

POLKA..... "The Wren" ..... *Dunmore*

PATROL... .. "Turkish" ..... *Michaelis*

SELECTION BY THE PIPERS.

GOD SAVE THE QUEEN!

Admission 1s. 6d.; Children Half-Price

Acknowledge: 1820 Settlers' Memorial Museum  
(Albany Museum)

**SONG,**

Composed on the occasion of the Closing of the  
Queen's Jubilee Exhibition

**(CARNIVAL NIGHT).**

(To be Sung by Members of Carnival.)

Air:—"Walking through Georgia."

We all are met together, with hearts so full of glee,  
To celebrate the closing of our good Queen's Jubilee.  
A great success it's proved itself, and that you all will see;  
So let us cheer, boys, cheer, and give it three times three.

*Chorus:* Hurrah! hurrah! we sing in Jubilee.  
Hurrah! hurrah! our hearts are light and free;  
We all well understand success is ever grand  
At the close of this Queen's Jubilee.

We have had good men from North and South, likewise from  
East and West,  
Come to our Settlers' City for holiday and rest,  
To advance the country's progress in manufactur'd wares;  
We welcomed them right heartily, let him deny who dares!

*Chorus:* Hurrah! hurrah! &c.

We thank his Excellency, as well as others great,  
For wishing us success in our city's future state.  
Long may he live, and come again to with us here reside,  
Then Grahamstown will realize the turning of the tide.

*Chorus:* Hurrah! hurrah! &c.

The Committee and our worthy Mayor have done their level best,  
The Royal Scots and C.M.R., our Choirs and the rest;  
They all deserve great credit—their music gave delight,  
While wondrous and efficient was the great Electric Light.

*Chorus:* Hurrah! hurrah! &c.



**PROGRAMME**

OF THE

**GRAND CARNIVAL NIGHT.**

CLOSING OF THE

Queen's Jubilee South African Exhibition,  
GRAHAMSTOWN,

ON

**SATURDAY EVENING, JAN. 14, 1888.**

LAST APPEARANCE OF THE

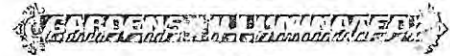
**BAND & PIPERS OF THE ROYAL SCOTS,  
MRS. RICHARDS**

(THE NATAL NIGHTINGALE),

AND

**MR. J. DEXTER**

(THE FUNNY MAN).



CONCERT TO COMMENCE AT EIGHT O'CLOCK.

Admission 1s. 6d. Children 9d.

T. H. GREGGOTT, PRINTER, GRAHAMSTOWN.

**SATURDAY EVENING,**

JANUARY 14, 1888.

**PROGRAMME:**

QUADRILLE..... "Fair Maid of Perth".....*Buchanan*  
BAND OF THE ROYAL SCOTS.

SELECTION..... "Dorothy".....*Celtier*  
BAND OF THE ROYAL SCOTS.

The Carnival Procession will enter the Hall and take up their  
position under the Orchestra.

SELECTION BY THE PIPERS... ("A Man's a man for a' that."  
"The Weary Maid."  
"Christmas Carousing.")

SONG.....  
MRS. RICHARDS.

The Mayor's Address to the People.

SONG..... (Composed specially for the Closing Night).—See back page.

Mr. J. DEXTER,

With Chorus by Members of the Carnival.

VALSE..... "Bid me Good-bye".....*De Camors*  
BAND OF THE ROYAL SCOTS.

"A HUNTING SCENE".....*Ducalossi*

- I. Early Morning.
- II. The Meet. "A Hunting we will go."
- III. On the Scent..... The Run.
- IV. Full Cry.
- V. The Return Home.

BAND OF THE ROYAL SCOTS.

MARCH BY THE PIPERS..... "Mrs. Hamilton of Pitcaithland."

REEL BY THE PIPERS.

"REMINISCENCES OF ALL NATIONS".....*Godfrey*  
BAND OF THE ROYAL SCOTS.

"THE SMITHY IN THE WOOD".....*Michaelis*  
BAND OF THE ROYAL SCOTS.

SONG.....  
MRS. RICHARDS.

"THE THREE JOLLY COBBLERS".....*Lutz*

Three jolly Cobblers we,  
From ev'ry trouble free,  
As we're hammering, hammering, hammering, hammering, hammering  
sole or heel.

We work the live long day,  
And we sing our roundelay,  
As we're hammering, hammering, hammering, with arms of steel.

Two merry, merry cobblers we,  
Jolly Cobblers we,  
Jolly Cobblers we;  
And.....Tach.....Oh, how we work together,  
For you know there is nothing like leather.

BAND OF THE ROYAL SCOTS.

SELECTION BY THE PIPERS... ["Bunnie and Go."  
"The Highland Society of London's  
Strathspey."  
"We'll gang na' mair ta' yon town."  
"Blue Bonnets over the Border."]

SONG.....  
MRS. RICHARDS.

SWORD DANCE.....PIPER CARR, THE ROYAL SCOTS

MARCH....."Farwell".....*Young*  
BAND OF THE ROYAL SCOTS.

AULD LANG SYNE.

Great Regina.

"The Journal" Apparently given on Wed. Jan 11, 1899 or Wed Jan. 18, 1899.

**NECTAR TEA.**

**GRAND OPEN-AIR  
CONCERT.**

IN THE EXHIBITION GROUNDS.

TO-NIGHT, WEDNESDAY, AT 8 O'CLOCK.



**PROGRAMME.**

- 1 ..... FIRST CITY BAND .....
- 2 ..... BAND .....
- 3 SONG ..... "Queen of the Earth" ..... *Pausani*  
Mr. VERNON REID.
- 4 ..... BAND .....
- 5 SONG ..... "The Carnival" ..... *J. Molloy*  
Mr. T. M. PHILLIPS.
- 6 ..... BAND .....
- 7 SONG ..... "Death of Nelson" ..... *Braham*  
Mr. VERNON REID.
- 8 CLUB SWINGING EXHIBITION ... Mr. L. C. PAPPENFUS
- 9 ..... BAND .....
- 10 SONG ..... "Star of the Desert" ..... *K. Bonheur*  
Mr. T. M. PHILLIPS.
- 11 ..... BAND .....

GOD SAVE THE QUEEN.

ACCOMPANIST ..... MR. THEO. WENDT.  
BANDMASTER ..... MR. W. H. GILDER.

ADMISSION 1/-

Entrance to Grounds, African and Cawood Streets

NECTAR TEA IN THE CENTRE KIOSK.

**NECTAR TEA.**

THE EXHIBITION

NECTAR TEA.

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## ACKNOWLEDGEMENT OF PHOTOGRAPHS USED

Illustrated Souvenir of the Industrial and Arts Exhibition held at Grahamstown S.A. December 1898 - January 1899.

Albany Volunteer Drill Hall	(page 30)
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Dr. van der Riet Collection of Photographs of Early Grahamstown.

Main Building S.A. Arts Exhibition 1898/9.	(page 230)
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Compositions received from the following sources

Merensky Library - University of Pretoria

G. Hind	Grahamstown Reveries
N. Pulvermacher	Exhibition March
J.A. Muire	The Masonic Waltz
Charles Raymond-Barker	The Southern Cross
T. Wendt	Gavotte and Musette

South African Library, Cape Town

Henry Hess	Come Back to Me, Love
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The Public Library, Johannesburg

C. Parsons	I Love Thee
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1820 Settlers' Memorial Museum (Albany Museum) - Grahamstown

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| 4. J.A. Muire             | The Masonic Waltz    |
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| 6. Percy Ould             | The Settlers' City   |
| 7. Percy Ould             | Star of South Africa |
| 8. Charles Raymond-Barker | The Southern Cross   |
| 9. Theophil Wendt         | Gavotte and Musette  |
| 10. Theophil Wendt        | Ode                  |

"THE GRAMMERS' REVERIES"



WALTZES,

COMPOSED BY

GEORGE HIND.

(AUTHORS PROPERTY.)

ENT. STA. HALL.

LONDON: B. WILLIAMS, 10 PATERNOSTER ROW, E.C.

# GRAHAMSTOWN REVERIES.

Cornel

WALTZES.

Geo: Hind.

*INTRODUCTION.*

*ANDANTE*

*pp*

*Cres.*

*f*

*fff*

**Nº 2**

*ff* *mf*

*ff*

1st 2nd

*f*

*marcato il basso*

1st 2nd 1st

D.C.

CODA.

*ff*      *silent* *mf*      *Rit.* *p*

*pp*      *Cresc.*

*pp*      *Cresc.*

*ff*      *Cresc.*

*fff*      *ff*      *fz*

*f*      *silent.*      *fff*      *Cresc.*



DEDICATED BY SPECIAL PERMISSION TO  
HIS EXCELLENCY SIR HERCULES G. R. ROBINSON, P.C., G.C.M.G.  
HER MAJESTY'S HIGH COMMISSIONER OF THE COLONY OF THE CAPE OF GOOD HOPE.



THE  
EXHIBITION  
MARCH.

COMPOSED EXPRESSLY IN HONOUR OF THE FORTHCOMING  
Exhibition at Port Elizabeth,

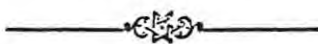
1885

BY  
N. PULVERMACHER.

*By the same Composer:*

"I ARISE FROM DREAMS OF THEE."—*Song, 2/- Nett.*  
"THE GRAHAMSTOWN MARCH."—*2/- Nett.*

*All Rights Reserved.*



*Price 2s. Nett.*

T. & G. SHEFFIELD,  
PRINTERS AND PUBLISHERS,  
GRAHAMSTOWN.

# THE EXHIBITION MARCH.

BY N. PULVERMACHER.

Tempo di Marci

Introduction.

Musical notation for the Introduction section, measures 1-4. The music is in 2/4 time. Measure 1 starts with a forte (f) dynamic and a triplet of eighth notes. Measure 2 has a vivace (vivo) tempo marking and a staccato (stacc.) marking. Measure 3 begins with a crescendo (cres.) marking. Measure 4 continues the triplet pattern.

Musical notation for the Introduction section, measures 5-8. Measure 5 features a tenuto (ten.) marking. Measure 6 has a fortissimo (ff) dynamic. Measure 7 has a sforzando (sf) dynamic. Measure 8 continues with sf dynamics.

Musical notation for the March section, measures 1-4. Measure 1 has a vivace (vivo) tempo marking and a forte (f) dynamic. Measure 2 has a sforzando (sf) dynamic. Measure 3 has a crescendo (cres.) marking. Measure 4 has a tenuto (ten.) marking.

Musical notation for the March section, measures 5-8. Measure 5 has a sforzando (sf) dynamic. Measure 6 has a tenuto (ten.) marking. Measure 7 has a forte (f) dynamic. Measure 8 has a tenuto (ten.) marking.

Musical notation for the March section, measures 9-12. Measure 9 has a sforzando (sf) dynamic. Measure 10 has a tenuto (ten.) marking. Measure 11 has a crescendo (cres.) marking. Measure 12 has a fortissimo (ff) dynamic.

Musical notation for the March section, measures 13-16. Measure 13 has a sforzando (sf) dynamic. Measure 14 has a tenuto (ten.) marking. Measure 15 has a sforzando (sf) dynamic. Measure 16 has a tenuto (ten.) marking.

ten. sf sf ten.

ten. vivo sf cres. ten.

sf sf ten. ten. marc. ten.

cres. ten. ff sf ten.

sf sf sf sf ten. sf cres.

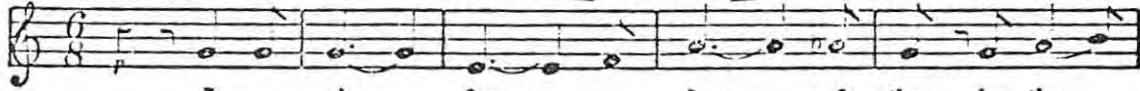
ten. ten. ten. ff ff ff

# A. Pulvermacher's Compositions.

## "I ARISE FROM DREAMS OF THEE."

SERENADE.

*Molto adagio e espressione*



I a - rise... from..... dreams.. of thee, in the...

## "THE GRAHAMSTOWN MARCH."



SHORTLY TO BE PUBLISHED:

## "NEVER TO MEET."

SONG.

SUNG WITH GREAT SUCCESS AT THE TOWN HALL.

*f Andantino*



Ne - ver to meet, love, ne - ver to.. meet..... Ne - ver in

## "I SPEAK NOT, I TRACE NOT, I BREATHE NOT THY NAME."

SONG.

*Andante p*



I speak.. not,... I trace.. not,. I breathe..

## "SPRING FLOWERS."

WALTZ.

*Brillante*



## "CLEOPATRA."

MAZURKA.

*Staccato*



e

Song is Published in Two Keys—Contralto or Bass in C, compass G to C; Mezzo or Baritone in F, compass C to F.

AUTHOR'S EDITION.

# COME BACK TO ME, LOVE

SONG.



The Words Written by W. S. CRAVEN.

The Music Composed for, and Dedicated to

Mrs. H. F. BLAINE.

BY

# HENRY HESS.

Op. 16.



PRICE ONE SHILLING AND SIXPENCE, NET.

Entered according to Act 2, of 1873.

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GRAHAM'S TOWN, 1884.

This Song may be sung in Public without payment of any Fee.



# \* "COME BACK TO ME LOVE," \*

## SONG.

Words by W. S. CRAVEN.

Music by HENRY HESS, Op. 18.

Allegro. *mf*

VOICE: How sad-ly pass the lone-ly hours, When

PIANO: *Allegro.*

thou art far a-way. The day is dark, the night is drear, And gloom a-bounds a-way: One

*cres.* *p* *mf* *cres.*

lov-ing kiss one ten-der sigh, One whis-per of yore. Come back, my love, to this fond heart, And

*cres.* *p* *mf* *cres.*

*f* *p* *pp*

leave it ne-ver more. Come back a-gain—love, Come back to me...

"COME BACK TO ME LOVE" (F.)

one sweet word, To cheer my sor-rowing heart, If not, ah! then thy mem-o-ry, Shall live though Death us

part! Come back a-gain love, Come back to me This heart is

ach-ing e-ver for thee. Come to my side, love, E-ver to

be, Cease from thy ro-aming, And come back to me.

"COME BACK TO ME LOVE" (F.)

HAY BROTHERS, MUSIC AND GENERAL PRINTERS, KING WILLIAM'S TOWN.

W. HAY

# THE MASONIC WALTZ.

[Composed by J. A. MUIRE.]

## INTRODUCTION.

CORNET SOLO.

*Allegro* *f* *rall.* . . . . .

## WALTZ.

No. 1.

SOLO.

*p*

BARITONE.

CLARIONETS.

*mf*

THE MASONIC WALTZ.

First system of musical notation for 'The Masonic Waltz', consisting of two staves (treble and bass clef). The music is in 3/4 time and begins with a piano (*p*) dynamic marking.

Second system of musical notation, continuing the piece. It concludes with the instruction *D.C. at Fine.*

No. 2

First system of musical notation for 'No. 2', consisting of two staves (treble and bass clef). The music is in 3/4 time and begins with a piano (*p*) dynamic marking.

Second system of musical notation for 'No. 2', consisting of two staves (treble and bass clef).

*Sva.*

Third system of musical notation for 'No. 2', consisting of two staves (treble and bass clef). The section is marked *Sva.* (Sustained).

Fourth system of musical notation for 'No. 2', consisting of two staves (treble and bass clef).

First system of musical notation, consisting of two staves (treble and bass clef). The music features a melody in the treble clef and a harmonic accompaniment in the bass clef. A dynamic marking of *f* (forte) is present in the middle of the system.

Second system of musical notation, consisting of two staves. It continues the melody and accompaniment from the first system. Dynamic markings of *p* (piano) and *f* (forte) are used throughout the system.

Third system of musical notation, consisting of two staves. The word "Coda" is written above the treble clef staff towards the end of the system. A dynamic marking of *p* (piano) is visible.

Fourth system of musical notation, consisting of two staves. The music continues with a steady accompaniment in the bass clef and a melodic line in the treble clef.

Fifth system of musical notation, consisting of two staves. The word "cres - cen - do" is written above the treble clef staff, followed by a dynamic marking of *f* (forte) at the end of the system.

Sixth system of musical notation, consisting of two staves. It concludes the piece with a final melodic phrase in the treble clef and a sustained accompaniment in the bass clef.

KEY: B FLAT.

I LOVE THEE.  
SONG.

WORDS AND MUSIC

—BY—

CHARLES PARSONS,

GRAHAMSTOWN, SOUTH AFRICA.

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—PRICE 1/6 NETT. ©—

# SONG.

## SONG.

[Words and Music by CHARLES PARSONS.


*Andante.*

VOICE. 

PIANO. 

*mf*

VOICE.   
I love thee,

PIANO. 

VOICE.   
you stole my heart, From . . . thee I can never.. part ..

PIANO. 

*mf*

nev - er part. Low at thy feet, I beg to speak,

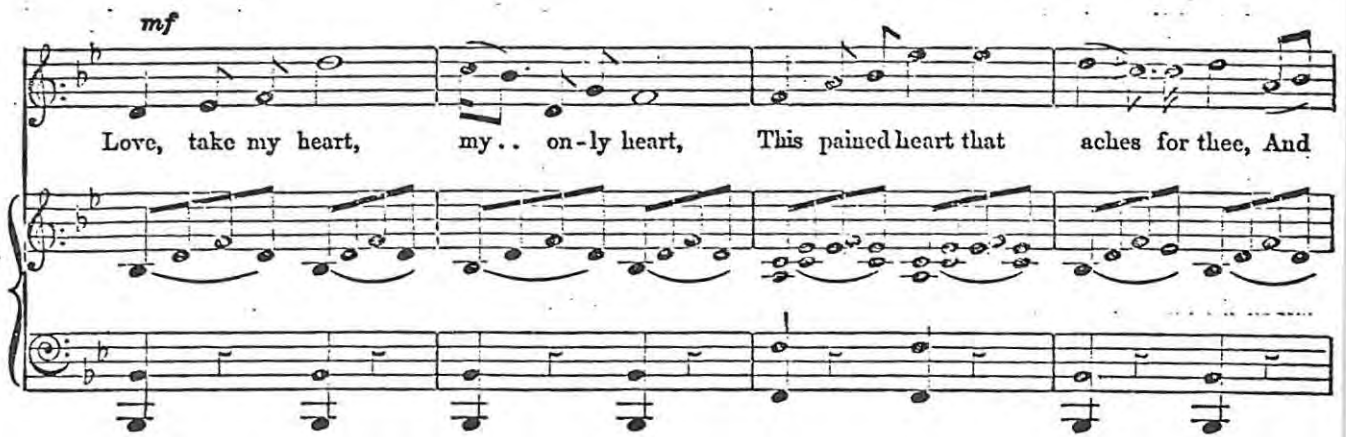


And.. swear to.. love thee ev - er. I love thee.



*mf*

Love, take my heart, my.. on - ly heart, This pained heart that aches for thee, And



cher-ish it in thy bosom; . . . . . Take it, I give, I give it to thee,



I give it thee, I... give it thee.

The first system of music features a vocal line in a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are "I give it thee, I... give it thee." The piano accompaniment consists of two staves: the right hand in a treble clef and the left hand in a bass clef. The piano part includes various musical notations such as slurs, ties, and dynamic markings like *p* (piano).

*mf*  
Its aching pains

The second system continues the musical piece. The vocal line begins with a dynamic marking of *mf* (mezzo-forte). The lyrics are "Its aching pains". The piano accompaniment continues with similar notation, including slurs and dynamic markings.

will then have ceased, And . . . . over - flows of joy, ..

The third system contains the lyrics "will then have ceased, And . . . . over - flows of joy, ..". The piano accompaniment features a prominent melodic line in the right hand with many slurs and ties, and a more rhythmic bass line.


of joy, . . . . Will visit the de - sert-ed spot.

The fourth system contains the lyrics "of joy, . . . . Will visit the de - sert-ed spot." The piano accompaniment includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte).

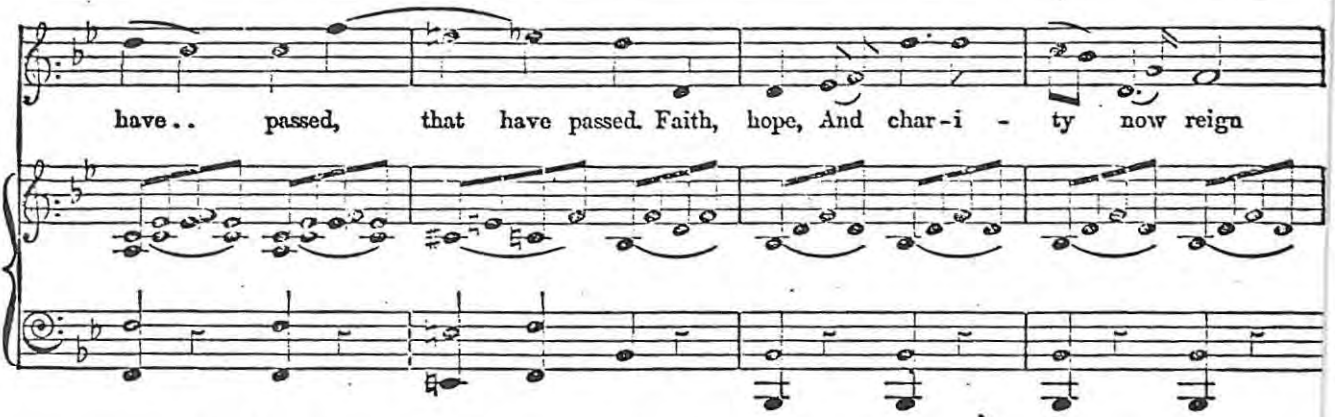
Where hope doth ev - er cloy,.. doth ever cloy.



*mf*  
Un - bounded love re - calls a - gain Sad mem - o - ries that have .. passed, that



have .. passed, that have passed. Faith, hope, And char - i - ty now reign



For at last I have won her heart.



*Dedicated to the GRAHAMSTOWN ORCHESTRAL SOCIETY.  
March 1901.*

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# THE SETTLERS' CITY



GRAHAMSTOWN, SOUTH AFRICA.

## VALSE,

By

# PERCY OULD.

*Ent. Stat. Hall.*

DARTER & SONS.  
MUSIC PUBLISHERS,  
CAPE TOWN.

Price, " 4/-  
Septett, " 1/- nett  
Full Orchestra, 2/- nett.

1820 SETTLERS' MEMORIAL MUSEUMS  
(ALBANY MUSEUMS)

Albany Museum S.M.S. 1901  
1820 Settlers' Memorial Museum

# THE "SETTLER'S CITY"

VALSE.

PERCY OULD.

Andantino.

INTROD:

No. 1.

ff

3

ff

ff

1st

last.

2nd time p

FINE.

ff

cres.

1st

2nd

8va...

ff

p

ff

D.C.

P. OULD, The "Settlers City" Valse

*no. 2.*

*mf*

*pp*

*mf*

*mf*

*mf*

P. OULD. The "Settlers City" Valse.

First system of musical notation, consisting of a treble and bass clef staff. The music is in 3/4 time and features a melody in the treble with a piano (*mf*) dynamic. The bass line provides harmonic support with chords and moving lines.

Second system of musical notation. It includes a *cres:* (crescendo) marking and a *f* (forte) dynamic. The treble staff has several *Andante* markings above it. The bass line continues with rhythmic accompaniment.

Third system of musical notation, featuring a *mf* dynamic. The melody in the treble staff is characterized by long, sweeping phrases connected by slurs.

Fourth system of musical notation, marked with a *mp* (mezzo-piano) dynamic. The treble staff continues with melodic lines, while the bass line maintains a steady accompaniment.

Fifth system of musical notation, featuring several *Andante* markings. The treble staff has a *rit.* (ritardando) marking. The music concludes this system with a final chord in the bass.

Sixth and final system of musical notation. It begins with a *grca* (grace notes) marking and a *f* dynamic. The treble staff has multiple *Andante* markings. The system ends with a final cadence in the bass line.

P. OULD, The "Settlers City" Valso.

20=3.

P. OULD. The "Settler's City" Valze.

2C=1.

mf

p.

mf

\* \* \*

\* \* \*

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a melody in the treble clef with various note values and rests, and a bass line with chords and single notes.

The second system continues the piece. It includes a dynamic marking 'p' (piano) in the lower staff. The notation shows a continuation of the melodic and harmonic material from the first system.

The third system of musical notation shows further development of the piece. The treble clef staff contains a more active melody with many sixteenth notes, while the bass clef staff provides a steady accompaniment.

The fourth system includes dynamic markings 'f' (forte) and 'ff' (fortissimo). It also features the instruction '8va.....!' above the treble clef staff, indicating an octave change. The music becomes more intense with higher notes and stronger dynamics.

The fifth system continues with the 'ff' dynamic. The notation shows a mix of melodic lines and chordal textures in both staves.

The sixth system concludes the piece. It features a final melodic flourish in the treble clef and a corresponding bass line. The dynamics remain 'ff'.

PR. 926

Wilson  
11th July 1899.

# STAR



OF

# SOUTH AFRICA

WALSE

by PERCY OULD.

GROCOTT & SHERRY  
GRAHAMSTOWN, SOUTH AFRICA.

PRICE 4/  
ORCHESTRA 2/nett.  
MILITARY BAND 5/

Printed by C.G. Röder, Leipzig.

# STAR OF SOUTH AFRICA VALSE.

PERCY OULD.

Introduction.

Andante.

PIANO.



Musical score for the piano introduction, consisting of three systems of two staves each. The first system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The music is marked *mf* and includes a *rit.* (ritardando) marking. The second system continues the harmonic progression. The third system concludes the introduction with a final cadence. The score includes various musical notations such as chords, melodic lines, and dynamic markings.

Con sentimento.

Nº 1.



Musical score for the first dance, consisting of two systems of two staves each. The first system begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The music is marked *mf* and includes a *S* (Sforzando) marking. The second system continues the dance melody and accompaniment. The score includes various musical notations such as chords, melodic lines, and dynamic markings.

First system of musical notation, featuring a treble and bass clef. The music includes chords and melodic lines. A dynamic marking of *mf* is present in the second measure.

Second system of musical notation, continuing the piece. A dynamic marking of *f* is present in the fourth measure.

Third system of musical notation, showing a repeat sign in the middle. A dynamic marking of *f* is present in the first measure of the second part.

Fourth system of musical notation, featuring a complex texture with many notes and slurs.

Fifth system of musical notation, concluding the piece. The word *FINE.* is written at the end of the system. A double bar line with repeat dots is at the end.

No. 2. *mf*

*f* *mf* 1st 2nd

*p* *mf* *ped.* \* *ped.* \* *ped.* \*

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

*ped.* \* *ped.* \* *ped.* \*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

No 3.

The first system of music for 'No 3' is written in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). It begins with a piano (*p*) dynamic marking. The right hand (treble clef) plays a series of chords and eighth notes, while the left hand (bass clef) provides a steady accompaniment of quarter notes.

The second system continues the piece, maintaining the same musical texture and dynamics. The right hand features more complex chordal structures and melodic lines, while the left hand remains consistent with the first system.

The third system shows further development of the musical themes. The right hand has a more active role with eighth-note patterns, while the left hand continues its accompaniment.

The fourth system concludes the first section of the piece. It features a final cadence in the right hand and a sustained bass line in the left hand.

The fifth system marks the beginning of a new section, indicated by a mezzo-forte (*mf*) dynamic marking. The right hand plays a more rhythmic and melodic line with eighth notes, while the left hand continues with a steady accompaniment.

The sixth system continues the second section, also marked with a mezzo-forte (*mf*) dynamic. The right hand features a prominent melodic line with eighth-note patterns, and the left hand provides a consistent accompaniment.

6

Coda.

The first system of the Coda section consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a mezzo-forte (*mf*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes.

The second system continues the Coda section with two staves. The melodic line in the upper staff continues with similar rhythmic patterns, and the lower staff maintains the accompaniment. The dynamics remain consistent with the previous system.

Con sentimento.

The third system is marked *Con sentimento.* and begins with a mezzo-forte (*mf*) dynamic. The upper staff shows a more expressive melodic line with some slurs, and the lower staff continues the accompaniment.

The fourth system continues the expressive *Con sentimento.* section with two staves. The melodic line in the upper staff features some grace notes and slurs, and the lower staff provides a steady accompaniment.

The fifth system continues the *Con sentimento.* section with two staves. The upper staff shows a melodic line that becomes more active, and the lower staff continues the accompaniment. The dynamics are still mezzo-forte.

The sixth system continues the *Con sentimento.* section with two staves. The upper staff features a melodic line with some slurs and dynamics, and the lower staff continues the accompaniment. The dynamics are still mezzo-forte.

The seventh and final system of the Coda section consists of two staves. The upper staff features a melodic line with some slurs and dynamics, and the lower staff continues the accompaniment. The dynamics are still mezzo-forte.



# THE SOUTHERN CROSS

MELODY

for the Pianoforte

COMPOSED BY

Charles Raymond-Barker.

*Grahamstown, 1897.*

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PRICE 2/- NET.

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London & New York  
NOVELLO, EWER & CO

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F.	Versameling
Z.	
v.	Suid-Afrikaanse
d.	Musiek
M.	

No. .... 1945

# THE SOUTHERN CROSS.

Charles Raymond-Barker.

*Moderato maestoso.*

*poco rall.*

The first system of musical notation for 'The Southern Cross'. It consists of a grand staff with a treble clef and a common time signature (C). The music is in G major. The first measure is marked *mp*. The tempo is *Moderato maestoso*. The second measure is marked *poco rall.*. The piece features a steady accompaniment in the left hand and a melody in the right hand.

The second system of musical notation. It continues the piece with a tempo marking of *a tempo*. The accompaniment and melody continue with similar rhythmic patterns.

The third system of musical notation. It features a tempo marking of *poco rall.* and a dynamic marking of *mf*. The piece maintains its steady accompaniment and melodic line.

The fourth system of musical notation. It features a tempo marking of *rall.* and a dynamic marking of *a tempo*. The piece concludes with a final measure marked *mf*. The accompaniment and melody end with a sustained chord.

Ped. \*

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, including the instruction *poco rall.* and *rall.*

Third system of musical notation, including the instruction *a tempo, grazioso.* and *dim.*

Fourth system of musical notation, including the instruction *cresc.* and *dim.*

Fifth system of musical notation, including the instruction *rall. molto* and *Ped.*

*mf a piacere*

*a tempo*

*mf*

Ped. \* Ped. \* Ped. \* Ped. \*

*poco rall.*

*a tempo*

*f*

*dim.*

*p*

*f*

*poco rall.*

*f a tempo*

*rall.*

*sempre f*

*StP*

Ped. \*





TO MY DEAR FRIEND,  
A. J. J.

GAVOTTE  
AND  
MUSSETTE

from  
SUITE FOR ORCHESTRA

Composed by  
Theophil Wendt.  
(Op. 16, II.)

PIANOFORTE ARRANGEMENT BY  
THE COMPOSER.

PRICE <sup>2/6</sup>  
TWO SHILLINGS  
NET.

LONDON  
*Novello & Co., Ltd.*

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AN FR  
JACK  
"THE M  
Jackson B  
West S

# GAVOTTE and MUSETTE.

Th. Wendt, Op. 16. II.

*Tempo di Gavotta giusto.*

First system of musical notation. The right hand part begins with a dynamic marking of *f* (forte) and a tempo marking of *rall.* (rallentando). The left hand part has a dynamic marking of *p* (piano). The system concludes with a tempo marking of *a tempo* and a dynamic marking of *grazioso* (grazioso).

Second system of musical notation. The right hand part begins with a dynamic marking of *mf* (mezzo-forte) and a tempo marking of *dolce* (dolce). The left hand part has a dynamic marking of *p* (piano).

Third system of musical notation. The right hand part begins with a dynamic marking of *cresc.* (crescendo) and a tempo marking of *p* (piano). The left hand part has a dynamic marking of *p* (piano).

Fourth system of musical notation. The right hand part begins with a dynamic marking of *p* (piano). The left hand part has a dynamic marking of *p* (piano).

First system of a piano score. It consists of two staves, treble and bass clef. The music features a melodic line in the right hand and a supporting bass line in the left hand. A dynamic marking of *p* (piano) is present in the right hand. The system is divided into four measures by bar lines.

Second system of the piano score. It continues the melodic and bass lines from the first system. A dynamic marking of *p* (piano) is present in the right hand. The system is divided into four measures by bar lines.

Third system of the piano score. The right hand features a more active melodic line with some slurs. Dynamic markings include *f* (forte) and *ff* (fortissimo). The left hand has some notes with accents. The system is divided into four measures by bar lines.

Fourth system of the piano score. The right hand has a melodic line with slurs and accents. Dynamic markings include *ff* (fortissimo) and *p* (piano). Performance instructions include *rit.* (ritardando) and *delicato* (delicate). The system is divided into four measures by bar lines.

MUSETTE.  
*L'istesso tempo.*

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, starting with a forte (**ff**) dynamic and ending with a piano (**p**) dynamic. The left hand (bass clef) provides a rhythmic accompaniment with chords and moving lines, marked with **ff** and **pp** dynamics.

Second system of musical notation. The right hand includes a trill (**tr**) and a *simile* marking. The left hand features a steady eighth-note accompaniment with a piano (**p**) dynamic.

Third system of musical notation. The right hand has a melodic phrase with a piano (**p**) dynamic. The left hand has a rhythmic accompaniment with a piano (**p**) dynamic and a **pp** dynamic marking.

Fourth system of musical notation. The right hand features a trill (**tr**) and a *simile* marking. The left hand has a steady eighth-note accompaniment with a piano (**p**) dynamic.

Fifth system of musical notation. The right hand includes a triplet of eighth notes and a *simile* marking. The left hand has a rhythmic accompaniment with a piano (**p**) dynamic.

tr

*poco a poco cresc.*     *simile*     **ff**

*dim.*     **pp**

*simile*     **f**

*rall.*     **pp a tempo**     tr

8

Handwritten musical score system 1, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *ff* and *p*. The system is divided into measures by vertical bar lines.

Handwritten musical score system 2, continuing the piece. It features a grand staff with treble and bass clefs, with dynamic markings including *p* and *ff*. The notation includes slurs and various note values.

Handwritten musical score system 3, continuing the piece. It features a grand staff with treble and bass clefs, with dynamic markings including *p* and *ff*. The notation includes slurs and various note values.

Handwritten musical score system 4, continuing the piece. It features a grand staff with treble and bass clefs, with dynamic markings including *f* and *ff*. The notation includes slurs and various note values.

Handwritten musical score system 5, continuing the piece. It features a grand staff with treble and bass clefs, with dynamic markings including *ff*, *p*, and *delicato*. The notation includes slurs and various note values.

DEDICATED, BY PERMISSION, TO HIS EXCELLENCY SIR ALFRED MILNER,  
K.G.C.M.G., K.C.B., GOVERNOR OF CAPE COLONY, AND HER MAJESTY'S  
HIGH COMMISSIONER IN SOUTH AFRICA. &c., &c.

---

# ODE

WRITTEN FOR THE OPENING OF THE

GRAHAMSTOWN SOUTH AFRICAN EXHIBITION  
OF ARTS AND INDUSTRIES, 1898,

BY

BRINSLEY WHITE

SET TO MUSIC FOR CHORUS AND ORCHESTRA

BY

THEOPHIL WENDT.

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PRICE ONE SHILLING AND SIXPENCE NET.

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LONDON: NOVELLO AND COMPANY, LIMITED  
AND  
NOVELLO, EWER AND CO., NEW YORK.

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# ODE

ON THE OPENING OF THE GRAHAMSTOWN SOUTH AFRICAN ARTS AND  
INDUSTRIES EXHIBITION, 1898.

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## I.

Peace triumphant holds her sway  
In our festal halls to-day ;  
Sober Toil and Art divine  
Lay their offerings at her shrine ;  
East and West their tribute bring,  
North and South her praises sing ;  
Wasteful war on wings hath fled,  
Envy hides her coward head ;  
All united here we stand :  
Settlers, love your land !

## II.

Goodly is our lot and fair,  
Great the heritage we share ;  
Earth in streams of splendour pours  
Boundless riches from her stores ;  
Sparkling gems from beds of blue,  
Fleeces soft from wild Karoo,  
Proud Constantia's fruitful vine,  
Gorgeous plumage, countless kind ;  
Nature's choicest gifts abound :  
Settlers, rally round !

## III.

Not in vain our fathers' might  
Held these homes in dauntless fight :  
We will guard the lands they won,  
Battling 'neath a Southern sun,  
And if new-born foes arise,  
Plague or pest or burning skies,  
We may in our strength confide,  
Fighting firmly side by side—  
Heroes still in later day :  
Settlers, win the way !

## IV.

Singing thus our fond hearts roam  
To our far-off island home ;  
Sons of one great Empire we,  
Sons of her who rules the sea ;  
We with loyal hearts will prove  
Worthy of our mother's love,  
Spotless keep her ancient name,  
Add new laurels to her fame,  
Far and wide her praise prolong :  
Settlers, sing the song !

*Brinsley White.*

---

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# ODE.

ley White.

Theophil Wendt.

*Allegro con brio.*

The piano accompaniment consists of three systems of staves. The first system shows the right hand with a tremolo effect and a *p marcato* dynamic, and the left hand with a tremolo effect. The second system includes a *cresc.* marking. The third system features a *ff* dynamic. The music is in 4/4 time and includes various rhythmic patterns and articulations.

Soprano.

Alto.

Tenor.

Bass.

Four vocal staves are shown, each with a *f* dynamic marking. The lyrics "Peace tri-" are written below the notes. Below the vocal staves is a system of piano accompaniment for the vocalists, featuring a *f* dynamic marking.

- um - phant holds her sway In our fes-tal halls to - day;

- um - phant holds her sway In fes-tal halls to-day;

- um - phant holds her sway In fes-tal halls to-day;

- um - phant holds her sway In fes-tal halls to-day;

*mf* So - ber Toil and Art di - vine Lay their off - rings to her

*mf* So - ber Toil and Art di-vine Lay their off' - rings to her

*mf* So - ber Toil and Art di - vine Lay their off-rings to her shrine, to her

*mf* So - ber Toil and Art di-vine Lay their off' - - rings to her

A

shrine; East and West their tri- bute bring, \_\_\_\_\_

shrine; East and West their tribute

shrine; East and West their tri- bute bring, North and South her

shrine; East and

A

shrine; East and

Waste - ful war \_\_\_\_\_

bring, North and South — her prais - es sing; War — on wings has

praise, her prais - es sing; Waste - ful war on wings has

West — their tri- bute bring, War — on wings has

*f cresc.*  
 on wings has fled, En - vy hides her coward head; All u -  
*f cresc.*  
 fled, En - vy hides her coward head, her coward head; All u -  
*f cresc.*  
 fled, And en - vy hides her head, her coward head; All u -  
*f cresc.*  
 fled, En - - - - vy hides her coward head; All u -

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "on wings has fled, En - vy hides her coward head; All u -", "fled, En - vy hides her coward head, her coward head; All u -", "fled, And en - vy hides her head, her coward head; All u -", and "fled, En - - - - vy hides her coward head; All u -". The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *f cresc.* and *ff*.

- ni - ted here we stand: Sett - lers, love your  
 - ni - ted here we stand: Sett - lers, love your  
 - ni - ted here we stand: Sett - lers, love your  
 - ni - ted here we stand: Sett - lers, love your

The second system of music features four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "- ni - ted here we stand: Sett - lers, love your", "- ni - ted here we stand: Sett - lers, love your", "- ni - ted here we stand: Sett - lers, love your", and "- ni - ted here we stand: Sett - lers, love your". The piano accompaniment includes triplets and chords. Dynamics include *ff*.

land! —

land! —

land! —

land! —

**B**

*ff* *marcatissimo*

**A**

*ff*

*cresc.*

*mf* *dolce*

*p* *rit.*

Detailed description: This page of a musical score features four vocal staves at the top, each with the lyrics "land!" followed by a long horizontal line. Below these are four piano accompaniment systems. The first system is marked with a section letter "B" and the dynamic *ff* *marcatissimo*. The second system is marked with a section letter "A" and the dynamic *ff*. The third system includes the marking *cresc.*. The fourth system begins with *mf* *dolce*, followed by *p* and *rit.* in the final measure. The piano part consists of complex chordal textures and melodic lines in both hands.

*C a tempo p dolce*

Good - ly is our lot and fair, Great the her - i - tage we share;

*a tempo p dolce*

Good - ly is our lot, Great the her - i - tage we share;

The first system of the musical score consists of four staves. The top two staves are vocal staves in treble clef with a key signature of one sharp (F#). The first vocal staff begins with the tempo and dynamics markings 'C a tempo p dolce'. The lyrics 'Good - ly is our lot and fair, Great the her - i - tage we share;' are written below the first staff. The second vocal staff continues the lyrics 'Good - ly is our lot, Great the her - i - tage we share;'. The bottom two staves are piano accompaniment staves, with the right hand in treble clef and the left hand in bass clef, both in the key of F#.

*C a tempo p dolce*

Earth in streams of — splen-dour pours Bound-less rich-es from her

*p*

Earth in streams of — splen-dour pours Bound-less rich-es from her

The second system of the musical score consists of four staves. The top two staves are vocal staves in treble clef with a key signature of one sharp (F#). The first vocal staff begins with the tempo and dynamics markings 'C a tempo p dolce'. The lyrics 'Earth in streams of — splen-dour pours Bound-less rich-es from her' are written below the first staff. The second vocal staff continues the lyrics 'Earth in streams of — splen-dour pours Bound-less rich-es from her'. The bottom two staves are piano accompaniment staves, with the right hand in treble clef and the left hand in bass clef, both in the key of F#. A dynamic marking 'p' is placed above the right-hand piano staff in the second measure of the system.

stores. —

stores. —

*p* Good - ly is — our lot and fair, Great the her-i - tage we share;

*p* Good - ly is — our lot and fair, Great the her-i - tage we share;

*p*

Earth in streams of — splen-dour pours Rich - es from her

Earth in streams of — splen-dour pours Rich - es from her

*p*

Sparkling gems from beds of blue,  
Fleec-es soft from  
stores;  
stores;

*p*  
*pp*

Detailed description: This system contains the first four staves of music. The top staff is a vocal line starting with a piano (*p*) dynamic. The second staff is another vocal line. The third and fourth staves are piano accompaniment, with the third staff starting at a pianissimo (*pp*) dynamic. The lyrics are: "Sparkling gems from beds of blue," followed by "Fleec-es soft from stores;" on the second line, and "stores;" on the third line.

wild Ka-roo,  
Proud Con-stantia's fruit-ful vine,  
Gor-geous plum-age,

*mf*  
*f*

Detailed description: This system contains the next four staves of music. The top staff is a vocal line starting with an accent (^) over the first note. The second staff is another vocal line starting with a mezzo-forte (*mf*) dynamic. The third and fourth staves are piano accompaniment, with the third staff starting with a forte (*f*) dynamic. The lyrics are: "wild Ka-roo," followed by "Proud Con-stantia's fruit-ful vine," on the second line, and "Gor-geous plum-age," on the third line.

count-less kine;

Good-ly is our lot and fair, Great the her-i -  
Good-ly is our lot and fair, Great the her-i -  
Good-ly is our lot and fair, Great the her-i -  
Good-ly is our lot and fair, Great the her-i -

*CFESC.*

*cresc.*  
- tage we share; Na - ture's choi - cest gifts a - bound:  
*cresc.*  
- tage we share; Na - ture's choi - cest gifts a - bound:—  
*cresc.*  
- tage we share; Na - ture's choicest gifts a - bound, a - bound:—  
*cresc.*  
- tage we share; Na - ture's choicest gifts a - bound, a - bound:—

*f* *fz*

*ff*  
Sett - lers, ral - ly round, ral - - ly round!—  
*ff*  
Sett - lers, ral - ly round, ral - - ly round!—  
*ff*  
Sett - lers, ral - ly round, ral - - ly round!—  
*ff*  
Sett - lers, ral - ly round, ral - - ly round!—

*ff*

**F** *Alla Marcia.*

ff

ff

f

mf

p

rit. - -

pp

Tenor. *G* *p*

Not in vain our fa-thers' might Held their homes in dauntless

Bass. *p*

Not in vain our fa-thers' might Held their homes in dauntless

*G*

*p*

fight; — We will guard the lands they won, Battling'neath a  
 fight; — We will guard the lands they won, Battling'neath a

*f*

*cresc.*

South-ern sun, — And if new-born foes a -  
 South-ern sun, — And if new-born foes a -

*poco a poco più mosso.*

*p*

*poco a poco più mosso.*

- rise, — Plague or pest or burn - ing skies, —  
 - rise, — Plague or pest or burn - ing skies, —

H *Tempo primo, con giusto.*

*mf* We may in our strength con-fide, Fight - ing firm-ly side by side  
*mf* We may in our strength con-fide, Fight - ing firm-ly side by side

H *Tempo primo, con giusto.*

*p marcato*  
*f*

Soprano. *ff* Sett - lers win the  
 Alto. *ff* Sett - lers win the  
 Tenor. *ff* He - roes, He - roes still in la - ter day:  
 Bass. *ff* He - roes still in la - ter day:  
*ff*

way, — Sett-lers, win the way!  
 way, — Sett-lers, win the way!  
 Sett-lers, win the way, — Sett-lers, win the way!  
 Sett-lers, win the way, — Sett-lers, win the way!  
 Sett-lers, win the way, — Sett-lers, win the way!

Sing - ing  
 Sing - ing  
 Sing - ing  
 Sing - ing

thus our fond hearts roam To our far-off is-land home; —  
 thus our fond hearts roam To our far-off is-land home; —  
 thus our fond hearts roam To our far-off is-land home; —  
 thus our fond hearts roam To our far-off is-land home; —

Sons of one great Em-pire we, — Sons of her who rules the  
 Sons of one great Em-pire we, — Sons of her who rules the  
 Sons of one great Em-pire we, — Sons of her who rules the  
 Sons of one great Em-pire we, — Sons of her who rules the

sea; —  
 sea; — *mf* Sons of one great Em-pire  
 sea; — *mf* Sons of one great Em-pire we, Sons of  
 sea; — Sons of her who

Sons of her who rules the sea,  
 we, Sons of her — who rules the sea,  
 her — who rules the sea, rules the sea,  
 rules, who rules — the sea, who rules the sea,

Musical notation includes vocal staves with lyrics and a piano accompaniment with dynamic markings *f* and *ff*.

Of one — great Em - pire we!  
 Of one — great Em - pire we!  
 Of one — great Em - pire we!  
 Of one — great Em - pire we!

Musical notation includes vocal staves with lyrics and a piano accompaniment with dynamic markings *fff*.

*K*

*p* We with loy - - al hearts will prove Wor - -

*p* We with loy-al hearts will prove Wor - thy of our mo - ther's

*p* With loy-al hearts we will *mf*

*p* We with loy - al hearts will

*K*

- thy, *f* Spot - less

*mf* love, Spot - - less *mf* keep — her an - cient name, her an - cient

loy - - al hearts will prove Wor - - thy of a

prove Wor - - thy of our mo - ther's love, — her an - cient

*sempre cresc.*

keep — her an-cient name, Add new lau - rels, add new

*f* name, Add new lau - rels to her fame, to her

mo - ther's love, Spot - less keep — her an-cient

*f* name, Spot - less keep, Add new lau - rels to her

*sempre cresc.*

lau - rels to her fame, Add new lau - rels to her fame,

fame, Add new lau - rels — to her fame,

name, Add new lau - rels to her fame, to her fame,

fame, Add new lau - - - rels to her fame,

*fff*

*L Vivace.* *ff* *mf* *cresc.*

Far and wide, far and wide her praise — pro-long, her

Far and wide, far and wide her praise — pro-long, her

Far and wide, far and wide her praise — pro-long, her

Far and wide, far and wide her praise — pro-long, her

*L Vivace.* *f* *mf* *cresc.*

Detailed description: This system contains the first four staves of music. The top four staves are vocal parts, each with the lyrics 'Far and wide, far and wide her praise — pro-long, her'. The first staff is marked with a dynamic of *ff*, the second with *mf*, and the third with *cresc.*. The piano accompaniment starts with a dynamic of *f* and includes a *cresc.* marking. The tempo is marked *L Vivace.*

*ffs.* *ff* *ff* *ff*

praise — pro - long, Far

praise — pro - long, Far

praise — pro - long, Far

praise — pro - long, Far

Detailed description: This system contains the next four staves of music. The top four staves are vocal parts, each with the lyrics 'praise — pro - long, Far'. The dynamics are marked as *ffs.*, *ff*, *ff*, and *ff* respectively. The piano accompaniment continues with a dynamic of *ff*. The tempo remains *L Vivace.*

*Meno mosso.* *allargando* *ff*

— and wide — her praise, her praise, her praise pro-

— and wide — her praise, her praise, her praise pro-

— and wide — her praise, her praise, her praise pro-

— and wide — her praise, her praise, her praise pro-

*Meno mosso.* *allargando*

*Maestoso.* *Lento.* *ff*

- long: Settlers, sing your song!

- long: Settlers, sing your song!

- long: Settlers, sing your song!

- long: Settlers, sing your song!

*Maestoso.* *Lento.* *ff*

