

THE MUSICAL LIFE

of

HENRY HARE DUGMORE

1820 SETTLER

by

Jenifer M. Henderson

Submitted to Rhodes University in fulfilment of the Degree  
of Master of Music,  
1973.

Extract from the programme of the Grahamstown Amateur Dramatic Society production in 1970 of "Let's Do It Again or That's the Way it Was", an enactment of the 1820 Settlers Jubilee Celebrations of 1870.



*Miss Jenny Dugmore (now Jenny Henderson), whose determined detective work over a period of 15 months led to the discovery of the music composed by the Rev. Henry Dugmore for his famous lecture of 1870. She is descended from the Rev. Mr. Dugmore's brother, William. A chance remark by Professor Guy Butler of Rhodes University that Dugmore had written his own music for the lecture began Miss Dugmore's search. She wrote hundreds of letters – to all branches of the family, to Methodist ministers, to museums and historians. She burrowed in archives. Then her hard work paid off: in an old box belonging to the late Mr. Ernest Dugmore of East London were found poems, letters – and three of the four pieces of music composed for the lecture. A search of the Methodist Book Room in Cape Town uncovered the same three pieces, as well as a march written by Dugmore for the Queenstown Volunteers. All four works are featured in this programme.*

## ACKNOWLEDGEMENTS

My sincere gratitude is due to all those who helped me gather material for this study, especially to Professor Guy Butler of Rhodes University, who first drew my attention to the musical activities of H. H. Dugmore; to the Rev. Mr. A. E. F. Garrett, the Book Steward of the Archives of the Methodist Book Room in Cape Town; Miss. Inge Gruber of the University of Cape Town; the staff of the Jagger Library of the University of Cape Town; the South African Library, Cape Town; the late Mr. Ernest Dugmore, Mrs. Inez Dugmore and Mrs. Daphne Craig, all of East London; the late Professor Percival R. Kirby, Mrs. Celia Sadler, the Rev. Mr. Brian Hazel, Mrs. F. M. Edwards, the late Mrs. L. G. Dugmore, Mr. Clive Ulyate and Mrs. Dorothy E. Rivett-Carnac of Grahamstown; Mrs. Jill Joubert of the "Eastern Province Herald"; Mrs. Rita Snyman and the staff of the Albany Museum; Mrs. Hazel E. Lill and the Rev. Mr. Ian Mutton of Germiston; Mr. Mazwai and Miss. Marion Dugmore of Healdtown; Mr. Deryck Dugmore and Mrs. Daphne Lightfoot of Johannesburg; Mr. S. G. V. Crawford of Lovedale; Mrs. Sheila Brown and Mrs. Annette Jones of Port Elizabeth; Mrs. Lorraine Jonckheere of the University of Port Elizabeth; the late Mrs. Isobel Eagle of Queenstown; Dr. F. G. van der Riet, Professor Dr. L. A. Hewson and Mr. Tim Radloff of Rhodes University; Mrs. D. C. Hindson and Mr. Michael Berning of the Cory Library; Mr. Ian Shearer of Humansdorp; and Dr. C. G. Henning of the Human Sciences Research Council, Pretoria. For their help in England, my thanks are due to: The Rev. Mr. R. Douglas Ord of Monks' Well; The Rev. Mr. Paul Ellingworth and Dr. John C. Bowmer, Archivists at the Methodist Missionary Society

## CONTENTS

Introduction . . . . .	page v
Preface . . . . .	page ix
 <u>PART I - BIOGRAPHY AND MUSICAL ACTIVITIES</u>	
Chapter 1 - Early Years . . . . .	page 1
Chapter 2 - To Graham's Town . . . . .	page 4
Chapter 3 - To Mount Coke . . . . .	page 7
Chapter 4 - Elizabeth Simpson . . . . .	page 9
Chapter 5 - Ordination and Further Missionary Work . . . . .	page 11
Chapter 6 - To Queen's Town . . . . .	page 19
Chapter 7 - The 1870 Jubilee - Graham's Town	page 29
Chapter 8 - Back to Work . . . . .	page 35
Chapter 9 - London Music of 1875 . . . . .	page 36
Chapter 10 - Home to Queen's Town . . . . .	page 45
 <u>PART II - SURVIVING MUSIC</u>	
Chapter 1 - Hymns . . . . .	page 49
Chapter 2 - Quick March and Lullaby . . . . .	page 69
Chapter 3 - The Jubilee Music . . . . .	page 77
 Conclusion . . . . .	 page 116
Bibliography . . . . .	page 117

ABBREVIATIONS

Two abbreviations have been used throughout:-

(1) REMINISCENCES stands for the "REMINISCENCES OF AN ALBANY SETTLER" by H. H. Dugmore, edited by F. G. van der Riet and L. A. Hewson, printed and published by Messrs. Grocott and Sherry, Grahamstown, South Africa 1958.

(2) CROUCH is used when referring to "LIFE OF REV. H. H. DUGMORE - POET PREACHER 1810 - 1897" by E. H. Crouch, published by Hazell, Watson and Viney, Ltd., London and Aylesbury - 1920.

- - - - -

"Graham's Town" which is the contemporary title as opposed to the modern "Grahamstown" has been used where this nomenclature is applicable.

"Queen's Town" is treated similarly.

- - - - -

## INTRODUCTION

The circumstances and conditions associated with the British Settlers of 1820 are today well known to most of those with even a slight interest in the history of South Africa's development.

A study of the Settlers and their culture would not be complete without mentioning the facts contributing to Isaac Dugmore's decision in joining this group of his fellow-countrymen on their journey into an unknown, uncertain future.

Isaac Dugmore, a clerk from Birmingham, in the Midlands of England, lived a comfortable, secure life until he "endorsed more than one heavy bill" (1) in order to help a brother out of financial difficulties. The "brother" was unable to meet his commitments, and Isaac Dugmore was forced to settle these accounts from his business and family resources.

With all his security lost in this way, it took very little persuasion for Dugmore to embark on the then currently much-discussed and advertised plan of emigration to the Cape of Good Hope.

So it happened that a small fair boy, then only nine years old, came with his family. This child, Henry Hare Dugmore, the eldest son of Isaac and Maria, was destined to play his part in the dramatic future of his adopted country; not only to help as an artisan and a farmer, but to build in the spiritual field as an influential missionary and in the academic field as a most capable lecturer; most important of all, in the Artistic field as a Poet and a Musician.

- - - - -

(1) Crouch, p.15

In case it might be felt that the background of what is to follow has been too cursorily treated, the following extract from a poem which appeared in the "Weekend Post" is the most concise description of the relevant circumstances which I have yet come across:-

"Far away in old England  
Our tale does begin  
With the aftermath of war -  
There were too many jobless:  
Emigration was called,  
The Cape Colony opened her door.

"Come" said the Governor,  
"Come Hither" said he,  
"To this fairest Cape of plenty."  
So they boarded their vessels  
And sailed for the South -  
Those Settlers of 1820.

"Fair!" they did laugh  
When they looked at the veld,  
So barren and bleak and bare.  
"But courage!" they added,  
And worked with a will  
' Neath the sun with its comfortless glare.

They kept up their learning,  
They spread the fine arts -  
They upheld their stout English traditions  
To retain their old culture,  
To defend their new homes,  
Were valiant Settler ambitions" ..... (2)

- - - - -

(2) Extract from an anonymous poem from the supplement of the "Weekend Post" dated September 12th, 1970. Port Elizabeth.



(3)

- (3) The crest above is the Dugmore Family Crest taken from "Fairbairn's Book of Crests of the families of Great Britain and Ireland" by T. C. and E. C. Jack, London, W. C. 67. Long Acre and Edinburgh. No date. Plate 77.



*Henry Aaron Dugmore*

---

## PREFACE

Tracing the history of a boy who grew to manhood in a colony where mere existence itself was a struggle is hardly an easy task. One is forced to rely upon accounts and reports from every available source. It is indeed fortunate that Henry Hare Dugmore recorded his many impressions of settler life in his narrative, the "Reminiscences of an Albany Settler," and that such a man as E. H. Crouch saw fit to "put pen to paper" in "The Life of Rev. H. H. Dugmore Poet Preacher 1810 - 1897" thus preserving the many stories with which "old" Reverend Mr. Dugmore entertained him in the latter years of his life.

Although the primary object of this work is to deal with the Musical life of H. H. Dugmore it has been found necessary in parts to follow purely biographical details in order to maintain a sense of continuity and perspective.

PART I

BIOGRAPHY AND MUSICAL  
ACTIVITIES

I was born in Birmingham in the month of  
April 1810. and in the beginning of the year 1820. accompanied  
my Parents in their emigration to the Cape of Good Hope.

## CHAPTER ONE

## EARLY YEARS

As was the case with other settlers, on landing, the Dugmores were faced with a five to six day journey to their location on the Kareiga river. The route followed was fairly direct, as can be seen from the accompanying map on the following page. The utter hopelessness of their situation did not actually dawn on them until they were literally dumped on their locations.

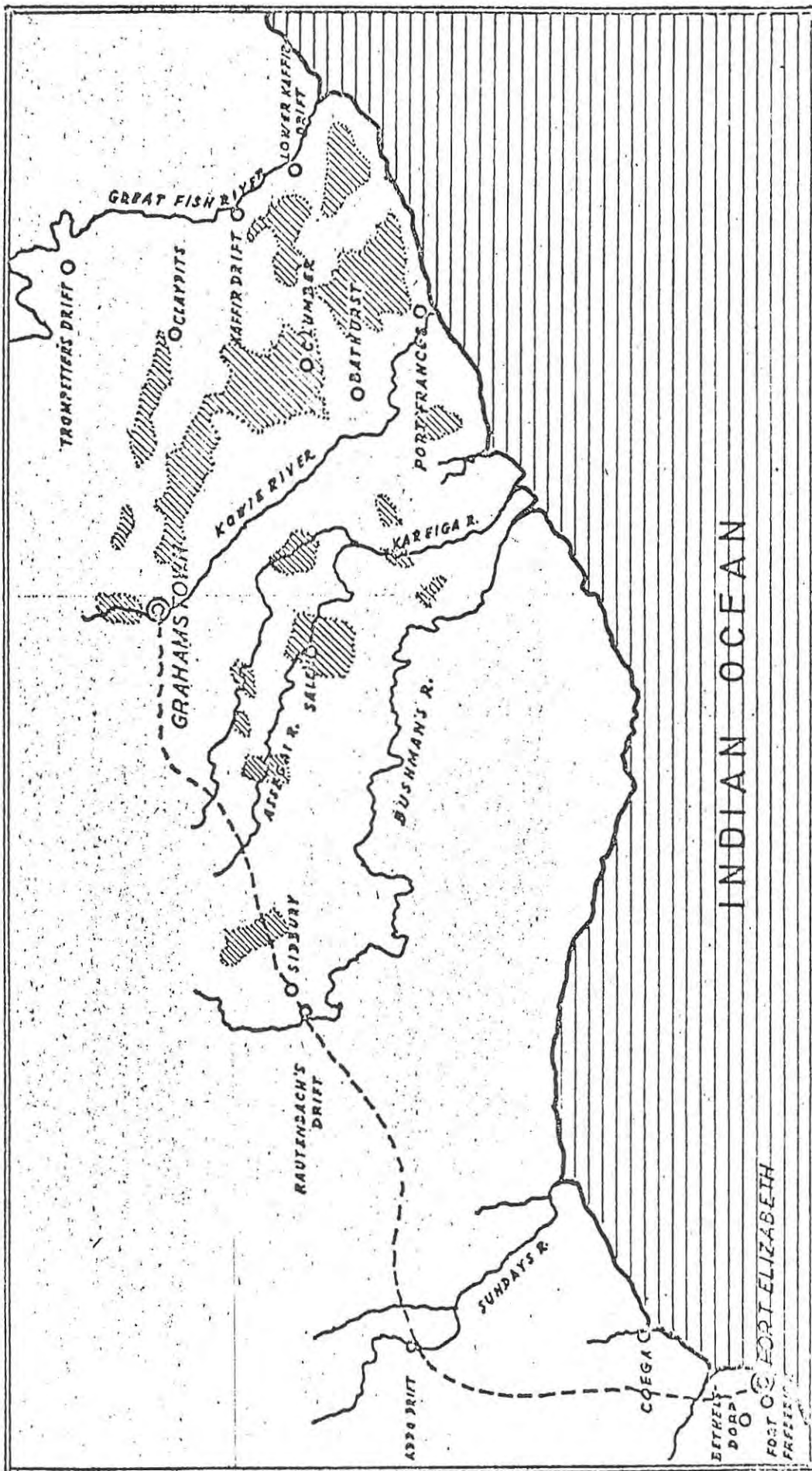
In his "Reminiscences" Henry Hare Dugmore gives an account of this :-

"It was a forlorn looking plight in which we found ourselves when the Dutch wagonners had emptied us and our luggage onto the green sward, and left us sitting on our boxes and bundles ' under the open firmament of Heaven. ' Our roughly kind carriers seemed, as they wished us goodbye, to wonder what would become of us. There we were in the wilderness and when they were gone we had no means of following had we wished to do so. Towns, villages, inns, hostelries there were none. We must take root and grow, or die where we stood. But we were standing on our own ground and it was the first time many could say so." (4)

As with others, the Dugmores made the best of the difficulties in which they found themselves but, finally finding circumstances insurmountable, Isaac Dugmore accepted a post in Graham's Town as bookkeeper to Messrs. Wood Bros., thus leaving his wife, Maria, and her elder children to run the farm as best they could. Even though heavily burdened with the responsibilities of farm life, Maria Dugmore did not neglect the education of her children. Each day, in her determination that they should not grow up

- - - - -

(4) Reminiscences, p. 20



illiterate, she gave them their lessons, using a stick as a pencil with the dusty ground for a slate.

In this way Henry Hare Dugmore received his early education, which but for his ever alert and active mind, might never have progressed farther. Practically nothing is known of Dugmore's early musical education, except that he was almost entirely self taught, having had no specific teacher in this field. In fact Crouch states emphatically:-

"Of actual schooling, however, the boy had none. He was a self-made man in the highest sense of the term. Observant to an unusual degree, dowered with a strong imagination, gifted with a true sense of harmony and with a wonderful memory, he developed unaided all these attributes, and ultimately became a leader amongst men - men who had even been blessed with an early college career." (5)

## CHAPTER TWO

## TO GRAHAM'S TOWN

In 1824, at the age of fourteen, Henry Dugmore was apprenticed to Mr. Wright, a saddler in Graham's Town.

"Seven precious years" (6) was his rueful description of the time which he spent working long hours without pay and sleeping in the discomfort of a loft above the shop. (See photograph on page 5) The only value of the uncongenial trade, he claimed in later years, was that it made him "an authority on buying a saddle!" (7)

These seven years in Graham's Town were, however, very important as regards his general education, since it was here that his love of learning was born - a love that lasted all his life. His attendance at the little Wesleyan chapel drew the attention of the famed Rev. William Shaw. When Shaw opened his night school, Henry Hare Dugmore attended regularly and gave much of his time to study, reading any book, paper or magazine which he could lay hands on. Mr. Shaw was quick to see the promise of his pupil and secured for him the appointment of Acting Librarian to a small church library, in which position Dugmore made the most of his opportunities.

His love of music also showed itself early and was fostered by the circle in which he moved in Graham's Town revealing itself whenever the opportunity arose.

- - - - -

(6 and 7) References from "From Batten to Baton" unpublished article on H. H. Dugmore by Rev. Ian W. Mutton. Cleveland, Transvaal 1970.



The premises of Mr. Wright the Saddler  
to whom Dugmore was apprenticed.

Although little information is available concerning his early musical activities, his attitude towards Music is summed up by Crouch who says:-

"He had a passion for good music. It was irresistible, and absorbed his whole nature; under its influence he became electrified, and for the time being unresponsive to all other influences." (8)

New Year's day, 1831 saw an experience which finally determined the course of his life. He experienced religious conversion after the pattern that made the Methodist Revival so important an influence in the eighteenth and nineteenth centuries.

"I distinctly heard three clear notes as from a trumpet, and since all was now changed, and I was assured of forgiveness and acceptance, I interpreted the triple trumpet as a direct divine intimation to preach to the three great races by whom I was surrounded." (9)

(8) Crouch, p.167  
(9) Crouch, p.45

## CHAPTER THREE

## TO MOUNT COKE

Received as a probationary minister or "Exhorter" in 1834, he became a candidate for the Wesleyan ministry. His first appointment was at Mount Coke, a mission station founded by the Rev. William Shaw. Here Dugmore worked under the guidance of the Rev. William Shepstone of Wesleyville, who encouraged him to develop his aptitude for languages. He soon mastered W. B. Boyce's published "Grammar of the Kaffir Language", and conducted services in Xhosa after only three months study of the language, being able to dispense with an interpreter after six months.

Henry Dugmore's position at Mount Coke was not an easy one. Considerable tact was needed in dealing with the natives and chiefs whose loyalty was not always dependable. It was also a dangerous situation, since not only was it an outpost of the Wesleyan mission field, but it was at the same time an important strategical military post, standing between the restless tribes under their powerful chief, Slambie, and the Colony.

At the outbreak of the Kaffir War of 1834-1835 Dugmore found himself in enemy territory. He was protected from attack, however, by the great respect which the native community had for him. For some time he lived in safety while the war raged around him, but then he received an advance warning that Mount Coke was to be attacked. Dugmore therefore fled to Wesleyville which, apart from being the nearest station, was in the territory of the

chief Kama whose loyalty was not doubted. The advance warning which Dugmore had received proved to be only too true, and Mount Coke was reduced to a heap of charred ruins. It was not long before word was sent from Colonel Somerset ordering the missionaries to abandon Wesleyville at once, and to return to the Colony. This evacuation was a stupendous piece of organisation on the part of Henry Dugmore and William Shepstone. It fell to these men to organise the journey of the refugees and missionaries that Dugmore afterwards referred to as 'The Retreat of the Five Hundred'.

During the peace-talks and times of tribal adjustment which followed this war, Henry Dugmore frequently assisted Colonel Somerset as a translator, conveying Somerset's orders and messages of goodwill to the chiefs.

## CHAPTER FOUR

## ELIZABETH SIMPSON

At the end of the 1834-1835 Kaffir War a general meeting of all the Wesleyan missionaries was held at Graham's Town. On his arrival, Henry Hare Dugmore was met by his old friend W. B. Boyce who took him immediately to meet his (Boyce's) friends, the Simpsons, who had quite recently arrived from England.

Miss. Elizabeth Simpson gave this reported description of H. H. Dugmore when he first visited her family at this time.

"Never had a more unclerical looking gentleman been introduced to them. They could hardly suppress a smile when he entered the room - dust-stained, hot, and dressed in corduroy trousers, white jacket and coloured waist-coat". (10)

On the 13th November, 1838, Henry Hare Dugmore married Elizabeth Simpson.

Of their first meeting she is reported to have said:-

"It was not his courtier attire that first drew me to him. What struck us most was the evident earnestness of the young man in his work, also the massive forehead which already showed beneath a mass of red unkempt hair." (11)

Over the years Elizabeth presented Henry with eight children, five sons and three daughters - Richard, Herbert, Arthur, George, Maria, Emma and Alfred (twins) and the youngest, Fanny.

During the infancy of Richard, his first child, Henry Hare Dugmore composed a little lullaby that he used to sing to the child. (12)

(10) Crouch, p. 74

(11) Crouch, p. 75

(12) I first heard of this lullaby (and got the words) from Mr. Ian Shearer of Paradise Beach, Humansdorp District. The tune I traced to Mrs. Daphne Lightfoot of Craighall, Johannesburg.

The melody of this lullaby appears in Part II of this work,  
the words being as follows:-

"The sun' s gone away and the moon has come  
And the pretty little birdies they have all gone home  
And the stars are twinkling up in the sky  
So it' s time little Richard went to bye, bye, bye."

Family legend claims that Mrs. Dugmore was a  
particularly thrifty woman. On one occasion Elizabeth sat and  
stared at her husband while he entertained a visitor in their home.  
When Dugmore asked her why she was staring she remarked:-

"I was just thinking that your suit jacket would make  
an admirable cassock for a child." (13)



Elizabeth Simpson  
in later life.

- - - - -

(13) Mutton Ian W., unpublished article on H. H. Dugmore.  
"From Batten to Baton" Cleveland, Transvaal, 1970.

## CHAPTER FIVE

## ORDINATION AND FURTHER MISSIONARY WORK

1839 was the year of Henry Hare Dugmore's official ordination into the Wesleyan Ministry. His ordination certificate reads as follows :-

"To all to whom those present shall come, we, William Shaw, Samuel Palmer, John Ayliff, William Shepstone, William Binnington Boyce and James Cameron, being ministers of the Gospel in connection with the Conference and sureties of the people called Methodists, established by the late John Wesley, M. A., have this day set apart for the work of the Ministry by the imposition of our hands and by Prayer,

HENRY HARE DUGMORE

whom we judge to be well qualified for that great work. And we do hereby recommend him to all whom it may concern as a fit person to preach the Word of God and to administer the Holy Sacraments. In testimony whereof we have subscribed our names and affixed our seals this 19th day of March in the year of our Lord 1839.

William Shaw

Samuel Palmer

John Ayliff

W. B. Boyce

James Cameron

W. Shepstone." (14)

After becoming a resident minister in Graham's Town Dugmore moved to Wesleyville where he assumed tremendous responsibilities, for Wesleyville was even more of a "buffer-community" between Slambie's tribes and the Colony than Mount Coke had been.

1839 by some coincidence was also the date of the arrival in the Colony of the Rev. J. W. Appleyard. Dugmore and Appleyard met in local missionary circles and a firm friendship developed between them. In fact, when Appleyard expressed a desire to see

- - - - -

(14) By kind permission of Mr. Ian Shearer of Paradise Beach, Humansdorp District, who allowed me to copy the wording of the original document which is in his possession. Crouch erroneously refers to Boyce as "Boyse."

the Bible translated into Xhosa he found a very willing assistant in H. H. Dugmore, who not only helped Appleyard to allocate the work to various missionaries, but himself undertook no less than the translation of the Psalms and Gospels together with Acts, Romans, Philippians, Colossians I and II, Thessalonians, Titus and Philemon. Including these achievements, H. H. Dugmore was also the first man to set Xhosa words to hymns. Because of the difficulty of dating the composition of his hymns, and the controversy I have raised over them, which will be explained later, I have chosen to deal with the hymns in Part II of this work.

In 1844 the settlers decided to hold a celebration to mark the 24th Anniversary of their arrival in the Colony. These celebrations were held in Graham's Town at "Oatlands", the spacious estates of Colonel Henry Somerset who loaned tents for the accommodation of the settlers; and placed regimental bands at the service of the committee. The celebrations were opened with a religious service held in the Church of St. George (the forerunner of the Graham's Town Cathedral of St. Michael and St. George), and a number of hymns were specially composed for this service. Although the music is now lost, it is generally accepted that H. H. Dugmore was the composer of the hymns, in conjunction with the Rev. Thornley Smith, who wrote the words. The opening hymn of five verses asked for blessing for "Thy chosen race" and "Our land". This was followed later by one entitled "For the Queen", the words of which have survived and are worth recording here:-

"O King of kings, Thy blessing shed  
On our anointed Sovereign's head;  
And, looking from Thy holy heaven,  
Protect the crown Thyself hast given.

Her may we honour and obey,  
 Uphold her right and lawful sway.  
 Remembering that the powers that be  
 Are ministers ordained of Thee.

Her with Thy choicest mercies bless,  
 To all her councils give success,  
 In war, in peace, Thy succour lend  
 And still from every foe defend.

And Oh! when earthly thrones decay,  
 And earthly kingdoms fade away  
 Grant her a throne in worlds on high,  
 A crown of immortality." (15)

These celebrations took place in Graham's Town on the 10th of April, 1844, similar festivities being held at Bathurst and Salem three months later. Again in May, 1845, Salem celebrated the 25th anniversary of the landing of the settlers. On this occasion the Rev. John Ayliff gave the address, and several of the "senior" settlers made speeches which were interspersed with the singing of hymns, one of which concerns us, being the "Commemoration Anthem" which was set to music by H. H. Dugmore who also trained the choir, which seems to have done full justice to his music as the Journal of Thursday the 22nd May recorded that "it was executed with powerful effect".

In Graham's Town on the 10th April, 1845 (the 25th anniversary of the landing of the settlers), the foundation stone of a Commemoration Chapel or Church was laid by Mrs. Anne Shaw, the wife of Rev. William Shaw. For this ceremony H. H. Dugmore was responsible for the selection and arrangement of the musical side of the service, and also composed an anthem specially for the occasion. Unfortunately this anthem numbers among his lost compositions, but it is thought to have been called "Sound ye the trumpet."

While stationed in Graham's Town, not only did Dugmore serve the European community, but that of the African also. His deep understanding of these people is reflected in the papers he contributed to "The Christian Watchman" in 1846 and 1847, which were later re-published as the first section of Colonel John Maclean's "Compendium of Kafir Laws and Customs" in 1858. (16)

War broke out again in 1846 and again Mount Coke and Wesleyville were destroyed by fire. Mr. and Mrs. Dugmore, at that time in the mission field, were forced to take refuge at Fort Peddie.

It was Sir Harry Smith who finally crushed this war, and in January, 1848 he summoned all the chiefs in Kaffirland to meet him in King William's Town. Sir Harry officially invited Henry Dugmore to this conference to act as his spokesman and interpreter. There were approximately two thousand influential Kaffir leaders present to whom Dugmore had to convey Sir Harry's anger, and to order submission and recognition from the chiefs.

At the end of the war in 1848 Dugmore was sent from Graham's Town to the mission station at Fort Peddie which was then known as Durban. His Journal tells us of the journey:-

- - - - -

- (16) Printed for the Government of British Kaffraria.  
 Mount Coke: Wesleyan Mission Press - 1858.  
 Part I Rev. H. H. Dugmore's papers (p. 1 - 54)
- (1) Geography of Kaffraria (1)
  - (2) Tribes of Kaffraria (8)
  - (3) The Government and its practical operation (23)
  - (4) Laws and legal processes (33)
  - (5) Marriage customs (43)

(17) JOURNAL 1848

"May 3rd Wednesday - I left Graham's Town with my family to resume my former position as Missionary to the Heathen more especially, after having for several years been engaged in a Colonial Circuit. My long contemplated residence at DUrban is at last likely to take place. - The first night of our journey was spent beside the wind walls of Driver's Cottage.

4th Thursday - We continued our way with little incident to 'Trompetters Drift'. The road down the Fish river heights on the West bank is in a course of improvement at last, a party of Soldiers being employed upon it. We crossed the river when it was almost dark, but without accident, and spent the night on the East bank, at a short distance from the stream.

5th Friday - We started at day-break. As we were proceeding over a rough part of the road, I rose from the wagon box on which I was sitting and looked back to see what was being done at the hindmost wagon, when a sudden jerk made me lose my balance, and had I not grasped the rung firmly I should probably have been laid under the wheel. As it was, one foot reached the ground, but I was enabled to preserve myself from totally falling.

"The very hairs of your head are all numbered."

We reached the DUrban Station in the afternoon, after a journey without any accident and during which we had enjoyed uninterrupted fine weather. Mr. Wilson met us a short distance from the station and both he and Mrs. W. gave us a hearty welcome to our new home." (18)

Photostat copies of the above account follow overleaf.

In 1850 war broke out again. Refugees flocked in their hundreds to Graham's Town and among them were Henry and Elizabeth Dugmore. Dugmore took up duties in Graham's Town till the end of

- - - - -

(17) I have included this account here as a matter of interest because to the best of my knowledge it is the first time it has appeared in print; and also as Crouch erroneously places this appointment 2 years too early in his biography of Dugmore, p. 94

(18) Extract from the unpublished Journal of H.H. Dugmore. At present housed in the Archives of the Methodist Book Room, Cape Town.

## Journal 1848

May 3<sup>rd</sup> Wednesday - I left Graham's Town with my family, to resume my former position as Missionary to the Heathen more especially, after having for several years been engaged in a Colonial Circuit. My long contemplated residence at Durban is at last likely to take place. - The first night of our journey was spent, beside the wind wales of Drives's Cottage.

4<sup>th</sup> Thursday - We continued our way with little incident to "Grompeters Drift." The road down the Fish River heights on the west bank is in a course of improvement at last, a party of soldiers being employed upon it. We crossed the river when it was almost dark, but without accident, and spent the night on the east bank, at a short distance from the stream.

5<sup>th</sup> Friday We started at day break. As we were proceeding over a rough part of the

road, I rose from the wagon box on which I was sitting, and looked back to see what was being done at the hindermost wagon, when a sudden jerk made me lose my balance, and had I not grasped the lung firmly I should probably have been laid under the wheel. As it was, one foot reached the ground, but I was enabled to preserve myself from totally falling. "The very hairs of your head are all numbered." We reached the Duvon Station in the afternoon, after a journey without any accident, and during which we had enjoyed uninterrupted fine weather. Mr Wilson met us a short distance from the station, and both he & Mrs W. gave us a hearty welcome to our new home.

the war, after which he revisited D Urban, and the charred remains of Wesleyville.

In 1851 the Dugmores settled in Salem; as Henry's health had suffered from the strain and tension of the past few years, it was merely a move to help him recouperate, and recover his strength.

## CHAPTER SIX

## TO QUEEN'S TOWN

Henry Hare Dugmore's long association with Queen's Town began in 1854. Queen's Town was founded by Sir George Cathcart in 1852.

In 1853 the Rev. W. Shepstone of Kamastone laid the foundation stone of the Methodist Church, and in 1854 Henry Dugmore was invited to open the Church and conduct the opening services, acting for a while as minister, not only to the Methodists, but to all denominations, as the Methodist Church was the first Church in Queen's Town.

The work of establishing a new Church and ministering to the needs of an ever changing community of both the European and Native congregation was a serious strain upon Henry Dugmore's health. The nature of the strain of such an appointment can be ascertained from the following extract of a letter written by his father in 1854. The letter is addressed to "My very Dear Children," and is dated Queen's Town 18th June, 1854

....."The mission station of Lessyton is six or seven miles off. Mr. Hepburn is removed from thence to Beaufort, and his place is to be supplied by a Catechist, I believe Mr. Wakeford, and Henry as minister of the Circuit is stationed here, and has to visit the surrounding country.

The Society in this place when we came was at a very low ebb, Mr. Hepburn had neglected it, and the people were much dissatisfied at his spending so much of his time at Lessyton. But now a new order of things is being established, which causes Henry no little labour and anxiety - -

The preaching at present held in the Court House is always crowded - Our New Chapel is nearly finished, and is intended to be opened the first Sunday in next

month, I much fear it will be too small. The Mission House (is) to be commenced immediately which I assure you is much needed. Henry's duties Sunday, preaching morning and evening at the Chapel Monday evening he meets a class of about eighteen young Men raised since he came here, Tuesday evening he meets a party of young men for instruction in Music and Social Conversation - Wednesday evening he preaches to a Native Congregation, Thursday morning he rides to Lessyton and preaches to the Natives. Then about six miles in another direction and preaches to a fine congregation of emancipated slaves. Then about six miles home and leads a prayer Meeting rather large one. On Friday evening a general practice night for singing at his own house, which is generally completely crowded - Once a month on the Saturday he rides to Mr. Turvey's post, three hours off, preaches there on Sunday morning, and then returns home for evening service, Again Once a Month after Sunday morning service, he rides over to Mr. Fincham's, about one hour, preaches there in the afternoon, and immediately returns here for evening service, Again Once a Month on another Sunday exactly the same as above to Mr. Staples Farm, about one and half hours ride. He has also once a quarter at least to visit Mr. Warner's people, and Nonesi's people, the Paramount Chief about three to four hours ride, and from the number of Kraals there this takes about three days - In addition Henry intends to take in two or three more places among the Farmers round Queen's Town So you see he will have very little time to spare - The effects of Henry's exertions are already very apparent and his perseverance is rewarded in a manner highly gratifying to himself - The members in Society and the Congregation have very much increased since he came here and there is every prospect of a good work being carried on for some time to come - I cannot exactly state what addition has been made to the society but I think it is more than doubled - I fear however that his exertions if continued as at present will injure his Health - We were all very much benefitted at first by the change of Air and we remained very well for a considerable time But lately the Influenza has visited the town and most people have been affected by it and among the rest ourselves. The children have all been ill but they are now recovered Elizabeth has been very ill but is now on the mend and I think will soon get strong again. Henry I fear will not so soon get over it as he is held back by other disorders and extra exertion. For myself I am very well and have been ever since you left. Through practice my voice is improved and I can now assist in leading the singing which we are endeavouring to improve as much as possible. When we came here it was bad indeed but now we have several small pieces (and) assisted by the Seraphine, Cornopian, Bass viol, and Flutes

may produce some effect . . . . ." (19)

As his father had feared, Henry's exertions did injure his health. A recuperative trip to England was arranged for him in 1859, and after some trouble over the arrangements with the Conference in London, his request was granted and all arrangements finalised.

It was while in London at this time that the Handel festival celebrations took place (100th anniversary of Handel's death), and it was at the Crystal Palace that H. H. Dugmore heard the "Messiah" performed by a chorus and orchestra of four thousand. The affect of a magnificent presentation of this nature on a sensitively musical man can only be judged by comparison with his usual musical diet viz. the music made by the colonials themselves. It is easily understandable in the light of such a comparison that he should tell Crouch in later life "it was as if to bring all heaven before my eyes." (20) Of the visual aspect of this performance Dugmore said:-

"I looked before me; the Handel orchestra rose, a noble amphitheatre, from whence four thousand voices and instruments were soon to send ocean tones of music. The grand festival organ, with its sixty-six stops, occupied the centre; on each side the fan like ranges of seats rose in successive ranks till the most remote nearly touched the pavillion canopy that stretched over the whole." (21)

Early in 1860 Henry Dugmore returned to the Cape Colony on board the brig. "The Skimmer of the Seas". With renewed energy

- - - - -

(19) MS. 15,420 from the Methodist Archives, housed in the Cory Library, Rhodes University, Grahamstown.

(20) Crouch, p.112

(21) Crouch, p.113

he worked at both Salem and Graham's Town till in 1861 he was invited to Queen's Town to lay the foundation stone of a new church, and on July 12th, 1863 he was invited to open this same church. The following month Henry Hare Dugmore received a call to return to Queen's Town as resident minister. His journal states:-

"Being appointed to this circuit we arrived here on Saturday 13th February, 1864 after a journey during which we were greatly favoured as regards the state of the weather and rivers. On Tuesday the 16th a rain set in, which has continued with scarcely any intermission until now (22nd) and has flooded all the country, and interrupted all intercommunication. On Sat/20th, Mr. Brookhuizen was drowned in attempting to cross the Komani, and also a native in trying to recover the body." (22)

A photostat copy of this section of his journal follows overleaf.

In Queen's Town, Henry Dugmore's duties included the surrounding stations of Hilton, Whittlesea, Lilyvale, Tylden, Stormberg, Turvey's Post and many others, as well as Dordrecht, Tarkastad, Shilah and Cathcart.

Not only did Dugmore fulfil his ministerial duties, but also played a very active role in public affairs, often appearing as a lecturer - becoming president of the "Mechanics Institute" - founding a "Choral Society" and opening the "Young Mens' Mutual Improvement Society."

A contemporary account of that time described Dugmore as:-

"A thin, erect man, with a large head and small features; reserved, though not morose, of a kind disposition requires to know, and to be known before much social

- - - - -

(22) Extract from the unpublished journal of H. H. Dugmore.

Being re-appointed to this Circuit, we arrived here on Sat<sup>y</sup> Evg 13<sup>th</sup> Feb<sup>y</sup> 1864 after a journey during which we were greatly favored as regards the state of the weather and rivers. On Tuesday 16<sup>th</sup> a rain set in, which has continued with scarcely any intermission until now (22<sup>nd</sup>) and has flooded all the country, and interrupted all intercommunication. On Sat<sup>y</sup> (20<sup>th</sup>), Mr Brookhuisen was drowned in attempting to cross the Komane, and also a Native in trying to recover the body.

intercourse could be held with him, justly self-styled a mental recluse, a great reader, deep thinker, clear, ready and powerful speaker of very considerable mental power and attainment, poetic mind, passionately fond of music, great musical genius, truly spiritually minded, could hold his own anywhere, and grace any ministerial circle." (23)

It was in Queen's Town that Dugmore's musical abilities really developed. He was now settled by comparison with his former "roving" life and he established his home as best he could, paying great attention to his library, which he furnished with an American harmonium, referred to in his letters as the "Seraphine", presumably its trade name.

Henry Hare Dugmore was the founder and director of the Philharmonic Society (24) in Queen's Town, and concerts were continually organised for charity. Under his direction success was usually assured. If talent was lacking, he or his family would supply it; if music was needed, he would write it. Year by year in the pulpit, on the public platform, in the press or in outlying stations Henry Hare Dugmore was continually active. He hardly ever visited a settlement of any great size without being asked to lecture and of the long list of subjects submitted, the favourite was his own "Reminiscences of an Albany Settler". This lecture was first given in the winter of 1867 in the new hall cum schoolroom completed the previous year at the rear of the church.

- - - - -

- (23) Mutton, Ian W. -unacknowledged quote from unpublished article "From Batten to Baton".
- (24) Details of this Philharmonic Society are unfortunately not available, but it seems to have featured quite prominently in the social life of Queenstown at that time.

In this lecture, Henry Hare Dugmore featured as choir conductor, poet, composer, performer and lecturer.

The lecture was divided into four sections, each being followed by a musical item illustrative of the content of the lecture; for example, the item following the "Introduction" was called "The Sunny Land", a settlers duet and chorus. After the first part of the lecture followed "Prospect and Retrospect" - a glee for the sons of the settlers; the second part was followed by "The Dear Old Land" for baritone solo and chorus, while the third part of the lecture was followed by a "Finale: Choral March" in praise of Queen Victoria.

The choir used for the musical sections of this lecture was presumably the Queen's Town Choral Society of which Dugmore was both founder and director. As far as instrumental accompaniment was concerned, H. H. Dugmore played the flute (his main instrument), the Rev. Mr. Naude the violin. The rest of the accompaniment was provided by the Dugmore children. Herbert played the cornet, George the violoncello, Arthur the harmonium and Miss. Dugmore the piano.

Towards the end of 1867 Dugmore took a much needed holiday during which he visited King William's Town in August, Salem in October and Graham's Town in November. While he was in Graham's Town he again delivered his lecture - "The Reminiscences of an Albany Settler", this time to the "Wesleyan Young Men's Society", on Friday the 22nd November. A copy of the handbill used to advertise this lecture in Graham's Town appears on the following page.

In Queen's Town, one evening a week was set aside for musical activities in the Dugmore home. They started early, ended late and many Queen's Town people attended and took part in these

# WESLEYAN YOUNG MEN'S SOCIETY.

## LECTURE BY THE REV. H. H. DUGMORE.

FRIDAY EVENING, THE 22nd NOVEMBER, 1867.

SUBJECT:—

“An Albany Settler's Reminiscences; or a Glance at the Early History of the Settlement.”

### INTRODUCTION.

#### THE SUNNY LAND.

(Settlers' Duet, and Chorus.)

We had heard from afar of a Sunny Land,  
Of its greenwoods waving, its mountains grand;  
Its bright starry skies, and its moonlit dales,  
Its balmy air and its verdant vales;  
And we long'd for the Sunny Land.

And we came o'er the waters wide and deep, [sweep,  
Where the storm waves roll, and the storm winds

To the land of our fathers we bade farewell;  
And for weal or for woe we have come to dwell  
In the vales of the Sunny Land.

There were toils to be borne, there were foes to fight,  
But with heart of hope, and with arm of might,  
And the blessing of heaven we have won our way;  
And our sons, with the triumph of victors survey  
Their homes in the Sunny Land.

### LECTURE,—FIRST PART.

#### PROSPECT AND RETROSPECT.

(A Glee for the Sons of the Settlers.)

HAIL to the day that's dawning  
In gladness o'er the land!  
The clouds that dim'd the morning  
Break off on every hand;  
But with bright suns shining o'er us,  
And with happy days before us,—  
With our children round us smiling,  
And the hours with love beguiling:

Let us think on these who pass'd away  
Ere the lowering clouds had parted;  
Who toils and dangers braved for us,  
Tho' sad and weary-hearted,  
Our fathers bore the heat and the bur-  
den of the day:  
O never from our hearts shall their  
memory fade away.

### LECTURE,—SECOND PART.

#### THE DEAR OLD LAND.

(Barytone Solo and Chorus.)

A GLORIOUS land is the “Dear Old Land,”  
Our father's island home;  
Tho' its moorlands are cold when the snow lies deep,  
And the mists round the sides of its mountains creep,  
And the waves are white, when the March winds sweep,  
As they dash on its cliffs in foam.

A story of fame has the “Dear Old Land,”  
And it dates from the days gone by;  
When Right with Might the strife began,  
And Freedom's voice with the Tine-cross ran,  
And the waken'd Serf rose up,—A MAN,  
To conquer his rights or DIE!

And tell me the realms o'er the earth's broad face,  
Where her “Braves” have not been found;  
Wherever the sea's wild waves have curl'd,  
Her fleets proudly sail with flag uncurl'd,  
And her evening drum through the wide, wide world,  
Is rolling its ceaseless round,

Then hail! all hail! thou “Dear Old Land,”  
Where our fathers' ashes lie;  
There are sunbeams bright on this far off shore,  
There are starlit skies when the day is o'er,—  
And we never shall tread thy greensward more;  
But we'll love thee,—TILL WE DIE.

### LECTURE,—THIRD PART.

#### FINALE: CHORAL MARCH.

“God save the Queen!” let all the people sing,  
Joyfully, joyfully, the hearts' glad homage bring,  
Long may she reign, a nation's heart her throne,  
Late may she rise to higher bliss unknown!  
Fam'd in story, pure in glory,  
Heav'n all-her griefs redressing,

Children her memory blessing;  
People loving, God approving,—  
Gilding with Heav'n's own brightness  
Her pathway to the skies,  
Thus ever, thus ever, may our Victoria reign!

evenings. Of these occasions Crouch says :-

"Here the latest compositions in the musical world were tried and judged, and the great masters had each in turn an evening devoted to their study." (25)

This statement may to a certain degree be clarified by examining the remnants of H. H. Dugmore's musical library which I was most fortunate to obtain from Mrs. Hazel Lill of Germiston. In this collection we find:-

- (1) Volume One of the Schubert Songs.
- (2) The Grand March from Wagner's "Tannhäuser".
- (3) Schumann's Fantasiestücke.
- (4) A mixed volume of Mozart's Sonatas and Sonatinas.
- (5) The vocal score of Gounod's "Faust".
- (6) Various small works by Handel, Haydn and Beethoven.
- (7) Two Mozart Masses, No. 1 in C and No. 12 in G. The accompaniments in both of the last mentioned are arranged for performance on pianoforte and harmonium, the very instruments in Dugmore's library; judging from the condition of the copies of these masses, they were very well used indeed.

Of these musical evenings at the Dugmore home, the late Mrs. Isobel Eagle of Queenstown, who was a granddaughter of H. H. Dugmore, says:-

....."I know my Grandfather started the first Choral Society here and also had an Orchestra and used to get all the members to come to our home for practices. I can remember as a little girl, and I am now over 81, lying awake and listening enthralled to the music from the other part of the house". (26)

So engrossed was Dugmore in his music that he was accused by a section of his congregation of neglecting his duties to the church. In a letter (dated August 9th, 1869) to William Shepstone, who was at that time secretary to the Methodist Missionary Society in London, Dugmore says:-

- - - - -

(25) Crouch, p.131

(26) Eagle, Mrs. Isobel - extract from a letter from Mrs. Eagle to myself, dated June 3rd, 1969.

"My Dear Bro. Shepstone,

Is there a chance of a removal in the case of Bro. Bertram next District? I ask because a sort of crisis has arisen in my pastorate hence, I fear I have outlived my usefulness as superintendent of the Queen's Town Circuit - Some of our people - all the best of them I am told think that in what I have been doing to raise the musical taste of the Community and to promote social harmony I have been conforming to the world, neglecting my proper work and injuring the cause of God." (27)

In a following letter to Shepstone, Dugmore withdraws his request for transfer from Queen's Town. His congregation had got to hear of it, and had begged him to remain.

(27) - - - - -  
Extract from a letter dated August 9th, 1869 from H. H. Dugmore to William Shepstone. This letter is housed in the Archives of the Methodist Missionary Society in London.

## CHAPTER SEVEN

## THE 1870 JUBILEE - GRAHAM'S TOWN

The year 1870 was marked by the 50th anniversary celebrations of the arrival of the settlers. The main centre of activity was Graham's Town; and when a member of the celebrations committee suggested that the central feature of the celebrations programme be a revue of the arrival of the settlers and the progress of the settlement, in lecture form, the name of the Rev. H. H. Dugmore was immediately suggested as the man most suited to this role. Dugmore was approached, and he readily agreed to lecture on the required subject. For the occasion he enlarged and adapted his lecture of 1867, "An Albany Settler's Reminiscences", now calling it "The Reminiscences of an Albany Settler".

The form of the lecture, though much enlarged, closely followed that of its earlier presentation in 1867, although the length of the whole was now extended and lasted fully four hours.

The "Introduction" to the lecture was followed by "The Sunny Land" (Settlers' Duet and Chorus).

## THE SUNNY LAND

We had heard from afar of a Sunny Land  
Of its greenwoods waving, its mountains grand;  
Its bright stormy skies, and its moonlit dales,  
Its balmy air and its verdant vales,  
CHORUS :- And we long' d for the Sunny Land.

And we came o' er the waters wide and deep,  
Where the storm waves roll, and the storm winds sweep,  
To the land of our fathers we bade farewell;  
And for weal or for woe we have come to dwell  
CHORUS :- In the vale of the Sunny Land.

There were toils to be borne, there were foes to fight,  
 But with heart of hope, and with arm of might,  
 And the blessing of heaven we have won our way;  
 And our sons, with triumph of victors survey  
 CHORUS :- Their homes in the Sunny Land.

After the first part of the lecture, followed "Prospect and Retrospect" (a Glee for the Sons of the Settlers).

#### PROSPECT AND RETROSPECT

Hail to the day that's dawning  
 In gladness o'er the land  
 The clouds that dim'd the morning  
 Break off on every hand;

It is probable that this piece of music was rewritten for the 1870 celebrations, as the handbill advertising the 1867 lecture presents a much longer poem with the same title. (see page 26)

The second part of the lecture was followed by "The Dear Old Land" (Baritone Solo and Chorus).

#### THE DEAR OLD LAND

A Glorious land is the "Dear Old Land",  
 Our fathers' island home;  
 Tho' its moorlands are cold when the snow lies deep,  
 And the mists round the sides of its mountains creep,  
 And the waves are white, when the March winds sweep,  
 As they dash on its cliffs in foam.

A story of fame has the "Dear Old Land",  
 And it dates from days gone by;  
 When Right with Might the strife began,  
 And Freedom's voice with the Fire-cross ran,  
 And the waken'd Serf rose up - A Man,  
 To conquer his rights or Die.'

And tell me the realms o'er the earth's broad face,  
 Where her 'Braves' have not been found;  
 Wherever the sea's wild waves have curl'd,  
 Her fleets proudly sail with flag unfurl'd,  
 And her evening drum through the wide, wide world  
 Is rolling its ceaseless round,

Then hail! all hail! thou "Dear Old Land"  
 Where our fathers' ashes lie;  
 There are sunbeams bright on this far off shore,  
 There are starlit skies when the day is o'er, -  
 And we never shall tread thy greensward more;  
 But we'll love thee, - Till we die.

The third and final part of the lecture was followed by:-

"FINALE: CHORAL MARCH"

"God save the Queen! " let all the people sing,  
 Joyfully, joyfully, the hearts' glad homage bring,  
 Long may she reign, a nation's heart her throne,  
 Late may she rise to higher bliss unknown!  
 Fam'd in story, pure in glory,  
 Heav'n all her griefs redressing,  
 Children her memory blessing;  
 People loving, God approving, -  
 Gilding with Heav'n's own brightness  
 Her pathway to the skies,  
 Thus ever, thus ever, may our Victoria reign!

The first three of these four pieces all appear in Part II of this work. Unfortunately I have been unable to trace the Choral March either in Southern Africa or in Britain, and it is unlikely that it was published, as the "Suid-Afrikaanse Musiekbibliografie" by F. Z. van der Merwe contains mention of only the first three of the set of four. H. H. Dugmore mentions the Choral March and the jubilee music in general in the following extract from a letter to his friend W. B. Boyce, in London. This letter was written shortly after the celebrations.

"The expectation of having my Jubilee Sermon published as well as the lecture has given the latter perhaps more of a secular character than it would have otherwise had, - The Music was arranged for and performed by a full orchestra and chorus of a hundred performers. I have not even kept copies of the various accompaniments, and I fear a pianoforte arrangement would be a very feeble affair. One of the pieces a "Choral March", Mrs. Boyce has. The rest I will try and arrange so as to give some idea of what I wished it to be at the Festival."

Unfortunately, as Dugmore did not keep the orchestral parts, we have only the "feeble affair" of the pianoforte arrangement to judge from. - This, however, will be dealt with in Part II.

In 1870 Dugmore also composed a "Quick March" which he dedicated to the regiment of the Queen's Town Volunteers. This march was published in "The Cape Musical Monthly" and unfortunately also appears only as a pianoforte arrangement. (28)

1871 saw the publication of the Jubilee Lecture, "The Reminiscences of an Albany Settler".

By modern standards the music for the Jubilee lecture may not be judged as great music, but in its time and environment it was by no means a small achievement.

To give some idea of the excitement the original 1870 lecture caused at the time in Graham's Town, I should like to include at this point an extract from the diary of William Allen, who was present at the Dugmore lecture:-

..... "Home again to get ready for the Lecture by H. H. Dugmore. At six we started; no tickets to be had for love or money, all sold, more than the Albany Hall will contain. Met Gibson on the way who had just induced some lucky wight (fool I should call him) to give us his ticket which cost 1s. 6d. for 5s. - such a sordid bargain I cannot acquiesce in. Arrived at the Hall a few minutes after 6, found the place in confounded confusion, the workmen only just

- - - - -

(28) For the Settler Pageant presented in 1970 to mark the 150th anniversary of the arrival of the settlers, "The Sunny Land", "Prospect and Retrospect", "The Dear Old Land" and the "Quick March" were presented. These four pieces were arranged for orchestra and military band (in the case of the "Quick March") by Mr. Albert Honey, and in this presentation gave a far better effect than the mere pianoforte versions, that have survived, can ever achieve.

arrived to place benches, chairs etc. which had been used at the banquet and could not be spared sooner (where we did not go, it cost 5/- per ticket, too much for Ma and I); the men scarcely allowing themselves time to inform us that 7 was the hour, and we had no business there in the road; dare not ask such gruff people who, by the bye, was not aware of our own ideas of our importance. - These men could not be reasoned with about our misfortune in having no tickets, but . . . . . I pops back to ask some old friend in the crowd, who was on the Committee? Surely I'll find a friend among them? Two or three were mentioned, among whom I know and saw Minto. So off I pushes in, "Good day, etc. etc", but says I, no time for greetings, Mr. M. "I am in a mess, got no tickets and I hear there is no money taken". "No, says he, but you are in aren't you? "Yes! Well stop in! But, says I, I have my wife here. Well bring her too! So I acted thereupon and hauls Ma in . . . . . I made myself busy in arranging chairs until I got a corner of refuge for Ma hemmed in with chairs . . . . . (Somehow we managed to stay put until the doors were opened to the public). Such a rush I never saw. On they came and still they came, all pushing up the passage, in a few minutes all the seats were occupied, but still they came crowding up with some indefinite idea that there would be room, but no, when they came to the platform they all had to stand like blocks wedged in, looking so foolish. Presently one fainted then another, causing terrible commotion to carry them out. Then the gallery doors were opened, the approaches to which are from the outside. Presently that also was crammed, and such a noise quite deafening! Presently I heard a shout and such a clapping of hands, whistling. Whatever could it be? Perhaps Mr. Dugmore - yes, there his funny bald head shows among the crowd, the people endeavouring to make way for him . . . . . The lecture commences by Justice Dwyer who was Chairman, introducing the Reverend Henry Hare Dugmore (Dwyer is a Catholic) and after D. commenced at every pause such applause; then the music, the harmony and words being compositions of the Rev. gent. which was grand. B. Roberts, also a Methodist, conductor of the choir, which was composed of all denominations - a grand assembly - they were intermixed with the band of the 32nd who joined in with their instruments, among which was the brass trumpets etc., sounding loudly and sweetly. . . ." (29)

- - - - -

(29) Extract from the diary of William Allen, now in the possession of Mrs. M. Allen Senior of Kentani, and reproduced in the programme of the 1970 celebrations.

Shortly after the Jubilee celebrations Rev. Dugmore wrote a letter of thanks to all concerned with the musical side of the lecture, through the medium of the Journal. The following is an extract:-

"To Miss. Davis, whose voice rang so magnificently through the Albany Hall; to Mr. Barrat, the accompanist; To Miss. Richards, whose deep feeling added so much tenderness of expression to the music of the alto solo to the Rev. Mr. Mullins, whose glorious voice might provoke envy in men of feebler powers; to the ladies and gentlemen who rendered the choruses with such efficiency. To the gentleman amateurs, whose orchestral abilities do such credit to Graham's Town, to Mr. Glennon, the Bandmaster of the 32nd Regt. for his kindness in allowing the services of the bandsmen. To the bandsmen themselves, without whose aid the performance in its entirety, could not have been given at all. And lastly, but not least, to my friend Mr. Benjamin Roberts, whose unwearied assiduity in training, whose keen perception of the requisites to musical effect, whose exquisite taste, and whose ability as a conductor, were the animating principles of the whole performance - For the first time - possibly for the last - my ideas and intentions in the composition of the pieces performed at the Settlers' Jubilee have been realised" (30)

- - - - -

(30) Extract from a letter to the Editor, taken from the Graham's Town Journal of 20th May, 1870.

## CHAPTER EIGHT

## BACK TO WORK

In 1871 the strain of his very active life again began to tell on Dugmore's health. His family urged him to take a post in a less strenuous district, and in February, 1872 he moved to the mission station at Lesseyton (Lessington). Here he again revived his old love of working among the natives, addressing them at least four or five times a week, and once every Sunday. In addition he preached every Sunday evening to the children of the Wesleyan Collegiate School which had been founded shortly before at Lesseyton.

This stay at Lesseyton, however, was not a success; the climate was very hot, and on medical advice Dugmore moved to the higher altitude of Dordrecht. He had hardly been there six months when he was invited to return to Queen's Town on a semi-retirement basis, provided that he lived there and preached occasionally.

The issue of the Queen's Town Free Press of 18th December, 1872 carries a report of a "Quick March" composed for the end of year concert at the Lesseyton School, which was dedicated to the school. Unfortunately no further trace or mention of this work can be found.

## CHAPTER NINE

## LONDON MUSIC OF 1875

The year 1875 saw the undertaking of a second journey to England, notably important in that musically the only report we have from his 1859 journey was of the performance of Handel's "Messiah" at the Crystal Palace; whereas the 1875 journey returned a wealth of musical information.

This section on "London music of 1875" is edited from articles and letters written to the Queen's Town Free Press while H. H. Dugmore was on his second recuperative trip to England. (31) It gives a general overall impression of the music of London at that time, and Dugmore's own impressions of what he heard, revealing generally more musical insight than one would perhaps have expected from a man whose musical field was so very much narrowed by his environment.

The explanatory footnotes I have added are at times more extensive than may be considered necessary, but this has been done to stress that these now forgotten artists were performers of no mean ability, and hailed as great musical personalities of their time.

## LONDON MUSIC

"This is a large and many sided subject. Perhaps the best way of treating it will be to begin with its simpler forms, and ascend gradually to what is more complex and elaborate.

The monotone lies at the foundation of all Music.  
It is the germ from which both melody and harmony

- - - - -

(31) The original newspaper cuttings of these articles are in an original scrapbook of Dugmore's, housed in the Methodist Archives in Cape Town.

spring. It receives its most striking London illustration in the cry of "SWEEP!" delivered with a clearness of intonation and uniformity of pitch which strongly recalled the "intoned" solo parts of the daily service at St. Paul's. From a single note, the distinction between the major and minor keys cannot of course be determined; as the "third" may be either major or minor. In the street music of "SWEEP!" there is however a plaintiveness of tone which strongly suggests a minor third, and seems to carry with it a mock appeal to the sympathies of the owners of chimneys, well sustained by the dusky appearance of him who utters it.

"MILK O!" is perhaps the next step in the ascending scale of London street music; as there are two notes instead of one employed in singing it. The effect of this is heightened a good deal by the "imforrando" with which it is delivered.

This branch of my subject might be pursued with much interest through the various styles of London street "intoning" which grow more and more elaborate under investigation. But I have not room for its further prosecution:- Some competent observer - say the Editor of "The Empire" (32) - might take up the subject with great effect. I will leave it in his hands.

Perhaps the "Music Proper" of London begins with the gipsy looking itinerant, who, wild in mien, and foreign in feature and complexion, ventures within villa gates, and sings in a strange tongue to a concertina accompaniment. I saw a wierd looking woman do this with great pertinacity.

The barrel organ ranks next. In the retired streets, far away from the surf-like roar of the city, and where the style of the houses indicates the respectability of the inhabitants, the sound of this instrument, tiring to everybody, but itself untired, may be heard day after day. The swarthy Italian boy grinds and grinds his everlasting round of old threadbare tunes, looking with longing eyes to the windows of the second and third floors above him while his music, a dead level of sound, unrelieved by any light and shade of expression, wearies his unwilling listeners beyond endurance. He has learned by long experience that if they will not pay him for playing, they will sometimes pay him for leaving off; and he acts accordingly.

(32)

- - - - -  
A leading London newspaper of the day, according to the British Museum.

A step above this is the German brass band. A Cornet, Althorn, Tenor Trombone and Ophicleide make up a brazen quartette, not always distinguished for being in tune, but loud enough to be heard several streets off, and din the ears of passers by with fragments of old Operas and murdered marches.

There is then the Street Orchestra, affecting something higher still. A clarinet, a cornepean, a bassoon, with two or three "strings" in addition, the double bass doing fundamental duty, - may be found "performing" near gin palace doors now and then. I can say nothing of the quality of these performances, as the only time I passed one of these bands, the instruments were resting against the wall, the players being perhaps engaged in "liquoring up".

The Music Saloons may be presumed to possess bands of a higher order though varying in quality with the respectability of the places to which they are attached, some of which are thoroughly disreputable, and are said to be the occasions of much immorality.

Glee Clubs and Choral Societies abound, localized in the parishes or wards in which they are formed. Some of these are very effective, and their performances are full of interest. One of them - called the "Cecilian Choir" occasionally assists at the Crystal Palace Fetes. I heard it twice. The music was entirely vocal, and consisted of part songs and familiar glees of no great difficulty, sung in the open air by about a hundred and twenty voices.

"Leslie's Choir" (33) takes a much higher position still. High class elaborate vocal music is performed by a large body of carefully trained singers in one of the grand fashionable Concert Halls of the "West End" to large and appreciative audiences.

- - - - -

(33)

LESLIE'S CHOIR

Henry David Leslie - Born in London in 1822 and died near Oswestry in 1896 aged 73. He began musical life as a violoncellist and ended it as the most famous British choral conductor of his day.

Henry Leslie's choir (a London organization) winning the first prize in the Paris International Contest of 1878. His part songs (admirably laid out for voices) are still sung, his other compositions almost forgotten.

- - -

All footnotes on these various artists were compiled from and with the help of the British Museum, Grove's Dictionary of Music and Musicians, and the Oxford Companion to Music.

There are "Choral Unions" on a grand scale. The Solfa Society brings together its thousands, whose place for grand exhibitions is the Handel Orchestra in the Crystal Palace. The "Union" principle is largely introduced into the schools in which the cultivation of vocal music is assuming more and more importance. I one day heard a performance by 5000 childrens' voices, "selected from the choirs" of the London schools, and carried out under the auspices of the "Sunday School Choral Union". They sang a number of pieces with wonderful precision and impressiveness. "Sleepers wake, a Voice is Calling", and "Home, Sweet Home" being among them. The manner in which the latter was sung touched my very soul. The performance, to which many thousands were listening, was brought to a close by an elaborate and most effective anthem which had to be sung over again. Altogether it was the most interesting musical exhibition I have yet witnessed in England.

---

It is the practise of the musical stars of the first magnitude to give "Musical Matinees", "Soirees Musicales" etc, etc, at the town residences of the Aristocracy. In these there are select unions of the leading artists to "assist"; and the performances and audiences are of the most fashionable character. Charles Hallé's (34) "Pianoforte Recitals" are now quite a London Institution. He is generally assisted by one of the first-class solo violinists, and sometimes a viola and violoncello are added. I heard Madam Norman Neruda (35) on one occasion and Signor Papini (36) on another. The performances

- - - - -

- (34) CHARLES HALLÉ  
Born in Westphalia in 1819, (original name Karl Hallé) and died in Manchester in 1895 aged 76. He had a distinguished career as pianist, conductor and educationist. He made his home in Manchester from 1848, founded his famous Manchester orchestra in 1857, was knighted in 1888, and became the first principal of the Royal Manchester College of Music in 1893. His second wife, Madam Norman Neruda, was a famous violinist.
- (35) MADAM NORMAN NERUDA  
See Charles Hallé.
- (36) GUIDO PAPINI  
Born near Florence in 1847 and died in London in 1912, aged 65. As violinist and teacher he lived latterly in Dublin and London. Some of his tuneful music, solo and concerted, is still enjoyed by violin students.

take place in St. James' Hall at 3 in the afternoon during "the season". None but music of the highest class is introduced; and Royalty itself is often present to listen.

The "Monday Popular Concerts" were over when I arrived, so I had no opportunity of listening to the old classical quartettes of the Great Masters.

I attended in St. George's Hall a "Summer Concert" given by Collard, (37) in which the most prominent part was allowed to Solo Flute performances.

Mr. Collard's execution on his instrument was masterly; but the inefficiency of the Flute as a leading instrument was so glaring that I left when the concert was only half over. (38)

I did not do the same at the Philharmonic Concert at St. James' Hall. There one of the finest Orchestras in Europe "interprets" the works of the Great Masters. There I heard among other glorious performances, Mendelssohn's Italian Symphony, Sullivan's Music to Shakespeare's Tempest, Beethoven's Pastoral Symphony, and Wagner's Overture to Tannhäuser. These performances carried me into new strange regions of musical thought and feeling, and gave me views of the descriptive powers of sound which I had previously thought were possessed only by painting and literature.

The light and shade of musical expression appealed almost to the eye as well as to the ear. The storm in Beethoven's Pastoral Symphony was like a real thunder burst in startling effect. But the Overture to Tannhäuser was past description in its weird, magical super-musical character. In combinations of sound, utterly unlike anything I had ever heard it fascinated me, without enabling me to say I was delighted. I was confounded and bewildered. At a second hearing I might perhaps be able to judge more calmly. Richard Wagner claims to have introduced

(37) MR. COLLARD  
Not even the British Museum has been able to trace details of the flautist Collard. The only mention of a flautist, called Collard is found in "The Story of the Flute" by H. Macaulay Fitzgibbon.  
"Mr. W. L. Barrett, Mr. Collard, Mr. Colonieu, and others have all brought out flutes with minute changes of fingering, etc. All of these are very, unimportant and have not been generally adopted. . . ."  
c1850 to 1864.

(38) Mr. Dugmore was himself a flautist of no mean ability.

the "Music of the Future". If the Tannhäuser Overture foreshadows the prevailing character of that Music, goodbye to the calming, the soothing, the melting. Every musical susceptibility will henceforth be carried by storm.

Kindred in excellence with the Philharmonic is the Crystal Palace Orchestra, which a German Musical Critic has pronounced the first band out of Leipsic. The Saturday Concerts of the Musical Institution are glorious things to listen to. I heard Mozart's Symphony in E flat, Beethoven's Ninth Symphony, - the Crystal Palace choir taking the choral parts, and Mendelssohn's Overture to the Midsummer Night's Dream. The Choral Symphony was beyond my power to appreciate at a first hearing. Mozart's Symphony was a dear sweet old friend. The exquisite minuet and trio and especially the Andante in A flat, "The Song of the Dying Swan" were in delicious contrast to Wagner's fierce musical tyranny.

Mendelssohn's Overture carried us all into Fairyland, and would not let us come out again.

At the Crystal Palace I heard Handel's Acis and Galatea, with a chorus of 2,500 voices. The performance I thought too massive for the composition. But on the same day at a Concert given to please the Zanzibar Seyid, I heard the same voices, accompanied by the Crystal Palace Orchestra, two first rate Military bands, and the Handel Organ, sing the Prayer from Moses in Egypt. It was the most sublime in its effect of any musical performance I have heard in England.

The Floral Hall Summer Concerts under the management of Sir Julius Benedict (39) are among the most fashion-

- - - - -

(39)

JULIUS BENEDICT

Born at Stuttgart in 1804 and died in London in 1885 aged 80. He was the son of a Jewish Banker and a favourite pupil (and later biographer) of Weber. He became conductor of the Kärntnertor theatre in Vienna, of the San Carlo in Naples, and in London of the Lyceum, Drury Lane, and His Majesty's. He settled permanently in England, won recognition as one of the great opera and oratorio conductors of the day, appeared at all the festivals and was thrice knighted by the sovereigns of Britain, Austria and Würtemberg, being decorated in minor ways by six or seven other monarchs. He toured America as accompanist and director for Jenny Lind. He not merely conducted operas, oratorios and cantatas, but composed them freely, though of all his output, one item only now remains in public remembrance, the opera "The Lily of Killarney" (1863) is still perhaps to be heard in provincial towns.

able in England. They are held in the afternoon in a kind of miniature Crystal Palace close to Covent Garden theatre. The fairyland looking structure is profusely decorated with festoons of artificial flowers; and when lighted up at night with its brilliant gas burners must be as dazzling in its glory as any of Aladin's (sic) palaces.

The Concerts are almost entirely vocal - The singers, the leading artistes of the day. The various Foreign Prima Donnas, and the most celebrated signori and Herren of the Continent display their powers there in solos, Duetts, Quartettes etc; accompanied simply by the Piano Forte. The vocal powers of some of the lady singers, in the execution of trills, cadenzas and "variations" seem almost miraculous. But my taste will have to be "educated" very much before my enjoyment of the bravura performances equals that which is given by some delicious simple air of Mozart's or even some artless, touching, English song rendered by the same voices.

I have heard Marimon, (40) Titiens, (41) Adelina Patti (42) - not to mention "stars" of less magnitude but none of their most "brilliant" Italian displays excited a tittle of the feeling wakened by Madam Patti at the Crystal Palace in one of Mozart's intensely expressive airs which she sang.

Of the Opera Proper, with its scenic surroundings and accompaniments I have nothing to say! I do not go to the Opera. I suppose I "lose all the effect" of the great operatic singing in consequence; but I must bear the loss with all the patience I can; and as far as any description of mine is concerned, so must your readers.

After all the other Musical Associations "pale their fires" before the Sacred Harmonic Society of

- - - - -

- (40) MARIMON  
Even the British Museum cannot trace this artist.
- (41) TITIENS or TIETJENS  
Therese Cathline Johanna Titiens.  
Born at Hamburg (of Hungarian parents) in 1831 and died in London in 1877. Famous Soprano.
- (42) PATTI  
Madame Adelina Patti (1843 - 1919).  
She was a most celebrated soprano vocalist of the long period 1860 - 1906, in which latter years she retired. When Adelina Patti was the world's "Queen of Song" every audience demanded this of her as one of her encores.

which Sir Michael Costa (43) is the conductor. The combination of the vocal and the instrumental is on the grandest scale, and culminates in the periodical Handel Festivals. The grandeur of the Oratorical performance of this society is unparalleled. The ordinary strength of the choir and orchestra is 750 performers, which, however, is often trebled for extraordinary occasions.

By long practice and careful training under Costa's master hand, both band and chorus have acquired a precision and effectiveness almost beyond criticism; and the sacred works, of the great masters, in their hands would astonish the composers themselves if they were alive to hear them.

I heard Mendelssohn's "St. Paul" at Exeter Hall under Costa's direction. The Chorales and the Chorusses were glorious; but the effect of the Orchestral accompaniments to the recitatives exceeded everything else and rings in my ears still.

I have given a very hasty, crude and superficial sketch of "London Music", and have left several parts of the subject untouched, and not a few of the Musical Institutions unmentioned.

I have confined myself chiefly to what I heard with my own ears, and have written ad populum my first impressions for the amusement of such of my friends as have not heard.

- - - - -

(43)

COSTA

Michael Andrew Angus Costa.

Born in Naples in 1808 and died at Brighton in 1884, aged 76. After a short career in his native country as composer of oratorios, symphonies, and operas, he came, at the age of 21, to direct a certain composition of his compatriot Zingarelli at the Birmingham festival but curiously was refused permission to do so, and made to sing the tenor part of the work instead. He remained in the country and came to occupy a dominating position both as composer and as conductor of opera, oratorio and orchestral works - in which last capacity his skill and authority helped to set a new standard.

His oratorios "Naaman" and "Eli" had great fame, and a march from the latter is perhaps in its pianoforte and organ arrangements, still obscurely in use. Queen Victoria knighted him, and many other monarchs also conferred their honours upon him.

In all these superficial sketchy articles I must be understood to be writing, not for those who have been in England, and have seen and heard for themselves, but for my colonial friends and acquaintances on the Border who have not had that advantage. If my scribblings give them a secondary pleasure when they cannot obtain one of the first order I shall be satisfied."

## CHAPTER TEN

## HOME TO QUEEN'S TOWN

The end of 1875 found Dugmore once more working in Queen's Town with renewed energy and new ideas. The arrival in 1878 of the Rev. Robert Lamplough as co-pastor relieved him of certain of his duties.

In 1880 at the age of 70 Dugmore undertook the study of German, in order to fulfil his lifelong ambition to read the great philosophers and theologians in their original language. Unfortunately, as a result of "burning the midnight oil", his sight deteriorated seriously, eventually leading to blindness.

The Free Press of May 30th, 1882, contains a report of the opening of the new Wesley Chapel in Queen's Town for which Dugmore composed a special "Jubilate for Choir"; unfortunately now numbered among his untraceable works. Another report of October 1885 mentions the composition of a duet "Gently sighs the breeze".

The next notable event in the life of Henry Hare Dugmore was the 50th anniversary of his marriage to his beloved "Lilly", as he called Elizabeth. An illuminated address printed on silk, and now in the possession of Mr. Alwyn Shearer, reveals the very high regard in which Henry and Elizabeth Dugmore were held in the community. Dated November 13th, 1888, and addressed to the Reverend H. H. Dugmore, Wesleyan minister, it reads:-

"Reverend and Dear Sir,  
We cannot allow the occasion of your Golden Wedding to pass without offering you and Mrs. Dugmore our hearty congratulations on that happy event.

Your appointment to the mission of Queen's Town, then in its infancy, and of which you were the first Minister of Religion, is within the recollection of some of us, and your almost uninterrupted sojourn amongst us since that time has been marked by the discharge of the duties of your sacred calling and by many acts of devoted and unostentatious charity.

You have held many of us at the font of baptism; You have united many of us in the bonds of Holy Matrimony; you have given many of us words of holy comfort and consolation in sickness and in trouble; and you have performed the last solemn offices for many of our dear ones who have gone before us with the sign of faith and the sleep of peace.

But apart from the work of the Christian Ministry, you have found leisure to cultivate general literature, the pages of a recently published volume of South African Poetry teeming with contributions from your facile pen.

You have also as a musician of no mean ability, always endeavoured to foster a correct taste for good music; and your baton as a conductor has always been freely at the service of anyone who endeavoured by means of healthy entertainment to provide recreation for the public and at the same time to promote the welfare of charitable and useful institutions.

We beg your acceptance of the accompanying purse as a small token of the love and veneration in which we hold you and we trust that God may yet add many years of happiness to these you have already spent together in the practice of these domestic virtues which have shed such a lustre on the 50 years of your married life, which are completed today.

On behalf of the Clergy:

R. LAMPLOUGH - Chairman of the District

On behalf of the congregation:

DAVID S. BARNABLE J. P.     )  
GEO. PEACOCK                     )     Trustees

(44)

In 1889 H. H. Dugmore again wrote down the recollections of his early years, this time for publication in a series of articles in "The South African Methodist" (14th August, 1889 to 4th July, 1890) (45)

(44) From a copy in the Methodist Archives, Cape Town.  
The original is owned by Mr. Alwyn Shearer.

(45) Published in Grahamstown by Grocott & Sherry, now housed in the Cory Library.

He described this contribution as "scrawled in pencil by one who cannot read a line he writes". He was in fact going blind. The following extract from a letter of this time gives some idea of his statement. (See photostat overleaf).

By now (and since approximately 1883), Henry and Elizabeth Dugmore were living with and being cared for by their youngest daughter, Fanny Shearer, in Queen's Town.

Though over 80 years of age, Dugmore still occasionally preached, giving the hymns and text from memory, and extemporising his sermon, as his sight was too bad to rely on notes.

Before his wife's death in 1894 Dugmore was completely blind. After Elizabeth's death Dugmore also lost his hearing, and it was on the 14th June, 1897, both blind and deaf, that Henry Hare Dugmore passed peacefully away.



PART II

SURVIVING MUSIC

"When the work of research begins in thorough earnest, it opens many a hidden spring." (1)

Henry Hare Dugmore

(1) Reminiscences p. 63

Henry Hare Dugmore's surviving compositions comprise hymns, an incidental march, a lullaby, and the Jubilee Music.

## CHAPTER ONE

## HYMNS

The subject of H. H. Dugmore's hymns proves to be one of some embarrassment.

His major biographer, Crouch, and others who have touched on the subject of H. H. Dugmore (eg. Rev. William Everleigh (2) and Rev. J. Whiteside (3) ) all agree that he did indeed write many hymns. In fact, on the subject of Dugmore's "Kaffir Hymns" Crouch goes as far as stating flatly that:-

"They number fully one hundred and fifty."

and

"Out of two hundred and eighty-eight hymns which comprise the Wesleyan Kaffir hymn-book, no less than one hundred and six are his composition." (5)

I have examined the Wesleyan Kaffir hymn-book (6) very carefully and by a process of elimination I have reduced the number to only seven which cannot be traced to other composers and sources. This research has been conducted over several years both in this country and in Britain with the help of the Music Room Staff of the Victoria and Albert Museum; Mr. O. W. Neighbour, Assistant keeper of the music room at the British Museum; and the Rev. Dr. John C. Bowmer of the Methodist Missionary Society in

- - - - -

- (2) "The Settlers and Methodism 1820 - 1920" by Rev. William Everleigh. Methodist Publishing Office and Book Room, Cape Town, 1920.
- (3) "History of the Wesleyan Methodist Church of South Africa" by the Rev. J. Whiteside. Messrs. Juta and Co. Cape Town, 1906.
- (4 & 5) Crouch, p.166
- (6) "Incwadi Yamaculo Kunye Nengoma Zokuvunywa" is the full Xhosa name of the Wesleyan Kaffir hymn-book. The title page and publisher of this rare volume in the reference copy I had access to were unfortunately missing (1891?)

London, who very kindly allowed me access to the archives there.

It is indeed certain that Dugmore did write a number of hymns, as can be seen from reports and accounts contained in Part I of this work. (7) But apart from these seven Xhosa hymns, which we presume are his as they cannot be traced elsewhere, his contribution in this field is entirely lost.

The most popular of these Xhosa hymns, and the one most generally accepted as being by H. H. Dugmore, is the evergreen "Nkosi Yam" which even today is still sung in the South African Methodist Church to the words "Love Divine all Loves Excelling".

In its original Xhosa form this hymn, Nkosi Yam, is as follows :- (8)

No. 157

(7) Eg. pages 12, 13 etc.

(8) As with the hymns that follow, "Nkosi Yam" is from the one hundred and six hymns attributed to Dugmore which appear in the Wesleyan Kaffir Hymn-Book. The seven hymns contained in this chapter are all direct transcriptions from the tonic solfa versions and original harmonies contained in this book.

- |   |   |   |   |
|---|---|---|---|
| 1 | NKOSI yam, ubunditanda<br>Ekulahlekeni kwam.<br>Nkosi yam, waman' ulanda<br>Futi emkondweni wam.<br>Ndafunyanwa, Nkosi yam. | 2 | Nkosi yam, ilizwi lako<br>Lingumkanyiseli wam.<br>Nkosi yam, utefe lwako<br>Lusisonwabiso sam.<br>Ndinovuyo, Nkosi yam. |
|   | 3   |   | Nkosi yam, u-Moya wako<br>Uyandingwalisa nam.<br>Nkosi yam, izulu lako<br>Lona lilikaya lam.<br>Mandingene, Nkosi yam.  |

The English for this, as translated by the Rev. Mr.

Hurcombe, (9) is as follows:-

O Lord Thou didst love me When I was lost O Lord Thou didst follow me Oft on my way I have found my Lord.	O Lord Thy voice It is my light O Lord Thy grace Is my comfort I am joyful my Lord.
---	---

O Lord Thy Spirit  
Sanctifies me  
O Lord Thy Heaven  
Is my home  
Let me enter O my Lord.

A much more fully harmonised version of this original tune is used in the Methodist Church, and it is interesting to note the alterations of rhythm required to suit the differing word patterns that exist in the two languages.

- (9) In the copy of the Wesleyan Kaffir Hymn-Book that was at my disposal, all two hundred and eighty-eight hymns had been translated into English by the Rev. Mr. Ernest H. Hurcombe. These translations were written in by hand next to the Xhosa words of each hymn. I have been unable to determine Mr. Hurcombe's dates.



The image shows a handwritten musical score for a hymn tune. It is written in G major (one sharp) and 3/4 time. The score is divided into two systems, each with a treble and bass staff. The first system concludes with a 'FINE' marking. The second system concludes with a 'D.C.' (Da Capo) marking. The music includes various rhythmic patterns and melodic changes, with some notes marked with '1', '2', '3', and '4' below them, likely indicating fingerings or specific rhythmic values. The notation is clear and legible, showing the melody and accompaniment for both hands.

There are melodic changes in bars 1, 2 and 6, and rhythmic alterations in bars 1, 3, 5, 6 and 7. Some of these changes are probably due to language differences, but most of them, and especially the changes of pitch, no doubt have their origin in the fact that this hymn tune must have been passed down through the years by word of mouth.

The remaining six hymns are the following:-

No. 55

"PILGRIM'S SONG"

The musical score is written for two staves (treble and bass clef) in a 6/4 time signature with a key signature of one sharp (F#). It consists of four systems of music. Each system contains a vocal line in the treble clef and a piano accompaniment in the bass clef. The melody is simple and repetitive, with a consistent harmonic accompaniment. The piece concludes with a double bar line and repeat dots.

- 1 PEZU komhlaba ngamazwe ngamazwe,  
Pezu komhlaba zizizwe ngezizwe,  
Apo inteto zahlukahlukayo,  
Apo maninz' amasiko enzwayo.
- 2 Kodwa nangona zahlukahlukayo,  
Kuko indawo zihlangana ngayo,  
Zonke izizwe zihlel' ezonweni,  
Zonke izizwe zotshon' ekufeni.

- 3 Apa ngapantsi uncedo aluko,  
 Apa ngapantsi ubomi abuko:  
 Paya pezulu silangazelela,  
 Apo umncedi waboni wovela.
- 4 Yesu, inguwe onokusindisa,  
 Yesu, inguwe onokupilisa,  
 Sesitembele kwawako amandla,  
 Sesibambile esako isandla.
- 5 Wena, wafela aboni bomhlaba,  
 Wena, wazisa izizwe indaba;  
 Yiba nodumo, kumazwe ngamazwe,  
 Yiba nodumo, kwizizwe ngezizwe.

English translation:-

On earth are country and country  
 On earth are tribes and tribes,  
 There are different languages  
 There are many customs practised.

Altho' they are different  
 There is a place in which they meet,  
 All the tribes live in sin  
 All the tribes are sunk in death.

Here below there is no hope  
 Here below there is no life,  
 There above, there the  
 Helpers of sinners will appear.

Jesus, Thou art able to redeem us,  
 Jesus, Thou art able to heal us,  
 We trust in Thy power,  
 We trust in Thy hand.

Thou didst die for the sinners of earth,  
 Thou hast made known tidings to tribes,  
 Have praise from country to country  
 Have praise from tribe to tribe.

No. 62

1 MOYA oyi-Ngcwele!  
 Yiza pezu kwetu.  
 Zusikanyisele  
 Intliziyo zetu.  
 Siyawalahleka  
 Singakatshwanguwe.  
 Nanku sesibeka  
 Ngentliziyo kuwe.

2 Moya oyi-Ngcwele!  
 Yiza pezu kwetu.  
 Mausityilele  
 U-Mkululi wetu  
 Mausikokele  
 Enyaweni zake.  
 Mausinqinele  
 Uxolelo lwake.

3 Moya oyi-Ngcwele!  
 Yiza pezu kwetu.  
 Zusingcwalisele  
 Intliziyo zetu.  
 Nguwe umtembisi  
 Ngokwasenkosini.  
 Nguwe umvuyisi  
 Ngokwasezulwini.

Holy Spirit!  
 Come upon us  
 Shine for us  
 In our hearts  
 We get lost  
 If Thou art not beside us  
 Now we look  
 With hearts to Thee.

Holy Spirit!  
 Come upon us  
 Reveal to us  
 Our Redeemer  
 Lead us  
 In His footsteps  
 And witness to us  
 His forgiveness.

Holy Spirit!  
 Come upon us  
 Sanctify for us  
 Our hearts  
 Thou art the Promiser  
 In the Lord  
 Thou art the Comforter  
 In Heaven.

- - oOo - -

No. 107

The musical score is written for piano in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of four systems of two staves each (treble and bass clef). The melody is primarily in the treble clef, with some triplets and slurs. The bass line provides a steady accompaniment. The piece concludes with a double bar line and two fermatas in the bass line.

- 1 BAPINA abantu bomhlaba?  
 Bapin' abadungudelayo?  
 Mabeze kuziva indaba  
 Mabeze abantu bevayo.  
 Kufik' ukutet' okukulu,  
 Kufik' ezinkulu indaba;  
 Ilizwi livela pezulu,  
 Libiza abantu bomhlaba.
- 2 Abantu bomhlaba mabeve;  
 Kutetwa ngendawo zinkulu:  
 Bapulapulise indlebe;  
 Lilizwi le-Nkosi yezulu.  
 Liteta ngezono zezizwe,  
 Liteta ngobeto lwaboni;  
 Lixel' u-Mkululi welizwe,  
 Ofele ityala lezoni.
- 3 Libiza aboni, babuye,  
 Bangayi ngasebuhlungwini;  
 Lixela indlel' eya kuye  
 U-Mhlauli ovel' ezulwini;  
 Liteta ngoyolo lwezulu.  
 Lwabantu bakonz' e-Nkosini;  
 Libiza abantu kakulu,  
 Benyuke bangen' ezulwini.
- 4 Vuyani, Zihlobo, vuyani,  
 Namkele ilizwi lobomi;  
 Bongani i-Nkosi, bongani,  
 Anamkelisiwe intsomi.  
 Wena 'mntu ukoyo uvayo!  
 Bulela, bulela kakulu;  
 Ufefe 'lushunyayelwayo,  
 Lufefe lwe-Nkosi yezulu.

Where are the people of the earth?  
 Where are those who are going astray?  
 Let them come to hear the news  
 Let all who hear come.  
 A great saying has come  
 Great news has come  
 The word is from on high  
 It calls the people of the earth.

Let the people of the earth hear  
 Some great things are spoken of  
 Let them pay good heed  
 It is the word of the Lord of Heaven  
 It speaks of the nations sins  
 It speaks of the sinners punishment  
 It tells of the Redeemer of the nations  
 Who died for sinners debts.

He calls sinners back  
 Not to go to the place of torment;  
 It tells of the way to Him  
 The Redeemer of Heaven  
 It speaks of Heavenly joy.  
 To those who serve the Lord  
 It calls people aloud  
 To rise and enter Heaven.

Rejoice friends rejoice  
 And receive the word of life  
 Praise the Lord, Praise ye  
 You have not been told a fable  
 Let him that heard  
 Give thanks greatly  
 The grace that is preached  
 Is the grace of the Lord of Heaven.

- - oOo - -

No. 166

"THE BEAUTIFUL STREAM"

The musical score for "THE BEAUTIFUL STREAM" is presented in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (B-flat), and the time signature is 6/4. The first system contains four measures of music. The second system also contains four measures. The third system is a shorter piece, consisting of two measures. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and dynamic markings.

- 1 SINGABAZALWANA, singabazalwana,  
Lusapo lwe-Nkosi enkulu;  
Singe sitandana, singe sitandana,  
Awuko umona pezulu.
- 2 Singabancedani, singabancedani,  
Bakonzi be-Nkosi enkulu;  
Ngesingahlukani, ngesingahlukani,  
Akwenjiwa njalo pezulu.
- 3 Sisemkosini mnye, sisemkosini mnye,  
Maroti e-Nkosi enkulu;  
Singe siyilwela kwa ngantliziyo nye,  
Akuko ' bugwala pezulu.
- 4 Ezulwini linye emvuyelelweni,  
Sobong' u-Kumkani omkulu;  
Kungawo amandla avel' e-Nkosini,  
Esoda sifike pezulu.

We are Bretheren (sic.)  
The children of the great Lord  
We should love each other  
There is no envy above.

We are helpers to each other  
Servants of the great Lord  
We should not separate  
It is not so above

We are in an army  
The soldiers of the great Lord  
We should fight for Him with one heart  
There is no cowardice above.

In Heaven there is oneness of joy  
We shall praise the great King  
By power from the Lord  
We shall reach Heaven.

No. 200

"St. CLAIR"

The musical score is written for two staves, Treble and Bass clef, in a key signature of one sharp (F#) and a 4/4 time signature. The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The piece consists of two systems of four measures each. The first system ends with a fermata over the final note. The second system also ends with a fermata. The music features a mix of eighth and quarter notes, with some chords in the bass line.

- |  |   |
|--|---|
| 1 KUKO abaqayisayo<br>Ngokobutsha babo;<br>Kuko nabo bazidlayo<br>Ngokobuhle babo.   | 4 Kuko abagwagwisayo<br>Ngokalipo lwabo;<br>Kuko nabo boyikwayo<br>Ngobukulu babo.    |
| 2 Kuko abaratshileyo<br>Ngokutyeba kwabo;<br>Kuko nabadeliweyo<br>Ngobuhlwempu babo. | 5 Kanti ezintlobontlobo<br>Zomka emhlabeni;<br>Kanti ezintlobontlobo<br>Zoya ekufeni. |
| 3 Kuko abadumileyo<br>Ngokokwazi kwabo;<br>Kuko ababongiweyo<br>Ngobukosi babo.      | 6 U-Meyisi wento zonke<br>Uya kubeyisa;<br>U-Mtobisi wento zonke<br>Wobakahlelisa.    |
| 7 Inye into ngalomini<br>Eya kusekela;<br>Kukukolwa e-Nkosini,<br>Leyo yasifela.     |   |

There are some who are proud  
Because of their youth  
There are some who are proud  
Because of their beauty.

There are some who are proud  
Because of their riches  
There are some despised  
Because of their poverty.

There are some who are famous  
Because of their knowledge  
There are some who are praised  
Because of their Lordship.

There are some who boast  
Because of their courage  
And some are feared  
Because of their greatness.

But all these different people  
Will depart from the earth  
But all these different people  
Will go to death.

The Conqueror of all things  
Will conquer them  
The Humbler of all things  
Will subdue them.

There is one thing on that day  
Which will support  
It is belief in the Lord  
He who died for us.

- - oOo - -

No. 230

"MILLENNIUM"

The musical score is written for two staves (treble and bass clef) in a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of four systems of music. The first three systems are full staves with complex rhythmic patterns, including eighth and sixteenth notes, and rests. The fourth system is a shorter piece, ending with a double bar line. There are several accents (marked with a comma) above certain notes in the first three systems.

- |   |  |
|---|--|
| <p>1 KUMKANI wengwalisa!<br/>         Zutob' amehle ako,<br/>         Sibone! sidumisa<br/>         Ezinyaweni zako,<br/>         Kusing' ilizwi ngapezulu,<br/>         Libong' obako ubukulu.</p> | <p>2 Wamkel' ubuntu betu,<br/>         Wavuma ubucaka,<br/>         Watwal' ityala letu.<br/>         Ufefe olungaka<br/>         Lubanga ebantwini bonke<br/>         Umbongo wentliziyo yonke.</p> |
|---|--|

- |  |   |
|--|---|
| <p>3 Watoba ekufeni;<br/>Kukukweyisa kwako!<br/>Walala encwabeni;<br/>Ngumvuyelelo wako;<br/>Kangela Ncwab' u-Sokupila!<br/>Lupina, Kufa, ulwavila?</p>        | <p>4 Wenyuka, bebonela<br/>Abapostile bako;<br/>Ilifu lakwamkela<br/>Ekunyukeni kwako.<br/>Intlungu zonke zipelile;<br/>Uvuyelelo lufikile.</p> |
| <p>5 Vukani maxilongo!<br/>Memeza, wena, zulu!<br/>Mabandla nazimbongi,<br/>Bongan' u-Sobukulu.<br/>Esel' engen' etempileni;<br/>Wahlal' ehlel' eteroneni.</p> |   |

King of Glory!  
Bow down Thine eyes  
Look at us we praise  
At Thy feet  
A voice is gone up to heaven  
Praising Thy greatness.

Thou receivedest our person  
And agreed to be a servant  
Thou carriedest our debt  
Such grace  
Makes to all the people  
A praise of the whole heart.

Thou bowedest down in death  
Because Thou didst conquer  
Thou didst sleep in the grave  
Because of Thy gladness  
Look grave, Thou author of life  
Death where is Thy sting?

When Thou didst ascend they were looking  
Thy apostles  
A cloud received Thee  
In Thy ascension  
Every pain is done  
Gladness has come.

Awake ye trumpets  
Cry aloud thou heavens  
Ye hosts and praises  
Praise the Almighty  
He has already gone into the temple  
He will live forever on the throne.

At this point I should like to digress in order to emphasize Dugmore's exceptional ability as a Xhosa linguist. An interesting entry concerning the average ability of most missionaries in this field is found in the manuscript of the unpublished diary of Captain Robert Garden, a British Army Officer. The diary is dated 13th April, 1852. (10)

Captain Garden states :-

"The Missionaries speak the language grammatically without applying themselves to learn the pronunciation or rather the intonation of it as spoken by the natives. Missionaries speak and learn the language in the manner white men learn a language, but they do not strive to acquire the peculiar intonations which the Caffres give words and sentences or the idioms which exist as used by the natives. The Caffres say we hear them speak but their words do not penetrate our ears. We cannot understand what they would imply. A word pronounced one way has one meaning but giving it a peculiar intonation or altering the prefix a totally opposite meaning may be given to it."

This was a hazard Dugmore quickly overcame, not only by virtue of his flair for languages, but also, perhaps, by his musical ear which quickly noted the pronunciation/intonation/accent relationship of the Xhosa language. Confirmation of this statement is easily obtained if one considers the fact that men of such standing as Colonel Henry Somerset and Sir Harry Smith frequently approached Dugmore to act as interpreter for them in their dealings with the Xhosa people.

The reason Dugmore was chosen for this role was twofold; for not only was he an excellent Xhosa linguist, but the African people had a very high regard for him as a missionary. Also, the

(10) I was very fortunate to be able to borrow a photostat copy of this diary from the late Professor Percival R. Kirby of "Wits End", Grahamstown.

fact that he had provided them with part of their first poetic hymnology secured him a position of high esteem, as will be seen later.

While on the subject of speech intonation it may be as well at this point to examine the evidence presented in a thesis written by Amy Starke on "The relation between the intonation of song and speech of the Amakosa". (11) Miss. Starke says:-

"Xosa (sic.) song like Xhosa speech, has a unit of division. In speech we call this unit a 'breath group'; in song, I have called it a phrase. Within this unit there is, in both song and speech, a tendency for the intonation level to be lowered, so that the final high tone (for example) is always lower than an initial high tone. This divides a piece of connected discourse or a song, into units, each unit having a descending pitch. In speech a slight rise might occur at the end of a breath group if a high tone (lowered because of its position) occurs finally; but in the songs this descending tendency is carried farther, and a rise at the end of a phrase is unknown."

We gather from this research, then, that Xhosa song has a generally descending tendency melodically, especially at the ends of the phrases. To a certain extent H. H. Dugmore has succeeded in maintaining this feeling except, of course, that his tunes are very Victorian, for, like all other Missionaries of his time, he saw little virtue in the "heathen" culture, and greatly encouraged Westernisation among these people. The monodic and pentatonic tendencies of the natural music of the Xhosas were entirely ignored in favour of the Western style, but the descending tendency of the musical line is very often clearly seen, especially in the latter half of Hymn 107, "Bapina Abantu Bomhlaba?" (page 56). Regarding Miss. Starke's observation

- - - - -

(11) Submitted for the degree of Master of Arts, at the University of Cape Town in 1930.

that "a rise at the end of a phrase is unknown". Dugmore commits this sin only once in these hymns, at the end of "Nkosi Yam" he uses the very Western device of the leading note rising to the tonic, a completely foreign musical pattern to the Xhosa. (see eg. page 50 upbeat to bar 4).

All these hymns are, of course, strophic and the harmony throughout is simple, though correct according to the rules, except for the use of consecutive octaves in No. 55 (page 53) between bars 14 and 15, in the alto and bass parts, and consecutive fifths in the same hymn in bars 4 and 12.

Dugmore has been very successful with the remaining relationship of word and musical accent, with the help of Mrs. Sally Mkele, a choir member of the J. C. MVUSI Methodist Church in Kwazakele, Port Elizabeth I have been able to ascertain that these accents correspond exactly in all these hymns. To take for example just one; the first verse of Nkosi Yam scans with the following speech curve:-

In this case, every heavy word accent corresponds with the first beat of every bar of the hymn (see p. 50f).

Although, as we have seen, Henry Hare Dugmore composed only seven of the one hundred and six hymn tunes attributed to him

in the Wesleyan Kaffir Hymn-Book, it is certain that he is the author of the Xhosa words of all of them. For this achievement, which is the ultimate proof of his outstanding mastery of the Xhosa language, he is remembered today, as many of these hymns are still in use in the Bantu churches. In fact, Dugmore's name appears as author in the index of "Incwadi Yombedesho" (12), the current Methodist Xhosa hymn-book, no less than one hundred times.

(12) Methodist Book Depot and Publishing House, Cape Town, printed by Cape and Transvaal Printers Ltd. Cape Town, 1926.  
Edited by Rev. T. R. Curnick.

The last two chapters deal with the only surviving music of H. H. Dugmore (other than the hymns) which has come down to us over the past hundred years. Undoubtedly it is not the only music he wrote, as we can see from the preceding chapters. Its importance lies in the fact that it is a fine example of original, surviving settler music.

## CHAPTER TWO

## QUICK MARCH AND LULLABY

Quick March

Let us look first at the "Quick March" composed in 1870, and dedicated to the regiment of the Queen's Town Volunteers. This march appeared in the "Cape Musical Monthly" as published by E. Mendelssohn & Co., Queen's Town, King William's Town and East London. (no date).

# QUICK MARCH

(The Cape Musical  
Monthly)

Composed by

REV. H. H. DUGMORE.

E. MENDELSSOHN, & CO.  
QUEENSTOWN, KING WILLIAM'S TOWN,  
& EAST LONDON, SOUTH AFRICA.

Dedicated to the Queenstown Volunteers.

*Con spirito.*  $\text{♩}$

*mf*

**MARCH**

6

11

17

21

22

25

27

29

33

36

2

38

43

48

54

59

64

69

74

79

*mf*

*f*

*Finis*

1<sup>st</sup>

2<sup>nd</sup>

*D.C. Al Seg*

This march is in ternary form, the three sections being:-

- (a) March
- (b) Trio
- (c) March

The fanfare quality of the triadic melody construction most likely arises from its design for military band and especially the typical trumpet fanfare-type structure of the opening bars (cf bars 1 to 4).

(a) March

In  $\bar{G}$  major, the march is ternary-type in itself, having an  $\parallel:A:\parallel B A^1$  structure, A being the section from bars 1 to 16, which is repeated.

Section A presents the two bar motive of fanfare quality which is sequentially repeated in bars 3 and 4, being followed by a second four-bar phrase leading to the Dominant (bars 5 to 8). The answer to this eight-bar question is introduced by a prolonged upbeat in bar 8, which is followed by a restatement of bars 1 to 4 with slightly fuller chord structure (eg. bars 9 and 10) and occasional quaver movement patterns in the bass, (eg. bars 10 and 12). The section A ends with a perfect cadence extended over four bars and ending in G (bars 13 to 16 with upbeat). This section uses the chord of G major throughout, except for two appearances of the dominant (D major) cf bars 7 and 8, and 13 and 14.

Section B, bars 17 to 32, is in D major. With rhythm similar to bars 3 and 4 bar 17 with upbeat is imitated rhythmically in the bass of bar 18. This pattern is repeated in bars 19 and 20 which is followed in bar 21 by a free imitation of bar 5 (then the tonic of G major, now the subdominant of D major) which, between bars 21 to 24, leads back to a repeat of bars 17 to 20 in bars 25 to 28. Bar 29 begins

a descending figure, which in bar 31 is joined by the bass in descending compound sixths. The four bars from 29 to 32 lead back from D major to a varied version of section A in G major.

Section A<sup>1</sup> (bars 33 to 48) introduces almost continuous semi-quaver movement in either one part or the other, to produce a florid variation of Section A. Bars 45 to 48 carry on the semi-quaver movement, and end this section of the March in an extended perfect cadence from the Dominant seventh chord to the Tonic in G major.

(b) Trio  
Whereas the march was in simple duple time, the trio is in compound duple and in the dominant key of D major. A two-bar statement of the D major chord establishes the key, before the trio launches into an exact statement of H. H. Dugmore's "Prospect and Retrospect" (13) from the words "Hail to the day that's dawning". The whole of the trio is in fact a cross-reference to "Prospect and Retrospect" (14). It is in AAB form (  $\parallel$ :A: $\parallel$  B) modulating to the dominant in bars 10 and 18 (i. e. at the end of each of the two eight-bar phrases of A). The section A is repeated.

Section B is slightly more interesting in harmonic structure than the rest of the work. Bars 19 to 22 form a typical sequence on chords  $\overline{\text{I}}$ , to  $\overline{\text{IV}}$  and  $\overline{\text{II}}$ , to  $\overline{\text{V}}$ . This section continues in tonic dominant fashion till bars 27 to 30 where the same harmonic sequence is repeated. A perfect cadence over the remaining three bars brings a link bar (bar 34) which modulates from D major back to G major and returns to the March at the sign (D. C. al segno) completing the Ternary

(13) See p. 94f

(14) For cross reference see p. 94f.

form with an exact repetition of the March.

### Lullaby

This little Lullaby which H. H. Dugmore composed for his firstborn son, Richard, has been passed down by memory through the generations of Dugmores. I traced it to Mrs. Daphne Lightfoot of Craighall, Johannesburg, who was kind enough to sing it onto tape for me, for inclusion in this chapter. Mrs. Lightfoot sang the tune in A flat major, presumably a comfortable voice range for her. For the sake of comfort and convenience I have written it here in D major. The words attached to the version from Mrs. Lightfoot differ somewhat from those quoted in Part I which came from Mr. Ian Shearer. (15)

#### LULLABY

1.  
 THE SUN'S GONE A-WAY AND THE MOON'S NOT COME, AND THE  
 2.  
 LAMB'S AND THE KIDS HAVE ALL GONE HOME AND THE  
 3.  
 STARS ARE TWINKLING UP IN THE SKY, AND IT'S  
 4.  
 TIME LITTLE RICHARD WENT TO BYE BYE BYE.

The Lullaby is undoubtedly the simplest of his compositions, as one might expect. Consisting of one four line stanza only, it is purely melodic, never having had any form of accompaniment. This simple eight-bar sentence is basically two four-bar phrases, moving harmonically from the Tonic at the beginning to the Dominant in bar 4, back to the Tonic at the beginning of the second four-bar phrase (bar 5), and via the Sub-dominant, Dominant, Tonic and Dominant back to the Tonic in bar 8.

Although the Lullaby is in  $\frac{12}{8}$ , there is nevertheless, a certain disturbing march-like atmosphere about it because of the pervading crotchet/quaver (♩ ♪) rhythm reminding one of the dotted quaver/semi-quaver (♩. ♪) rhythm of a march. This is perhaps the fault of the people responsible for the "aural transportation" of this little tune from H. H. Dugmore's day to ours.

Bearing in mind that this tune has (to the best of my knowledge) never been written down before, unintentional alterations of the original may have occurred and it is, therefore, highly possible that the following could have been the original form of the tune. It assumes a far more "lullaby-like" character being presented as follows :-

## LULLABY

Andante

1.

THE SUN'S GONE A-WAY AND THE MOON'S NOT COME AND THE

LAMBS AND THE KIDS HAVE ALL GONE HOME AND THE

STARS ARE TWINKLING UP IN THE SKY AND IT'S

TIME LITTLE RICHARD WENT TO BYE BYE BYE.

## CHAPTER THREE

## THE JUBILEE MUSIC

Of the cycle of four pieces composed to accompany the "Reminiscences of an Albany Settler" lecture (16), prepared for the Settlers' Jubilee celebrations of 1870 held in Graham's Town, "The Sunny Land", "Prospect and Retrospect" and "The Dear Old Land" are the first three. All three pieces were published by "The Children's Home, Bonner Road, E.; T. Woolmer, 2, Castle Street, City Road, and 66, Paternoster Row; W. M. S. S. Union, 2, Ludgate Circus Buildings, E. C. London, as "The Children's Home" Music parts 123, 40 and 43 respectively. The missing fourth piece will be dealt with at the end of this chapter.

As these pieces were conceived and constructed in a way very similar to the "Quick March" the formal comments on them will not be as detailed.

- - - - -

(16) The circumstances concerning this lecture were dealt with in Part I, p. 29.

## Part 123.

## The Children's Home Music.

## THE SUNNY LAND.

*Moderato.*

Words and Music by H. H. DUMORE.

PLANO. *mp*

*cres.*

1ST TREBLE.

*mf*

We had heard from a - far of a sun - ny land, Of its

2ND TREBLE.

*mf*

We had heard from a - far of a sun - ny land, Of its

*legato.*

*mp*

*cres.*

green woods wav - ing, its moun - tains grand, Its bright star - ry skies and its

*cres.*

green woods wav - ing, its moun - tains grand, Its bright star - ry skies and its

*cres.*

moon - lit dales, Its balm - y air and its ver - dant vales.

moon - lit dales, Its balm - y air and its ver - dant vales.

CHORUS

*mp* And we long'd for the sun - ny land, . . . *cres.* We long'd for the sun - ny land, . . . *f* We

*mp* And we long'd for the sun - ny land, . . . *cres.* We long'd for the sun - ny land, . . . *f* We

*mp* And we long'd for the sun - ny land, . . . *cres.* We long'd for the sun - ny land, . . . *f* We

And we long'd for the sun - ny land, We long'd for the sun - ny land, We

*mp* *cres.* *f*

long'd for the sun - ny, sun - ny land, And we long'd for the sun - ny land.

long'd for the sun - ny, sun - ny land, And we long'd for the sun - ny land.

long'd for the sun - ny, sun - ny land, And we long'd for the sun - ny land.

long'd for the sun - ny, sun - ny land, And we long'd for the sun - ny land.

*f*

Piano accompaniment for the first system, featuring a treble and bass clef with complex rhythmic patterns and chords.

*mf* *f* *p*

Vocal line for the first system, starting with a mezzo-forte (*mf*) dynamic, followed by a crescendo to forte (*f*) and then a decrescendo to piano (*p*).

And we came o'er the wa - ters wide and deep, Where the storm waves roll, and the storm winds sweep, To the

*mf* *f* *p*

Vocal line for the second system, continuing the melody with dynamic markings *mf*, *f*, and *p*.

And we came o'er the wa - ters wide and deep, Where the storm waves roll, and the storm winds sweep, To the

*mf* *f*

Piano accompaniment for the second system, mirroring the vocal dynamics with *mf* and *f* markings.

*rit.* *a tempo.*

Vocal line for the third system, marked *rit.* (ritardando) and *a tempo.* (return to tempo).

land of our fa - thers we bade fare - well, And for weal or woe we have come to dwell

*rit.* *a tempo.*

Vocal line for the fourth system, continuing the melody with *rit.* and *a tempo.* markings.

land of our fa - thers we bade fare - well, And for weal or woe we have come to dwell

*p* *rit.* *a tempo.*

Piano accompaniment for the third system, starting with piano (*p*) and including *rit.* and *a tempo.* markings.

СНОУС.

*mf* *cres.*

In the vales of the sun - ny land, . . . The vales of the sun - ny land, . . . The

*mf* *cres.*

In the vales of the sun - ny land, . . . The vales of the sun - ny land, . . . The

*mf* *cres.*

In the vales of the sun - ny land, . . . The vales of the sun - ny land, . . . The

*mf* *cres.*

In the vales of the sun - ny land, The vales of the sun - ny land, The

*mf* *cres.*

vales of the sun - ny, sun - ny land, In the vales of the sun - ny land.

vales of the sun - ny, sun - ny land, In the vales of the sun - ny land.

vales of the sun - ny, sun - ny land, In the vales of the sun - ny land.

vales of the sun - ny, sun - ny land, In the vales of the sun - ny land.

*f*

QUARTETTE. *A little quicker.*

*mf* *accel.*

There were toils to be borne, there were foes to fight, But with

*mf* *accel.*

There were toils to be borne, there were foes to fight, But with

*mf* *accel.*

There were toils to be borne, there were foes to fight, But with

*mf* *accel.*

There were toils to be borne, there were foes to fight, But with

*A little quicker.*

*mf*

7

*cres.*

heart of hope and with arm of might, And the blessing of heav'n we have

heart of hope and with arm of might, And the blessing of heav'n we have

heart of hope and with arm of might, And the blessing of heav'n we have

heart of hope and with arm of might, And the blessing of heav'n we have

*cres.*

won our way, And our sons with the triumph of vic-tors sur-vey

won our way, And our sons with the triumph of vic-tors sur-vey

won our way, And our sons with the triumph of vic-tors sur-vey

won our way, And our sons with the triumph of vic-tors sur-vey

*cres.*



"The Sunny Land", composed in the key of C major, is a strophic song with chorus. The eight-bar instrumental introduction is followed by the verses and choruses, each pair (verse and chorus) being separated by a four-bar instrumental interlude. The first two verses are for "treble" duet (probably soprano and alto) and the third is for quartette. An interesting feature in bar 32 is that at the words "storm winds sweep", semi-quaver motion is suddenly introduced as a direct attempt at tone painting. At the beginning of the third verse, the Quartette, (upbeat to bar 49) the accompaniment is varied by introduction of semi-quaver movement, which has previously (except for the tone painting attempt) only appeared in the interludes.

We also have, in this piece, two interesting cross-references to "The Dear Old Land". The beginning of "The Sunny Land" at the words "We have heard from afar" (bar 9) corresponds with bar 133 of "The Dear Old Land" at the words "Tell me the realms". There is also a close similarity between bar 17 of "The Sunny Land" at the words "And we longed for the sunny land" and bars 30 to 33 of "The Dear Old Land" with the characteristic arpeggio of the tonic triad; though in "The Sunny Land" the fifth of the triad is preceded by the appoggiatura A.

*Entered at Stationers' Hall.*



*"The Children's Home"*  
MUSIC.

Part 40.

Price Twopence.

*PROSPECT AND RETROSPECT.*

FOR

CHORAL SOCIETIES, SINGING CLASSES,  
SCHOOLS, AND THE FAMILY CIRCLE.

London :

THE CHILDREN'S HOME, Bonner Road, E.  
T. WOOLMER, 2, Castle Street, City Road, and 66, Paternoster Row ;  
W. M. S. S. Union, 2, Ludgate Circus Buildings, E.C.

## PROSPECT AND RETROSPECT.

Words and Music by H. H. DOGMORE.

TREBLE.

ALTO.

TENOR.

BASS.

PIANO.

*Maestoso con moto.*

*p* *mf*

Hail! Hail!

Hail! Hail!

Hail! Hail!

Hail! Hail!

Hail! Hail!

Hail!

Hail!

Hail!

Hail!

Hail!

Hail! Hail! Hail!

Hail! Hail! Hail!

Hail! Hail! Hail!

Hail! Hail! Hail!

*mf* *f*

*With animation.*

*mf*

Hail to the day that's dawn - ing! Hail to the day that's dawn - ing In

*mf*

Hail to the day that's dawn - ing! Hail to the day that's dawn - ing In

*mf*

Hail to the day that's dawn - ing! Hail to the day that's dawn - ing In

*With animation.*

*mf*

glad - ness o'er the land, . . . In glad - ness o'er the land. . . .

glad - ness o'er the land, . . . In glad - ness o'er the land. . .

glad - ness o'er the land, . . . In glad - ness o'er the land. . .

*ff* Hail to the day that's dawn - ing, Hail to the day that's dawn - ing In

*ff* Hail to the day that's dawn - ing, Hail to the day that's dawn - ing In

*ff* Hail to the day that's dawn - ing, Hail to the day that's dawn - ing In

*ff* Hail to the day that's dawn - ing, Hail to the day that's dawn - ing In

*ff*

glad - ness o'er the land, . . . In glad - ness o'er the land. . .

glad - ness o'er the land, . . . In glad - ness o'er the land. . .

glad - ness o'er the land, . . . In glad - ness o'er the land. . .

glad - ness o'er the land, . . . In glad - ness o'er the land. . .

*M*

4

*mf* Hail to the day that's dawn - ing, Hail to the day that's dawn - ing In *ff*  
*mf* Hail to the day that's dawn - ing, Hail to the day that's dawn - ing In *ff*  
Hail to the day that's dawn - ing, Hail to the day that's *f* *ff*  
Hail to the day that's dawn - ing, Hail to the day that's *f* *ff*

glad - ness o'er the land, . . In glad - ness o'er the land. . .  
glad - ness o'er the land, In glad - ness o'er the land. . .  
dawn - ing In glad - ness, in glad - ness o'er the land. . .  
dawn - ing In glad - ness, in glad - ness o'er the land. . .

*Slower.*

The clouds that dimm'd the  
*Slower.*  
 that dimm'd the  
*Slower.*  
 the  
*Slower.*  
 the

*1st time.* *2nd time.*  
*p Voices only.*  
*Slower.*

*f a tempo.*

morn - ing, The clouds that dimm'd the morn - ing Break off, . . . break  
*f a tempo.*  
 morn - ing, that dimm'd the morn - ing Break off,  
*f a tempo.*  
 morn - ing, the morn - ing Break off,  
*f a tempo.*  
 morn - ing, the morn - ing Break off,

*a tempo.*  
*f*

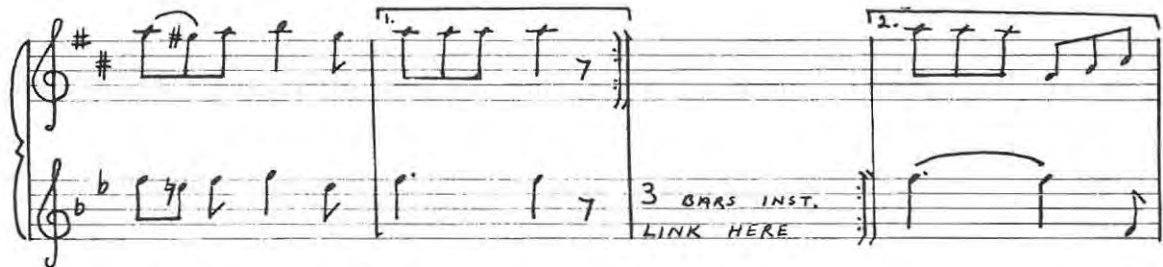
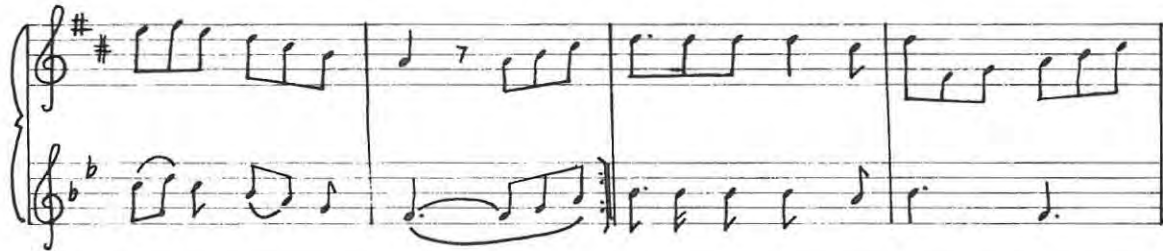


"Prospect and Retrospect", written in B flat major, for orchestra and four part choir, begins in simple quadruple time with an eight-bar instrumental introduction interspersed with six jubilant choral utterances of "Hail! ". At bar 9 the time changes to compound duple, and the melody moves directly to that which Dugmore also used for the Trio of his "Quick March" (cf p. 73).

The following musical example superimposes these two tunes (viz. the melodies of "Prospect and Retrospect" and the trio of "Quick March") for easier comparison. It will be seen that they are identical, with the exception of slight changes which have been marked with asterisks.

TRIO FROM "QUICK MARCH" 

"PROSPECT AND RETROSPECT" 



Handwritten musical notation for the first system. The treble clef staff has a key signature of one sharp (F#) and contains a series of eighth notes and quarter notes. The bass clef staff has a key signature of one flat (Bb) and contains a series of quarter notes, some with slurs, and a final measure with a sharp sign and an arrow pointing right.

Handwritten musical notation for the second system. The treble clef staff has a key signature of one sharp (F#) and contains a series of eighth notes and quarter notes. The bass clef staff has a key signature of one flat (Bb) and contains a long horizontal line with an arrow pointing right, followed by a few notes in the final measure.

Handwritten musical notation for the third system. The treble clef staff has a key signature of one sharp (F#) and contains a series of eighth notes and quarter notes. The bass clef staff has a key signature of one flat (Bb) and contains a series of quarter notes, some with slurs, and a final measure with a sharp sign and a double bar line. Above the treble staff, the text "TO MARCH" is written above a 2/4 time signature and a group of notes in parentheses.

The first part of the tune of "Prospect and Retrospect" is divided into three sections viz. :- bars 1 to 8, 9 to 16 and 17 to 24; each section is based on the same words "Hail to the day that's dawning, in gladness o'er the land", the same musical idea being consecutively strengthened by the addition of voices; the first (bars 1 to 8) is three part (S. A. T.) and mezzoforte. The second (bars 9 to 16) is four part (S. A. T. B.), while the third is slightly varied and has a contrapuntal imitatory rhythm between the male and female voices of the choir, and crescendos from mezzoforte to fortissimo.

The second part (bar 36) starts "slower", returns to "a tempo" in bar 41 and includes antiphonal musical and textual treatment of the words "break off" which rejoin into four part harmony to end the piece.

## Part 43.

## The Children's Home Music.

## THE DEAR OLD LAND.

*Moderato.* Words and Music by H. H. DUGMORE.

VOICED. *f* A glo - rious land is the

PIANO. *mf*

*mf*

"Dear Old Land," Our Fa - thers' Is - land Home; Tho' its

*mf*

moor - lands are cold when the snow lies deep, And the mists round the

sides of its moun - tains creep, And the waves are white when the

March winds sweep, . . . As they dash on its cliffs in foam. . . .

**Chorus.**

As they dash on its cliffs in foam, . . . As they dash on its  
 As they dash on its cliffs in foam, . . . As they dash on its  
 As they dash on its cliffs in foam, . . . As they dash on its  
 As they dash on its cliffs in foam, . . . As they dash on its

cliffs in foam, . . . Tho' the mists round the sides of its moun - tains

cliffs in foam, . . . Tho' the mists round the sides of its moun - tains

cliffs in foam, . . . Tho' the mists round the sides of its moun - tains

cliffs in foam, . . . Tho' the mists round the sides of its moun - tains

creep, And the waves are white when the March winds sweep, As they

creep, And the waves are white when the March winds sweep, As they

creep, And the waves are white when the March winds sweep, As they

creep, And the waves are white when the March winds sweep, As they

dash on its cliffs in foam, . . . As they dash on its  
dash on its cliffs in foam, . . . As they dash on its  
dash on its cliffs in foam, . . . As they dash on its  
dash on its cliffs in foam, . . . As they dash on its

The first system of music consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "dash on its cliffs in foam, . . . As they dash on its". The music features a dynamic marking of *ff* (fortissimo) and includes various musical notations such as slurs, ties, and rests.

cliffs in foam, . . . As they dash on its cliffs in  
cliffs in foam, . . . As they dash on its cliffs in  
cliffs in foam, . . . As they dash on its cliffs in  
cliffs in foam, . . . As they dash on its cliffs in

The second system of music continues the vocal lines and piano accompaniment. The lyrics are: "cliffs in foam, . . . As they dash on its cliffs in". The musical notation includes slurs, ties, and rests, maintaining the *ff* dynamic.

b

foam. . .

foam. . .

foam. . .

foam. . .

*f*

This system contains four vocal staves and a piano accompaniment. Each vocal staff begins with the word "foam." followed by a dotted line. The piano accompaniment starts with a dynamic marking of *f* and features a complex texture with many beamed notes.

This system shows the piano accompaniment for the second system, consisting of two staves. The music continues with a similar texture of beamed notes and chords.

*mf*

A sto - ry of fame has the "Dear Old Land," And it dates from the

*mf*

This system features a vocal line and piano accompaniment. The vocal line begins with a dynamic marking of *mf* and contains the lyrics: "A sto - ry of fame has the 'Dear Old Land,' And it dates from the". The piano accompaniment also starts with a dynamic marking of *mf*.

days gone by, When right with might the strife be - gan, And

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with the lyrics "days gone by," followed by "When right with might the strife be - gan, And". The piano accompaniment provides a steady harmonic and rhythmic foundation.

Free - dom's voice with the Fire Cross ran, And the wak - en'd serf rose

The second system continues the musical score. The vocal line includes the lyrics "Free - dom's voice with the Fire Cross ran, And the wak - en'd serf rose". The piano accompaniment features a *cres.* (crescendo) marking in both the right and left hands, indicating a gradual increase in volume.

up a man, . . . . . To con - quer his rights or 'die. . . .

The third system concludes the musical score. The vocal line has the lyrics "up a man, . . . . . To con - quer his rights or 'die. . . .". The piano accompaniment includes a *f* (forte) marking, indicating a strong dynamic level.

*f* CHORUS.

To con - quer his rights or die! . . . To con - quer his

*f*

To con - quer his rights or die! . . . To con - quer his

*f*

To con - quer his rights or die! . . . To con - quer his

*f*

To con - quer his rights or die! . . . To con - quer his

CHORUS.

rights or die! . . . When Free-dom's voice with the Fire Cross

rights or die! . . . When Free-dom's voice with the Fire Cross

rights or die! . . . When Free-dom's voice with the Fire Cross

rights or die! . . . When Free-dom's voice with the Fire Cross

ran, And the wak - en'd serf rose up a man To

ran, And the wak - en'd serf rose up a man To

ran, And the wak - en'd serf rose up a man To

ran, And the wak - en'd serf rose up a man To

con - quer his rights or die! . . . To con - quer his

con - quer his rights or die! . . . To con - quer his

con - quer his rights or die! . . . To con - quer his

con - quer his rights or die! . . . To con - quer his

The musical score consists of four vocal staves and two piano accompaniment systems. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass), each with the lyrics: "rights or die! . . . To con - quer his rights or die! . . .". The piano accompaniment is written in two systems, each with a grand staff (treble and bass clefs). The music is in a key with two sharps (D major or F# minor) and a 4/4 time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *V* (Vibrato) and *f* (forte).

*mf*  
 And tell me the realms o'er the earth's broad face Where the Braves have

*mf*

*p*  
 not been found; . . . Wher - e - ver the sea's wild waves have

*p*

*mf*  
 curled, Her fleets proudly sail with flag un - furled, And her ev' - ning

*mf*

*rit.* *a tempo.*  
 drum thro' the wide, wide world . . . Is roll - ing its cease-less round. . .

*rit.* *a tempo.*

*f* **CHORUS.**

Is roll - ing its cease - less round, . . . . Is roll - ing its  
 Is roll - ing its cease - less round, . . . . Is roll - ing its  
 Is roll - ing its cease - less round, . . . . Is roll - ing its  
 Is roll - ing its cease - less round, . . . . Is roll - ing its

cease - less round, . . . . Her fleets proud - ly sail with  
 cease - less round, . . . . Her fleets proud - ly sail with  
 cease - less round, . . . . Her fleets proud - ly sail with  
 cease - less round, . . . . Her fleets proud - ly sail with

Flag un - furl'd, And her ev' - ning drum thro' the wide, wide world, Is

Flag un - furl'd, And her ev' - ning drum thro' the wide, wide world, Is

Flag un - furl'd, And her ev' - ning drum thro' the wide, wide world, Is

Flag un - furl'd, And her ev' - ning drum thro' the wide, wide world, Is

roll - ing its cease - less round, . . . Is roll - ing its

roll - ing its cease - less round, . . . Is roll - ing its

roll - ing its cease - less round, . . . Is roll - ing its

roll - ing its cease - less round, . . . Is roll - ing its

cease - less round . . . . Is roll - ing its cease - less round . . . .

cease - less round, . . . . Is roll - ing its cease - less round . . . . .

cease - less round, . . . . Is roll - ing its cease - less round . . . . .

cease - less round, . . . . Is roll - ing its cease - less round . . . . .

The musical score consists of four vocal staves and two piano accompaniment systems. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass) and feature the lyrics: "cease - less round . . . . Is roll - ing its cease - less round . . . .". The piano accompaniment includes a grand staff with treble and bass clefs, providing harmonic support for the vocal lines. The score is written in a key signature of two sharps (D major) and a common time signature.

*p* *Slowly and tenderly.* *con espres.*

Then hail, all hail, thou dear Old Land, Where our Fa - thers'

*p* *con espres.*

*cres.*

ash - es lie, There are sun - beams bright, On this far off shore, There are

*cres.*

*p* *rit.*

star - lit skies, When the day is o'er, And we ne - ver shall tread thy

*p* *rit.*

*f Con passione.*

green-sward more, But we'll love thee, we'll love thee, we'll love thee till But we'll

But we'll

But we'll

But we'll

*Con passione.*

*con energia.*  
die.

love thee, we'll love thee, we'll love thee till we die.

*con energia.*

love thee, we'll love thee, we'll love thee till we die.

love thee, we'll love thee, we'll love thee till we die.

love thee, we'll love thee, we'll love thee till we die.

*con energia.*

"The Dear Old Land" is in strophic form. In D major and duple time, the four-bar introduction consists of a fanfare-like repetition of the D major chord in root position. Three verses of Baritone solo follow, each having a four part chorus, and each chorus being followed by an instrumental interlude before the next verse begins. Finally we come to a coda in A major and triple time in bar 204. This coda starts with solo, and after twenty-four bars is joined by the chorus which ends the piece. (17)

The main source of interest in "The Dear Old Land" lies in its harmonic structure; its altered chords provide a welcome change from the completely diatonic structure of all the other pieces. "The Dear Old Land" must be regarded as the harmonically most advanced composition of Henry Hare Dugmore.

Many interesting harmonic points arise here. The first phrase modulates to the dominant in bar 11 and from here to the double bar (bar 29) the music is entirely in the dominant key of A major. In bar 21 the second crotchet is harmonised with an augmented sixth chord (Italian Sixth Chord), and bar 28 contains a chromatic appoggiatura in the bass.

The chorus starting in bar 29 is again in the tonic key of D. The phrase of bars 38 to 41 is repeated in bars 42 to 45. Whereas its first statement is harmonised diatonically, the second is varied by the inclusion of the auxiliary dominant chord on the second degree in bar 43, (with the C-sharp in the melody as an accented passing note) followed by an F-sharp minor chord (mediant chord). Here we have the

- - - - -

(17) See cross-references to "The Sunny Land" p. 86.

progression  $\overline{\text{II}} - \text{iii}$ ; i. e. a progression in which the auxiliary dominant is not immediately followed by its temporary tonic, but by its substitute. The dominant chord follows on the next beat.

At bars 51 and 52 we find an interrupted cadence from the dominant to the submediant triad.

The first instrumental interlude contains a chromatic passing note in bar 63 and ends with the progression  $\text{ii}_6 - \overline{\text{V}} - \overline{\text{I}}$  instead of the normal  $\overline{\text{IV}} - \overline{\text{V}} - \overline{\text{I}}$ .

The next solo voice section contains chromatic auxiliary notes in the bass of bars 78 and 80 and another auxiliary dominant chord in bar 87 which must be interpreted as  $\overline{\text{II}} \frac{4}{3}$  (with missing root) in A major, leading to the dominant, E.

The chorus of the second stanza which follows now, is diatonic throughout with the exception of a chromatic appoggiatura in the bass of the piano part in bar 120.

The instrumental interlude to the third stanza contains an auxiliary dominant  $\frac{4}{2}$  chord on the first degree in bar 126, leading to the first inversion of the subdominant triad, and chromatic passing notes in bars 127 and 129.

The harmonisation of the solo section is basically identical with that of the second stanza, and that of the chorus section with that of the first stanza. This section has, however, the added interest of ascending and descending semi-quaver scale passages in the piano part at the words "Is rolling its ceaseless round". (bars 157ff).

An instrumental interlude of 19 bars (bars 185 to 203) modulates to the dominant key of A major to introduce the final Coda marked by a change of key and time signature (A major,  $\frac{3}{4}$ ). This section does not stay in its adopted key, but modulates to the relative key of F-sharp minor in bar 218; the auxiliary dominant chord on the third degree of A becoming the dominant of F-sharp minor. The phrase ends on the dominant chord of F-sharp minor in bar 222, after what is perhaps the most interesting bar in the whole composition, bar 221. After a suspension in the tenor, it introduces an augmented sixth chord (French Sixth Chord) on the second beat.

A few chords modulate back to A major and the final "we'll love thee till we die". In the penultimate bar (230) Dugmore harmonises the passing note, F-sharp, on the second beat with a diminished seventh chord on the raised fourth degree, over a dominant pedal, to secure a "con passione" ending.

Of the fourth and final piece of this set, the "Choral March", absolutely no trace can be found. The fate of this piece has already been discussed in Part I. (18) On the strength of the information that Mrs. W. B. Boyce had been sent the manuscript of the Choral March, I visited the archives of the Methodist Missionary Society in London in September, 1972. Unfortunately there is absolutely no trace of this piece among Mr. Boyce's papers in the archives, and I am forced to presume that the "Choral March" cannot be numbered among the list of "Surviving Music" of Henry Hare Dugmore.

- - - - -

(18) See Part I p. 31

## CONCLUSION

There is little doubt that in the annals of musical history as a whole, Henry Hare Dugmore is a "very small fish in a very large pond". His contribution, however, must be seen in the light of his rather restricting environment and the limited scope this allowed him for drawing on the knowledge and works of his contemporaries in Northern lands, which was a privilege afforded to most of his European counterparts.

One cannot perhaps go so far as to call him the "father of music in the Eastern Cape", but the pioneering work which he did in the musical field cannot be denied.

I have attempted to present this man in his various spheres of importance: as a Settler and a Missionary, he was a man of no small influence in his day. Secondly, though his music might not be acceptable by modern standards, that which he achieved in the Arts as a lecturer, poet and musician is indeed most creditable. And, finally, the section on London Music shows his ability not only as a musician, but also as a self-styled musicologist with a very keen perception and insight into the Art of Music.

There has been much discussion lately on the pioneering work of the early settlers in many and varied fields. With regard to Henry Hare Dugmore, I trust that in this work I have succeeded in drawing attention to a true pioneer in the field of South African Music.

## BIBLIOGRAPHY

- AYLIFF, REV. JOHN. The Journal of "Harry Hastings" Albany Settler, edited by Hewson and van der Riet. Printed and Published by Messrs. Grocott and Sherry, 1963.
- CROUCH, E. H. Life of H. H. Dugmore, Poet Preacher 1810-1897. Published by Hazell, Watson and Viney, Ltd. London and Aylesbury - 1920.
- DUGMORE, H. H. Reminiscences of an Albany Settler, edited by F. G. van der Riet and L. A. Hewson. Published by Grocott and Sherry, 1958.
- DUGMORE, H. H. Verse by H. H. Dugmore, Queenstown, South Africa. Compiled and edited by E. H. Crouch. Birbeck and Sons Ltd., Birmingham. No date.
- EVERLEIGH, REV. WILLIAM. The Settlers and Methodism 1820-1920. Methodist Publishing Office and Book Room, Cape Town. 1920.
- HOCKLEY, H. E. The Story of the British Settlers of 1820 in South Africa. Juta & Co. Ltd., 1966.
- JACK, T. C and E. C Fairbairn's Book of Crests of the families of Great Britain and Ireland. London WC 67 Long Acre and Edinburgh. No date.
- MACLEAN, COLONEL JOHN. Compendium of Kafir Laws and Customs. Printed for the Government of British Kaffraria, Mount Coke Wesleyan Mission Press, 1858.

MITFORD-BARBERTON, I. Some Frontier Families, Human and  
Rousseau, Cape Town and Pretoria, 1968.

MORSE-JONES, E. Roll of the British Settlers in South Africa.  
A. A. Balkema, Cape Town, 1969.

RIVETT-CARNAC, DOROTHY, E. Thus came the English.  
Howard Timmins, Cape Town.

VAN DER MERWE, F. Z. Suid-Afrikaanse Musiekbibliografie 1787-  
1952. Published by J. L. van Schaik, Bpk., Pretoria 1958.

WHITESIDE, REV. J. History of the Wesleyan Methodist Church of  
South Africa. Messrs. Juta and Co., Cape Town, 1906.

- - - - -

#### COLLECTED WORKS

CROUCH, E. H. A Treasury of South African Poetry and Verse.  
The Walter Scott Publishing Co. Ltd., New York, 3 East  
14th Street, 1907.

HUDSON-REED, SYDNEY, 1820 Settler Stories selected by Sydney  
Hudson-Reed, Macmillan, Johannesburg, 1970.

INCWADI YAMACULO KUNYE NENGOMA ZOKUVUNYWA. Published  
in 1891. Page containing publisher's name missing.

PRETORIUS, DIRK J. J. In the Land of the Settlers. Compiled and  
edited by Dirk J. J. Pretorius. Printed and published by  
Grocott and Sherry, September, 1956.

SADLER, CELIA. Never a Young Man. Extracts from the letters and Journals of the Rev. William Shaw. Compiled by Celia Sadler. Haum, Cape Town, 1967.

UMBEDESHO NAMACULO AMAWESILE. Published by Cape and Transvaal Printers Ltd. No date.

- - - - -

#### PERIODICALS AND NEWSPAPERS

GRAHAMSTOWN JOURNAL. Extracts from the following editions :-

April 10, 1845  
 May 22, 1845  
 November 8, 1867  
 November 15, 1867  
 November 20, 1867  
 November 27, 1867  
 December 13, 1867  
 March 20, 1868  
 May 20, 1870  
 May 25, 1870  
 May 27, 1870  
 April 11, 1871  
 December 18, 1871  
 February 23, 1872  
 July 19, 1872  
 August 26, 1872  
 December 9, 1872  
 May 28, 1873  
 January 21, 1874  
 February 14, 1876  
 September 12, 1879

GROCOTTS' MAIL. July 17, 1970 and August 11, 1970.

JOURNAL OF THE METHODIST HISTORICAL SOCIETY OF SOUTH AFRICA. vol. 1, No. 1 October 1952.

SOUTH AFRICAN METHODIST. Editions of 14th August 1889 to 4th July 1890. Printed in Grahamstown by Grocott and Sherry.

SOUTH AFRICAN PANORAMA. October, 1967

SUNDAY TIMES. September 17th, 1967.

WEEKEND POST. Supplement of September 12th, 1970. Port Elizabeth.

## MANUSCRIPT SOURCES

ALLEN, WILLIAM. Diary now in the possession of Mrs. M. Allen of Kentani. 1870.

DUGMORE, HENRY HARE. Journal 1848. Methodist Archives, Cape Town.

DUGMORE, HENRY HARE. Letters to:-

His brother John, April 23rd, 1842.

His father, September 16th, 1857.

His brother William, January 8th, 1875.

DUGMORE, HENRY HARE. Sixty-three letters to the Secretary of the Methodist Missionary Society in London, dating from February 3rd, 1834 to September 27th, 1876.

DUGMORE, ISAAC. Letter to his children dated 18th June, 1854.

MS. 15,420 Cory Library for Historical Research, Rhodes University.

EAGLE, MRS. ISOBEL. Letter to myself dated June 3rd, 1969.

GARDEN, CAPTAIN ROBERT. Diary 1852. Unpublished. Copy borrowed from Professor P. R. Kirby.

HEWSON, DR. LESLIE. The script of "1820 Settler Early morning talks - No. 5 Henry Hare Dugmore". Broadcast by the S. A. B. C. 24th May, 1968.

MUTTON, REV. IAN W. "From Batten to Baton" unpublished article on H. H. Dugmore. Cleveland, Transvaal 1970.



STARKE, AMY. "The Relation between the intonation of song and speech of the Amakosa". Thesis submitted for the degree of Master of Arts, University of Cape Town, 1930.