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ASPECTS OF MUSICAL EDUCATION IN GRAHAMSTOWN

1832 - 1950

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by

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INTRODUCTION

An investigation into aspects of musical education in Grahamstown cannot be isolated from the prevailing economic and social influences and must be seen within that setting.

By the 1830's Grahamstown had developed from the frontier military post of 1812, to a settlement with an increasing population, aware of the importance of general education in raising standards¹ and whose attention was concentrated in commerce, allied with agriculture, being a wool centre and a halting-place for traders conveying merchandise northwards, by ox-wagon and later also the chief centre of the ostrich industry.²

This development had gone on despite a succession of Frontier Wars, the last in 1878. A military presence was felt throughout the years of the nineteenth century and into the early years of the next, although from the late 1850's the chief military posts were in King William's Town and not in Grahamstown.

The 1860's witnessed the important discovery of diamonds in South Africa, the first of which was identified by the famous Grahamstonian, Dr William G. Atherstone. This discovery, together with the discovery of gold to the north in the 1880's and the new railway line in that direction side-tracking Grahamstown, plus a slump in the ostrich industry, resulted in the economic decline of the town, but it then directed its energy and enterprise in another direction, education.³

The many small schools, which had sprung up during earlier decades, were superseded by newly established larger ones, initially for boys, but the 1870's in South Africa saw a revolu-

1. Journal Oct 5, 1832.

2. Grocott's Aug 29, 1927 (article reviewing progress in Grahamstown).

3. Grocott's Oct 22, 1943 (article reviewing progress in Grahamstown).

tion in the education of girls (similar to that of the 1850's in England), an occurrence which had an important bearing upon the founding of high schools for girls and Grahamstown was no exception in this respect.¹ In South Africa, tertiary education for women was introduced soon after 1900 (as had occurred in England in the 1870's) and Grahamstown again kept apace.

The years of the twentieth century brought about numerous advances in communication (motor cars, roads, aeroplanes, the radio and telephone), the invention of the gramophone, the appearance of "talkies" to replace silent films, the development of electricity as a source of power, great changes from peace to war, worldwide and financial stringency. In addition droughts plagued the farming community. All these influenced life in Grahamstown and education in general.

The age of many scholastic institutions in Grahamstown became such, that they were receiving the sons and daughters and also grandsons and granddaughters of former pupils. This continuity played an important part in establishing traditions.

Aspects of musical education during more than a century will be examined, firstly, in connection with each individual school and tertiary institution and secondly, by means of a survey.

The newspapers, "Graham's Town Journal" and "Grocott's Penny Mail" - later "Grocott's Daily Mail", will be referred to as "Journal" and "Grocott's", respectively.

1. Grocott's Aug 1, 1873.

CHAPTER 1

SMALL SCHOOLS

During the years 1832 to approximately 1875, there were numerous small schools. Common to all, were the basic subjects such as English, Writing, Arithmetic, History and Geography, which were considered to be the elements of a sound English Education. Music in some form, was available to the scholars in most instances.

The first schools were those of Mrs A.G. Campbell and Mrs Day, both founded in 1833. At the former, music (probably the pianoforte) formed part of the course, while at the latter, pianoforte was an extra, for which 12s was charged, per month.¹

A few schools existed for only a year, such as those of Mrs A.G. Campbell (1833), Mr H. Barber and J.W. Williams (1845) and Mrs Eager (1853). Others had a longer life-span, but less than a decade and included amongst others, those of Mrs Locke (1853-1861), Misses Biggar and Hudson (1857-1862) and Mrs Janion (1857-1866).²

A further group made their mark over a long period of time, such as Miss Slater's School (1836-1860), Mrs Eedes's School (1845-1865), Mrs Propert and Mrs Moore's School (1850-1862), the Misses Featherstone's School and that of Mrs Gearing and Miss Johnston (1862-1875).³ Of these Mrs Eedes's Ladies' Boarding School was undoubtedly the most influential, as it made a name for itself in the Colony. Initially, the course of instruction included the Pianoforte and Harp. After Miss Eedes joined her mother in 1848, monthly examinations in music were instituted in order to

1. Journal Mar 14, 1833; April 11, 1833.

2. Journal Sept 11, 1845; April 9, 1853; Jan 1, 1859; Jan 19, 1861; Jan 11, 26, 1862.

3. Journal Jan 7, 1836; June 22, 1853; Jan 4, 1862; Jan 8, 18, 1875.

promote good progress. In mid-1850, the school was moved to "The Retreat" and frequent music concerts took place in the large school-room. The course of instruction was also broadened to include vocal as well as instrumental music. The school functioned on these principles until it closed in 1865, as a result of personal difficulties.¹

Most schools were the day variety, run mainly by ladies for boys or girls or both sexes. The pianoforte was the universal instrument taught, either as part of the course or as an extra. Singing was included at some schools on the same basis.² At Mrs Janion's Ladies' College, additional musical subjects such as Part Singing and Psalmody were introduced as part of the course and Theory could be learnt as an extra.³ Music lessons were arranged at a variety of times, when taught as an extra. At Mrs Day's School, Pianoforte instruction was before 9am and after 4pm, while at the Misses Featherstone's School for Young Ladies, it was between 6.30am - 8.30am.⁴

1. Journal Aug 14, 1845; Feb 5, 1848; July 20, 1850; May 30, 1857; Jan 15, 1861; Oct 11, 1865.

2. Journals 1832 - 1875.

3. Journal Jan 26, 1866.

4. Journal Jan 9, 1835; Jan 4, 1862.

CHAPTER 2

PRIVATE MUSICAL TUITION

This type of tuition was available in Grahamstown in a variety of subjects, ranging from the elementary level to the most advanced, covering a time-span of more than a century.

An early teacher was Mr John Younger (1832), who devoted one-and-a-half hours on two evenings a week to instructing youth in Sacred Music, besides teaching the Flute.¹ Among the early teachers were men of other trades, such as Mr W.H. Batten (1836), a Working Cutler and Table Knife Manufacturer who taught the Flute and Violin² and Mr T.W. Raynes (1847), a Pianoforte Tuner, who gave elementary instruction in Pianoforte and Guitar.³ Other teachers had a general music background and included a former Bandmaster, Mr Harvey (1838) and Bandmasters Messrs Willemse (1858), Glennon (1877) and G. Hind (1883-1885), who provided instruction in Pianoforte and Wind Instruments. In addition, Mr Hind trained boys of thirteen years and upwards for the First City Drum and Fife Band.⁴ There were also teachers such as Mrs Geo. Gunn (Jnr) (1846), Madame Willemse (1858) and Mrs Gropp (1860), who taught the Pianoforte and Singing. Mrs Gunn was also the first teacher to undertake instruction in Theory.⁵

Another early teacher was Mr G.W. Onions (1865), who was probably the first professionally trained music teacher.⁺ He offered instruction in Pianoforte, Singing, Drawing and Mathematics. He claimed that his methods would produce a competent and knowledgeable

1. Journal July 6, 1832.

2. Journal April 7, 1836.

3. Cape Frontier Times Feb 23, 1847.

4. Journal Mar 15, 1838; Jan 12, 1858; Mar 19, 1877.
Grocott's June 25, 1883; April 13, 1885; May 22, 1885.

5. Journal Feb 28, 1846; Jan 12, 1858; Jan 17, 1860.

+ He was pupil of Dr Crotch, Cambridge University.

pupil in three to four years. His terms were the following:

Pianoforte and Singing: 1 lesson per week, per month £0.15s.0d.

2 " " " " " £1. 1s.0d.

3 " " " " " £1.10s.0d.¹

Mr Weisbecker (1859-1878) referred to himself in advertisements as a "Professor of Music". His importance lies in the fact that he was the first teacher to train sufficient instrumentalists - upwards of thirty, of whom two-thirds were violinists - in order to organise a Philharmonic Society.² He was also the first teacher to instruct Harmony in 1865.³

Mr J.A. Muire (1866-1897) was the first teacher and composer. Compositions included "Prince Alfred's Farewell to Grahamstown", "The Royal Chase Galop" and the "Euryalus Varsovianna", which he arranged for the pianoforte and which were on sale locally. He was capable of repairing all kinds of String instruments and was a competent leader of the Grahamstown Orchestral Society during the years 1894-1897.⁴ As a teacher, he was one of the most versatile, instructing the Pianoforte, Violin, Violoncello, Guitar, Banjo, Mandoline, Flute and Clarinet.⁵

From 1885 onwards, almost all private music teachers held a professional qualification. From approximately 1880, more and more of them became associated with the established larger schools, on a part-time basis. The most important teachers in this large group included Herr Eberlein (1881-May 1888), Miss E. Richards (1888-1922), Mr T.E. Speed (1890-1899), Mr W. Deane (mid 1893-1909), Mrs W. Deane (ca 1896-1909), Messrs P. Ould (1893-1913), E.A. Abbott (1899-1934), T.H. Webb (1901-1906), Mr Bernard Streatfield (1903-1907), P.E. Medley (1904-1913), Misses M. Sole

1. Journal Oct 9, 1865.

2. Journal June 21, 28, 1862; Dec 4, 1863; May 31, 1864.

3. Journal Jan 6, 1865.

4. Journal Dec 6, 1894; June 13, 1895; June 11, 19, 1896; June 8, 1897.

5. Journal Sept 18, 1860; April 30, Sept 21, Oct 19, 1866; Grocott's Jan 3, 1883; Jan 20, 1890; Mar 30, 1893.

(1915-1948), C. Willmore (1924-1941) and Mr W. Bertram Collingwood (1922-March 1929), who between them offered tuition in Pianoforte, Organ, Singing, Violin, Violoncello, Theory and Harmony.

Several of the above group made important contributions to musical education:

Miss Elizabeth Richards (A.T.C.L.), 1888-1922, was an inspired Pianoforte, Harmony and Theory teacher. Her success must be seen in the many former pupils who distinguished themselves as students of the School of Music⁺ and further in the number who later taught music in Grahamstown, such as Misses Beryl MacKay, Mary Edbrooke, E. Kincaid, Fanny Kaplan, Amy Wilmot, Constance Greenstone, Hazel Campbell and Ruth Ossher.

Mr W. Deane (A.R.C.M.), mid 1893-1909, taught Organ, Pianoforte, Singing, Theory and Harmony and was the first to offer tuition in Counterpoint. He also introduced a new system of Pianoforte Technique^{1 ++} and held pupils' concerts of an ambitious nature annually which reached a high standard.² Apart from teaching he led a busy life musically speaking, being Conductor of the Grahamstown Orchestral Society and giving organ recitals, concerts and lectures and was awarded the F.R.C.O. in 1905, a rare presentation made to foreign musicians of eminence.³

Mrs W. Deane (A.R.C.M.), ca 1896-1909, (formerly Miss Grace Batchelder) was the only concert pianist to teach in Grahamstown. It was in the former role that she made her mark, by way of music appreciation concerts, which were of musical and educational value to the entire student population of the town, particularly prior

1. Grocott's Jan 19, 1894.

2. Grocott's May 31, 1895; June 10, 1896; May 21, 1897; Journal Nov 24, 1898; June 3, 6, 1899.

3. Journal Nov 6, 1894; June 10, Nov 8, 1905; Aug 18, 1906; Grocott's June 13, Oct 12, 1899; Mar 1, 1905; Aug 8, 1908; Feb 5, 1909.

+ Grahamstown Teachers' Training College.

++ Refer to Methodological Approaches, Chapter 10.

to the advent of the gramophone⁺ and when record resources were restricted. After Mrs Deane had left Grahamstown, she returned in 1915 and again in 1921 to present two recitals, which were educational in their object and ideals.¹

Miss Myrtle Sole (U.L.M.), 1915-1948 was the first vocal teacher, totally trained in Grahamstown, to make a major contribution in that sphere. Several of her students were to teach in Grahamstown in subsequent years, not always as singers, for some studied singing as a second subject. These included Misses Coralie Willmore and Stella Wessels (pianoforte), Esme Spindler (violin), Joyce Campbell (singing) and Mr Harry Stanton (an all-round musician).

The importance of Mr W. Bertram Collingwood (M.A. Oxon; A.R.C.O.), 1922-March 1929, lay in the fact that he was able to rise to the demands of tertiary education. He founded the Music Department at Rhodes University and was also the first lecturer. At the time of his death in March 1929, the department was rapidly gaining recognition and attracting students.²

A relatively small number of teachers taught solely private pupils. Mr H. Westerby (Mus.Bac.London; A.T.C.L.), 1888-1889, in a brief period, at a time when string playing was considered to be a man's prerogative, formed a Violin Class for ladies.³ The Grahamstown College of Music,⁺⁺ with Mr A.H. Day (M.T.C.L.) the Principal and Mrs Day (First Class Honours, Pianoforte T.C.L.), made a significant contribution by drawing upwards of one hundred students in a variety of subjects during the years 1890-1893. Pupils' concerts were popular and attracted attention and comment by "The Musical News", London. Mr Day also used the local press

1. Grocott's May 3, 1901; June 7, 1915; Feb 14, 1921.
Journal April 7, 1903; Dec 11, 1909.

2. Grocott's Aug 28, 1922; Dec 11, 1924; Mar 8, 1929.

3. Journal Feb 28, 1889.

+ Before 1900.

++ Not to be confused with the School of Music attached to the Grahamstown Teachers' Training College.

as a new media for general musical influence, by contributing articles on musicians.¹ The Vocal and Pianoforte Studio of Miss Ruth Graham (A.R.C.M.; U.T.L.M.), between 1932-1940, provided tuition in a wider range of subjects than the name indicated⁺ and a new concept in music instruction was evident in the training of a Ladies', a Mixed and a Male Choir.²

Miss Mary Edbrooke (A.T.C.L.; L.T.C.L.; U.L.M.), 1923-1970, merits inclusion because of the continuity provided in more than forty years. Miss Thelma Barraud (U.T.L.M.), 1933-1937, was the only teacher to be qualified in both music and dancing and she opened a School of Dancing and Piano and managed both side by side until 1937. The leaning was, however, towards dancing and from 1938, the School functioned exclusively in that direction.³

There were musical couples engaged in instruction from time to time. The names of Mr and Mrs Stier, Mr and Mrs Day, Mr and Mrs Deane and Mr and Mrs Streatfield come to mind. It is also of interest that many teachers involved in private tuition were also organists at the major churches. These include amongst others, Messrs. Westerby, Speed, Day, Deane, Medley and Collingwood.

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1. Journal Nov 9, 1889; Aug 19, 1890; June 16, Aug 25, 1892. Grocott's Sept 14, 18, 23, 25, 28, 1891; Oct 2, 9, 1891.
 2. Grocott's June 14, 1930; Jan 22, Nov 28, 1933; Dec 2, 1938; July 15, 1939.
 3. Grocott's Sept 3, 1932; July 11, 1936.
- + Violin tuition was also available.

LARGER SCHOOLS ca 1875-1950

There were many large schools established, some of which were co-educational, but the greater majority were geared to the needs of either boys or girls. In these categories, education could further be divided into three major areas, namely,

Schools falling under the Superintendent-General of Education, i.e. Public Schools.

Schools which followed the syllabus designed for Public Schools, but were under the wing of the church, i.e. Aided Schools.

Schools falling totally under the wing of a church, i.e. Independent Schools.

Schools in each area will be discussed in Chapters 3, 4 and 5, respectively.

CHAPTER 3

THE PUBLIC UNDENOMINATIONAL SCHOOLS (1873 - BEYOND 1950)

When the "Public Undenominational School" opened in April 1873, with an enrollment of more than fifty boys, classes were held in the old Drostdy Buildings. The course embraced all subjects which formed part of an English Education. The school was known as Victoria Boys' High School from 1897-1930. For some thirty years classes in the High School were open to girls. From 1931 it reverted to a boys' school only and the name was finally changed to Graeme College in 1939.¹

1. Prize Distribution. These important functions were held annually, except during war years.

1874-1898. Music was totally absent from all but three of the programmes. In 1887, the boys gathered in the centre of the room and sang "The Laughing Chorus".⁺ The following year, music appeared in the form of a series of musical drill displays, while in 1899, there was evidence of part singing.²

1899-1926. During these years, the girls' and boys' schools combined for prize giving. The purpose of music on the programmes up to 1905 was mainly functional - the proceedings were opened with the singing of a hymn - and only occasionally did the girls sing a few choruses.³ From 1906-1913, the programmes were more varied. Although the items were predominantly by the girls, the boys contributed more than usual to the choruses sung, which included selections from "Geisha" and others by now unknown composers.

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1. Graeme College: C.C. Wiles (The Tale of Seventy Years), pages 8-9. Grocott's April 4, 1873; Journal Mar 10, May 2, 1873.
 2. Grocott's Dec 19, 1887; Dec 21, 1888; Dec 20, 1889.
 3. Grocott's Dec 24, 1902; Dec 19, 1904.

+ Full musical details have been omitted and cannot be traced in this and numerous subsequent examples quoted in this thesis.

The first prizes for progress in music were awarded to boys in 1911 and 1912.¹

1927-1950. The boys held their own functions. The first instrumental music performed by a boy - violin solos by Cecil Aronowitz⁺ - appeared on the programme in 1929.² The next decade witnessed important innovations. Pianoforte solos by Chopin, Brahms and lesser composers, as well as Vocal solos by Schubert and Sullivan were performed. The junior choir made their debut with Folk songs and items by Schubert, Brahms and Sullivan and the musical play "Dick Whittington" was presented.³

2. Concerts. These were infrequent and generally associated with the need to swell some fund. The earliest concert would seem to date from 1891, when ballads and glees were the musical items included in a variety programme. This was the style followed on three other occasions, namely, in 1897, 1933 and 1934. In 1898 and 1918, the programme was exclusively musical and the cantata "The Children's Queen" and an arrangement of "Cinderella" were performed, respectively.⁴

A concert and gymnastic display was presented in the City Hall in 1947. The musical contributions were a Banjo solo and a medley of popular tunes played by the "Rhythm Boys" on their guitars and banjos, with pianoforte accompaniment.⁵

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1. Grocott's Dec 11, 1911; Journal Dec 3, 1912.
 2. Grocott's Dec 9, 1929.
 3. Grocott's Dec 6, 1933; Dec 9, 1936; Dec 8, 1937; Dec 7, 1938; Dec 2, 1939, Nov 29, 1940.
Graemian Magazine of V.B.H.S., Grahamstown, Nov 1935.
 4. The Graemian: A Magazine of the Grahamstown Public School, Oct 1891.
Journal April 16, 1891; Grocott's Dec 22, 1897; Dec 20, 21, 1898; The Graemian: Magazine of V.B.H.S., Nov 1933; Nov 1934.
 5. Grocott's July 25, 1947.

+ A talented scholar, who received his tuition at the School of Music (Grahamstown Teachers' Training College).

3. Other Cultural Activities. It would appear from records found, that cultural activities involving all the pupils, were not emphasised until approximately 1930. Prior to that date, only the few concerts arranged at the school were attended. These were in 1893 by Messrs Speed and Ould,⁺ pianoforte and violin respectively, and in 1927 by Miss Elsie Hall, pianoforte and Miss May Mukle, 'cello.¹

The Graemian Society, embracing the scientific, literary, debating and dramatic fields, was founded in 1934. A report expressed the opinion that it filled a long-felt need.² During their second year, the Society presented two musical evenings on records, featuring the Gilbert and Sullivan operettas "Trial by Jury" and "H.M.S. Pinafore". A similar presentation of "The Mikado" in 1937, proved a great success.³ The membership reached nearly one hundred and sixty members in 1939. A musical entertainment, a new departure, was given by Misses Thelma Blythe and Gertrude Gillespie.⁺⁺ The former spoke on the development of music from the Elizabethan plain chant to the more complex arrangements of later composers such as Handel, Mozart, Beethoven and Schubert, illustrated by several songs, while the latter delighted the audience with her accompaniments and pianoforte solos. This was regarded as a conspicuously successful evening.

Later in the year, the members assembled in the Glennie Hall,⁺⁺⁺ where Dr Wolheim of East London gave an introductory lecture on music. Humour and instruction combined to make an interesting evening.⁴

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1. Journal Dec 12, 14, 1893; The Graemian: Magazine of the V.B.H.S., Grahamstown, 1927.
 2. The Graemian: Magazine of the V.B.H.S., Grahamstown, 1934.
 3. The Graemian: Magazine of the V.B.H.S., Grahamstown, 1935, 1937.
 4. The Graemian: Magazine of the V.B.H.S., Grahamstown, Nov 1939.

+ Both local teachers.

++ Both from the School of Music (Grahamstown Teachers' Training College).

+++ Victoria Girls' High School.

The School Jazz Orchestra, established under the auspices of the Graemian Society, provided the only musical activities during the years 1940-1950.¹

4. Cadet Band. Cadets were established during 1879. For upwards of twenty-five years, single buglers provided any necessary music, until the band was established in 1906.²

Buglers officiated regularly at a variety of public functions, which included Memorial Parades, between the years 1930-1950. In 1938, the Drummers from the Band provided a kettledrum accompaniment for the last verse of the hymn, while the Band Sergeant and a Corporal sounded the Last Post and the Reveille, on the occasion of the Dean's Armistice Day Service. The following year the corps participated in the Tattoo at City Lords and were headed by the band. Both occasions were broadcast.³

1947 was a particularly successful year for the band, whose buglers and drummers practised regularly. The practice of selecting young cadets disproved the apprehensions of the seniors, as the band played a slow march during the annual inspection with control.⁴

5. Class Singing. In the Junior School singing was a regular part of the curriculum. The prescribed syllabus was followed. Results varied from year to year, as indicated by a set of inspection reports which were available from 1892-1942.

In 1909, the Junior boys combined with the Girls' School to form one of four choirs, all from Public and Aided Schools, who sang and demonstrated the practical application of the singing

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1. The Graemian: Magazine of Graeme College, Grahamstown, Nov 1940-1944; Dec 1946-1950.
 2. Graeme College: C.C. Wiles (The Tale of Seventy Years), pages 51, 53.
 3. The Graemian: Magazine of V.B.H.S., Grahamstown, Nov 1930 - Nov 1938; The Graemian: Magazine of Graeme College, Grahamstown, Nov 1939 - Nov 1941; Dec 1942 - Dec 1950.
 4. The Graemian: Magazine of Graeme College, Grahamstown, Dec 1947.

syllabus - ear training, manual signs, solfa and notation - recommended by the authority. The one hundred voices blended well and the singing was commendably accurate.¹

At the Senior level, singing was part of the time-table during odd years only. This was contrary to the recommendations of the education authority, who continually expressed regret and dissatisfaction and encouraged the inclusion. In response, during 1925 and 1926, the two lowest standards listened to periodical recitals and lectures, which was termed Music Appreciation and which was regarded as a substitute for singing.²

6. Instrumental Tuition. Instruction in Pianoforte became available to the boys from 1905. In that year, eleven out of an enrollment of two hundred and eighteen pupils received instruction, i.e. 5%. The numbers varied from year to year, but reached the highest figure just prior to the 1914 war and after a falling-off, a post-war high of thirty-one pupils in 1921. As the enrollment also increased, the percentage of participation would be a fair reflection, and was 8,5% in both years.³

7. Music Examinations. Participation in external music examinations was limited to a few talented boys and success could be traced to odd years, mainly in two divisions of pianoforte. As tuition in Violin was not available at the school, a very talented scholar, Cecil Aronowitz studied his instrument at the School of Music. He passed the Final Division with Honours in 1931 and was awarded a bursary by the University of South Africa and invited to compete for the Overseas Scholarship the following year.⁴

1. Grocott's Mar 15, 1909.

2. Files of the S-G of Education (Archives), Cape Town.

3. Files of the S-G of Education (Archives), Cape Town.

4. Journal Sept 23, 1911; Sept 18, 1915; Grocott's July 11, 1911; Sept 24, 1913; The Graemian: Magazine of V.B.H.S., Grahamstown, Nov 1932; The Graemian: Magazine of Graeme College, Grahamstown, Nov 1941.

8. Past and Present Meetings. Entertainment at these meetings usually consisted of songs of the ballad type, but occasionally pianoforte and banjo solos were included. From 1924 these functions were termed Old Boys' Reunions. The musical entertainment continued in the same style at first, but later became more varied and at times a band or orchestra performed. During the last years a dance replaced a musical programme.

Founder's Day was celebrated annually. The proceedings were usually opened with a hymn and ended with the National Anthems and from 1932, the School Song was included.¹

GIRLS' AND PREPARATORY DEPARTMENT OF THE
UNDENOMINATIONAL SCHOOL (1895 - BEYOND 1950)

This school came into being in October 1895, when the Public Undenominational School's Preparatory Department amalgamated with Miss Bertha Mingay's flourishing school for Infants and Girls, which she had opened five years previously and which had an enrollment of ninety. In 1897, the unwieldy name was changed to Victoria Girls' School² and from 1900 it was administered by Miss Glennie, under the headmaster of the boys' school. The new buildings were officially opened in 1902 and from 1918 Miss Glennie was Principal. In that year instruction was extended beyond the Preparatory and Primary Departments to Standard Eight, and in 1925 the first Matriculation class commenced.

Music-making at the school took on many forms and was an important adjunct at Public and other occasions.

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1. Journal Nov 17, 1892; May 20, Sept 16, 1893; Grocott's Mar 12, 1925; Mar 26, 1927; The Graemian: Magazine of V.B.H.S., Grahamstown, June 1893; May 1928; May 1929; Nov 1930; The Graemian: Magazine of Graeme College, Grahamstown, Nov 1941.
 2. Graeme College: C.C. Wiles (The Tale of Seventy Years), page 70.

1. Prize-Givings. These annual functions were only disrupted by the World Wars.

1896-1898. A display of Musical Drill was a feature of the programmes in these years.¹

1899-1926. The girls' school joined the boys' school for combined functions. The role of music up to 1905 has already been explained.⁺ From 1906-1913, the programmes demonstrated the changes brought about by instrumental tuition, when pianoforte duets and trios by masters still used today, as well as solos by lesser composers and greater masters such as Schubert (Impromptu) and Chopin (15th Prelude), were performed. Musical growth can be traced in the choice of music sung by the senior girls, where apart from the usual glees and choruses, songs by more important composers such as Handel, Beethoven and Mendelssohn came to the fore.²

There were no prize givings between 1914 and 1921. Upon the resumption of these activities, the programmes in the remaining years of this section were unpretentious, confined to songs and part-songs.³

1927-1950. The girls now held their own functions. The musical contributions to the programmes up to 1934 were slight, but varied, ranging from songs and class singing to pianoforte and violin solos.

The programmes from 1935-1939 bore the stamp of increasing cultural activity in a wide sphere. The musical contributions were of a high standard and advancement in many areas was noticeable. Items by the School Orchestra and a selected choir were included for the first time. Class Singing featured a variety of

1. Grocott's Dec 21, 1896; June 28, 1897; July 1, 1898.

2. Grocott's Mar 22, 1907; Mar 26, 1909; Mar 27, 1914; Journal Mar 5, Dec 8, 1910.

3. Grocott's Dec 12, 1923; Dec 9, 1924; Dec 4, 7, 1926.

+ Refer to the Public Undenominational School, Prize Distributions 1899-1926.

styles, from traditional songs, glees and ballads, to songs by Schubert, Schumann and Mendelssohn, as well as those of modern British composers, Thiman, Elgar and Armstrong Gibbs. Piano-forte repertoire was extended to include the twentieth century idiom of Ibert and John Ireland, but with the great masters Mendelssohn, Brahms and particularly Chopin, still prominent.¹ The programme of 1936 is quoted as a typical example:

Songs	Hark, Hark the Lark	Schubert
	Five Eyes	Armstrong Gibbs
	Merry June	Vincent
	Std VIII Singing Class	
Pianoforte Solo	Le Petit An Blanc	Jacques Ibert
	M. Scholl	
Short Play		
Pianoforte Solo	Intermezzo	Brahms
	M. Pocock	
Short Play		
Pianoforte Solo	Fantasia Impromptu	Chopin
	P. Evans	
Drama	Hamlet, Act IV Scene 5	
Musical Drill		
Songs	Shepherds and Maidens	Lotti
	Estudiantina	Lacone
	Std IX and X Singing Classes	
		2

From 1940-1950, the programmes were short, with the exception of 1947, which was the Jubilee Prize Giving. Striking about this programme was the fact that Chopin was the composer of the only pianoforte solo performed (Polonaise in C sharp minor) and that a work by a South African composer - the song "Kok-ko-wiet"

1. Grocott's Dec 13, 1935; Dec 10, 1936; Dec 9, 1937; Dec 8, 1938; Nov 21, 1939.

2. Grocott's Dec 10, 1936.

was included for the first time.^{1 +}

2. Concerts by Pupils. These were very limited in number. Pianoforte items and singing usually supplemented a gymnastic display or a drama. The most important concert was that of 1949, when a musical play, "The Fortune Ballet", Christmas Carols and Verse, were presented in the City Hall.²

3. Other Cultural Activities. Opportunities for cultural development were many and varied, particularly from ca 1930 onwards.

1. School Choir. A special choir conducted by Miss Glennie, sang a chorus "Hail to the Chief", on the occasion of the official opening of the school by Dr Muir⁺⁺ in 1902.³ In 1925 the Inspection Report recommended that a school choir be established among the senior pupils.⁴ This was implemented and the first public performance was at prize giving in 1929. Miss Myrtle Sole assumed responsibility in 1937 and revitalised the choir, whose membership increased to more than sixty. The many performances at prize givings were evidence of the hours of practise on Saturday mornings.⁵

The highlight of the choir's existence, however, was its activities in 1949 and 1950, when the Durban Festival of Youth and the National Festival of Cultural Arts Guild Week were attended, respectively. At the former, the choir heard lectures on musical appreciation, chamber music, history of song and its development and on the instruments of the orchestra and had the opportunity of performing on the last evening, before a packed hall, as part of the programme, while at the latter, concerts, lectures and displays

1. Grocott's Dec 5, 1947.

2. Grocott's Oct 11, 1915; Dec 2, 1949.

3. Grocott's Nov 26, 1902.

4. Inspection Reports (Files of the S-G of Education) Archives, Cape Town.

5. Grocott's Dec 11, 1929; Dec 9, 1937; Dec 9, 1940.

+ The composer was probably P.J. Lemmer.

++ Superintendent-General of Education.

covering all the arts were attended. On the final evening the choir contributed to the concert programme. They also visited the Durban Studios of the S.A.B.C. and recorded a three-part unaccompanied carol.

Further highlights were, being placed first in the choir section at the Port Elizabeth Eisteddfod in 1949 and the two broadcasts from the Grahamstown Studio the following year.¹

2. School Orchestra. Miss Dewar founded the orchestra in 1939, drawing players from the ranks of the string pupils of the school. During the following eleven years they frequently contributed items to the prize giving programme, including the Jubilee concert.

In 1941, three of the girls had the distinction of being invited to join the Rhodes University College Orchestra, to accompany the Rhodes production of "Iolanthe". The climax of the orchestra's activities was probably the attendance of the National Festival of Cultural Arts Guild Week in 1950. Two members were included in the Children's Orchestra and one in the combined Children's and Civic Orchestra, which played a concert programme at the end of the week.²

3. Musical Evenings. In 1929, Miss Sisions and Miss W. Graham held three musical evenings of an informal nature, at which all their pupils played. Many interested parents also attended and the proceeds of a silver collection enabled the buying of a nucleus of gramophone records. These evenings were continued in 1930, but regarded as recitals. These served to give the girls confidence in performing and also enabled the parents to judge their daughters' progress. From 1934 these evenings were under the auspices of the Debating Society.³

1. Grocott's April 22, June 7, 1949; April 26, Dec 4, 1950.

2. Grocott's Nov 21, 1939; Dec 9, 1941; Dec 3, 1944; Dec 5, 1947; April 26, 1950.

3. Grocott's Dec 11, 1929; Dec 8, 1934.

4. Musical Appreciation. This aspect was commenced in 1929 as a result of the records acquired. During the first few years, pupils heard a talk on the History of Music and an analysis of a Schubert symphony, both illustrated by means of records and the pianoforte, experienced a reading of the "Gondoliers" in costume with the aid of records and spent an evening listening to recordings of music by Bach and Mendelssohn.¹ In subsequent years there were illustrated lectures on the Folksongs of many lands and the Jacobite Risings in Scottish song, as well as a lecture-recital on Bach, by Dr Harold Samuel.²

In 1945, the enterprise of some senior music students resulted in the founding of a Music Club, which was open to the whole school. The monthly meetings proved most enjoyable and the highlights of the year were lectures on Folk music and Shakespeare's songs, a pianoforte recital, a Chopin recital and an evening of Modern songs.³ In 1947, a Music Society was very active and organised five recitals at the school.⁴

The attendance of public concerts in town on a voluntary basis, was an extension of the previous activities. In aiming to provide all pupils with the opportunity to develop an appreciation for music, art and literature, the school was particularly fortunate in being near to Rhodes University College, the School of Art and the Grahamstown Training College School of Music.⁵ A cross-section of activities indicated that a variety of concerts were attended, ranging from pianoforte recitals by Beno Moseiwitsch and Miss Elsie Hall, recitals and operatic performances by students of the School of Music and concerts organised by the Grahamstown Musical Society, to a performance of Noel Coward's "Hay Fever"

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1. Grocott's Dec 6, 1930. Dec 3, 1932.
 2. Victoria Girls' High School Magazine, Oct 1936; Oct 1937.
 3. Grocott's Dec 3, 1945.
 4. Grocott's Dec 5, 1947.
 5. Grocott's Aug 12, 1935 (from the Principal's Report at Prize Giving).

at Rhodes University College.¹

5. Afrikaanse Sangkring. This society, which was active over a period of many years, gathered every alternate Friday afternoon in the Glennie Hall and consisted of a group of the most senior girls. They sang Volksliedere (Afrikaans Folksongs) with much enjoyment and on one occasion contributed to the programme at a social of the Afrikaanse Kultuurvereniging in Grahamstown.²

4. Class Singing. Class Singing formed part of the regular school syllabus for all standards at the Preparatory and Primary level, from the founding of the school in October 1895 to beyond 1950. As the standards were extended into the Secondary area, class singing too was extended.

At the Preparatory and Primary levels instruction was according to the syllabus and the entire enrollment was involved. Throughout the years, almost without exception, this was the principle. Results varied from year to year and within a given year often varied considerably from class to class.

At the Secondary level too, the entire enrollment received instruction. The recommendations of the syllabus were managed with greater or lesser success from year to year prior to 1930, at which time a teacher specializing in singing was appointed and reports revealed an immediate improvement.³ An interclass Singing Competition was instituted in 1945 and a cup awarded each year to the class judged the best.⁴

In 1899 the Instructor of Singing,⁺ Mr Farrington, trained a chorus of 300 voices drawn from the Public Schools and Training College.

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1. Victoria Girls' High School Magazine Oct 1936; Oct 1937; Nov 1939; Grocott's April 24, Dec 9, 1940; Dec 2, 1944.
 2. Victoria Girls' High School Magazine Nov 1939.
 3. Inspection Reports (Files of the S-G of Education) Archives, Cape Town.
 4. Grocott's Dec 5, 1947; Dec 5, 1949; Dec 4, 1950.

+ He was responsible for writing Inspection Reports for the S-G of Education.

The junior pupils of Victoria High School participated as First Sopranos. The first half of the programme was an exhibition of singing, while the second half demonstrated ear training, manual signs, solfa and notation in practice. The object of the exercise was to make the syllabus work for class singing known.¹ Ten years later a similar demonstration took place and the girls' school participated in conjunction with the junior pupils of the Boys' School.⁺

5. Instrumental Tuition. Pianoforte tuition was commenced in 1905, with one teacher, who also attended to the needs of the boys' school. String tuition was introduced in 1932. The number of pupils increased throughout the years and additional staff were appointed and numbered five, by 1950.²

The following table - years taken at random, when figures were available - indicates the growth in the number of music pupils and their percentage growth in relation to the total enrollment:

<u>Year</u>	<u>Number of Music Pupils</u>	<u>Total Enrollment</u>	<u>% Music Pupils</u>
1905	10	255	3,9
1915	28	221	12,2
1921	38	292	13,0
1945	132	606+	21,8+

The overall trend during this period of fifty years was for more and more pupils to become involved in organised musical tuition, which also represented an increase in the percentage of music pupils, in relation to the total enrollment.

1. Grocott's Oct 18, 1899.

2. Inspection Reports (Files of the S-G of Education) Archives, Cape Town; Grocott's Dec 3, 1945; Dec 4, 1950.

+ Refer to Class Singing - Public Undenominational School.

6. Music as an Examination Subject in Stds 7 - 10. This subject was introduced by the school in 1930 and the syllabus followed was that of the Education Department. The instrument studied for the practical part of the examination was the pianoforte. Initially four pupils commenced this subject. Growth was rapid and by 1938 there were twenty-one - four, nine, five and three distributed in Stds 7-10 respectively. From 1939 Violin could be offered in addition and the numbers again increased to involve thirty scholars. The teacher responsible for this work was Miss Dewar, who was qualified to teach pianoforte, violin and singing, as well as Theory and Harmony.¹

Reports ceased to be available after 1942, but when the rise in music pupils in that decade is taken into account, the subject probably continued to prosper.

7. Music Examinations. The school entered the first candidates for the examinations of the University of the Cape of Good Hope in 1909. This was the practice annually up to 1950, with the exception of approximately six years. The numbers participating varied from year to year, but the general trend was an increase up to 1918 and then a decrease up to 1930. There was a marked increase from 1934, which was maintained up to 1950, a year in which there was a very large entry, as the school entered candidates for the examinations of the University of South Africa and the Associated Board of the Royal Schools of Music.² In her annual report, the principal frequently commented upon the examination results.³ Noteworthy, is the fact that the strides made regarding examinations from 1934-1950, coincided with the upswing in cultural activities at the school and the introduction of String tuition.⁺

1. Inspection Reports (Files of the S-G of Education) Archives, Cape Town.

2. Deductions made from the lists of examination results published in the Journal and Grocott's, 1909-1950.

3. Grocott's Dec 11, 1931; Dec 13, 1935; Dec 10, 1936.

+ Refer to Cultural Activities and String Tuition.

With regard to examinations, a pupil wrote an article entitled "The Joys of Taking a Music Exam". The following points were made: painful ordeal, generally the unfortunate females, pianos never free for a moment, students suffer agonies, declare they will fail, then the results come - they pass.¹

8. Facilities for Music. When instrumental tuition commenced in 1905, the school had a pianoforte, but the committee felt that an additional instrument was a necessity. However, this was rejected by the authorities. In 1912 the discussion came up again and it was voted to purchase two new instruments, one for the school and the other for the boarding house. This was to improve upon the conditions described in the quotation: "They had in use a piano which was very much out of tune and out of order, but might still be made use of by the teachers for drill exercises and such like, but for the actual teaching of children to practice upon, it was absolutely necessary that a new piano be procured for them to keep up to a state of efficiency."²

In 1920, the School Board arranged the hire of a pianoforte for the school. The following extract entitled "Getting up to Practice in the Morning", gives an insight into conditions:

5.15am, 5.30am
 which piano must I practice on?
 drawing-room, common room, the office
 the linen-room (oh horror!)
 the music-room (1 or 2?)
 the gymnasium
 K-G (worst of all!)
 It must be that awful linen-room!
 Twang!!! twang!! twang! awful discord
 This goes on for half-an-hour.

3

In 1931 the School Board gave attention to the need for a music room for instruction, three practising rooms and an additional

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1. The Templeton: Magazine of the Victoria High Schools, June 1919.
 2. Journal Mar 2, 1912.
 3. The Templeton: Magazine of the Victoria High Schools, Grahamstown, June 1920.

pianoforte.¹ In 1934 the Glennie Hall, which was the focal point of the school's many activities, including music, was officially opened. It was there that the music teachers had their rooms for teaching purposes and these were also used for practising.² In her report in 1935, the principal remarked that few schools had all the facilities needed - these they had. The extras such as a radio set and a gramophone had to be provided by the school.³

It is striking that the improved and adequate facilities coincided or immediately preceded the increased need which rose for them. It is quite possible that these facilities were one of the stimuli responsible for the cultural upsurge, which took place between approximately 1930 and 1950.

JUNIOR VICTORIA GIRLS' SCHOOL

1. Prize-Givings. The senior and junior girls shared prize-givings prior to 1935. However, with increasing enrollments, it became expedient for the juniors to have their own functions. They immediately took full advantage of being able to present the entire programme. On each occasion from 1935-1940, it was evident that the majority of items were songs learnt in the singing classes, which ranged from simple action songs and Christmas Carols by the youngest children, to ballads, traditional songs and songs by established composers such as Morley and Brahms, by the older children. Percussion Band items, Eurhythmics, the occasional pianoforte and violin solos, together with recitations and dances completed the programmes.⁴ That of 1940 is a typical example:

1. Grocott's July 2, Aug 7, 1931.

2. Grocott's Nov 8, 1934.

3. Grocott's Dec 13, 1935.

4. Grocott's Nov 23, 1935; Nov 28, 1936.

Songs	Growing Up Buckingham Palace	Std IV
Song	Hot Cross Buns	Sub Std A
Recitations		Sub B girls
Eurhythmics	Stepping Note Values	Sub B boys
Songs	Maggie Murphy My Wee Grey Donkey What Does the Dog Say?	Sub Stds, Std I
Percussion Band	Bot'ny Bay Seven o'clock Chipper Chopper Joe	Std I
Dance	The Highland Fling	Std I
Songs	Land of Hope and Glory When Roses Fall Asleep	Std VI
Poem		Std III
Choral Verse Speaking		Std IV
Soldier's Game		Std IV boys
Eurhythmics	Game to Show Ternary Form	Std II girls
Song	The Seasons	Stds III - VI ¹

There was no programme in 1941 and those from 1942-1950 were on a lesser scale, partly as a result of the war years and consisted of songs, eurhythmics, music and recitations.²

2. Eurhythmics. This was taught to the youngest children as early as 1926 and was introduced throughout the school in 1939, because of the educational advantages involved.³ In May 1940 a demonstration of Dalcroze Eurhythmics was given by specialists in that

1. Grocott's Dec 13, 1940.

2. Summary of Grocott's Dec 11, 1941; Dec 10, 1942; Nov 26, 1943; Nov 23, 1944; Dec 5, 1946; Dec 1, 1950.

3. Grocott's Dec 4, 7, 1926; Dec 7, 1939.

field and pupils from the school participated.¹ In subsequent years, an Open Day was held and the actual Eurythmics Classes were taught with the parents as an audience.²

The school was closely affiliated with the Victoria Girls' School, of which it had been an integral part and consequently class singing and instrumental music continued to be taught by the staff of that school. Likewise, the juniors enjoyed the opportunity of participating in various cultural activities, such as the School Orchestra and Musical Appreciation.⁺

SHAW DAY SCHOOL 1886 - 1899

LATER SHAW HALL ELEMENTARY SCHOOL 1900 - 1902

THEN ELEMENTARY PUBLIC SCHOOL 1903 - ca 1929

LATER GRAHAMSTOWN PRIMARY

This school was run by the Wesleyan Church and known as the Shaw Day School⁺⁺ to care for the needs of poorer children. By December 1886 - the end of the first year - the initial numbers had trebled to 150 and rose to 190 in the next six months.³ In 1900 the school was taken over by the Public School Management and known as Shaw Hall Elementary School,⁺⁺⁺ under the principalship of Mr Grant.⁺⁺⁺⁺ This arrangement continued for three years, when the committee running the school could not continue any longer because of costs.⁴ The school then became known as the Elementary

1. Grocott's May 21, 1940.

2. Grocott's Dept 26, 1944; Dec 11, 1946; Sept 22, 1947.

3. Grocott's Dec 20, 1886; June 22, 1887.

4. Grocott's Nov 26, 1902.

+ Refer to Girls' and Preparatory Dept. of the Undenominational School under the headings, Class Singing, Instrumental Tuition, Music Examinations and Other Cultural Activities.

++ Also known as the Shaw Hall Wesleyan Elementary School and also commonly called Miss Chapman's School after its principal.

+++ Also known as the Elementary Branch School.

++++ Principal of Victoria High School.

Public School and in 1909 Miss Murray was appointed principal.¹ By 1910 the situation was transferred from the Shaw Hall to a site near the Railway Station.² From 1929 it was known as the Grahamstown Primary or just Primary School and was the largest school of its kind in the area by 1935, with an enrollment of over 300 pupils.³

This school received very little publicity.⁴ As a result the picture through the years is often incomplete.

1. Prize Distributions. Between 1886-1899, these functions were held intermittently. Early programmes consisted predominantly of singing and musical drill and were opened and closed with a hymn.⁵ In 1896 and 1899 the programmes were longer and again illustrated various aspects of the tuition, such as simple songs, musical drill and recitations.⁶ During 1900-1910 the pattern was much the same as in previous years. From 1911 the Kindergarten held their function in the afternoon and the older children theirs in the evening. Kindergarten programmes were simple with songs, action songs and musical drill forming the main items. Those of the older children were typified by that of 1912, in most years:

Recitation

Part Song	Cherry Ripe	Stds III, IV
Song	Good Morning	Stds I, II

Recitation

Part Song	The Snowdrops	Stds III, IV
Songs	Baby Darling	Stds I, II

May Dew

Part Song	Lullaby	Stds III, IV
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Play	The Sleeping Beauty	7
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1. Graeme College: C.C. Wiles (A Tale of Seventy Years), page 96.
 2. Grocott's Dec 7, 1910.
 3. Grocott's Aug 12, 1935.
 4. Journal Dec 14, 1912.
 5. Grocott's June 22, 1887; June 22, 1888; June 21, 1895.
 6. Grocott's June 29, 1896; June 26, 1899.
 7. Grocott's June 23, 1911; Journal Dec 14, 1912.

2. "Breaking-up" Functions. These programmes followed the same pattern as those of the early prize distributions.¹ In 1890, the singing revealed special progress, when part songs were included. The most striking aspect in 1895, was the unison singing by the whole school, involving 270 children.²

3. Concerts. The concerts recorded consisted of those presented entirely by the pupils and those in which they were supported by other performers, mainly students. The former type were in the minority and included a performance of the operetta "Cinderella", in 1924, while the latter included a Kindergarten programme of songs, nursery rhymes and dances and variety concerts in the years 1929-1934, at which students from Rhodes University or the School of Music or Miss Ruth Graham's Vocal and Pianoforte Studio contributed musical items of a high standard.³

4. Class Singing. In a speech at the closing function in 1890, Mr J. Slater B.A. touched upon the desirability of introducing the Tonic Solfa System of singing into the school.⁴ Inspection Reports, however, revealed that in 1893 the entire enrollment was only being taught to sing and that the Tonic Solfa System, which was introduced to a group of pupils in 1895, was extended to approximately half the enrollment the following year, before involving the entire school in 1897. Difficulties were experienced in sight singing, while notation was understood and unison songs were generally good. From 1900-1940,⁺ the entire enrollment was instructed in singing from notes. A measure of success was achieved with regard to the prescribed syllabus during many years, while in others the results were considered to be only moderate or below standard. Recommendations were carried out and in later

1. Grocott's Dec 20, 1886; Dec 16, 1887.

2. Grocott's June 25, 1890; Dec 23, 1895.

3. Grocott's Nov 8, 1924; Nov 27, 1929; Sept 16, 1932; Sept 10, 1934.

4. Grocott's Dec 19, 1890.

+ Reports ceased to be available.

years, particularly 1925 and 1940, the selection of songs was suitable and the singing was fresh and bright. The work of the upper standards included part songs. In the Kindergarten area, the patriotic and action songs were usually found to be most successful and percussion band was introduced in 1940.¹

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1. Inspection Reports (Files of the S-G of Education) Archives, Cape Town.

CHAPTER 4

ST BARTHOLOMEW'S AIDED SCHOOL (1864 - BEYOND 1950)

This school was founded in 1864, with the primary purpose of providing elementary education with regular Church teaching, for boys and girls.¹

1. Choir. The first mention of music education dated from 1875, when Mr Dudley promoted a concert to buy music for the newly formed choir,² which practised regularly and sang at the Sunday Services of St Bartholomew's Church from 1877 to beyond 1950. There were various choirmasters including Mr H. Winney and Miss C. Reed. Miss Clara Porter, who had been the assistant organist prior to 1879, became the organist in that year - a position she held until her death in 1946.³

2. Closing Functions and Prize-Givings. Information was found with regard to functions held in June and December during the years 1888-1897. Many were commenced and finished with the singing of hymns or Christmas Carols.⁴ In 1895, the musical presentation was a little more varied, consisting of songs and action songs by the youngest children and carols by the older girls, while in the next two years, the classes of boys and girls sang several songs prepared from Tonic Solfa Notation. In 1911 the entire school was involved in singing songs.⁵

3. Class Singing. It became apparent that the singing supervised by Miss Porter at the programmes presented during 1888-1897, was

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1. Vestry Minutes of the Parish of St Bartholomew's (Cory Library).
 2. Journal Sept 10, 1875.
 3. Vestry Minutes of the Parish of St Bartholomew's.
 4. Grocott's Dec 28, 1888; Jan 3, 1890; June 29, 1892; Dec 28, 1894.
 5. Grocott's Dec 30, 1895; July 1, 1896; April 14, 1897; Journal Aug 26, 1911.

probably that which was done in the classroom. This was confirmed by Inspection Reports which dated back to 1893. The prescribed syllabus was instructed and the standard achieved in the various sections - singing of songs, exercises, ear training, sight singing, modulator work - varied from year to year.¹

ST BARTHOLOMEW'S HIGH SCHOOL (1874 - ca 1894)

This school was opened on July 21, 1874 to provide secondary education, with regular Church teaching, for boys.²

1. Choir. Mr Dudley, a resident master, formed a choir in 1875, to further church music at St Bartholomew's Church.³ Vocal music-making was limited to a number of selected boys with good voices from 1877 - ca 1887, supporting the choristers from the Aided School.⁺ The worth of the choir was recognised on several occasions, when choristers were awarded Choir Exhibitions (annual value four pounds), for efficiency in Choral Singing and for exemplary conduct or regularity at practises.⁴

2. Prize-Givings and Closing Functions. During the years 1875-1887, a typical programme consisted of items by the choir, usually glees, and instrumental music, such as pianoforte duets and violin solos.⁵

3. Concerts. Although Mrs Dudley was not associated with the school as a music teacher, she presented many concerts in

1. Inspection Reports (Files of the S-G of Education) Archives, Cape Town, 1893-1947.

2. Journal July 10, 1874.

3. Journal Sept 10, 1875.

4. Journal Dec 26, 1879; June 30, 1885; July 2, 1886; Grocott's June 29, 1883; June 27, 1884.

5. Journal Dec 22, 1885; Dec 28, 1886.

+ Refer to St Bartholomew's Aided School.

conjunction with her private pupils. The boys' choir was provided with the opportunity to perform and the boys as a whole, were encouraged to attend and hear music. It was felt that Mr Dudley did well to educate them to appreciate the programmes provided, which consisted mainly of violin and pianoforte pieces, songs and recitations and at times included an operetta or cantata.¹

ST PETER'S SCHOOL (1884 - BEYOND 1950)

The Community of the Resurrection of Our Lord was founded in 1883 by Bishop Webb. The first work undertaken was the founding of a small girls' school in 1884.² A few years later the sisters moved from their original quarters to Eden Grove, near the Municipal Gardens, while the pupils transferred to an adjacent cottage which took the name of St Peter's School.

Woodville School amalgamated with St Peter's in 1939.³ St Peter's was still an excellent school in 1950 and also a practising school for the Grahamstown Teachers' Training College.⁴

1. Prize Distributions. The earliest function dated back to 1886, when the programme contained no music of any description. By 1893 various vocal and instrumental items were presented, such as songs and part-songs, by the junior and senior standards respectively and several pianoforte solos, giving evidence of musical tuition.⁵ The programmes presented from 1894-1911 followed a similar pattern, with minor alterations at times, such as in 1895, when the

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1. Grocott's Sept 21, Nov 26, Dec 3, 1875; June 6, Sept 12, Nov 14, 1876; Feb 13, June 22, Sept 28, 1877; April 26, Oct 4, Nov 29, 1878; Dec 5, 1879.
Journal April 25, 1879.
 2. Grocott's July 25, 1884.
 3. MS 16122, Cory Library, Grahamstown.
 4. Grocott's Jan 16, 1950.
 5. Grocott's Dec 22, 1886; Nov 8, 1893.

Kindergarten sang a song and chorus from "Red Riding Hood" and Fan Drill was done in the open air by the older pupils, aided by the pianoforte. In 1905 action songs were a feature, whilst two years later, the inclusion of violin solos and duets, indicated that a new branch of instrumental music had begun.¹ Further programmes in 1912 and 1915 revealed that music in various forms was emphasised and an important characteristic of the school.²

2. Concerts. The earliest concert recorded was in 1899 and formed part of an "At Home", which included Evensong in the Chapel and a programme in the classroom, where unison songs were the only musical items presented.³ Concerts were an infrequent occurrence during the following decades, but from 1932 to beyond 1950, were an annual institution. Action songs and pianoforte solos formed the core of the programmes during the early years. Musical contributions between 1937-1941 were percussion and eurhythmic items and a few songs, as well as musical pipes in the last year, which was a new innovation. From 1942-1950, pianoforte solos were again included.⁴ The programme presented in 1941 would seem to be one of the best from the musical point of view and is quoted:

1.	Eurhythmics	Group 1	Teddy's Tea Party	Sub Stds
			Snow White	
			Horses and Carts	
		Group 2	The Fairy Shoemaker	Stds I, II
			Woodcutters	

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- Grocott's Sept 19, 1894; Nov 8, 1895; Aug 26, 1898; Dec 15, 1899; June 17, 1901; June 27, 1907; June 17, 1908; Journal June 26, 1905.
 - Journal Nov 23, 1912; Grocott's Dec 15, 1915; MS 16122, Cory Library, Grahamstown.
 - Grocott's June 30, 1899; MS 16122, Cory Library.
 - Grocott's Dec 8, 1933; Dec 2, 1938; Dec 9, 1940; Dec 8, 1941; MS 16122, Cory Library.

	Group 3	Grammar of Eurhythmics	Stds III, IV
	Group 4	Binary Form	Stds V, VI
		Ternary Form	
		Rondo Form	
		Barbaric Dance	
2.	Percussion Band		Sub Stds
3.	Songs and Recitations		Stds I, II
PART II			
4.	Pipes	A Shanty, "Leave her, Johnny" A German Folksong, "Hansie Slim"	Ronnie Dickason
5.	Songs	The Traction Engine March of the Elves I have Twelve Oxen Come, Lord and Rule the Earth	Stds V, VI
6.	Verse		
7.	Tableaux	Four Scenes from the Acts of St Peter	1

3. Class Singing. Throughout the period 1895-1950,⁺ the entire enrollment was instructed. Singing from notes, which formed a prominent feature of the curriculum, was already introduced by 1895. The syllabus was followed consistently and reports revealed that during almost the entire period, a high standard of work was attained. However, difficulties were at times experienced with a section of the work - most often sight singing, but also rhythm and aural work - and constructive recommendations were made for their improvement. The choice of songs was generally commended and the singing was bright.

In 1931, it was recommended that musical appreciation be commenced in the upper singing classes by means of the gramophone. Implementation of this could not be confirmed. During the late 1930's important advances were made, namely, the introduction of percussion band work in the sub-standards and of eurhythmics to

1. Grocott's Dec 8, 1941.

+ Period during which inspection reports were available.

all classes.¹ As an extension to the latter activity, two groups of children took part in a display presented by Miss Isolde Gerdener⁺ in May 1940.²

The best years were 1943 and 1944, when a teacher with special training, namely, a Primary Higher Music qualification, advanced the standard in every branch. The report indicated that the school was a model of what could be done with properly graded schemes and interested teachers.³ During several years, students⁺⁺ following the Primary Higher Music Course, instructed one of the classes.⁴

In 1899 and again in 1909, the Singing Instructor of the Education Department, trained choirs drawn from the Public and Aided Schools to exhibit the musical curriculum. The pupils of St Peter's participated on both occasions. In the former year they were second sopranos in a choir of 300 voices, which sang "Come Away, Companions" and the "Humming Chorus" in unison, the hymn "O Gladsome Night" and the part-song "Sweet and Low"; while in the latter year they were grouped with another school to form one of four choirs, singing "Oft in the Stilly Night" and "The Lass of Richmond Hill".⁵

4. Other Cultural Activities. The scholars were afforded many opportunities.

1. Musical Appreciation. In 1901, the pupils were among the large audience from several schools who listened to Miss Grace Batchelder's pianoforte recital, which had been especially arranged

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1. Inspection Reports (Files of the S-G of Education) Archives, Cape Town.
 2. MS 16122, Cory Library, Grahamstown.
 3. Inspection Reports (Files of the S-G of Education) Archives, Cape Town.
 4. MS 16122, Cory Library, Grahamstown.
 5. Grocott's Oct 18, 1899; Mar 10, 15, 1909.

+ An exponent of Dalcroze Eurhythmics on the staff of the Grahamstown Teachers' Training College.

++ From the Grahamstown Teachers' Training College.

to cover a wide selection of composers and demonstrate different styles and periods.

Toccata in A	Paradies	
Prelude and Fugue in C sharp minor	Bach	
Waldstein Sonata	Beethoven	
Three last Studies	Chopin	
Carnival op 9	Schumann	
Concert Study in G flat	Moszkowski	
Pavanne	Saint Saens	
Caprice in A minor	Paganini/Liszt	
encore: Bridal Procession	Grieg	1

From 1932 to approximately 1945, the pupils of St Peter's attended the Junior Musical Evenings arranged by the School of Music.⁺ The informal programmes were presented by those students who were less advanced and less proficient and included pupils from St Peter's.²

2. Choir and Musical Pipes. Both these activities were commenced by Miss Tooke in 1943. Upon her departure the following year, the former was kept going by students from the School of Music. Unfortunately, pipe-playing by the boys, who had already been afforded the opportunity of playing at prayers and at a concert, was dropped.³

5. Instrumental Tuition. In 1889 an advertisement indicated that Music, for which an extra charge of 10/6 for twelve lessons, was made, was an optional and additional subject.⁴ Figures which are available for the years 1899-1922, indicate that the number of music pupils instructed, varied considerably from year to year and

1. Grocott's May 3, 1901.

2. Sr Margery: Community of the Resurrection, who was herself a student and then teacher at the School of Music.

3. MS 16122, Cory Library, Grahamstown.

4. Journal Jan 17, 1889.

+ Attached to the Grahamstown Teachers' Training College.

was influenced by the fluctuating enrollment. The following figures, years chosen at five-year intervals except at the last, indicate a trend in participation, which reached peaks in 1904 and in 1914-1919:

1899	10	pupils	instructed	Enrollment	114	8,7%	participation	
1904	45	"	"	"	126	35,7%	"	
1909	23	"	"	"	162	14,2%	"	
1914	64	"	"	"	167	38,3%	"	
1919	60	"	"	"	140	42,8%	"	
1922	52	"	"	"	184	28,2%	"	1

The pianoforte was the main instrument instructed, but there was evidence of violin tuition after 1907.² Pupils were privileged to be instructed by the staff of the School of Music, from approximately 1905 to beyond 1950.

6. Music Examinations. Two pianoforte candidates were the first examination entries in 1895.³ Evidence was found of subsequent successes in 1896 and 1897.⁴ It is quite probable that pupils from St Peter's participated in examinations in later years, but as their teachers were those of the School of Music, it was impossible to identify names on the examination lists, as belonging to a specific school.

7. Chapel Activities. These activities were a most important aspect of the routine at St Peter's. In the earliest years the children mustered in the Chapel for prayers, morning and evening and sang the Office Hymns unaccompanied, acquitting themselves well,⁵ while in later years the hymns were all accompanied.

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1. Inspection Reports (Files of the S-G of Education) Archives, Cape Town.
 2. Grocott's June 21, 1907; Journal Sept 4, 1909.
 3. Journal Sept 21, 1895.
 4. Journal Sept 26, 1896; Sept 25, 1897.
 5. The Book: Mother Cecile in South Africa (1883-1906).

GOOD SHEPHERD SCHOOL 1885 - 1896

LATER DOUGLAS SCHOOL 1897 - 1928

A "Poor School", the School of the Good Shepherd, was begun soon after St Peter's School with a single pupil, to afford a plain English Education for both sexes. The school was housed on various sites, prior to the building of a new school in St Peter's Home grounds, which was dedicated on December 5, 1896. In 1897, as a result of the growth of both the Training School and St Peter's School, the Good Shepherd had to be moved again. A new home was found in African Street, the property of the late Mr Douglas and the school took on the name of Douglas School. The status ceased to be that of a mission school and was raised to the rank of a Third-Class Church School.¹ The enrollment had also risen from one pupil to 180, in thirteen years.²

1. Chapel. The school provided an education which included regular church teaching and the pupils joined those of St Peter's for morning and evening prayers in the Chapel. A glimpse of the religious music learnt, can be obtained from the opening ceremony of the new school building in 1886, when the processional hymn, "There's a Friend for Little Children" was sung.³

2. Prize Distribution. The earliest function dated from 1886 and no form of music was included in the proceedings.⁴ Two years later the programme contained songs. The infants in particular gave much pleasure by the spirit they put into their action songs.⁵ A much more varied programme was presented in 1889, which showed that further musical progress had been made, for besides the songs "God is Love" and "The Two Blacksmiths" by the girls and "Where are you going to my Pretty Maid" and "The Ten Little Negroes" by

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1. The Book: Mother Cecile in South Africa (1883-1906).
 2. Grocott's Nov 26, 1897.
 3. The Book: Mother Cecile in South Africa (1883-1906).
 4. Grocott's Dec 22, 1886.
 5. Grocott's Dec 21, 1888.

the boys, there was musical drill, solfa exercises and a presentation of the cantata "The May Queen".¹ Instrumental music was included for the first time in 1894 and was further evidence of an advance in musical achievement and also indicated that tuition was available.² At the Douglas School only one function, that of 1897, was traced, on which occasion the programme rendered was representative of the various aspects of the work done and included action songs.³

3. Concerts. Evidence was found that two concerts were held, in 1891 and 1894, each with the object of raising funds. The programme of the latter included musical items.⁴

4. Class Singing. Inspection reports which were available from 1893-1928 indicated that the entire enrollment was instructed and that from 1894 the Tonic Solfa System was implemented. The standard of the sight singing and ear training varied from year to year and was at times detrimentally affected by conditions over which the staff had no control, such as the closure of the school due to measles and the handicap of unsatisfactory school buildings. On the whole the singing of songs was good during the entire period and at times the action songs of the Kindergarten were regarded as very creditable. The tone quality attained by the upper standards was often commended, as was the attempt to sing part-songs.⁵

1. Grocott's June 28, 1889.

2. Grocott's June 22, 1894.

3. Grocott's Nov 26, 1897.

4. Grocott's Oct 28, 1891; Dec 7, 1894.

5. Inspection Reports (Files of the S-G of Education) Archives, Cape Town.

THE ORPHANAGE
LATER WOODVILLE

The establishment of the Orphanage for children of European parentage was one of the first of Mother Cecile's works on the Eden Grove property in 1884. The training included a simple education provided by the Good Shepherd School and later the Douglas School, up to 1904.¹ At that time Woodville was bought to house the Orphanage and the children were transferred to the Woodville School. Chapel activities were shared with St Peter's School.²

Instruction in Class Singing up to 1904 was that described at the Good Shepherd and Douglas Schools. Inspection reports for the Woodville School, available from 1907-1936, revealed that the entire enrollment was instructed. The syllabus was taught conscientiously and singing from notes was prominent. A high standard was attained in all branches. Recommendations to ensure even better results were frequently made and there was evidence that these were carried out with benefit. The pupils, too, showed an interest in the subject.³

When the Singing Instructor of the Education Department organised a school choir concert in 1909, to exhibit the singing curriculum, the little ones sang a lullaby and two action songs, "Storyland" and "A Hunting we will go", displaying quality of voice, clearness of diction, with attention to light and shade.⁴

Individual pianoforte lessons could be commenced from 1939, when the School of Music accommodated seven to eight pupils at a fee of 10/6 each per quarter.⁵

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1. Book: Mother Cecile in South Africa (1883-1906).
 2. MS 16122, Cory Library, Grahamstown.
 3. Inspection Reports (Files of the S-G of Education) Archives, Cape Town.
 4. Grocott's Mar 10, 15, 1909.
 5. MS 16170, Cory Library, Grahamstown.

CHAPTER 5

CATHEDRAL GRAMMAR SCHOOL

After the mid-year vacation in 1843, the Rev. J. Heavyside, Colonial Chaplain of Grahamstown, established a Superior School for young men.¹ Early in 1845 it was resolved to convert this school into a Propriety Institution and to obtain a headmaster from England as soon as possible. This new concept of the school was known as St George's Grammar School and by 1857, as the Cathedral Grammar School.²

1. Prize Distributions. First introduced in 1882, prize distributions became an annual occurrence attracting much attention. The musical contributions to the entertainment portion of the programmes in the years 1882-1891, consisted mainly of songs and carols sung by all the boys. The choir was of special interest to the headmaster, who gave progress reports each year and encouraged the boys to participate, stressing the aims and functions.³

From 1892-1898 these functions were extended to include sport and a singing competition for choir members, judged by a panel selected from the audience and were known as the Annual Festival. There were however variations of this programme, particularly in 1893, when two gatherings were held, namely, in June and December. On both occasions the short programme included choruses by the whole school and part-songs by the choir. The Cricket Match, Boys of the Cathedral Choir versus Rest of the School, was of specific interest.⁴

1. Journal June 15, 1843.

2. Journal Jan 16, 1845; Dec 31, 1859.

3. Journal April 6, 1882; Grocott's Dec 19, 1888; June 24, 1891.

4. Grocott's Dec 23, 1892; June 28, Dec 22, 1893; June 20, 1894; June 24, 1895; Jan 27, Dec 21, 1896.

During the years 1899-1900,⁺ the functions reverted back to their original form, with no awards and no singing competition. A short programme in 1899 featured a vocal solo, "Cherry Ripe" and Nursery Rhymes by the choir.¹

2. Entertainments. These were confined to two periods, namely, 1882 - April 1883 and 1892 - 1894. During the first, the headmaster Dr Davies, encouraged musical performances and three programmes were presented, all featuring the small orchestra, which played music by Colonial composers on two occasions, namely, "South African March" by Tregarthen and "The Merry Christmas Mazurka" by Mr Henry Hess.² During the latter period, the choir provided entertainment by singing part-songs such as "De Ole Banjo" and "Good Night", which were supplemented by choruses and a play.³

3. Instrumental Tuition. In 1895 musical progress was extended, when a resident Governess was appointed to teach pianoforte. The results of this never became evident, except that an instrumental item was included in the programme at prize giving the following year.⁴

4. Choir. Music at the school had its beginnings in 1860, when vocal music was added to the subjects taught, with the aim of providing the Cathedral Church with an efficient choir of boys. This was achieved between 1882 - 1900. Various methods were used to encourage more choristers. These included the offering of Choir Scholarships for competition to boys between the age of ten and fourteen, valued at £5 per annum,⁺⁺ two or more choir prizes and the Singing Competition prize of £1, which was considered

1. Grocott's June 21, 1899; June 29, 1900.

2. Journal Jan 13, Feb 3, 1882; Jan 26, 1883.

3. Journal Dec 24, 1892; Grocott's Oct 5, 1894.

4. Grocott's Jan 9, 1895; Dec 21, 1896.

+ Probably as a result of the war.

++ When compared with the Boarding Fee, £9 per annum, and Tuition Fees, £1.5s.0d., £1 and 15s. per annum, these scholarships were actually very valuable.

generous. In addition the element of prestige was stressed, as when the Lord Bishop of Grahamstown visited the school, the illuminated address bore the signatures of the Warden, the Headmaster, the "Dux" of the school and the Senior Choir Boy.¹ The Cricket Match already mentioned, must be seen in the same light and the Singing Competition was judged at the most important school function. The annual report was also used for publicity.

The choir which grew from eight voices in 1882 to twenty, out of an enrollment of sixty, in 1893, participated at almost all school functions and had a secular and ecclesiastical repertoire. From 1900, the choir struggled for numbers, despite the fact that the enrollment was in excess of one hundred and that choir boys were admitted at reduced fees.² There was a decline in the choir until the school closed in 1902.³

ASSUMPTION CONVENT (1849 - BEYOND 1950)

The Assumption Convent was founded in 1849 and was the first such school in South Africa. It was not only a pioneer religious institution, but a pioneer educational institution.⁴ Before the turn of the century, the Convent Schools had expanded to comprise St Catherine's High School for Girls, St Joseph's Public School for Girls⁺ and St Patrick's Boys' School, later known as the Sacred Heart School.⁺ All three schools contributed to the prize giving programmes, as well as the entertainments and cannot always be identified separately. At other times the younger children from St Joseph's and the Sacred Heart School combined their efforts. The programmes were always closed to part of

1. Journal June 25, 1891; Grocott's June 28, Dec 22, 1893; June 24, 1895; Nov 19, Dec 12, 1897; Aug 9, 1899.

2. Grocott's Dec 20, 1882; June 27, 1892; Mar 30, 1893; June 20, 1899.

3. Grahamstown Diocese - Historical Notes, Vol.2 (Cory Library).

4. Grocott's Dec 10, 1913 (An article in retrospect).

+ These two primary schools were "Aided Schools" - refer page 10.

the general public in the early years, as only ladies and children were allowed in the audience. Consequently reports in the press were usually obtained by word of mouth.¹

1. Prize Distribution. These occasions afforded the pupils the opportunity of presenting various aspects of their instruction and displaying developing talents, before a sympathetic audience.

1880-1889. The first recorded prize distribution dated from 1880. The musical part of the programme consisted of Scotch and Irish melodies and pieces played on the harp and guitar.² Subsequent presentations were more extensive and contrasted. Vocal solos and duets, as well as cantatas and instrumental ensembles, using keyboard instruments, were included, while operatic music made an appearance during the last years.³ In 1889 the musical contributions were the cantata "The Flower Queen", two choruses from "Il Puritani" and selections of music played by nine guitars, harp, harmonium and pianoforte from "La Fille Du Regiment" (Donizetti).⁴

1890-1899. Various trends emerged. Operatic music was widely used. Solos and choruses were sung, scenes were enacted and pianists played arrangements. This music was drawn from "Il Puritani" and "William Tell" most frequently, and also from "Norma", "La Sonnambula" and "Pinafore". The first operetta, "Little Snow White" (Abt) was performed by the primary school children in 1897. Songs in Tonic Solfa by the same children were featured from 1895, while the harp and guitar were absent after that year. The pianoforte solo was instituted and string instruments such as the violin and 'cello made their appearance.⁵

1. Journal Dec 11, 1891.

2. Journal June 30, 1880.

3. Grocott's Dec 12, 1883; Journal Dec 24, 1887.

4. Journal Dec 12, 1889.

5. Journal Dec 13, 1890; Dec 11, 1891; Dec 18, 1894; Grocott's Dec 16, 1892; June 26, 1896; July 1, 1898.

The programme in 1895 was representative of the work done by all the schools and typical of the time:

Pianoforte Solo	Polka Burlesque Miss E. Bradley
Kindergarten Song	The Wonderful Band Juveniles of St Joseph's and St Patrick's Schools
Song	A Life on the Ocean Wave Boys of St Patrick's School
Pianoforte	Scherzo Brilliant Misses Maud Fick and May Best
Chorus	The Wreck of the Hesperus St Catherine's School
Kindergarten Song	A Professor with a High Degree Miss Daisy Cranna and Juveniles
Pianoforte Duet	Marche de Guerre Misses Maud Fick and Margaret Elliott
Harp Solo	Farewell, but whenev'r you Welcome the Hour Miss May Best
Solo & Chorus	Then the Maiden Clasped her Hands in Prayer St Catherine's School
Pianoforte Solo	Valse Entrainte Miss Maud Fick
Vocal Duet	Prison Scene from "Il Trovatore" Misses Maud and Theresa McAteer
Songs	Hail all Hail Just Before the Battle, Mother Good Night
Tonic Solfa	Home Sweet Home St Joseph's School
Vocal Duet	Home to our Mountains

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1900-1919. During the first decade programmes were intermittent. A new style of entertainment appeared when the cantata "The Wreck of the Hesperus" by J. Hyde⁺ and an operetta "Beauty and the Beast" by Glover, were presented in 1901 and 1907, respectively.¹ The tradition of the senior pupils providing a play was established in 1911, while the role of the junior pupils varied from year to year, but with action songs and dances prominent. Probably the best effort was the operetta, "Red Riding Hood", in 1916.²

1920-1950. Records indicated that during the first two decades, the tradition of dramatic works could be successfully combined with music on a few occasions, when the operettas "The Rose of Savoy" (Luigi Bordese), "Princess Chrysanthemum" and "The Enchanted Rose" (a version of the Sleeping Beauty), as well as the musical fairy play "The Spirit of the Wood", were performed.³ The presentation of items of a purely musical nature was a rare occurrence, forming part of the programme in 1927 and 1936 and is exemplified by the cantata "The Rose of Sleat" (S.M. Lyne) and then by a pianoforte solo, a Rondo for two pianofortes (Gurlitt) and a character song.⁴

2. Concerts and Entertainments. In making comparisons between the prize distribution programmes and those presented in this section, it must be borne in mind that the former functions were the more important and would probably have been the trendsetters. The commencing dates were similar, as was the contents of the programmes, but delays in implementation of new ideas were apparent at times in the case of the concerts and entertainments, where

1. Journal Dec 17, 1903; June 22, 1907.

2. Journal Sept 30, 1911; Dec 12, 1912; Dec 11, 1913; Dec 13, 1916; Grocott's Dec 10, 1919.

3. Grocott's Nov 26, 1925; Dec 8, 1928; Dec 8, 1932; Nov 22, 1933; Dec 7, 1937.

4. Grocott's Dec 6, 1927; Dec 8, 1936.

+ Colonial composer.

the decline in the frequency of musical performances after the turn of the century, was also more marked. In both instances the most fruitful period was between 1890-1899.

1880-1889 was a decade in which the concerts consisted largely of pieces for pianoforte and harp, with the younger girls producing an operetta, "Beauty and the Beast" in 1888.¹

During 1890-1899 musical programmes were varied, ranging from frequent operetta performances, which included "Voices of Nature" and "Cinderella", to a cantata, "The May Festival" and instrumental performances. The latter included pianoforte music by Beethoven, Mendelssohn, Weber, Rubenstein and Saint Saens, harp solos and a violin solo by Wieniawski.²

Between 1900-1928, three concerts, all considered outstanding, were presented. The items performed included pianoforte and violin solos and duets, vocal solos and duets, as well as choruses by the choir and action songs by the juniors. All the composers are little known, with the exception of Heller.³

During 1930-1939, two operettas, "The Bohemian Girl" - staged on two consecutive days - and an abridged "Maritana" (W.V. Wallace) were highly successful, while in 1950 a choir of forty-three voices contributed to a programme of drama, dance and song, by singing "Loch Lomond", "Will you walk a little faster?", "Gipsy Chorus" (from "The Bohemian Girl") and Schubert's "Serenade".⁴

3. Other Cultural Activities. Available records indicate that these activities were confined to two areas:

1. Musical Appreciation. Scholars attended recitals and illustrated lectures at school. The former is exemplified by

1. Journal April 28, 1880; June 30, 1888.

2. Journal July 1, 1897; Grocott's July 1, 1895; Dec 18, 1896; Dec 14, 1898.

3. Journal Sept 29, 1906; Grocott's Mar 17, 1927.

4. Grocott's June 1, 1932; April 17, 1936; Aug 11, 1950.

the programme presented by Mr and Mrs Day in 1890, which included music by great masters such as Beethoven (Moonlight Sonata), Mendelssohn (Prelude and Fugue in C minor and Concerto in G minor) and Weber (Barcarolle), as well as a composition by Mr Day (Marche Triomphale), while in 1933, the Trinity College of Music Examiner gave an illustrated lecture on the growth of music in the previous four hundred years.¹

2. School Choir. Evidence was found that the choir performed at concerts in 1927, 1938 and 1950 and it can probably be assumed that the choir existed in the intermediate years. The repertoire performed consisted mostly of choruses and traditional songs.²

4. Instrumental Tuition and Solo Singing. From the opening year, 1849, music was instructed and it became apparent four years later that this involved lessons in pianoforte and harp, for which an extra charge was made.³ From 1880-1900, there was frequent evidence that instruction was provided in pianoforte, harp, guitar and solo singing, and from approximately 1892, also in violin and 'cello.⁴ Instruction in guitar and harp was still available in the first decade of the new century.⁵ From 1900-1950, the pianoforte was the most instructed instrument, with lesser numbers of pupils learning the violin, the 'cello and solo singing.⁶ Tuition was at all times available to junior and senior pupils.

5. Music Examinations. From 1888 onwards the theory examinations of the Trinity College of Music, London, were written by selected candidates. From 1905 candidates were also entered for the theory and harmony examinations of the University of the Cape of Good Hope.⁺ In the practical subjects, many pianoforte candidates, a

1. Grocott's Sept 15, 1890; Nov 21, 1933.

2. Grocott's Mar 17, 1927; Nov 19, 1938; Aug 11, 1950.

3. Grocott's Dec 12, 1849; Cape Frontier Times June 14, 1853.

4. Journal June 30, 1880; June 24, 1885; Dec 11, 1891, etc.

5. Journal Jan 22, 1904; Grocott's Feb 9, 1909.

6. Reflected in examination results published in the Journal and Grocott's.

+ From 1918, known as the University of South Africa.

lesser number in violin, and a sprinkling in solo singing, were entered for the examinations of the University of the Cape of Good Hope from 1894 onwards. Pupils also played the Trinity College of Music examinations in the same subjects and in the same proportions, between 1905-1949. Numbers increased rapidly during the post-war years of the 1940's. Results in all instances, indicated that candidates formed a cross-section from all the Convent Schools.¹

During three years, namely 1938-1940, success was also achieved in examinations at the professional level. These included one L.T.C.L. and three A.T.C.L.'s in pianoforte and one A.T.C.L. in singing, all in the Teaching Branch.²

6. Class Singing. The prescribed syllabus of the Education Department of the Cape of Good Hope was followed.

St Joseph's. This was a girls' primary school with a small number of young boys. Inspection Reports, revealing details of the work were available from 1893-1936, however, singing was taught from much earlier. Almost without exception the entire enrollment was instructed. Singing from notes was introduced gradually from 1895 and the whole school participated from 1897 onwards. Difficulties were experienced with many branches of the syllabus from time to time, particularly sight singing. In general, results ranged from poor to satisfactory.

During the years 1894-1896, Musical Drill was a regular part of the scheme of work. In 1936 Percussion Band work was commenced with the younger children.³

St Patrick's School (from 1898, known as Sacred Heart). Reports⁺ were available from 1893-1942, but the entire enrollment of boys

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1. Conclusions drawn from examination results published in the Journal and Grocott's from 1888-1949.
 2. Grocott's Nov 19, 1938; Nov 3, 1939; Nov 19, 1940.
 3. Inspection Reports (Files of the S-G of Education) Archives, Cape Town.
- + Reports of the Circuit Inspector 1893-1895 and 1926-1942.
Reports of the Singing Instructor 1896-1925.

was instructed from an earlier date. Singing from notes was introduced in 1896 to approximately half the enrollment and extended to include the entire school from 1898. This was the practice until 1925. No evidence of class singing was found between 1926-1942 and possibly the very low enrollment of boys, joined the girls' classes during that time. However, from the tone of the reports, singing was not a very popular subject. The boys found the syllabus work difficult and the standard of work was generally low. The actual singing was also usually weak.¹

7. Talented Old Student. Amongst the many talented pupils at the school during the years, was Miss Florence Orgill (from 1888 onwards), who later became a qualified teacher of pianoforte and solo singing (having studied at the Conservatorium of Leipsig and in Paris), confining her tuition to private pupils.²

ST AIDAN'S COLLEGE (1876 - BEYOND 1950)

St Aidan's College was a boarding school for the education of the Catholics of South Africa. The school course was conducted on the same lines as those of the great schools of England, but adapted to meet local needs.³ The doors opened to twenty-one boarders and twelve day boys on January 31, 1876.⁴

1. Distribution of Prizes. These functions were held annually. The programmes, revealing the development of music at the college, varied in style from time to time, being influenced inter alia, by the musical ability of the scholars.

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1. Inspection Reports (Files of the S-G of Education) Archives, Cape Town.
 2. Journal Oct 9, 1888; Sept 4, 1890; Jan 22, 1907.
 3. Calendar of Rhodes University College, Grahamstown 1907 (an advertisement).
 4. St Aidan's College Record no.68, Dec 1966 (Special Jubilee Number).

Prizes for music were awarded for the first time in 1878 and the progress of music pupils was similarly acknowledged in the following four years.¹

1883-1890. This was an important period, as new ground was broken. Music featured on the programme for the first time in 1883, when two pianoforte solos and a duet, all popular music of the day, were presented. The first operetta performed was "Rob Roy McGregor" in 1885, when a variety of musical items such as pianoforte solos and duets, as well as a violin duet and a chorus were played between the acts, while the first cantata, "Wreck of the Hesperus" by J. Hyde,⁺ was sung in 1887 by a choir of thirty boys, assisted by five instrumentalists, who also played an overture.² In 1889, the programme contained a wide variety of vocal items (chorus, song, vocal duet and glee) and instrumental items (violin solo, pianoforte solo and duet) by the scholars, as well as contributions by adults, which included music by great masters such as Haydn, Beethoven and Schubert and lesser composers.^{3 ++}

1891-1898. The musical content of the programmes changed from predominantly vocal in the earlier years, to predominantly instrumental. A greater pupil participation was also evident. A typical programme in the former style included an item by an instrumental ensemble (organ and three pianos) and choruses by Barri, Richards, Bishop and Haydn (The Heavens are Telling), all interludes between the acts of a play, while a programme in the changed style included a choir item by Vincent, with the early orchestra, consisting of four violins, flute, two pianofortes and an organ, playing short pieces by Tolhurst, Schumann and

1. Programmes dated Nov 24, 1876; Dec 1, 1877; Nov 26, 1878; Dec 2, 1879; Dec 7, 1880; Dec 6, 1881; Dec 5, 1882 (St Aidan's Archives).

2. Programme dated Dec 10, 1883 (St Aidan's Archives); Journal Dec 2, 1885; Dec 27, 1887.

3. Programme dated Dec 3, 1889.

+ Colonial composer.

++ Refer to the Programme in Appendix A.

Mendelssohn - March in D, Birthday March and Cradle Song respectively.¹

1899-1905. The orchestra which had begun emerging in the previous period, came well to the fore. Operettas were performed annually and the musical strength reflected in the boys as a group and not in individual instrumentalists. Operettas by Offenbach were much favoured and included "The Blind Beggars", "The Spoiling of the Broth", "The Breaking of the Spell" (adapted) and "Retaliation". The orchestra, which by 1902 consisted of ten instruments, namely, five violins, 'cello, three pianofortes and an organ, played mainly marches, all by little-known composers.²

1906-1913. All the programmes, except one, consisted entirely of music, which was contributed largely by the scholars. The orchestra and choir were prominent and pianoforte, violin and solo vocal items completed the programmes. That of 1912 is a typical example:

Orchestra	Largo	Handel	
	Valse Jessamine	P. Rubens	
Choir	Maiden of Fleur de Lys	E.A. Sydenham	
Piano Quartette	March aux Flambeaux	Scotson Clarke	
Piano Duet	Il Bacia	Arditi	
Vocal Solo	Ave Maria	Gounod	
	He is far from the Land		
Violin Duet	Alla Marcia	C. Bohm	3

1914-1930. The orchestra played a major role in curtailed programmes during the war years. After a lapse of three years it again came to the fore, contributing to two ambitious programmes

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1. Programmes dated Dec 9, 1891; Dec 9, 1896.
 2. Journal Dec 12, 1899; Dec 10, 1901; Dec 13, 1902; Grocott's Dec 17, 1900; Dec 22, 1905.
 3. Grocott's Dec 13, 1907; Dec 10, 1909; Journal Dec 12, 1912.

in the latter years of this period, namely, that of 1927 which also included the only appearance of the choir and that of 1930, which was the only operetta performance. Their repertoire included Minuets by Haydn, Spanish Tänze by Moszkowski and the music for the Gilbert and Sullivan operetta, "H.M.S. Pinafore".¹

1931-1935. The decline of instrumental music was evident, as orchestral pieces were absent from the programmes and individual violin and pianoforte items were rare. The best year was 1932, with many adults contributing and the pupil contribution of two violin solos (Souvenir by Drdla and Valse Mélodique by Papini) and two vocal quartets (There was an Old Woman and Sweet and Low) by Jarvis and Barnby, respectively.²

1936-1950. Instrumental music was entirely absent. The choir rose to great heights and their repertoire included songs such as "Calm in the Morn" (Ogilvy) and "My Love Dwelt in a Northern Land" (Elgar), Nursery Rhymes (Farmer), selections from "The Walrus and the Carpenter" (P.E. Fletcher) and Christmas Carols such as "Come to the Manger", "In Dulce Jubilo" - a fourteenth-century carol, "Sleep my Little One" - an Alsatian carol and "Shepherds Shake Off your Drowsy Sleep".³

2. Choir. The Chapel was the heart-beat of the college and the choir was consequently an important institution.

1876-1898. In 1876 the choir consisted of six boys and there was Benediction on two evenings a week.⁴ The Chapel was opened in 1883 and the choir was assisted by ladies and gentlemen from town, in performing Haydn's "Imperial Mass".⁵ Another highlight was

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1. Programme dated Dec 12, 1914 (St Aidan's Archives); Grocott's Dec 7, 1927; Nov 28, 1930.
 2. Programme dated 1932 (St Aidan's Archives).
 3. St Aidan's College Record Dec 1937, 1938, 1939, 1940.
 4. St Aidan's College Record Dec 1966 (Special Jubilee Number).
 5. Journal Sept 24, 29, 1883.

the singing at the prize distribution in 1896.¹

1899-1931. The college magazines which would have supplied detailed information about Chapel activities during this period were missing, except for two years, namely, 1905 and 1906. Special music during these years included extracts from the "Mass of St Aidan of Ferns" (on St Aidan's Day) and the "Mass of Abbe Chériot" (on the Feast of St Ignatius).² It must be assumed that in other years, the activities of the choir with regard to special occasions, were similar.

The choir sang on many occasions, such as prize distributions (1906-1913, 1927), at St Patruick's Pro-Cathedral in 1902 and at the entertainment in the New Drill Shed in 1903.³

1932-1934. In 1932 much progress was made by the choir of fourteen voices, exemplified in particular in the Holy Week Services, which were considered of prime importance in the yearly work. Two new Responsorias settings of Vittoria replaced the De Vico settings of previous years, on Good Friday, while the High Masses on Maundy Thursday and Holy Saturday were plain chant settings and on Easter Sunday, Lotti's "Simple Mass", polyphonic in style, was sung. A new four-part mass, Mass in D by C.H. Kitson was learnt and the congregational singing made advances and maintained a high standard. Familiarity with the rhythm of plain chant enabled them, in the Gloria and Credo, to equal and at times, surpass the choir.⁴

1935-1950. The choir was the strength of music at the school during this time and reached many heights, with regard to both religious duties and other activities.

1. Religious Duties. The choir devoted much time at the beginning of each year to preparing the Easter Music. During

1. Grocott's Dec 11, 1896.

2. St Aidan's College Record Dec 1905, 1906.

3. Journal Aug 12, 1902; June 9, 1903.

4. St Aidan's College Record Dec 1932.

these years mention was made of the Mass in B flat (Grahamstown Mass) by Moody and the Mass in D and in C minor by C.H. Kitson. The standard of the music was often described as commendable or praiseworthy and in 1939 it was mentioned that the choir had been able to sing all the harmonised portions of the Tenebrae on Good Friday, unaccompanied.

By 1944, the choir had a repertoire of six High Masses, all harmonised settings, which were sung in turn, with the most popular one amongst the boys, the Mass in D by C.H. Kitson, repeated most frequently. In 1947, Terry's "Mass of St Gregory" was added.

The first Chapel Broadcast in November 1935 was an epoch-making event. There were six broadcasts annually up to 1939 and then eight annually, subsequently. The one hundredth broadcast was made by the end of 1949. The standard of the singing was consistently high and much enthusiasm was displayed. The music sung included "Salve Regina" (unaccompanied) in 1937, "Ave Verum" by Gounod in 1944, "Panis Angelicus" by Cesar Franck (four-part setting by Henry Geehl) in 1947 and all the masses in the choir's repertoire. Prior to the first broadcast, the congregation of boys was trained and they responded well and the standard of singing during the years was maintained at a commendable level for the most part, with minor lapses now and again. This singing was practised regularly.¹

The choir also sang on special occasions. These included the Silver Jubilee of His Majesty, the King, in 1935 (High Mass in D by C.H. Kitson), at which time an account in the local press drew attention to the high standard of Church Music set by the choir and boys of the congregation,² the ecclesiastical side of the Centenary Celebrations at St Patrick's Church in town in

1. St Aidan's College Record Dec 1935 - Dec 1950.

2. Grocott's - reprinted in St Aidan's College Magazine, Dec 1935.

1944 ("Grahamstown Mass" in B flat by Moody)⁺ and the Pontifical High Mass in 1948, an impressive event ("Mass of St Christopher" by B. Lyon, as well as Elgar's "Ecce Sacerdos").¹

2. Other Activities. The choir broadcast secular programmes from the local studio on many occasions between 1937-1950. The repertoire included excerpts from the operetta "Rip van Winkle", Nursery Rhymes by Farmer, as well as four-part choruses, two-part songs and on occasions, solos for treble, tenor or bass voices. The programme of 1949 is representative:

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|-----------------------------|-------------------------------|---|
| 1. Four-part song | The Torpedo and the Whale | |
| 2. Duets for Treble voices | A Japanese Lullaby | |
| | Sweet and Low | |
| 3. Unison song for Trebles | Shepherds and Maidens | |
| 4. Four-part songs | Sweet Day | |
| | When Icicles Hang by the Wall | |
| 5. Bass Solo (Father Sharp) | I Triumph | |
| 6. Four-part song | Rowing Homewards | 2 |

By contrast, in 1941 a programme of entirely Sacred Music, exemplifying the style normally sung by the choir, was broadcast from the studio:

- | | | |
|---------------------------------|------------------|---|
| 1. Adoro Te Devote | Plain Chant | |
| 2. Salve Mater | Plain Chant | |
| 3. Veni Sancte Spiritus | Plain Chant | |
| 4. O Vos Omnes | T.L. da Vittoria | |
| 5. Sepulto Domino | T.L. da Vittoria | |
| 6. O Solutaris Hostia | F.E. Gladstone | |
| 7. Improperium Expectavit | Attwood | |
| 8. Extracts from Mass in B flat | V.B. Moody | 3 |

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1. St Aidan's College Record Dec 1944 and 1948.
 2. St Aidan's College Record Dec 1937 - 1950.
 3. St Aidan's College Record Dec 1941.

+ Miss Vera Moody, a music teacher at the College and organist from 1927 to after 1950.

Items were contributed to the prize distribution programmes during many years. In addition, a recital was presented on two consecutive nights in "His Majesty's" Theatre and selections from Percy Fletcher's "Walrus and the Carpenter" was contributed towards a concert held in the City Hall in aid of the Governor-General's War Fund.¹

During this period the choir consisted of between eighteen and twenty-two boys, mainly trebles and altos, supplemented by several priests, the tenors and basses. More and more of the trebles were supplied by the Preparatory School, which had opened in 1935.² This made the task of maintaining the strength of the choir considerably easier.

3. Other Cultural Activities. There was an active interest in the advancement of this aspect of musical education.

1. Musical Societies. According to a statement in the St Aidan's Record of December 1954, many musical societies had sprung up and died during the course of the years. As a result of the Record being missing for many years,⁺ all these attempts could not be established. However, from 1937-1944, the music department was the sponsor of a society which was alive and enthusiastic. In 1937, the activities arranged included a musical play, a musical talk in the form of a play with gramophone illustrations of bird-singing, plainchant, polyphony and harmony, as well as listening to a concert broadcast from the local studio and a Musical General Knowledge Competition, touching on terms and theory of music.

Although incorporating the General Knowledge Competition in 1939, the programmes moved into a new direction and developed the music appreciation aspect. This included a talk on the life of Mozart, illustrated with a minuet, the reading of the prize junior and

1. St Aidan's College Record Dec 1939, 1940.

2. St Aidan's College Record Dec 1935 - 1950.

+ 1899-1904; 1907-1931.

senior essay on the life of Schubert, followed by the recitation of three poems which he set to music and the reading of essays on the life of Handel, which had been the work of the juniors. All these programmes were extended by the playing of additional pianoforte solos which ranged from "Automne" (Chaminade), to "Le Soir" (Gliere) and music by British composers Edgar Moy, W. Alwyn and D. Pilling.

More advanced music appreciation was introduced when talks were given on musical styles, firstly the Classical period, when the Beethoven "Pathetique" Sonata (op 13) was played as an illustration and then analysed at the keyboard and secondly, on the music of the Impressionistic period, with pianoforte illustrations. The minuet was also a subject of discussion and examples by different composers were played as illustrations.

In 1944 a Pianoforte Competition was organised, in which contestants were required to play four pieces. This drew five entries, four from the senior pupils and one junior.¹

2. Concerts by the Pupils. St Patrick's Day was celebrated regularly with a concert by the scholars. The early programmes were handwritten and consisted predominantly of vocal items such as "Dear Little Shamrock", "Let Erin Remember" and "Oh! the Shamrock", together with a few violin solos, pianoforte solos and recitations.² After the turn of the century, the programme was much more sophisticated by comparison, as in 1906, when the College Orchestra and Choir provided the entertainment, which was supplemented by a violin solo and vocal duet, by adults.³

Entertainments were provided from time to time and were often to mark special occasions, notably in the years of the twentieth century. The earliest programmes were basically simple and included items such as the cantata "The Wreck of the Hesperus"

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1. St Aidan's College Record Dec 1937 - 1944.
 2. Undated programmes (St Aidan's Archives). Judging from the names etc., probably dating between 1885 - 1895.
 3. St Aidan's College Record Dec 1906.

(J. Hyde) or selections from the operas "La Fede", "La Speranza" and "La Carita" or choruses such as "Swinging" and "Kiss me, mother, ere I die",¹ but became more varied as the turn of the century approached. This is indicated by a hand-written programme which included vocal items like the chorus "Happy Peasants" (Schumann), a glee, "Sweet and Low" (Barnby), a traditional song and a comic song, as well as instrumental music such as pianoforte and violin solos.²

Other important programmes were those presented on the occasion of the opening of the New Drill Hall in 1903,⁺ on the visit of the Governor of the Cape Colony to the school in 1905, and that in aid of the Albany Hospital in 1917. The latter, an entirely orchestral programme represents one of the best efforts by that group:

1.	The Jolly Coppersmith	Carl Peter
2.	Humoreske	Dvorak
3.	Overture "Poet and Peasant"	Suppe
4.	March "Fame and Glory"	A.E. Matt
5.	Waltz "Rose Way"	Leoncavallo
6.	Two Step Uncle Joshua	Felix Burns
7.	Waltz "Les Sylphes"	Bachmann
	God Save the King	3

3. Concerts for the Pupils. These were few in number, but the most notable occasions were in 1902, when the gramophone was used for the first time, and in 1905, when Mrs Deane presented a lecture-recital on Chopin and played, amongst others, the Waltz in A flat, op 34 and Scherzo in B flat minor.⁴

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1. Journal June 28, 1887; June 26, 1888; Grocott's Oct 31, 1887.
 2. Undated programme (St Aidan's Archives) - probably towards the end of the nineteenth century.
 3. St Aidan's College Record Dec 1905; Programme dated Nov 9, 1917 (St Aidan's Archives).
 4. St Aidan's College Record Dec 1905 and Dec 1948 (Golden Jubilee Number).

+ Refer to Appendix A.

4. Athletic Sports Meetings. The band of the First City Volunteers played music during the intervals, almost annually. The following programme is a typical example of the style of music performed at those happy occasions:

1895. March	E dunno where E are	Carter
Valse	Incognito	Ivanovice
Overture	Tancredi	Rossini
Polka	Oh! Honey, My Honey	Caryll
Fantasia	Ould Oireland	Harre
Gavotte	Farewell Dear Country	O'Keefe
Quadrille	Rickety, Rackety	Williams
Valse	Princess Louisa	Godfrey
	St Patrick's Day	
	God Save the Queen	1

5. Orchestra. The orchestra played on many occasions, which ranged from formal prize distributions during the years 1899-1917 and 1920-1930, to entertainments of a formal and less formal character. The growth and fortunes of the orchestra can be traced from these programmes.

The size of the orchestra was variable, namely, five, ten, thirteen and six members in the years 1888, 1902, 1903 and 1927 respectively, of which scholars totalled approximately half the number in all years except for 1888, when the percentage was higher. The composition of the orchestra was basically the same in all years up to 1903, namely, harmonium (later the organ), pianoforte(s), violin(s) and violoncello, with a double bass in 1903. In 1927, it was a string orchestra consisting of three First Violins, two Second Violins and a Double Bass.²

The orchestra lapsed after 1930, as music suffered a severe setback owing to the general state of depression in the country,

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1. Athletic Sports Meeting Programme (St Aidan's Archives).
 2. Journal June 26, 1888; Dec 13, 1902; June 9, 1903; Grocott's Dec 7, 1927.

the gramophone and the popularity of the wireless.¹

4. Instrumental Tuition. Pianoforte was instructed from the first year, 1876, to beyond 1950. The teacher for the first three years was Mr Weisbecker and one gathers that he encountered difficulties for he would often groan, "Oh God, it's a dreadful thing to teach music."² Violin tuition was available from ca 1887 to ca 1930. After about 1890, the standard of instrumental music rose, as evidenced by the fact that it became more prominent on prize distribution programmes after 1891 and maintained that position until 1930, not always being reflected in individual performances, but by the orchestra and that more and more boys received recognition by way of prizes - nine in 1902 (three violin, six pianoforte) and thirteen in 1904.³

There was a decline in the number of pupils after 1930 and although the numbers increased from about 1937,⁴ instrumental music experienced lean years from 1930 to beyond 1950 and was entirely absent from prize distribution programmes during those years, although pianoforte items appeared on the programmes of the musical society between 1938 and 1944.

5. Music Examinations. From 1905-1932, a small number of pianoforte and violin candidates entered intermittently for the examinations of the University of the Cape of Good Hope.⁺ There were also a limited number of successes in theory examinations.⁵

6. Music Facilities. In the earlier years there was a row of music rooms, which by the mid-1930's were housed in new buildings

1. St Aidan's College Record Dec 1938.
2. St Aidan's College Record Dec 1966 (Special Jubilee Number).
3. Journal Dec 13, 1902.
4. St Aidan's College Record Dec 1938.
5. Deduced from examination results published in the Journal and Grocott's between 1894 - 1950.

+ From 1918, the University of South Africa.

facing the playing fields and which were large and airy, with many other advantages.¹

ST ANDREW'S COLLEGE (1855 - BEYOND 1950)

The school was founded in 1855 by the first Bishop of Grahamstown,⁺ to provide Christian Education for the youth of the Eastern Province, according to the principles of the Church of England.²

1. College Chapel - 1892. From the earliest years, the Chapel was the centre of school life. As there was no harmonium, it was suggested by an old boy in 1878, that a memorial in the form of an organ for the Chapel, should be erected in memory of old boys who had fallen on the War Front. A subscription fund was opened and the choir was called upon to ensure that their contribution to the Chapel services was worthy of such a gift. As a result, many boys came forward.³ All subsequent developments in this time period showed musical progress.

A full choral service was held on St Andrew's Eve in 1878 and the offertory devoted to the new organ fund. The Processional and other hymns were taken from Hymns Ancient and Modern, new edition, and the Anthem was, "O Praise God in His Holiness" by Weldon, while the Responses, Psalms, Magnificat, Dues Misereatur and Nunc Dimittis were by Tallis, Cooke and Handel, Rogers, Dupuis and Croft, respectively.⁴ This festival continued to be fully choral and a good standard of singing was maintained.

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1. St Aidan's College Record Dec 1938.
 2. St Andrew's College Magazine Mar 1903. The "Prep" Story by W.M. Levick and C.G. Mullins, Chapter 1.
 3. St Andrew's College Magazine and School Chronicle, July, Oct, 1878.
 4. St Andrew's College Magazine and School Chronicle, Feb, 1879.

+ Bishop John Armstrong.

The repertoire included Anthems set by Dr Stainer (Revelation 7 verses 13-17, Psalm CV verses 1-3 and "What are These?"), settings of the Magnificat and Nunc Dimittis by Stainer and Bunnett, as well as Canticles and Responses.¹ From 1890, the St Andrew's Day Service was also fully choral. This advance was largely due to the fact that from 1889, the old custom of one choir practice each week was dispensed with and replaced by practices of a half hour each, held on Friday evening and Sunday morning.²

From 1881, two short daily Chapel services were held. The addition of music (canticles and hymns) added interest. The choir improved remarkably and from Easter 1882 the Sunday evening services were also fully choral.³

The number of choristers varied from year to year and even within a year rapid changes often took place. In 1886, there were as many as thirty-two, while between 1889-1892 numbers fluctuated between twelve and eighteen voices.⁴

1893-1937. The new Chapel organ was taken into use in 1893 and this coincided with the arrival of the first resident music master, who took an active interest in the musical progress of the choristers. There was a noticeable improvement in the singing of psalms and hymns and the St Andrew's Festival Services reached a high standard musically, when the difficult Magnificat and Nunc Dimittis (Tours in F) was thoroughly mastered. The anthem, "O give Thanks unto the Lord and Call upon His Name" (Ould), the Festival Responses (Tallis) and the music from the Cathedral Prayer Book (Stainer's setting) completed the musical parts of the services.⁵

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1. St Andrew's College and Diocesan Schools Magazine Dec 1883-1886; St Andrew's College Magazine 1887-1892.
 2. St Andrew's College Magazine 1889-1890.
 3. St Andrew's College and Diocesan Schools Magazine May 1882, Dec 1882.
 4. St Andrew's College and Diocesan Schools Magazine Dec 1883-1886; St Andrew's College Magazine 1887-1892.
 5. St Andrew's College Magazine 1893; Grocott's Dec 4, 1893.

During the following seven years, the Maunders Magnificat and Nunc Dimittis was sung at the St Andrew's Festival Services, with a variation of anthems by composers such as Sullivan, Stainer, Sir John Goss, Ould and others. The strengths of the choirs were variable but increased to the largest ever during 1899, as a result of the increasing College enrollment.¹

There was a temporary change of choirmaster early in 1901 and the result was a refreshing new selection of music, which was evident at the Festival, consisting of the Magnificat (Marks in E), Nunc Dimittis, to a Chant of Barnby and the Anthem "O Give Thanks" (Elvey). This music was rendered without the assistance of adults, which emphasised the progress made.²

In 1905, the Jubilee year of the College, the usual St Andrew's Services were accompanied by a String Orchestra.⁺ The singing of the liturgy to settings by Hopkins, Hayne and Ould, revealed careful training.³

During the following fifteen years, the Maunders Magnificat was again repeated many times. Now music included Anthems by Gounod (Send out Thy Light) and Sir J. Goss (O Praise the Lord), the "Hallelujah Chorus" by Handel and the Magnificat and Nunc Dimittis in G by Sir F. Bridge.⁴

In August 1920, Mr Gore-Sellon replaced Mr Abbott temporarily as organist and choirmaster. The choristers responded heartily to his energy and enthusiasm, which was reflected in the upsurge of Chapel music and the variety contributed. During 1921 new music was heard weekly, ranging from Treble Solos (Barnby, Handel and Mendelssohn), Tenor Solos (all Mendelssohn) and Bass Solos

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1. St Andrew's College Magazine 1894-1900.
 2. St Andrew's College Magazine 1901.
 3. St Andrew's College Magazine Jubilee Supplement 1905.
 4. St Andrew's College Magazine 1906-1920.

+ Grahamstown Orchestral Society of which the music master, Mr Ould, was also the conductor.

(Gounod, Liddle and Carey), to Anthems by Stainer, Barnby, Wickens, Woodward, Gounod, Hopkins, Warren and Ouseley. In 1922 the same trend was continued and while only one anthem was repeated, namely, "The Radiant Morn" (Woodward), the new music was by composers previously named.¹

In 1925 good work was done, due to the keenness of the choristers and Mr Laurie, who assisted with the practices. His wide knowledge of good church music enabled the choir to successfully attempt and perform new music, which was again nearly a weekly occurrence throughout the year and which was by composers already familiar, as well as by others such as Walmesley, Elvey, Prout, Oakley, Calkin, Smart, Selby, Stanford and Garrett. All this was achieved by a choir consisting of fourteen Trebles (plus five probationers), two Altos, four Tenors and four Basses (including one adult).²

A highlight of 1929, was the participation by the choir in the Choral Festival at the Cathedral, for the combined choirs of the Archdeaconry of Grahamstown, conducted by the Cathedral Organist.³

Mr Gore-Sellon who had been organist for many years left in mid-1935 and Mr D. Newman Holdsworth filled that post and also that of choirmaster, with much enthusiasm, but only for one year. Mr R.M. Noyes-Lewis joined the staff as organist in August 1936 and immediately introduced Congregational Choir practices, with the result that the Celebration of Holy Communion on All Saints' Day 1936, was fully choral for the first time.⁴ Further new music was learnt, which included the Magnificat and Nunc Dimittis by Walmesley, "the Virgin's Cradle Hymn" in Latin (17th Century setting of a Carol) and the Anthems "Rejoice in the Lord" and

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1. St Andrew's College Magazine 1921-1922.
 2. St Andrew's College Magazine 1925.
 3. St Andrew's College Magazine 1929.
 4. St Andrew's College Magazine Aug 1935, 1936.

"God be in My Head" by Farrant and Walford Davies, respectively.¹
 1938-1950. Another new organ was taken into use in 1938, which stimulated the choir, adding to the beauty of worship. Stainer's Magnificat and Nunc Dimittis in B flat was added to the repertoire.²

In 1940 Mr C.H. Wood took over the duties of choirmaster and organist, while the daily duties were shared by Mrs Curry and a scholar. A Carol service was arranged in December, at which the choir combined with that of the Diocesan School for Girls.³ Mrs Romagnoli continued the work from 1944 and together with a keen choir produced pleasing results. In 1947 they became an affiliated member of the Royal Society of Church Music, which resulted in their receiving a large amount of choral music.⁴

The only variations up to 1950, were in numbers, which fluctuated from year to year and in extra activities. In 1949 these included singing at two weddings, participation in a Nativity Play, and the Service of Nine Lessons with Carols. A notable introduction in the same year, was the new and more suitable choir uniform, a white linen cassock with a St Andrew's badge embroidered on it and worn with a blue girdle.⁵

The annual circumstances can be summarised as follows. Very few members had had any previous experience in choir-work. The voices of the sopranos seldom lasted for more than two years, while those of the tenors and basses could be used for only a short while. Yet with care and hard work, a worthy musical contribution was made to the Chapel Services.

2. Prize Distributions. The programmes presented were culturally orientated and the show-window of all secular musical activity

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1. St Andrew's College Magazine 1937.
 2. St Andrew's College Magazine Aug 1938.
 3. St Andrew's College Magazine June, Dec 1940.
 4. St Andrew's College Magazine July, Dec 1944; Dec 1947.
 5. St Andrew's College Magazine July 1948; July 1949; July 1950.

at the school.

1875-1892. The first recorded function was held in 1875. Early prize distributions up to 1881, took the form of the presentation of one or two plays, with musical entertainment between the acts. In 1878, this was provided by four pianists and a violinist, while in 1881 the "orchestra", consisting of pianoforte and violins, played lively pieces at intervals during the evening.¹ The first vocal music was presented in 1882, when the choir sang a glee.² New ground was broken in 1885 when vocal music was prominent on a new-style programme, which included glees "Dulce Domum" and "Sweet and Low" by John Reading and Barnby, respectively, a Christmas Carol by Farmer, and a chorus by Rossini, as well as recitations and a short extract from Shakespeare.³

In 1888, a further new style emerged, when one of the two plays presented was a Musical Fairy Tale, "Creatures of Impulse", which featured songs and choruses.⁴

1893-1900. The music presented during this period was almost exclusively vocal, demonstrating the strong influence of the first resident music master. A cross-section of items by the choir included glees such as "Bells of St Michael's Tower" and "Blow ye Gentle Breezes, Blow", as well as part-songs "The Minstrel Boy", "Comrades in Arms" and "Come Lasses and Lads".⁵

1901-1920. During these years vocal and instrumental music rose to great heights. The Musical Society and the Orchestra played a prominent role, particularly in the first decade. The programme of 1904 is representative:

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1. Grocott's Dec 16, 1881; St Andrew's College Magazine and School Chronicle Feb 1879.
 2. St Andrew's College and Diocesan Schools Magazine Sept 1882.
 3. St Andrew's College and Diocesan Schools Magazine Mar 1886.
 4. St Andrew's College Magazine 1889.
 5. Grocott's Dec 15, 1893; Dec 18, 1895; Dec 18, 1896; Dec 17, 1897; Dec 17, 1898; Dec 19, 1899; Dec 21, 1900.

Overture	Castagnette	P. Rose
	St Andrew's College Orchestra	
Part Song	The Ferry Maiden	A.R. Gaul
	The Musical Society	
Violoncello Solo	Benedictus	J.F. Poole
	B.P.K. Walsh	
Chorus	Slumber Song	Löhr
	The Musical Society	
Concert Polka	Silver Spangles	Conway
	St Andrew's College Orchestra	
Part Song	Fleur de Lys	Sydenham
	The Musical Society	
Pianoforte Solo	Sonata in A minor (First movement)	Mozart
	J.L. Andrew	
Instrumental	Three Dances from Henry VIII	German
Quartette	No.1 Morris Dance	
	No.2 Shepherd's Dance	
1st Violin	H. Hodgson	
2nd Violin	J.C. Dircks	
'Cellos	B. Walsh, W.K. Flemmer	
Part Song	Then a Ho and a Hip	
	The Musical Society	
Violin Solo	Spanische Tänze	Moszkowski
	H. Hodgson	
Part Song	Comrades Song of Hope	A. Adam
	The Musical Society and Orchestra	
Song	Honour and Arms	Handel
	Mr F.B. Streatfield	
Part Song	Floating	E.A. Dicks
	Group of Adults	
March	The Washington Post	Sousa
	St Andrew's College Orchestra	1

In the last years, the inclusion of pieces in the programme from the standard repertoire, would seem to indicate that an improvement in the taste for music had taken place. These included the Sonata in F and Air on a G String for solo violin, by Handel and Bach respectively, and the pianoforte pieces Nocturne in E flat and Mazurka in B flat by Chopin, as well as the Grieg Lyric piece, "Papillon", while choruses from "Faust" by Gounod were frequent choral choices.¹

1921-1929. During the years the orchestra provided a musical programme while the guests were received for tea. The pieces played included "Bells Across the Meadows" (Ketelby), selections from "H.M.S. Pinafore" (Sullivan), "Morning" and "Death of Ase" from the "Peer Gynt" Suite (Grieg), Melody in F (Rubenstein) and Humoreske op 101 (Dvorak).²

1930-1950. During the years prior to the war, the style of programme changed from short orchestral presentations to pianoforte and vocal items interspersed with Speech.³ There were no programmes in the war years and by 1950, the pre-war concerts had not yet been resumed.⁴

3. Other Cultural Activities. These activities were many and varied, affording the scholars the opportunity of becoming acquainted with various musical styles and media, both as audience and performers.

1. Recreation Evenings. These evenings can be traced from 1879 until 1933. The character and style of programmes presented changed many times during the period.

1879-1887. Initially the format was experimental, with some pro-

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1. Journal Oct 18, 1910; Oct 30, 1919; Grocott's Sept 28, 1914; Nov 9, 1920; St Andrew's College Magazine Dec 1913.
 2. St Andrew's College Magazine March 1924; Dec 1926; Grocott's Nov 5, 1927.
 3. Grocott's Nov 18, 1931; Dec 7, 1936.
 4. Grocott's Sept 30, 1946; Oct 4, 1947; Nov 12, 1948; Oct 10, 1949; St Andrew's College Magazine Mar 1951.

grammes being devoted to readings, recitations and music. In the latter half of 1880, periodical evenings gave way to a trial programme of fortnightly meetings, alternately devoted to music, recitations etc. The musical content was light with items such as a pianoforte and violin duet (Sweethearts Valse), a pianoforte solo (Bells of Aberdovey), a violin solo (A Galop), and a vocal duet (Home Sweet Home).¹ In 1881, the Recreation Evenings and Debating Society assumed responsibility for the entertainments and only one evening was devoted to musical items. From 1882 there was an increase in musical activity, with teachers from the school contributing items of a good standard, supplementing the few violin, pianoforte and flute solos and the efforts of the small choir, the Glee Class and the St Andrew's Amateur Band, which consisted of five violins, two flutes, two cornets and pianoforte. Glee Singing was encouraged by offering a prize to the best group of five singers. Three or four groups competed annually and some of the best glees were "Here is a Cool Grot and Mossy Cell", "Where art thou, Beam of Light?", "The Cuckoo and the Poplar Tree" (Macfarren) and "Sir Knight, Sir Knight, O Wither Away" (Macirone).²

1888-1898. During the first four years only odd musical items were presented by the boys. Basically the music was provided by adult performers from town, teachers and scholars from the Diocesan School for Girls and the masters of the school. A typical programme included pianoforte solos, a violin solo and songs, all of a slight character and a part-song such as "Softly Fall the Shades of Evening". In the remaining years the performers belonged to the College, being either staff or scholars. The latter representation was small at first, but increased gradually. The programmes became more varied and included pianoforte and vocal solos and duets, in addition to the usual vocal items.³

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1. St Andrew's College Magazine and School Chronicle 1879, 1880.
 2. St Andrew's College and Diocesan School Magazine 1882-1886; St Andrew's College Magazine 1887.
 3. St Andrew's College Magazine 1888-1898.

1899-1906. The influence of a new music master was immediately felt. Although programmes were initially still largely presented by adults, a growing tendency towards more instrumental music by the scholars themselves, was noticeable. In 1902 music suddenly came into its own with a concert, the first of many, which were to supplant the old "College Recs." Programmes became more detailed and included items such as instrumental quartets, as well as pieces and part-songs by the College Orchestra and Musical Society, respectively, while a variety of soloists rang the changes.¹

1907-1933. The first eight years were lean musically speaking, as only three concerts, all of a lighter character (with the audience joining in the choruses, at times) were traced. From 1915 intermittent concerts of a high standard were presented, at which adult performers, if at all, only supplemented the endeavours of the scholars. These concerts were of two types, namely, the School or College Concert and Orchestral Concerts. At the former all the current musical activities were displayed, ranging from pianoforte, violin and at times 'cello solos, to items by the orchestra and Choral Society. In 1932 Community singing was also included. In addition to the lesser composers, the names of Grieg, Chopin, Handel and Haydn were evident.⁺ The Orchestral Concerts, although so termed, featured all or many of the branches of music on the programmes. The most important contributions by the orchestra were, Symphony in G, "The Surprise" (Haydn), selections from "Carmen" and "H.M.S. Pinafore" (Bizet and Sullivan, respectively), Nell Gwyn Dances (Edward German), Pomp and Circumstance (Elgar), Serenade (Drigo) and Slavische Tänze in C (Dvorak).

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1. St Andrew's College Magazine 1899-1906.
 2. St Andrew's College Magazine 1907-1933; Grocott's April 23, 1923; April 8, 1925; July 24, 1933.

+ Programme of 1916 in Appendix A.

2. The Musical Society. Early in 1902, the Principal⁺ founded a Musical Society for the performance of vocal music, both sacred and secular, hoping to raise the standard of musical knowledge throughout the school, while at the same time giving choir members the opportunity of improving their sight reading powers.¹ After making contributions of part-songs to prize distribution programmes up to 1905, the society became defunct. In 1910, the St Andrew's College Choral Society assumed the role of contributing part-songs and choruses to school concert and prize distribution programmes.²

In 1921 the Choral Society was well supported with eighty-five members, who devoted much of their spare time to it. Active participation was traced to 1932. Finally, in 1937, a reappearance was made at a prize distribution concert when they sang songs from the Bavarian Highlands, as well as others by Dyson, Elgar and C. Villiers Stanford.³

3. Organ Recitals. Music of a more serious nature was presented to the school in the form of Organ Recitals in the Chapel, on Sunday morning or evening, between 1911-1925 and then intermittently up to 1933, with a special recital in 1938. The College Organist was responsible for the programmes which included a small amount of music composed for the organ, such as the Sixth Organ Sonata (Mendelssohn) and Serenade (Widor), much pianoforte music such as the Nocturnes in F and G minor (Chopin), "Spring Song" (Mendelssohn), Serenade (Schubert) and Prelude in C sharp minor (Rachmaninoff) and one or two soloists per programme, usually vocal and/or violin, but in 1915 the College Orchestra also filled this role. The vocal solo was always provided by a guest artist,

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1. St Andrew's College Magazine 1902.
 2. St Andrew's College Magazine 1913-1919; Grocott's Nov 9, 1920.
 3. St Andrew's College Magazine 1921; Grocott's Oct 28, 1937.

+ Dr MacGowan - he had a good voice and was interested in the progress of music.

whereas the violin solo was either by one of the scholars or Mr Abbott, the organist.

The number of recitals each year varied from one to four, but more generally there were two.¹ The programme from Sunday 29th August is probably one of the best examples:

The College

Orchestra	March of the Priests (from "Eli")	Sir M. Costa
Organ Solos	a) Wedding Day	Grieg
	b) Military March	Lemmens
	c) Etude Mignonne	Ed. Schutt
	Mr E.A. Abbott	
Violin Solo	Watchman's Song	Grieg
	H. Kohlberg	
Song	My Hope is in the Everlasting	Stainer
	Mr Stanley Harper	
Organ Solo	Nocturne in F minor	Chopin
	Mr E.A. Abbott	

The College

Orchestra	Allegro	Haydn	2
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4. The College Orchestra. The College Orchestra, which made its début in 1902, was a most versatile institution, providing music at various occasions, ranging from the formal to the less formal. These included Prize Distributions, College Recreation Evenings, Incidental Music for Shakespearian Plays in 1907, 1922, 1927 and 1929, items for the Organ Recital, playing for the College Dance in 1922, as well as for special occasions. The latter included the contribution of items to the Music Society Concert in 1934 and to the programme in the City Hall in 1946.³

1. St Andrew's College Magazine 1911-1933, 1938.

2. St Andrew's College Magazine 1915.

3. St Andrew's College Magazine 1902-1946; Grocott's Aug 8, 1927; Aug 2, 1934.

The size of the orchestra was variable. It ranged from eighteen members (thirteen of whom were scholars) in 1903, to nineteen members (twelve of whom were scholars) in 1923, while in 1927, there were only eight scholars. For the most part, the string instruments (violins - first and second, violoncello and double bass) as well as the percussion (drums and triangle), were played by the boys.¹

Mr E.A. Abbott, who had been responsible for the orchestra from its founding, retired in 1934. The orchestra then lapsed, as the staff concentrated their energy in other directions. In 1946, when the orchestra played at the City Hall, it suprised everyone, as there had been little evidence of work on orchestral lines.²

5. St Andrew's College Literary and Scientific Society - Gramophone Section. This society was founded in 1929 to encourage senior boys to study subjects outside the school curriculum. Music was included in a "Gramophone Section". During the four years of its existence, the Gilbert and Sullivan operettas, "The Gondoliers", "The Yeoman of the Guard", "The Mikado", "The Pirates of Penzance" and "H.M.S. Pinafore" were heard and read, while "Trial by Jury" and the Beethoven Symphony no.5 were heard.³

6. Musical Society. During the years 1934-1939, a wide variety of activities were evident, with no trend continuing throughout the period. There was a public concert by the students and staff, when the programme consisted of pianoforte, violin and vocal solos and pieces by the School Orchestra and illustrated lectures on the life and music of Sir Edward Elgar by the scholars and on the music of Schubert, by an invited guest.

Live pianoforte, violin and vocal recitals by local musicians, as well as similar recitals by visiting artists, including Premyslav (violin) were heard, while a miscellaneous programme marked the

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1. Journal June 20, 1903; Grocott's April 23, 1923; Aug 8, 1927.
 2. St Andrew's College Magazine 1934-1950.
 3. St Andrew's College Magazine 1929-1932.

inauguration of the gift of records from the Carnegie Trust in 1937. The Gilbert and Sullivan operettas "H.M.S. Pinafore" and "Trial by Jury" were performed. The latter was an epoch-making event as choruses were later broadcast in the "Calling to Youth" programme on radio.

An Inter-House Musical Competition was also organised. Each house was required to enter a choir, who competed in singing a prescribed part-song and a unison song of their own choice and in addition, to enter a vocal or instrumental soloist.¹

As a result of the war the Society was discontinued, but was re-started in 1945. Activities were almost exclusively confined to papers, talks and lectures, many presented by scholars and the balance by adults. The contribution of the former included papers on composers Liszt, Tchaikovsky, Mendelssohn, Handel and Sullivan, followed by selections of music on records. This principle was extended to include a wide range of subjects. Adults contributed illustrated lectures on Dvorak, Brahms and Mozart, lectures on Church Music through the Ages, and the Growth of Music through the Ages. Ballet music and a Gilbert and Sullivan operetta were listened to.²

The Society was considered to be one of the most flourishing at the College by 1950.⁺

7. Live Musical Recitals/Concerts. A very limited number of performances were attended in town. These included two violin recitals by Mr Percy Ould,⁺⁺ a concert by the Cape Town Municipal Orchestra and a performance of "Elijah" (Mendelssohn), in the

1. Grocott's Aug 2, 1934; April 22, 1938; April 19, 1939; St Andrew's College Magazine 1934-1939.

2. St Andrew's College Magazine 1945-1950.

+ Its existence was traced beyond 1965.

++ Music teacher at St Andrew's College at the time.

Cathedral.¹

A small number of musicians visited the College to present a variety of recitals. These included a programme of pianoforte and violin solos, as well as instrumental trios,⁺ an organ recital and several vocal recitals. The most appealing concert was by Michael Head, composer, singer and pianist, who was able to hold the attention of his audience and play his own accompaniments to the songs. The much appreciated programme was the following:

Group of Songs from the Madrigalian School		(Campion (Dowland
Piano Solos		(Handel (Chopin
Song	Fox	Peter Warlock
Songs	O Mistress Mine)
	Blow, Blow Thou Winter Wind	) Roger Quilter
Piano Solos	La Cathédrale Englantie	Debussy
	Galloway Dance	Head
Group of Songs		Head
Songs	I met her in the Garden where the Praties Grow	
	Cockles and Mussels	

The audience joined in the choruses of the latter two.²

4. Cadet Bands. A variety of bands were responsible for the music during the years. In 1903 Bandmaster Gilder commenced the instruction of a dozen fifers and a few drummers for a band. A Drum and Bugle Band made its first public appearance at the half-yearly Church Parade in 1920, acquitting itself creditably.

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1. St Andrew's College Magazine 1893, 1922, 1938.
 2. St Andrew's College Magazine 1912, 1921, 1922; Grocott's June 27, 1921; Dec 8, 1925.

+ Scholars from other schools were present in large numbers, however, the programme was considered too heavy for the particular audience.

At the half-yearly inspection four drummers and nine buglers were awarded proficiency badges, and by the end of the year the band was thirty-two strong.¹

In 1938 the Cadet Corps parade was broadcast from the Grahamstown Studio, as a special feature. The strains of the band were heard as they marched down Worcester Street and turned into Lower Field, headed by the bugles.²

The beginnings of a Pipe Band were made possible in 1938, by a generous donation. The boys worked hard - but the headmaster was happy to announce that they had mercifully practised on bagless mouthpieces.³ From 1941 the Pipers joined the Cadet Band of drums and bugles. The pipers and buglers were given special training and the standard of music went from strength to strength. In 1944 they led the battalion to Church Square on the occasion of the Delville Wood Parade, a performance considered the best in a decade. They were also requested to play at the Passing-out Parade of the 44 Air School.⁴

5. Instrumental Tuition. The pianoforte and violin were instructed from ca 1878-1892 by a succession of non-resident music masters. From 1893-1934 resident music masters assumed this responsibility.⁵ Lists of members of the orchestra together with the instruments played, seemed to suggest that tuition in 'Cello and Double Bass was available and the examination results published in 1903 and 1904, confirmed 'Cello instruction.⁶ Between 1935-1950 pianoforte instruction was freely available, while that in violin was recommenced in 1940. It would seem that a limited

1. St Andrew's College Magazine 1903, 1920.

2. Grocott's April 9, 1938.

3. Grocott's Nov 10, 1938.

4. St Andrew's College Magazine July 1944.

5. St Andrew's College Magazine and School Chronicle Feb 1879; St Andrew's College Magazine 1934; Grocott's Dec 15, 1893; Journal Jan 26, 1899.

6. St Andrew's College Magazine 1903; Journal Sep 10, 1904.

amount of wind instruction may have been possible during the years 1881-1884, as evidenced by the inclusion of flute solos in the Recreation Evening programmes in 1881 and 1882 and the presence of flutes and cornets in the Band in 1883 and 1884.¹

An isolated Inspection Report dated 1906, provided the only indication of the number of scholars availing themselves of the instruction, namely, thirty-seven, each receiving two half-hour lessons per week, after school hours.² The relationship between this number and the total enrollment could not be established. It however became evident that crises through the years influenced the number of scholars learning an instrument, as indicated by the headmaster in 1933, when he lamented the paucity of learners owing to financial conditions.³

6. Music Examinations. Between 1895-1932, a small number of pianoforte and violin candidates, entered intermittently for the examinations of the University of the Cape of Good Hope.⁺ In 1903 and 1904 there was also a success in 'cello and a violin candidate was awarded a bursary by the University in 1930. Between 1905-1924, there were odd successes in theory examinations.⁴

7. Music Facilities. In 1886, a music room was built at the back of the Drill Shed, which provided many advantages with regard to lessons and practising.⁵ Subsequently a new music room was erected in 1897, adjacent to the Chapel, and a second one erected there in 1901.⁶ More new music rooms were completed in 1913.⁷ In 1930 it

1. St Andrew's College and Diocesan Schools Magazine 1882-1884.

2. Inspection Reports (Files of the S-G of Education) Archives, Cape Town.

3. Grocott's Nov 7, 1933.

4. Scrutiny of examination lists published in Journal, Grocott's and St Andrew's College Magazines 1895-1932.

5. St Andrew's College and Diocesan Schools Magazine 1886.

6. St Andrew's College Magazine May 1901.

7. Journal Sept 9, 1913.

+ From 1918, the University of South Africa.

was again felt that better rooms were needed. By 1944 a new building housing the Music and Art School was completed and formed a valuable addition to the College's teaching resources.¹

In 1937 two rooms were united to form a music room where the Carnegie Gramophone and Library of Records could be placed.²

8. Talented Old Andrean. Basil Sholefield was a choir boy. At sixteen he began to compose and altogether fourteen compositions, mainly dance music were published in subsequent years. These included "Old Andrean Waltz" (composed while still at school and dedicated to the College), "Hamba Suka" Barn Dance (8000 copies sold in South Africa), "Happy-go-lucky" Barn Dance and "Who's Fighting for England?" (1914, which had a wide circulation).³

ST ANDREW'S PREPARATORY SCHOOL (1885 - BEYOND 1950)

The "Prep" School was founded because it was not good to have lads of fourteen and fifteen years old in the same classes as ten and eleven year olds - bearing in mind that it was not uncommon in those days for children of fourteen and fifteen to come to town from isolated farms, knowing practically nothing. In 1904 the first boarders were taken in.

The "Prep" School always began the day with the singing of a hymn. From 1947, the new headmaster, after taking a simple Sunday evening service in the big classroom, ended with the singing of "The Grace", followed by the boys gathering around the pianoforte to sing a few hymns.⁴

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1. St Andrew's College Magazine 1931; Grocott's Sept 14, 1944.
 2. Grocott's Oct 28, 1937.
 3. St Andrew's College Magazine 1895, 1897; Grocott's Sept 5, 1931.
 4. The "Prep" Story, W.M. Levick and C.G. Mullins.

Class Singing was regarded as part of a complete education and included in the syllabus from the first year, when Traditional and National songs were learnt. After the turn of the century, more details were disclosed about the singing routine on a Wednesday morning, which revealed that scales were sung to warm up, followed by "Songs of the British Isles". For some reason they never persevered with part singing, rounds and descants. From 1936, the Cathedral organist, Mr Harry Stanton, took the Wednesday singing and there was always a second master present to discipline the large class. The next Cathedral Choirmaster came in 1942 and singing made forward strides as the school was divided into a junior and senior group and two periods of singing were fitted into the time-table. They were able to tackle rounds and descants. Mrs Cory assisted by training small groups of descanters and recorder players. A strong contingent of day boys sang in the Cathedral choir.¹

Details of Prize-Giving functions were restricted to the years 1886-1914. Initially, musical contributions to a short programme were a group effort, exemplified in the singing of songs such as "The Campbells are Coming", "The Keel Row", "Bonnie Dundee" and "Hearts of Oak".² Around the turn of the century, a short play became the most common form of entertainment, with group singing only now and again. A pianoforte and a violin solo were played as interludes in 1914.³

Pianoforte instruction was commenced in 1905 by the Form I teacher, who generally commenced her teaching at 6.30am, having enticed her pupils from their beds by giving them a cup of coffee. Lessons in pianoforte were available to beyond 1950. Tuition in violin was restricted to periods such as 1914-1925, depending on staff. From 1945 the recorder could also be learnt and from examination

1. The "Prep" Story.

2. St Andrew's College Magazine 1892; The "Prep" Story; Grocott's June 18, 1886; June 17, 1887; June 19, 1889; June 17, 1891.

3. Journal June 18, 1914.

results there was evidence of instruction in theory.¹

The music room was on the ground floor of the double-storey red-brick building. One of the many sketches in "The 'Prep' Story" depicts a "Prep" boy seated before the pianoforte with his feet dangling in the air. The caption reads: "Chop sticks!"

A handful of pianoforte candidates were successful in the Trinity College of Music examinations between 1920-1923. In 1918 there was a comparatively large entry of six candidates for the Preliminary Theory examination of the University of South Africa.²

The "Prep" Feast was undoubtedly enjoyed by all, much more than the Prize-Giving. The boys and parents of leavers were invited. There was a singing programme and songs had to be found by April, in order to sing them in November, and were to be to the liking of both the boys and their parents. Since the 1930's the "Prep Song", with words applicable to the school at that time and sung to the English tune "Green grow the Rushes-O", has become part of the tradition of the "Prep" Feast.³

DIOCESAN SCHOOL FOR GIRLS (1874 - BEYOND 1950)

The Diocesan School for Girls was established in July 1874 on definite Church of England principles.

1. All Saints Chapel. School life revolved around the Chapel. During the earliest years, each day began with short Mattins said in the schoolroom at 7am and finished with Evensong at 8.30pm.⁴

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1. The "Prep" Story.
 2. Grocott's Oct 4, 1918; Nov 23, 1920; Nov 26, 1923.
 3. The "Prep" Story.
 4. The Diocesan School for Girls, All Saints Guild Magazine 1900 (Reviewing "Early Days at D.S.G.").

1885-1906. The special activities of the choir, whose strength varied between nine and nineteen voices, included All Saints' Eve and All Saints' Day, Michaelmas Day, Easter and Whit Sunday services. A new two manual reed organ was secured for the Chapel in 1887, which contributed to the raising of the standard of singing.¹

Initially, the choir sang the Anthem and Canticles at the All Saints' Day Service, exemplified in 1885 by Redhead - "Who are These?" and Stainer in E flat, respectively.² From 1888, the celebration at All Saints' Day and All Saints' Eve Services were fully choral.³

The music at the annual Michaelmas Day Service was frequently new, as in 1894, when the 8am service included the Kyrie Eleison, Sanctus, Benedictus, Agnus Dei (all Redhead), Credo and Gloria (both Merbecke), while the 8pm service included Precis and Responses (Tallis - Festal) and Canticles (Stainer). During years that the choir was small, there was a simpler service, as in 1900, when hymns were chosen by the Bishop.⁴

The Easter Services were choral. The choir frequently presented new music, which included Psalms and Responses. The anthems sung in 1892 were "I Know that My Redeemer" (Handel) and "Behold the Tabernacle" (Macfarren). A notable Whit Sunday celebration was that of 1899, when the Service was Garrett in G.⁵

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1. St Andrew's College and Diocesan Schools Magazine Sept 1885-Sept 1886; The Diocesan School for Girls, All Saints Guild Magazine July 1887 - Dec 1906.
 2. St Andrew's College and Diocesan Schools Magazine Sept 1885.
 3. Diocesan School for Girls, All Saints Guild Magazine, July 1888.
 4. Diocesan School for Girls, All Saints Guild Magazine, March 1895; Jan 1891.
 5. Diocesan School for Girls, All Saints Guild Magazine, March 1892; Jan 1900.

1907-1929. A new harmonium was bought in 1907, which further stimulated the interest in choral music. The choir increased in number and maintained that strength. Additional girls attended practices in order to become full members when vacancies occurred. This latter group included many of the younger scholars. A Day Girls' Choir was formed in 1909, which practised regularly and augmented the other choir on special occasions.

The All Saints' Festival Services were those for which the choir practised especially diligently and a high standard was maintained. The music was varied and in 1920 there was an advance, when the singing of hymns was in two parts. The choir also frequently participated in the Festival of Combined Choirs at the Cathedral.¹

1930-1950. The "old grumble-box",⁺ had reached the end of its working days and was replaced by a new organ. The choir was involved in the usual services and the standard achieved in previous years was maintained and at times bettered.²

2. Prize Givings. These were annual functions, at which scholars were afforded the opportunity of presenting musical programmes, representative of the work accomplished during the year, before a sympathetic audience.

1875-1882. Various forms of vocal music dominated the programmes. This is exemplified in 1876 by vocal contributions, such as glees (Meyerbeer, Reinecke, Abt and Rossini), items from oratorios (Gounod, Handel and Mendelssohn), an aria from "La Traviata" (Verdi) and a song, duet and trio (Glover and Mendelssohn), while instrumental items were restricted to a solo and two quartets.³ In subsequent years the comic opera, "Les Cloches de Corneville" and cantatas, "The Sleeping Beauty" by Lahee and "The Wishing

1 . The Diocesan School for Girls, All Saints Guild Magazine, June 1907 - June 1930.

2 . The Diocesan School for Girls, All Saints Guild Magazine, June 1930 - Dec 1950.

3 . Grocott's Dec 19, 1876.

+ The Cathedral Organist referred to the organ in these terms.

Stone" by Abt, were presented.¹

1883-1889. Instrumental music, both pianoforte and violin, came more to the fore. Many programmes were ambitious and the standard rose. The choice of music included compositions by well-known composers such as Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Schumann, Chopin, Mendelssohn and Brahms, as well as lesser known composers.² A typical programme appears in Appendix A.

1890-1903. During these years functions were held in June, unless postponed for a valid reason. The programmes were long and consisted of a variety of vocal and instrumental music. Advances were noticeable in a number of directions. In 1897 a small orchestra made its debut playing "Toy Symphony" by Haydn, and in 1899 part songs appeared for the first time. The names of composers new to the programmes were included, amongst others, those of Sterndale Bennett, Rubenstein and Spohr (vocal music), Spindler, Kirchner and Grieg (pianoforte) and F. Bridge (violin). The choice of pianoforte music reflected many difficult pieces such as Prelude and Fugue in F minor (Bach), Sonata in C minor (Beethoven), Scherzo in B minor (Chopin), Nachtstück and Aufschwung (Schumann).³ The programme of 1899 is representative and also indicates further new composers:

Duet for Two Pianos	Valse	Luck
	G. Watts, R. Eilenberg	
Violin Solo	Bolero	Mozkowski
	G. Krause	
Part Song	Lullaby	
Piano Solo	Reveil	Chaminade
	I. Warren	

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1. Grocott's June 18, 1880; Dec 16, 1881; St Andrew's College and Diocesan Schools Magazine, March 1883.
 2. St Andrew's College and Diocesan Schools Magazine, Dec 1885; Grocott's Dec 15, 1886; Dec 19, 1888.
 3. Journal June 20, 1891; June 15, 1893; Grocott's June 16, 1897; Aug 24, 1900; April 7, 1902; June 17, 1903.

Part Song	When the Wind Blows in from the Sea	Smart
Piano Solo	Andante and Rondo Capriccioso G. Watts	Mendelssohn
Duet for Two Pianos	Rondo in E flat K. Hoole, M. Maasdorp	Gurlitt
Song	The First Spring Day G. Watts	Somerset
Piano Solo	Prelude in E minor F. Rennie	Mendelssohn
Part Song	Good Night God Save the Queen	Reinecke

1

1904-1914. The tendency of shorter musical programmes, consisting of vocal items (solos, trios, class singing or a cantata) and pianoforte items (solos, two-piano duets, quartets), with only an occasional violin item, was observed. Programmes revealed that music by an ever-widening choice of composers was prepared, including that of Elgar and Sibelius.² A typical programme, such as that of 1912, included the First movement of the Pianoforte Concerto (Grieg), pianoforte solos, Serenade (Chaminade), Rhapsodie (Brahms) and Papillons (Olsen) and vocal solos, "The Young Nun" (Schubert) and "Sabbath Morning at Sea" (Elgar), as well as the Romantic Cantata, "The Sands of Corriemie" (Ethel Boyce).³

1915-1939. This was a lean period. During the difficult war years, only one short programme consisting of five items, namely, two pianoforte solos (Schumann and Godard), a vocal solo (Godard), a song by the singing class (Purcell) and the Military March (Schubert) by the orchestra, was presented.⁴ In the remaining years up to 1931, musical programmes were intermittent⁺ and in

1. Grocott's June 24, 1899.

2. Journal Dec 13, 1906; Dec 17, 1914.

3. Grocott's Dec 4, 1912.

4. Journal April 6, 1916.

+ Dramas were presented during several years.

many different styles. These were, a Fourteenth Century Nativity Play in which songs of the period were sung by the choir, a Christmas Masque and two short programmes, one by the school orchestra and the other consisting of three Christmas Carols by the school choir, together with three pianoforte solos (Grieg, Chopin and Debussy). It was with the choice of the last piece, "Légère," that the first strides into the twentieth century Impressionistic style were taken.¹ No programmes were presented in the remaining years.

1940-1950. Short musical programmes were presented annually, except in 1943 and 1944, due to staffing difficulties. Programmes were varied and included a demonstration of Dalcroze Eurhythmics and also featured the work done in the singing classes, with choices of Latin, French Traditional, Afrikaans and English songs, while in 1947, there was a programme of music, representative of the musical activities at the school, which included compositions from the nineteenth and twentieth centuries.

Piano Duet	Peer Gynt Suite	Grieg
	F. Phillips, J. Hirst	
Middle School	Ho! Tis a Sunny Morning	Schubert
Piano Solo	Waltz in A flat, op 9	Chopin
	A. Burchmore	
Chapel Choir	a) Let us Now Praise Famous Men	Vaughan Williams
	b) Fly, Singing Bird, Fly!	Edward Elgar

3. Other Cultural Activities. These activities were encouraged and highly rated. Music featured prominently and was manifested in a variety of ways being influenced by the availability of staff.

1. Concerts by Pupils. During the years 1875-1899, the advent of the June holiday was never allowed to pass unhonoured and

1. Diocesan School for Girls Magazine, July 1921, Dec 1922; Grocott's Dec 6, 1926; Nov 24, 1931.

2. Grocott's Nov 8, 1940; Nov 13, 1941; Nov 4, 1947.

"breaking-up concerts" were held.⁺ The programmes were generally varied and less formal than those of prize-giving, consisting of vocal and instrumental music and a drama or an operetta. Among the operettas presented were "Trial by Jury" and "H.M.S. Pinafore" (Sullivan), "The Twin Sisters" (Saroni) and "Les Clotches de Corneville". The Schumann Cantata, "The Pilgrimage of the Rose" was arranged as an operetta.¹

During the years 1890-1903, these concerts were presented in December.⁺ Programmes included vocal and instrumental music, both pianoforte and violin and no drama or operetta. A tendency to present a longer programme was noticeable after the turn of the century.

Between 1904-1913 many operettas were produced. These included "Cinderella", "Princess Zara" and "The Enchanted Palace" (Dr Somervell), "The Fishermaidens" (Henry Smart) and "Princess Ju Ju" (Clementine Wood).²

Concerts were infrequent during the years 1914-1950 and ranged from a varied musical programme by pupils and teachers, to carols, an operetta and a Jubilee Pageant in 1924, which was the most ambitious contribution and featured the different subjects of a liberal education:

Part I

At the Piano	Miss Dorothy Smythe L.R.A.M.
Choir Mistress	Miss Phyllis Poore L.R.A.M.
Violin	Miss Joan Boyce L.C.U.

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1. Journal June 18, 1879; June 19, 1883; St Andrew's College and Diocesan Schools Magazine, May 1884; Diocesan School for Girls Magazine, Memorial Number, June 1905.
 2. Journal Dec 10, 1908; Dec 9, 1909; June 19, 1913; Grocott's Dec 5, 1910; Diocesan School for Girls Magazine, Dec 1911.

+ Prize - giving concerts were, as a rule, held in June during these years.

1. Prelude in C Bach
 Chorus: N. Graham, N. Poole, I. Palmer
 Prologue
 Speaker: M. Roberts
2. Prelude in C minor Chopin
 Wisdom
 Statue: C. Allen
 Speaker: B. Cordeaux Book of Job
3. From "Unfinished Symphony" Schubert
 Music
 Statue: B. Graham
 Singer: E. Pearson "To Music" Schubert
4. Intermezzo in C sharp minor Brahms
 Science
 Statue: A. Lutman-Johnson
 Speaker: T. Symonds Francis Bacon
5. From "The Emperor" Concerto Beethoven
 History
 Statue: U. Newey
 Speaker: V. Bertelli Anon
6. From "The Pavanne" Ravel
 Art
 Statue: B. Carlson
 Speaker: M. Barnett Clarke Ruskin
7. "Le Pastons" Grovez
 Literature
 Statue: S. Hobson
 Speakers: P. Shermer, M.B. Clarke William Blake
8. Fugue in E Bach
 Mathematics
 Statue: K. Leary
 Speaker: F. Solomon Whitehead
9. "The Death of Ase" Grieg

Epilogue

Speaker: V. Bertelli Arthur Hugh Clough

10. Prelude in E Chopin 1

Part Two of the programme was not musical.

2. History of Music Lectures. These lectures were a concerted attempt to make the pupils musically aware and appreciative. Between 1886-1888, the Principal, Miss Strong, assisted by staff members, presented many series of musically illustrated lectures. The topics ranged from life histories of composers such as D. Scarlatti, Lulli and Rameau, Gluck, Haydn, Mozart and Beethoven, to the history of a specific art-form such as Beethoven and the Sonata, Hummel and the Mass, Spohr and the Oratorio, Weber and the Opera, and Schubert and the Lieder, and also included seven lectures on the History of Music during the eighteenth century.² Subsequent isolated lectures were on Chopin, Musical Composition and How Music is Made, all illustrated.³

3. Recreation Society. This society was active during the years 1885-1886 and provided entertaining programmes, embracing both vocal and instrumental music, readings and short plays, contributed by both pupils and staff, on two or three evenings each term.⁴

4. Dramatic and Musical Society. Active between 1887-1908, this society was the successor of the Recreation Society and served the same purpose. Some of the more ambitious presentations included "The Two Gay Owls" (in costume) and the operetta "A Japanese Girl" by the Junior and Senior Singing Classes,

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1. Diocesan School for Girls Magazine, July 1924 (Jubilee Number).
 2. Grocott's Oct 13, 1886; Aug 1, 1887; July 27, 1888; Journal Feb 1, 1887.
 3. Grocott's July 31, 1889; Diocesan School for Girls, All Saints Guild Magazine, Oct 1901; Dec 1912, June 1916.
 4. St Andrew's College and Diocesan Schools Magazine, 1885-1886.

respectively. Other items on programmes included selections of light music by the orchestra, violin solos and selections from "Mikado", in Japanese costume, by the solo singing pupils.¹

5. Concerts/Entertainments held during Guild Week. From the early years up to 1902, the members of the Guild⁺ and staff members, provided a musical programme annually, to which present pupils were invited. From 1903 onwards, the present girls and staff were responsible for the programmes, which were generally short and varied and which were held annually except during war years. Items included during the course of the years were piano-forte, violin and vocal solos, dances, choruses, drama, recitations and a cantata.²

6. The Musical Circle. This society was active between 1917-1921. The object was to stimulate interest in music and to accustom the girls to playing in public. During the first six months the membership exceeded eighty, but this number dropped to an average of forty-eight.

For two years, meetings were held once a month. Generally, a magazine article or paper was read and there were illustrations. Questions could be asked and then a few girls played solos or duets.³ During the remaining years, the circle met every fortnight. The musical history and lives of Handel, Haydn, Mozart, Schumann, Grieg and Chopin were studied and some of their compositions played. Other musical subjects were also investigated, such as the Scales of the Greeks and Ancient Instruments. An evening was devoted to the works of modern English composers and songs by Roger Quiller and Victor Booth, as well as instrumental music

1. Diocesan School for Girls, All Saints Guild Magazine, Jan, June 1902.

2. Diocesan School for Girls, All Saints Guild Magazine, 1895-1950.

3. Diocesan School for Girls, All Saints Guild Magazine, 1917-1918.

+ Past pupils of the school.

by Frank Bridge, Cyril Scott, York Bowen, Harold Croxton and John Ireland, was heard.¹

7. Musical Evenings. These evenings, held weekly during 1922, succeeded the Musical Circle. The outreach was extended to the entire school. There were talks on the History of the Pianoforte, on the History of Music up to Schumann and composers of his time and on Folk Song. Music by Chopin and Schubert, as well as more modern composers, was listened to.²

8. Music Society. This society was active between 1923 and September 1939. The frequency of meetings varied according to circumstances, from weekly during the early years, to several times or only once a term during the later years. The society had their own gramophone⁺ and records afforded members the opportunity of hearing music, which would otherwise not have been heard, even at public concerts.

During the years 1923-1935, some of the subjects chosen for talks, lectures and demonstrations included Modern Music, Classical Music, Folk Songs and Dances, Stories from Wagner's Operas, Violin and Keyboard Instruments and Schumann.

In the remaining years, the membership varied between fourteen and twenty-three and the society was very active. The story of the life of Schubert and Grieg was read and as illustrations of their music, the "Unfinished" Symphony and the "Peer Gynt" Suite were played, respectively. Other music heard on records included a Prelude and Fugue (Bach), a Minuet (Beethoven), a Consolation (Liszt), The "Nutcracker" Suite (Tchaikowsky), the Carnival of the Animals (Saint Saens), Valse Triste (Sibelius) and lighter selections, such as "Lilac Time" and Paul Robeson's songs.³

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1. Diocesan School for Girls, All Saints Guild Magazine, 1919-1921.
 2. Diocesan School for Girls, All Saints Guild Magazine, 1922.
 3. Diocesan School for Girls, All Saints Guild Magazine, 1923-1939.

+ From 1936, they had a radiogram.

9. Eurhythmics Society. This society, which proved very popular, succeeded the Music Society in October 1939. Many age groups participated and a programme presented at Prize Giving in 1940 demonstrated the work achieved. The society ceased to function for two years and then was revived for a year, during which time the members were responsive.¹

10. Music Appreciation Society. It was founded during the second term of 1948. Meetings were held twice a term and attendances were large. Subscriptions were put to good account by acquiring several new records for the steadily growing collection. The topics studied with the aid of records included Music with a Story (Fingal's Cave, The Erl King), Music in the Ballet, the Concerto, as well as the Fifth and "Unfinished Symphony", by Beethoven and Schubert, respectively.²

11. The School Orchestra. There were many attempts to launch an orchestra, many of which were short-lived, owing to a number of circumstances.⁺ An enthusiastic string band played "Largo" (Handel) at the breaking-up concert in 1901. They formed the nucleus of the "orchestra" consisting of ten violins, triangle, castanets and pianoforte, which made their public debut playing "Air-de-Ballet" at a function early in 1902.³

A newly formed band, which included a big drum and a 'cello, made its appearance in 1912, playing "Phyrne", "Knights of Gladness Valse" and "Quaker Girl". By 1914 it had developed into a small orchestra. During the ensuing years up to 1920, they played amongst others, War March of the Priests (Mendelssohn), Military March (Schubert) and the Minuet from the Symphony in B flat (Haydn).⁴

1. Grocott's Nov 18, 1940; Diocesan School for Girls, All Saints Guild Magazine, 1939-1944.

2. Diocesan School for Girls, All Saints Guild Magazine, 1948-1950.

3. Diocesan School for Girls, All Saints Guild Magazine, 1902; Grocott's April 7, 1902.

4. Diocesan School for Girls, All Saints Guild Magazine, 1912-1920; Grocott's April 4, 1916.

+ Mainly staffing difficulties.

In 1930, a string orchestra was founded and was heard to advantage the following year, when it accompanied the performance of "Twelfth Night" and contributed to the prize-giving programme. Special interest was awakened in the violin in 1945, which resulted in the restarting of the orchestra.¹

12. Articles Written by Scholars. Articles were published in the widely-read school magazine, in a number of years. These included an essay, which traced the progress of music from folk songs to the present day, an appreciation of Mendelssohn's "Fingal's Cave", as well as an article on the effect of music on different temperaments.²

13. Concerts attended at the School. These concerts were usually attended by all the scholars.

Between 1904-1912, talented members of the music staff presented valuable educational programmes, introducing a variety of media, ranging from the pianoforte and the violin, to the voice. Mrs Deane⁺ presented an "Evening with Chopin", consisting of a short lecture, setting forth the main facts of the composer's life and the features of his music. Examples of the different forms were played.³ Mrs Deane also presented a pianoforte recital which included music by Bach - D'Albert, Handel, Beethoven, Mendelssohn, Schumann, Chopin, Wagner and Moszkowski.⁴

A programme of particular value, for it included amongst other items, a live performance of a violin concerto, probably not previously experienced by the pupils, was presented in 1912:

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1. Diocesan School for Girls Magazine, 1930, 1931, 1945. Grocott's April 16, 1931; Nov 24, 1931.
 2. Diocesan School for Girls Magazine, 1915, 1923, 1928, 1948, 1949.
 3. Diocesan School for Girls Magazine (Memorial Number) 1905.
 4. Diocesan School for Girls Magazine, 1906.

+ The concert pianist, formerly Miss Grace Batchelder.

Sonata in G for Violin and Piano		Brahms
	Miss Massiah, Miss Gould	
Violin Concerto in E minor		Mendelssohn
	Miss Massiah	
Violin Solos	Berceuse	Zsolt
	Spanish Dance	Sarasate
	Miss Massiah	
Vocal Duet	Maying	
	Mrs Deurden, Mr Coster	
Vocal Solos	O had I Jubels Lyre	Handel
	Serenade	Gounod
	Mrs Deurden	
Encores:	The Alphabet Duet	
	Come Lasses and Lads	
	Comin' thro' the Rye	1

Between 1911-1914 there were also concerts presented by other Grahamstown music teachers in conjunction with this school's staff. Although few in number, the programmes were of a high standard and educationally orientated. Horizons were broadened as scholars were introduced to a vast amount of unknown music by unfamiliar composers, such as Bruch, Busoni, Rachmaninoff and Liszt.^{2 +}

Concerts were also presented by visiting artists, many of whom were outstanding performers of the time, during the years 1911-1950. Programmes were of a high standard and many were educational in their object and ideals. These included pianoforte recitals by Mrs Deane⁺⁺ and Miss Dorothea Vincent, vocal recitals by Miss Eveline Finchen, a violin recital by Miss Joy Angove and 'cello recitals by Miss Izard and Aubrey Rainier.³

1. Diocesan School for Girls Magazine, 1912.

2. Grocott's Aug 10, 1914.

3. Journal Dec 5, 1911; Grocott's June 7, 1915; Aug 23, 1920, July 25, 1923; July 15, 1924; Sept 26, 1924; Diocesan School for Girls Magazine, 1919, 1923, 1940, 1942.

+ Programme in Appendix A.

++ Mrs Deane left Grahamstown in 1909.

Mrs Deane presented a carefully chosen programme, interspersed with remarks of explanation as to form, history and character. She included compositions by Bach, Beethoven, Brahms, Chopin, Debussy, MacDowell, Arensky, Rachmaninoff and others, representative of musical styles from the seventeenth to the twentieth century,¹ while Miss Dorothea Vincent, in covering the same time-period, included music by composers such as Scarlatti, Bach, Mozart, Chopin, Grieg, Schumann, Debussy, Cyril Scott and John Ireland.² Miss Eveline Fincken, contralto, briefly explained the various songs, prior to singing them. Her choice demonstrated a wide variety of styles and included songs by Scarlatti and Elgar, lieder by Schubert, Brahms and R. Strauss, as well as Traditional and lighter songs.³

14. Concerts attended away from School. Between 1904-1950, pupils attended recitals by visiting artists such as Marie Hall (violin), Adolph Hallis (pianoforte), the Cherniavsky brothers (violin, 'cello and pianoforte) and Madame Albani (vocal), as well as concerts by the Westminster Glee Singers, the Port Elizabeth Orpheus Choir and the Cape Town Orchestra, the latter especially arranged for scholars.⁴

When attending recitals and concerts by local musicians, there was a definite bias towards those by staff connected with the school, with St Andrew's College and the Cathedral and consequently a large amount of vocal and organ music was heard. This included the presentation of the oratorios, "Crucifixion" (Stainer), "Elijah" (Mendelssohn), "St Matthew" Passion (Bach) and Passion Music at the Cathedral, as well as organ recitals at the same venue and the Philharmonic Society presentations of "Redemption" (Gounod), "Israel in Egypt" (Handel) and "The Creation" (Haydn). Pianoforte music heard at odd recitals was representative of all the foremost

1. Grocott's June 7, 1915.

2. Grocott's Dept 26, 1924.

3. Journal Dec 5, 1911.

4. Diocesan School for Girls Magazine, 1904-1950.

composers from D. Scarlatti to Debussy.¹

Further concerts at the Training College⁺ and Rhodes University College were attended mainly by the senior girls and music pupils. These included productions of Gilbert and Sullivan operettas, "H.M.S. Pinafore", "The Mikado" and "The Gondoliers", a presentation of the Brahms "Requiem" and recitals by Elsie Hall and Adolph Hallis (pianoforte) and Ellie Marx (violin).²

4. Class Singing. This subject formed part of the regular school syllabus from the earliest years. Inspection Reports,⁺⁺ which were available during the years 1905-1909, 1916 and 1922 only, revealed that all pupils, from the lowest to the highest standard were involved, that the time devoted ranged from thirty to forty minutes per group each week in the upper standards, with up to eighty minutes in the Kindergarten, and that singing from notes was instructed to all, with the exception of the Kindergarten.

The results of the instruction were evident from contributions to prize-giving programmes, particularly prior to the turn of the century and again after 1940. The style of song sung by the juniors included many nursery rhymes, traditional songs and choruses, while the seniors sang part-songs, such as "I would that my Love" (Mendelssohn) and "Land of Hope and Glory" (Elgar), as well as songs by Schumann, Mendelssohn, Wagner and Sterndale Bennett.³ The standard of singing was considered to be good, but made greater strides and reached a peak during 1932-1934, under Mr John Andrews, who understood the art of instructing the subject.⁴

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1. Journal May 10, 1900; Grocott's June 15, 1927; Diocesan School for Girls Magazine, 1900-1950.
 2. Diocesan School for Girls Magazine, 1931-1950.
 3. Grocott's Dec 15, 1886; Dec 19, 1888; Dec 14, 1904; Mar 1, 1911; Journal June 21, 1890; June 20, 1891, Dec 17, 1914.
 4. Diocesan School for Girls Magazine, Dec 1934.

+ School of Music concerts.

++ Files of the S-G of Education, Archives, Cape Town.

In 1912, interest in class singing was stimulated, when Miss Fincken⁺ presented a picture to the school, to be competed for annually by the forms, in unison singing. Each class chose a conductor and an accompanist and was trained by one of its own members. Much keenness was displayed in preparing the set song which in several years was, "Who is Sylvia" (Schubert).¹

5. Instrumental Tuition. This was an important branch of cultural education at the school, in which many pupils participated.

Throughout the entire period (July 1874 - December 1950), piano-forte instruction was available. At all times the teachers were well qualified and many pupils reached a creditable standard of performance, as can be judged from examination results and prize giving concerts.

Violin tuition commenced in 1881 and was available up to ca 1935. Staffing difficulties were apparent during the following decade and tuition was recommenced in 1945. An important aim was to provide the orchestra with suitable members, the success of which was apparent in many years. A high standard of proficiency was reached by some pupils, as was revealed by examination results.

Harmonium tuition was available from ca 1885 - ca 1893, but the number of pupils could not be established. Tuition in organ became available in 1894 and evidence of this was found until 1909.

Individual instruction in solo singing was commenced in July 1874. During many years the staff was specialized in voice training. Evidence of the success achieved was indicated by examination results and prize giving programmes up to 1919.

The following table indicates the numbers which participated in individual musical tuition (all subjects).² Percentages have

1. Diocesan School for Girls Magazine, 1912-1920.

2. Files of the S-G of Education (Archives), Cape Town.

+ A noted visiting contralto.

been calculated and the years are those for which Inspection Reports were available.

Year	Number of Music Pupils	Total Enrollment ⁺	% Music Pupils
1905	52	71	73 %
1907	58	85	68 %
1908	50	82	61 %
1909	50	90	56 %
1916	95	141	67 %
1922	96	148	65 %

Tuition in pianoforte was available to post-school pupils, all past pupils of the school, who reached a high standard.⁺⁺

The Hope Brereton⁺⁺⁺ Music Prize. Since 1912 this prize has been competed for on an annual basis.⁺⁺⁺⁺ When first introduced, a competitor was required to play two pieces of their own choice, read music at sight and do ear-tests. The following year a more searching test included, playing two pieces, sight reading a waltz, a hymn and the accompaniment to a song, musical dictation, ear-tests and memorising a few bars shown for two minutes.¹ A high standard was expected for this award.

Aural Culture Prize. This prize, first presented in 1936, was donated by Mr Higgo, who was a frequent adjudicator of the Hope Brereton Music Prize.

1. Diocesan Schools Magazine, Dec 1912, Dec 1913.

+ All scholars from Sub A to Matriculation.

++ Refer to examinations.

+++ A very talented pianoforte scholar at the school, tragically killed in the Blaaukrantz rail disaster, 1911.

++++ This is still valid in 1984.

6. Music as an Examination Subject in Std 7-10. Musical girls were afforded the opportunity of offering music as an alternative subject from 1919.¹ The syllabus followed was that introduced by the University of South Africa in that year. The standard expected was high and in 1929, the principal in her report, pointed out that this subject was no "soft" option for the Matriculation examination and that it involved quite as much work as Mathematics.² The instrument studied for the practical part of the examination was the pianoforte. The numbers participating could not be determined accurately, however, on many occasions prizes were awarded to several girls.³

7. Music Examinations. Many candidates were entered successfully for both theoretical and practical music examinations.

1. Trinity College of Music, London. In 1881, seven candidates were successful in theory. Subsequently, candidates were entered regularly for all grades of theory between 1887 and 1893. Between 1887-1891 and again in 1893, this school had the highest number of successful candidates in Grahamstown. Subsequently, few candidates were entered, as there were alternate examinations.

2. University of the Cape of Good Hope.⁺ Between 1894-1931, successes in theory and harmony examinations were found almost annually. The first practical music examinations were entered in 1894 and thereafter, annually, with one exception. The numbers participating varied from year to year, but the general trend was an increase up to 1915 and then a decrease to 1931.⁺⁺ Piano-forte candidates dominated, but successes were also noticeable in other subjects such as organ (1899-1909), solo singing (1899-1919) and violin (1899-1918).

1. Diocesan Schools Magazine, June 1920.

2. Diocesan Schools Magazine, June 1930.

3. Grocott's Dec 6, 1926; Nov 26, 1927; Nov 24, 1928; Nov 16, 1943; Diocesan Schools Magazine, July 1922, Dec 1923, June 1925, Dec 1929, June 1931.

+ From 1918, known as the University of South Africa.

++ Probably due to the influence of economic factors.

During the years 1932-1944, practical examinations were confined to a small number of pianoforte candidates, together with a limited number in theory and harmony. Post-war examinations were restricted to 1949, which was a most successful year.

Three post-school candidates were successful in the U.T.L.M. (Pianoforte Teachers Diploma) in the years 1920 and 1921. They were Evangeline Mullins, Winifred Graham and Iris Holmes. The former two were previous winners of the Hope Brereton Prize, in 1916 and 1918, respectively.

3. Associated Board of the Royal Schools of Music. These examinations were entered for the first time in 1950, with much success.¹

8. Talented Former Pupils. Gladys Watts, as a pupil of the school, was awarded a Scholarship by the Cape University for two years overseas study, having been recommended as the best and most promising candidate in the Colony, having achieved Distinctions for both Pianoforte and Organ (Higher Grade)⁺ and passed Singing (Higher Grade), in 1899.²

Cecilia Packman, also as a pupil of the school, was awarded an Overseas Scholarship by the Cape University, as the best candidate examined in 1902, having obtained Honours for both Pianoforte and Organ (Advanced Grade),⁺ with 143-150 marks for the former. She also passed Solo Singing and Harmony (Higher Grade). This was the second time the Scholarship had been won by a pupil of the school, in the five years it had been awarded.³

Both these pupils were to qualify overseas (A.R.C.M.), with Miss Packman returning to teach at the Grahamstown Training College

1. Diocesan School for Girls, All Saints Guild Magazine, 1894-1950. Deductions made from lists of examination results published in Journal and Grocott's 1894-1950.

2. Diocesan School for Girls, All Saints Guild Magazine, Mar 1900.

3. Grocott's June 17, 1903.

+ This was the highest grade in the syllabus at that time.

School of Music.¹

Other pupils became students at the School of Music. These included Rhoda Kotzé, who won an Overseas Scholarship in 1929 and Thelma Barraud, who obtained the U.T.L.M. (Pianoforte) in 1932 and who opened a School of Dancing and Piano in Grahamstown (1933-1937).²

9. Music Facilities. An extract from reminiscences of the period between 1890-1900, revealed conditions with which music pupils had to contend.

"In these funny old days we practiced on pianos all over the school; there were two pianos in the dining-room, one near the door and the other in the furthest corner of the room. Dining-room(a) and Dining-room(b), the Time-Table called them. A girl sat at each doing her best to hear what she was trying to play! I remember that Dining-room(a) had very few notes left, as tuners were impossible and mice had the habit of getting right into the works and dying in out-of-the-way corners inside the piano, and it was very unkind of them, because I am still haunted by nasty memories of Dining-room(a)! Each dormitory contained a piano too, and as there were only partitions between each it was a maddening noise to have going on while you practiced or tried to work. Afterwards, in Mr Comfort's time we had wonderful new Bechstein's and then music rooms were built. There was a beautiful grand piano in the Common-room, which I think belonged to Miss Kitching..."³

A contribution to the Magazine by a scholar in 1917 indicated the position at that time.

"I practice twice a week in B music-room. It must be noted before I proceed with my narrative that B piano has about six notes which strike in the same way as other self-respecting pianos do. The other notes have to be struck in the true sense of the word, and with much persuasion. This, of course, has its advantages, as it develops both the muscles in one's arm and also one's character, in that it teaches one to control the temper..."⁴

1. Grocott's Dec 10, 1907.

2. Diocesan Schools Magazine, Dec 1929; Grocott's Nov 22, 1932.

3. Diocesan Schools Magazine, July 1924 (Jubilee Number).

4. Diocesan Schools Magazine, June 1917.

By 1935 there was a separate music block. At different times, as in 1939, pianofortes were donated to the school and facilities continued to improve.¹

10. Kindergarten - Form II. This group held their own prize-giving for the first time in 1942, and this was the practice until beyond 1950. The items presented as part of programmes were folk dancing, plays, recitations, class singing and percussion band work.²

WESLEYAN HIGH SCHOOL FOR GIRLS (1880 - 1928)

This school was founded in 1880 to meet the needs of Wesleyan and other families.³ From the outset, music was considered to be of importance and was the means of entertainment when parents, friends and scholars gathered.

1. Prize Givings. The musical programme, a traditional part of the annual prize giving, featured all advances in the sphere of musical activity and the highlights of the year's work. From 1883-1909,⁺ these functions were held in June, but were changed to December, when the Public Concerts, which had been held in that month, were discontinued.

1883-1902. Programmes up to 1887 consisted of pianoforte items and a variety of vocal music such as solos, duets, glees and cantatas. That of 1887, one of the best of the early programmes, included pianoforte solos such as No.29 of The Forty-Eight Preludes and Fugues (Bach), the first movement of Sonata op.14 no.1 (Beethoven) and Valse Caprice No.8 and Rhapsodie Hongroise

1. Grocott's Aug 12, 1935; Diocesan Schools Magazine, June 1939.

2. Diocesan Schools Magazine, June 1942, July 1948, June 1950; Grocott's Dec 2, 1948.

3. Journal Dec 16, 1880.

+ Two functions were held in 1909 - June and December.

(Liszt), as well as vocal solos by Brahms and lesser composers and the cantata "The Golden City" by Abt.¹ In the remaining years of this period, there was a tendency to have longer programmes, without the cantata. The music selected was usually that of lesser composers, although the names of Beethoven, Schumann, Chopin and Liszt appeared occasionally.²

1903-1912. The principal reported fully on the musical development at the school. Pianoforte items and a variety of vocal music continued to be a characteristic feature of the programmes. Additional items by the orchestra, probably a band, in 1904 and 1905 and the Junior Singing Class from 1907, indicated progress. The choice of music included compositions by composers new to the programmes such as Mozart, Gounod, German, Brahms, Schubert, Grieg, Saint Saens, Chaminade and many others lesser known.³

1913-1928. The programmes represented all branches of musical tuition offered. Vocal music (solos and duets, School Choir, Junior Singing Class, Senior Singing Class) dominated. Instrumental music included only pianoforte items initially, but from 1916 violin solos were evident and the orchestra contributed regularly. A wider range of composers was again noticeable. The programme of 1921 was typical:

Orchestra	Valse	Archibald Joyce
Vocal Solo	The Eden of My Dreams	E. Douglas Taylor
	O. McArthur	
Violin Solo	Sonata in A	Corelli
	G. Hart	
Junior Singing	Young-night Thought	Graham Peel
Class	Ring Out, Sweet Bells	Stainer

1. Journal June 25, 1887.

2. Journal June 19, 1890; June 17, 1893; June 16, 1899.

3. Past and Present no.1, Wesleyan High School, Christmas 1904; Journal June 22, 1905, Dec 14, 1909; Dec 8, 1910.

Piano Solo	Farewell to the Fairies D. Marshall	Walter Carroll
Violin Solo	Valse K. Roberts	D'Ambrosio
School Choir	It was a Lover and His Lass Gipsy Life	German Schumann
Vocal Solos	Ships that Pass in the Night Prayers R. White	Stephenson Arundale
Piano Solo	Tarantella D. Purdon	E. German
Senior Singing Class	Nursery Rhymes Shepherds Song	A. Moffat Goddard
Orchestra	Traumerei Valse	Schumann Horatio Nicholls

2. Public Concerts. These functions, which were traced from 1880 - 1908, were generally held annually and with few exceptions, in December. Programmes up to 1887 included a variety of vocal music such as solos and duets, glees, canons and cantatas, while instrumental music was confined to the performance of pianoforte solos. During the next decade the presentations were similar, except that cantatas were absent and that the violin made a brief appearance as a solo instrument. The choice of music included compositions by Rameau, Schubert, Schumann, Mendelssohn, Chopin and Tchaikowsky (pianoforte solos), Mozart, Schubert and Weber (pianoforte duets), Haydn, Mozart, Beethoven, Schubert and Sullivan (vocal solos), Donizetti and Mendelssohn (vocal duets) and Mackenzie and Vincent (glees).² A typical programme (1893) appears in Appendix A.

1. Grocott's Dec 5, 1921.

2. Programmes 1888-1897 (Journal Dec 20, 1889; Dec 19, 1891; etc.).

During the years around the turn of the century,⁺ there was only one programme. The pupils contributed a part-song, "Violets" (Cowen) and a cantata, "Flower Queen" (Root), while string music was played by adults.¹ In the remaining years programmes were long, including a variety of vocal and instrumental music, while the names of new composers, as well as the beginnings of an orchestra, were evident. The year 1905 is representative:

Part Song	The Ash Grove Singing Class	Old Welsh Air
Piano Quartette	Krönungsmarsch E. Gathercole, H. Surmon, A. Chalker, A. Duffield	Meyerbeer
Piano Solo	Mazurka I. Smart	Telma
Song	Pretty Prisoner J. Miles	Mattei
Piano Quartette	Country Scenes a) Tilting at the Ring b) The Chase D. Hockley, C. Halse, W. Vice, G. Scott	Gurlitt
School Orchestra	Shepherd's Dance (Henry VIII)	German
Piano Solo	Frühlingslied G. Jennings	Kjerulf
Song	A Lullaby M. Abbott	Bevignani
Viola Solo	Romanze A. Lake	Wolstenholme
Piano Solo	Rondo "La Galante" M. Crandon	Hummel
Piano Quartette	A Toute Vapeur E. Marley, E. Varder, D. Wasley, F. Rogers	Gobbaerts

1. Journal Nov 27, 1899.

+ Years of the South African War (Anglo-Boer War).

Part II

Part Song	Lift Thine Eyes (Elijah) Singing Class	Mendelssohn
Piano Quartette	Marche Religieuse W. Humpage, A. Osman, E. Berrington, O. Compton	Wagner
Vocal Trio	Blumengruss M. Sole, J. Miles, V. Miles	Curschmann
Violin Solo	Cavatina G. Hornby	Carl Bohm
Piano Solo	Etincelles L. Shand	Mozkowski
Song	O Love (Samson and Delilah) M. Pocock	Saint Saens
Piano Solo	Study in G flat, "The Rivulet" M. White	Loeschorn
School Orchestra	Graceful Dance	Cowen
Piano Quartette	Polish Dance M. White, K. Wilson, S. Pocock, M. Crandon	Scharwenka
Part Song	Spinning Chorus Singing Class	Wagner

1

3. Other Cultural Activities. Music featured prominently in cultural activities, which were an important constituent of the education offered. The choice of activity was influenced by the availability of staff at any given time.

1. Musical Lectures. These were the first recorded attempts to introduce music appreciation to all senior pupils. This aspect was commenced in June 1884 by Herr Eberlein, who, up to December 1886 presented numerous lecture-recitals. The pupils attended with notebooks and pencils and the occasions were considered important enough to command the presence of the Lady

Principal and the staff, as well as friends, including the eminent Sir J. Barry. The topics included in the series were Classical Music (illustrations included Beethoven's "Moonlight" Sonata and a two piano arrangement of the Fifth Symphony), the Life, History and chief compositions of Mendelssohn, the Life and Works of Haydn, with special emphasis on the development of the Sonata and Symphony, the Music of Schubert and a lecture on how music is composed, how it should be interpreted and how it should be played (with examples from Beethoven, Schumann, Mendelssohn and Heller).¹

Between 1904-1908 another series of illustrated lectures was presented. Topics included, Schubert and His Music (pianoforte and vocal illustrations by teachers and pupils), the Life and Works of Mozart, The Pianoforte and its History and The Violin.²

2. Musical Evenings. These evenings (1909-1918), replaced the lectures and were commenced on a small scale and modified to suit the needs.

During the initial two years, Friday evenings were set aside and each pupil beyond the elementary stage was given the opportunity of playing or singing, at least once a term.³ Between 1911-1914, the music staff presented short recitals on the first Friday evening of each month, while the remaining Friday evenings were used as before, with much benefit to the pupils. A typical recital programme included vocal and instrumental music (pianoforte and violin), by a variety of composers including Chopin, Tartini, Wieniawski and others lesser known.⁴

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1. Journal May 7, Nov 24, 1884; Mar 2, June 1, 1885; Aug 16, Nov 27, 1886.
 2. Past and Present no.2, no.5, no.9, Wesleyan High School, 1905, 1906, 1908; Journal Sep 23, 1905.
 3. Past and Present no.11-13, Wesleyan High School 1909, 1910.
 4. Past and Present no.15-20, Wesleyan High School, 1911-1914; Journal Oct 24, 1912.

In the final years, the weekly Friday evening performances were dispensed with and replaced by quarterly concerts. The music staff were mostly the performers, although two programmes by scholars were found, in which vocal solos and duets (by Arne, Rubenstein and Liza Lehmann) and pianoforte solos (Schumann, Grieg, Chaminade and many by Liszt), were the chief items.¹

The programmes by the staff were varied and representative of all branches of music taught by them. The choice of music included compositions by well-known and lesser-known composers, mainly from the nineteenth century. On one occasion, the performance of "Jardins sous la Pluie" by Debussy, introduced twentieth century Impressionism. The programme of Saturday, September 25, 1915, was a typical example of the type and style:

Piano Solo	Variations on a Theme by Schumann	Brahms
	Miss Powell	
Sonata for Violin and Piano	Allegretto ben Moderato Allegro	César Franck
	Recitativo - Fantasia	
	Allegretto piu mosso	
	Mr Israel, Mr Brockless	
Vocal Solo	Softly Awakes My Heart	Saint Saens
	Miss Bell	
Trio for Piano, Violin and 'Cello	Allegro Moderato Minuet and Trio	Hans Sitt
	Allegro	
	Miss Powell, Mr Israel, Mr Brockless	2

3. Concerts by Pupils. These occasions were arranged with a specific aim in mind. Between 1904-1908, several concerts, which

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1. Past and Present No.22, 26, Wesleyan High School, 1915, 1917.
 2. Past and Present no.23, Wesleyan High School, 1915.

included vocal and instrumental solos by students, at times supplemented by the staff, as well as a cantata, in which the older girls took principal parts and the junior singing class provided the vocal part, were held to raise funds for the library.¹

In the years 1907, 1912 and 1914, concerts were arranged to create the opportunity for music pupils to perform before their school-fellows, while during the period 1917-1925, the singing classes became involved as a group and presented cantatas such as "The Spirit of the Wood", "Little Red Riding Hood" and "The Hours", as well as a musical play in two acts, "The Japanese Girl".²

4. School Choir. The choir was founded in 1913 by Mr Brockless. They practised on Friday afternoons and performed regularly at prize-giving concerts until the school closed in 1928. Their repertoire included a variety of part-songs by a wide choice of composers such as Mendelssohn (Autumn Song), Schumann (Gipsy Life), German (Love is Meant to make us Glad and Orpheus with his Lute), Dunhill (A Lake and a Fairy Boat), Elgar (Snow) and Chaminade (Nocturne, which was a recurring favourite).³

5. School Orchestra. The school had what was probably a band in 1904 and 1905, conducted by Mr E. Wood of Kingswood College. In 1908, the Lady Principal expressed the hope that more girls would learn the violin, as she was keen to start an orchestra. By 1916, this institution was in the embryo stage and the members were enthusiastic. During the years up to 1928, they contributed music to a variety of functions, such as prize givings and concerts, although they had difficulty in maintaining sufficient members. In the years from 1923, this problem was defeated by

1. Past and Present no.1-8, Wesleyan High School, 1904-1908.

2. Past and Present no.7, 17, 27, 32, 42, Wesleyan High School, 1907, 1912, 1920, 1925; Grocott's April 5, 1924.

3. Journal Dec 16, 1913; Dec 16, 1915; Dec 12, 1918; Grocott's Dec 13, 1922; Past and Present no.26, 28, 32, Wesleyan High School, 1917, 1918, 1920; Past and Present, no.48, Walton High School (+), 1928.

(+) Alternate name in that year.

combining the orchestra of this school and Kingswood College. The repertoire included Shepherd's Dance and Morris Dance (German), On the Edge of the Lake (Eric Coates), Valses (Archibald Joyce, Horatio Nicholls and Coleridge Taylor), Chanson Triste and Humoreske (Tchaikowsky) and War March of the Priests (Mendelssohn).¹

6. Articles in the School Magazine. These articles enjoyed wide reading and as most stressed or commented upon some aspect of music appreciation, they had a strong influence. Articles by scholars included a personal appreciation of music; comments on how to listen to music and another, showing the influence of music upon David in the Bible and in Shakespearian contexts. The article by one of the music teachers in 1911 (after enumerating all the aspects necessary for a successful performance), stressed that it was not the mission of all to become professional players and singers, but that all could be good listeners.²

7. Gramophone Recitals. A gramophone was acquired in 1926 for the purpose of having musical evenings on records. There was much enthusiasm displayed and during the years up to 1928 several records were purchased. The music heard included the Gilbert and Sullivan operettas, "Pirates of Penzance", "The Gondoliers", "H.M.S. Pinafore" and "The Mikado", as well as Beethoven's Third and Fifth Symphonies.³

At the last meeting of 1928,⁺ it was decided to donate the gramophone to the boys at Kingswood College.

1. Past and Present no.9, 25, 28, Wesleyan High School, 1908, 1916, 1918; Past and Present no.48, Walton High School, 1928; Kingswood College Magazine, Vol.26 no.3, 1923; Grocott's Dec 5, 1921; Dec 14, 1924; Dec 10, 1925; Nov 28, 1927.

2. Past and Present no.14, 16, 23, 28, Wesleyan High School, 1911, 1912, 1915, 1918.

3. Past and Present no.43, Wesleyan High School, 1926; Past and Present No.44-48, Walton High School, 1926-1928.

+ The school closed at the end of the year.

8. Concerts attended at the School. These concerts were attended by all the scholars. Between 1916 and 1924, a number of artists from out-of-town presented a variety of media, ranging from vocal to 'cello and pianoforte. The most important recitals were by Miss Crabtree (vocal), Miss Izard ('cello), whose programme included compositions by modern and older composers, Mr Hollins, Mrs Deane and Miss Dorothea Vincent (pianoforte). That of Mr Hollins, which included the "Moonlight" Sonata (Beethoven), Study on the Black Keys (Chopin) and his own composition, A Song of Sunshine, was particularly interesting, because he was blind. The other two pianoforte recitals demonstrated standard repertoire, ranging from Bach, Beethoven and Chopin to British composers, such as John Ireland, Cyril Scott and E.J. Moeran and the Impressionists, Debussy and Ravel.^{1 +}

Recitals presented by local artists were few in number and that of Mr Hollingham,⁺⁺ (pianoforte), which was preceded with admonishing remarks on practising, was the most important.²

9. Concerts attended away from School. Numerous concerts given by visiting professionals, many of whom were outstanding performers of the time, were attended. These included Schools' Matinee Performances by the Cape Town Orchestra, a concert by the Welsh Male Choir, a Piano and Vocal Recital (Adolph Hallis and Montagu Borwell), Violin Recitals (Miss Ivy Angove and Ellie Marx), Bach, Piano and Vocal Recitals, by Harold Samuel, Miss Marie Hall and Miss Evelyn Finchen, respectively.³

At concerts given by local musicians, much vocal and organ music was heard. There was a definite bias towards concerts and

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1. Past and Present, no.24, 33, 37, Wesleyan High School, 1916, 1921, 1923. Grocott's Feb 26, 1921; Sept 29, 1924.
 2. Past and Present, no.33, Wesleyan High School, 1921.
 3. Past and Present, no.21-43, Wesleyan High School, 1914-1926; Past and Present, no.44, Walton High School, 1926.

+ Programme in Appendix A - Wesleyan High School.

++ Music Master at Kingswood College.

recitals by staff connected with the school or with Kingswood College. These included frequent Sunday night Organ Recitals at Commemoration Church by Mr Brockless,⁺ many oratorios, namely, "Messiah" (Handel), "Elijah" (Mendelssohn), "Last Judgement" (Spohr), "The Crucifixion" (Stainer) and "Redemption" (Gounod), a Patriotic Concert in the Town Hall in 1914, when the programme included "The Revenge" (Stanford), conducted by Mr Brockless, as well as a Vocal and Piano Recital in the Albany Hall by Miss Burney⁺⁺ and Mr Brockless, which included songs by Schubert, Hugo Wolf, Richard Strauss, Saint Saens, Cyril Scott and pianoforte music by Beethoven (Sonata op 27 no.2), Chopin, Liszt, McDowell and Debussy.¹

On several occasions the senior girls or music pupils attended the Student Concerts at the Training College, while school performances were centred around Kingswood College.²

4. Class Singing. The subject formed part of the regular school syllabus from the first year. Inspection Reports,⁺⁺⁺ which were available for 1905 and 1906 only, revealed the extent of the tuition, namely, that class singing involved all pupils from the lowest to the highest standard, for three-quarters of an hour per group, each week.³ The results of the instruction were evident from contributions to public concerts between 1880-1908 and also to prize giving programmes between 1883-1928.

At the Public Concerts the Senior Singing Class presented glees, part-songs, choruses and canons, by a variety of composers,

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1. Past and Present no.7, 19-21, 26, Wesleyan High School, 1907, 1913, 1914, 1917.
 2. Past and Present no.1-25, Wesleyan High School, 1904-1916.
 3. Files of the S-G of Education, Archives, Cape Town.

+ Organist at Commemoration Church and Music Master at Kingswood College and Wesleyan High School.

++ Music teacher at Wesleyan High School.

+++ Files of the S-G of Education (Archives), Cape Town.

including Schubert, Mendelssohn, H. Leslie, Carl Reinecke, Cowen and Mackenzie.¹ The Senior Class contributed similar items at the Prize Giving Concerts up to 1906, by composers such as Sterndale Bennett, Somervell, Vincent, Rathbone and Abt.² From 1907 these occasions were shared with the Junior Singing Class who sang songs and action songs. Examples included "The Tragic Story of Silly Johnny" (Monckton), "Big Lady Moon" (Coleridge Taylor), "The Little Brown Owl" (Sanderson) and "Ring out, Sweet Bells" (Stainer).³ During these years the Seniors presented part-songs almost exclusively, such as "It was a Lover and His Lass" (Morley), "Wither?" (Schubert), "Snow" (Elgar) and "Nocturne" (Chaminade), which indicated a more mature style.⁴

5. Musical Tuition. This was a most important facet of cultural education. Instrumental tuition embraced individual pianoforte and violin lessons. The former were available from the first year, 1880, until the school closed in December 1928. Instruction was by a succession of qualified teachers, supplemented intermittently during the last two decades, by student teachers. Violin tuition was commenced in ca 1902 and was available up to December 1928. There were years, namely, from 1910-1915, when it would seem that pupils did not reach a sufficiently high standard for items to be included in the prize giving or musical evening programmes. An important aim of this tuition was to provide the orchestra with suitable members.

Individual tuition in solo singing, by qualified teachers was commenced in ca 1883 and was available until the school closed in 1928.

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1. Journal Dec 14, 1886; Dec 19, 1891; Dec 19, 1895; Nov 27, 1899; Dec 9, 1905; Dec 15, 1906.
 2. Grocott's June 15, 1888; June 21, 1901; Journal June 14, 1898.
 3. Journal Dec 21, 1907; Dec 9, 1911; Past and Present no.28-43, Wesleyan High School, 1918-1926; Past and Present no.44-48, Walton High School, 1926-1928.
 4. Past and Present no.11, 32, Wesleyan High School, 1909, 1920; Journal Dec 9, 1911; Grocott's Dec 5, 1921.

The two available inspection reports revealed that in 1905, 101 out of a possible 192 pupils (52,4%) and in 1906, 108 out of a possible 188 pupils (57,4%), were instructed in either pianoforte, violin or solo singing.¹

Tuition in pianoforte and solo singing was also available to a number of post-school pupils, all past pupils of the school, who reached a high standard.⁺

6. Music Examinations. Many candidates were entered for both theoretical and practical music examinations, with much success.

1. Trinity College of Music, London. The theory examinations of this college were written between 1887-1895.⁺⁺ Subsequently only odd successes were found.² A fair number of candidates also entered for the practical examinations between 1900-1924. Pianoforte candidates dominated.³

2. University of the Cape of Good Hope.⁺⁺⁺ Successes in theory and harmony were found during the years 1895-1928. The first practical examinations were entered in 1895 and successes were annual until the school closed in 1928. Pianoforte candidates again dominated, but singing successes were noticed almost annually from 1901-1928, as well as the violin in 1903-1906 and from 1922-1928.⁴

Two post-school candidates were successful in the Licentiate of the University of the Cape of Good Hope, namely, Barbara Helm

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1. Files of the S-G of Education (Archives), Cape Town.
 2. Journal Oct 9, 1888; Sept 4, 1890; Sept 1, 1891; Sept 13, 1892; Aug 17, 1895; Aug 13, 1904; Aug 11, 1906; Oct 4, 1917; Grocott's Feb 8, 1923.
 3. Journal Sept 13, 1900; Sept 19, 1903; Past and Present, 1904-1928.
 4. Past and Present 1904-1928. Deductions from examination results published Journal and Grocott's 1894-1928.

+ Refer to Examinations.

++ Alternate examinations could be entered from 1894.

+++ From 1918, known as the University of South Africa.

(Singing Teacher) and Evelyn Smart (Pianoforte Teacher) in the years 1901 and 1905, respectively. In 1926 Mary Edbrooke passed the U.T.L.M. (Pianoforte Teachers) of the University of South Africa. Four passed the A.T.C.L. Teachers' Diploma (three in pianoforte, namely, Gladys Howard 1906, Phyllis Butcher 1919 and Mary Jones 1920, and one in singing, namely, Constance Timm in 1917) and Mary Edbrooke passed the L.T.C.L. Pianoforte Teachers' Diploma in 1925.¹

7. Talented Former Pupils. Besides the former pupils who qualified as pianoforte or singing teachers at the school, as post-school pupils, others studied at the School of Music, Grahamstown Teachers' Training College or with a private teacher in Grahams-town and there were also those who studied overseas.

Several of these old girls taught music in Grahamstown and included the following:

1915-1948	Miss Myrtle Sole	U.L.M.	Singing
1914-1931	Miss Beryl Mackay	A.T.C.L.	Pianoforte
1914-1919	Miss Amy Ayliff	A.R.C.M.	Pianoforte
1923-1970	Miss Mary Edbrooke	A.T.C.L.; L.T.C.L.;	Pianoforte U.T.L.M.

8. Kindergarten. These children performed occasionally for parents and friends. Between 1889-1907 the short programmes consisted of songs, action songs, nursery rhymes and musical drills, all characterised by much joy. The songs chosen included "What Does Little Birdie Say?", "The Rainbow Road" and "The Railway Train".²

The years 1908-1927 would appear to have been a period during which functions were non-existent, while there were programmes of songs, action songs and dances, presented with much spirit

1. Journal Oct 10, 1905; Sept 22, 1906; Dec 11, 1907; Dec 13, 1919; Grocott's Nov 23, 1920; Sept 13, 1926.

2. Journal Nov 21, 1889; Dec 9, 1905; June 15, 1907; Past and Present no.2, Wesleyan High School, 1905.

between 1928-1935.¹ +

9. Reunion. These functions took place regularly between 1905 and 1909. Musical items such as pianoforte solos and duets, vocal solos and duets and at times, violin solos, were the usual form of entertainment.²

10. Music Facilities. In 1898, a pianoforte⁺⁺ which had been used by Mendelssohn and others, was donated to the school and placed in the front hall. In the same year, a grand pianoforte, formerly the property of Mr Theo Wendt was acquired.³ In 1916, admission was charged to concerts open to the public and funds raised, were used to buy a pianoforte to replace the one in the Library, which was in a poor condition and which was used for quarterly concerts and other small performances.⁴

The following extracts reveal something of the conditions under which pupils practised and indicated the proximity to other activities. "We deeply sympathise with them when, in the midst of a prolonged 'nasal', they discover several grinning faces peering in at the door." - 1912.⁵ "Wanted. A sound-proof screen round music rooms during study hours. Apply: VI Form Room Occupants." - 1920.⁶

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1. Grocott's Dec 12, 1929; Dec 3, 1930; Dec 7, 1931; Dec 6, 1933; Dec 11, 1934; Dec 10, 1935.
 2. Past and Present no.3, 7-10, Wesleyan High School, 1905, 1907-1909.
 3. Past and Present no.2, 3, Wesleyan High School, 1898.
 4. Past and Present no.24, Wesleyan High School, 1916.
 5. Past and Present no.16, Wesleyan High School, 1912.
 6. Past and Present no.32, Wesleyan High School, 1920.

+ The Walton Primary did not close at the end of 1928, as did the High School.

++ This pianoforte can still be found at Jacques House, Kingswood College.

KINGSWOOD COLLEGE (1894 - BEYOND 1950)

Kingswood College was founded in 1894 with fourteen scholars, who increased to twenty-five in the second quarter. The policy included education under the "Wing of the Church".¹ The school aimed at giving a type of education, which, in its general disciplinary character was based on that given at the great Public Schools of England, while in moral and religious spheres, it was to follow the traditions of the well-known Kingswood school in England, whose name it bears.²

1. Speech Days and Prize Givings. From the earliest years, music-making became a traditional part of these annual functions, at which advances in the sphere of musical activity and the highlights of the year's work, were mirrored.

The first recorded function was in 1899, when the newly formed College Band played a March.³ During the following four years, this group, described as the College Orchestra, contributed to the programmes.⁴ In 1904 and 1905 vocal music was introduced and in the latter year, the music of Purcell was featured.⁵ + Then four years followed, during which time the musical contributions were exclusively by string instruments, demonstrating the influence of that tuition. Items included a march and polka played by the Band, a String Quartet (Haydn), the Intermezzo from "Cavalleria Rusticana" (Mascagni), by the violin class and a few violin solos.⁶

Further musical growth was demonstrated in the years 1910-1912, when programmes included music for strings and pianoforte, the

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1. Kingswood College Magazine, Vol.1, no.1, 1898.
 2. Journal April 7, 1910.
 3. Kingswood College Magazine, Vol.2, no.4, 1899.
 4. Grocott's Dec 19, 1900; Journal Aug 26, 1902.
 5. Journal June 24, 1905.
 6. Journal June 23, 1906; June 22, 1907.

+ Refer to the programme in Appendix A.

latter for the first time, as well as vocal music. The inclusion of the pianoforte solo, Allegro from Sonata no.6 (Beethoven), played by H.G. Webster,⁺ was particularly interesting.¹

During the years 1913-1922, the programmes were entirely musical, with the exception of a recitation in odd years. The entire range of tuition was exemplified in the instrumental and vocal items performed, while the choice of music included compositions by the greater masters, as well as those lesser known. The programme in 1913 was typical:

Part Song	Tubal Cain Choral Society	Harriss
Pianoforte Solo	Valse Caprice L. Stile	Wachs
Song	Glorious Devan H. Dyke	Squire
Pianoforte Duet	Tarantella J.D. Dashwood and A.B. Crouch	Raff
Violin Solo	Meditation N. Gane	Gounod
Part Song	As Torrents in Summer Choral Society	Elgar
Pianoforte Duet	Bolero L. Stile and G. Webster	Mozkowski
Song	Three for Jack N. Meintjes	Squire
Pianoforte Solos	From a Wandering Iceberg Valse in C sharp minor G. Webster	Macdowell Chopin

1. Journal June 18, 1910.

+ Later to qualify as a Musician and Mathematician. Refer to Talented Former Pupils and to Gramophone Recitals in this section.

Violin Solos	Prayer	Israel	
	Spanish Dance	Sarasate	
	Mr Israel		
Chorus	Chorus of Shepherds (Rosamunde)	Schubert	
	Farewell	Franz	
	Choral Society		
	Carmen ⁺ - Scholars		1

There were no musical programmes between 1923-1927. This was followed by years (1928-1939) during which programmes were often short, but varied, with choral music dominant in the later years, contributions being from both the junior and senior choirs. The choice of music included traditional and national songs, sea shanties and Christmas Carols, as well as songs by a variety of composers such as Morley, Bach, Schubert, Sullivan, Elgar, Stanford and others, with Schubert the most frequent choice. Pianoforte items and occasional vocal solos completed the programmes. In the former, music by Grieg was a popular choice, while that of lesser and more important composers was represented by Paderewski, Sinding, Swinstead, Dunhill, Coleridge Taylor and by Mendelssohn, Brahms and Chopin, respectively.² A typical example appears in Appendix A.

No musical programmes were presented between 1940-1948⁺⁺ and then the old tradition was resumed on a smaller scale, when in 1949 a few items were presented and the main item the following year was Grieg's Pianoforte Concerto, played by Michael Barnes.³

1. Journal Dec 16, 1913.

2. Grocott's Dec 3, 1928; Nov 29, 1935; Dec 5, 1936; Nov 30, 1937; Kingswood College Magazine, Vol.34, no.3, 1931; Vol.35, no.3, 1932; Vol.36, no.3, 1933; Vol.37, no.3, 1934.

3. Kingswood College Magazine, Vol.51, no.3, 1950.

+ School song heard for the first time. Words by Mr Salisbury and music by Mr Brockless, both masters.

++ Staffing difficulties.

2. Foundation Day. The celebration of Founder's Day was a tradition at the College and music was part of the evening entertainment, to a greater degree prior to the 1920's, than in later years. The programmes included several "firsts" at the College and like those of prize giving, indicated the rise and fall in musical activity.

The first of the annual celebrations was held in 1897, when songs and instrumental music formed the entertainment at the dinner, following the Cricket Match. In 1898, a musical programme, with items mainly by adults, but with scholars making contributions, was presented. This was the first such programme at the College and for that reason, is quoted:

Pianoforte Duet		Fritz Spindler
	H. Pocock, P. Medley	
Song	The Queen's Navie	Sullivan
	Mr P.D. Hunter	
Part Song	Loreley	Old German
	Glee Party	
Song	Kerry Dance	Molloy
	Miss Spoor	
Recitation	From "Tale of Two Cities"	Dickens
	Mr W.H. Simpson	
Song & Chorus	The Magnet and the Churn	Sullivan
	Mr P.C. Gane	
Duet	I Know a Bank	Horn
	Mrs Medley and Miss Spoor	
Part II		
Pianoforte Duet	Morceau de Salon	Raff
	Mr T.E. Speed and P. Medley	
Duet	Prithee, Pretty Maiden	Sullivan
	Mr P.C. Gane, Mr P.D. Hunter	
Recitation	Gemeni and Virgo	Calverley
	Mr E.G. Gane	

Song & Chorus	Dinah Dee Miss Spoor	Molloy
Recitation	Tantler's Sister Mr W.H. Simpson	Turner
Song	Sweetheart May R. Dold	Stuart
Song	Thady O'Flynn Miss Spoor	Molloy
Grand Finale	Finiculi, Finicula	Neapolitan Song ¹

During the years 1900-1914, the musical items, which were interspersed between toasts and speeches, varied and included pianoforte solos and duets, violin solos and light-hearted songs, mainly by the masters. The boys contributed their earliest attempt at choral singing in 1904. The only notable change made was in the venue, which became the gymnasium instead of the dining hall, from 1903, as a result of increasing numbers.

Between 1915-1919, the formal banquet was abandoned and a concert held instead. Programmes reached a high standard of excellence, with scholars and masters contributing. The latter presented choral items such as part songs (Cherry and Barnby) and a 16th Century Madrigal, "In going to my Lonely Bed", vocal solos such as "Take a Pair of Sparkling Eyes" (Sullivan) as well as pianoforte solos "Frühlingsrauschen" and Polonaise in A (Sinding and Chopin, respectively), violin solos and a March by the orchestra.²

Organised concerts ceased between 1920-1926. The musical contributions after the dinners varied from year to year, ranging from an impromptu concert of vocal and instrumental solos and choruses, to a few songs of a humorous character, or as in two years, to no

1. Kingswood College Magazine, Vol.1, no.1, May 1898.

2. Kingswood College Magazine, Vol.19, no.1, 1915; Vol.22, no.1, 1917; Vol.24, no.1, 1918.

music at all.¹

From 1927, the Preparatory boys did not join the staff, guests, old boys and senior boys for the function.⁺ On several occasions up to 1938, musical items were given during the banquet and included vocal and pianoforte solos by masters, old boys and boys. Community singing was a feature during many years and included the songs "John Peel" and "Swanee River". On another occasion, the Choral Class (the entire senior school), sang.²

During the years 1939-1947 there were minor musical contributions, or no music at all. On one occasion "hot" music was played on the pianoforte. The influence of the new music master, Mr Bennett Brown, was felt in the raised tone and standard of musical entertainment provided by the boys from 1948, which included both pianoforte and euphonium solos.

Preparatory Foundation Day. From 1927 the younger boys celebrated these occasions with their own function. Initially, the entertainment, which followed the dinner, consisted mainly of chorus and vocal solos. The introduction of Eurhythmic Classes and the establishment of a Percussion Band in the school, had a direct influence upon the choice of items during the early years of the 1940's. Community singing was always popular. Classes also presented songs, as in 1944, namely, "Golden Slumbers", "Song of the Volga Boatmen", "Let the Hills Resound" and "All Through the night". The Junior Choir became active during the latter years of the 1940's and presented part-songs most successfully.³

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1. Kingswood College Magazine, Vol.24, no.1, 1920; Vol.26, no.1, 1923 (+); Vol.27, no.1, 1924.
 2. Kingswood College Magazine, Vol.46, no.1, 1943; Vol.47, no.1, 1944; Vol.49, no.1, 1947 (+).
 3. Kingswood College Magazine, Vol.42, no.1, 1939; Vol.43, no.1, 1940; Vol.46, no.1, 1943; Vol.47, no.1, 1944; Vol.48, no.2, 3, 1946 (+); Vol.49, no.2, 3, 1948 (+); vol.51, no.1, 1950.

+ Refer to Preparatory Foundation Day.

(+) Although not seemingly correct, these were the magazine numbers.

3. Other Cultural Activities. The style of education provided at the College encouraged participation in cultural activities. Music featured prominently and was manifested in a variety of ways.

1. Literary and Debating Society. The society was founded in 1899 and was active for more than twenty years. During the years 1899-1913, there was a tradition of an annual open meeting, to which the school was invited. Extensive programmes were provided by the members of the society, assisted by the music master. Upon invitation, other societies at the college and adult guest artists, participated. Contributions by the boys were varied and included vocal solos, part-songs and other light-hearted songs, pianoforte solos, a few violin solos and a mandoline solo, as well as items by the Brass Band and the String Band, during isolated years. The music chosen was that of many lesser known composers and the instrumental sections included several waltzes and marches.¹

After a period, during which music was absent from the entertainments, pianoforte solos, violin solos and songs were again included in 1923, while in 1928, a gramophone recital of Bizet's opera "Carmen" was listened to.²

2. Orchestral Society. The first resident music master, who enjoyed a closer contact with the boys and was able to arouse their musical enthusiasm, founded this society in 1899. A few would-be members were disappointed that the concertina, banjo and mouth-organ were not commonly regarded as orchestral instruments. The standard instruments were instructed and the instrumentalists, who were also referred to as the "Band", progressed well and were able to perform a march at the prize giving concert at the end of the first year. The number of members increased to eighteen

1. Kingswood College Magazine, Vol.2, no.4, 1899; Vol.3, no.2, 1900; Vol.4, no.2, 1901; Vol.7, no.4, 1904; Vol.11, no.3, 1907; Vol.13, no.4, 1909; Vol.15, no.4, 1911; Journal Sept 30, 1905.

2. Kingswood College Magazine, Vol.26, no.2, 1923; Vol.31, no.2, 1928.

in 1900 and consisted of three violins, viola, bass, flute, clarinet, two cornets, two horns, baritone, euphonium, bombardon, bass drum, kettledrum, cymbals and triangle.¹

3. Kingswood College Musical Association. This association, founded in 1904, replaced the Orchestral Society, offering opportunities on a broader front, namely, a Choral Society, a Church Choir, a String Class, a Brass Band and a String Band.²

The Choral Society was functional for two years. Selections from Farmer's "Christ and His Soldiers" was performed with String Band accompaniment. Several part-songs were also learnt with a view to prize day and other concerts. In 1905 practises were reduced to one a week and the work done included songs from the song-book entitled "Gaudeamus".

During the first nine months the Church Choir improved and was able to sing anthems and be of assistance in the services. During the last term this choir was reorganised as a School Choir. This was however of short duration, being abandoned in 1905.

The String Class consisted of seventeen violinists who practised several times a week and progressed well. The hope was that they would develop into a string band.

The bugle section of the Brass Band was established prior to 1904 and played six marches at the Church Parade of Cadets in town. The full brass band was commenced in 1904 and after four weeks was able to play six or seven pieces, and it was actually mistaken by some of the neighbours for the First City Band.

Although the work of the String Band was elementary, they played during the Sunday services and on other occasions. Handel's

1. Kingswood College Magazine, Vol.2, no.1, 3, 4, 1899; Vol.3, no.3, 1900; Vol.4, no.1, 1901; Vol.6, no.3, 1903; Grocott's Dec 19, 1900.

2. Kingswood College Magazine, Vol.7, no.2, 1904.

"Water Music" was one of the items in their repertoire.¹

The Association provided entertainment for the Literary and Debating Society in September 1904, as well as a concert for the boys in December. There were also lectures to which all non-members of the Association were invited, such as the following on "Some Centuries of English Song", which included copious explanations, as well as vocal illustrations by members and friends:

1. Example of probable first attempts at rhythm and tune. Mediaeval Period.
2. Church Music of the 10th Century (consecutive 4ths, 5ths and 8ves).
3. Minstrels Music, verses of the Ballad, "Ballad of Robin Hood".
4. A Musical Miracle "Summer is a Coming In" (1226?).
5. Ayre "Early One Morning".
6. Catch "Would you like to sing with me, Sir?"
7. Cavalier Song "Here's a Health unto His Majesty".
8. Folk Song "The Bailiff's Daughter of Islington".
9. Folk Song "The Leather Bottle".
10. Folk Song "Come Lasses and Lads".
11. Song by Purcell "Nymphs and Shepherds".
12. Vocal Gavotte by Purcell "Let us Wonder".
13. 17th Century School Song "Dulce Domum".
14. National Anthem.

2 +

4. College Orchestra. In the first half of 1910, the Orchestral

1. Kingswood College Magazine, Vol.7, no.1, 2, 3, 1904; Vol.9, no.1, 1905.

2. Kingswood College Magazine, Vol.9, no.2, 1905.

+ Abridged (names of performers omitted).

Society was restarted by Herr Israel.⁺ The orchestra consisted of eight violins, one viola and a 'cello and included ladies and gentlemen outside the school.¹ It would seem that this was short-lived.

In 1915, Herr Israel and Mr Brockless inaugurated a small orchestra which progressed sufficiently to perform at a school concert.² During subsequent years they performed at Prize Giving and Founder's Day Concerts, when their repertoire included Petite duo Symphonique (Tours), Gavotte and Sarabande (P. Fletcher), Valse (Joyce), Traumerei (Schumann) and A Dream of Delight (Nicholls).³

In 1923 and 1924, the Combined Orchestra of Kingswood College and the Wesleyan High School for Girls, contributed to a concert. In the former year they played Holiday Sketches, 1. Bacarolle, 2. Interlude, 3. In Alabama (C. Lucas), Chanson Triste and Humoreske (Tchaikowsky) and War March of the Priests (Mendelssohn).⁴ In the latter year the orchestra comprised four First Violins, six Second Violins, a Viola, three 'Cellos, a Double Bass and Pianoforte.⁵

No mention was found of activities during the years 1925-1927; however, in 1928 a standard was reached, which enabled them to perform the piece "Glad Eyes" (Berche) at the prize giving concert.⁶

The Society ceased to exist. There were two important reasons for this, namely, the closure of the Wesleyan High School for

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1. Kingswood College Magazine, Vol.14, no.2, 3, 1910.
 2. Kingswood College Magazine, Vol.20, no.4, 1915.
 3. Kingswood College Magazine, Vol.24, no.1, 1918; Vol.25, no.1, 1922.
 4. Kingswood College Magazine, Vol.26, no.3, 1923.
 5. Grocott's Aug 13, 1924.
 6. Grocott's Dec 3, 4, 1928.

+ Refer to Orchestral Society (1899-1903).

Girls at the end of 1928 and the death of the conductor early in 1929.

5. School Society. This Society was formed in 1913 by Mr Brockless. They rendered part songs (by Harriss, Franz and Elgar) at the prize giving concert at the end of that year.¹ + In 1917, the Society was a recognised institution and performed at all public functions. Their repertoire ranged from the Sixteenth Century Madrigal to the Patriotic song of the time. There were years (1925-1927) when activities would seem to have ceased. The ten voices of 1928 grew to fifty early the following year and they sang choruses, "The Heavens are Telling" (Beethoven) and "Reveille" (S. Dyson), as well as part songs, "Let the Fifes and Clarions" (Purcell), "Viking's Song" (Coleridge Taylor) and "Sir Eglamore" (Gardener) at the prize giving concert.² From 1930, massed singing was introduced and the Choral Society became redundant.

Preparatory Choral Class. This choir made its first appearance in 1915 and it was subsequently heard at the prize giving concerts in 1919-1921, when part songs such as "Bob White", "Baltimore Oriole" and "Come to the Fair" (by W.B. Olds, M. Lee and Martin, respectively), as well as glees, were sung.³

6. Concerts Attended. A variety of concerts were attended by various groups.

In the early years, when music appreciation for all was less widely encouraged, the music pupils attended concerts, which included the Cherniavsky concerts (violin, 'cello and pianoforte) in 1908.⁴

1. Kingswood College Magazine, Vol.17, no.3, 4, 1913.

2. Grocott's Dec 4, 1928; Dec 7, 1929.

3. Kingswood College Magazine, Vol.23, no.3, 1919; Vol.26, no.4, 1920; Vol.25, no.1, 1922.

4. Kingswood College Magazine, Vol.12, no.2, 1908.

+ Refer to the programme (Speech Days and Prize Givings).

Other concerts were attended by the Senior Boys, or at times, by the Senior Boarders only. The more important included an illustrated lecture-recital on Schubert (1904), a violin recital by John Dunn, assisted by a vocalist (1929), two Music Club Concerts, which included a recital by the pianist Elsie Hall (1930) and a vocal recital by Madame Galli Curci (1934), as well as the operetta, "Pirates of Penzance"⁺ (1930), the opera, "Orpheus and Eurydice"⁺⁺ (1931) and the oratorio, "Elijah" (1938).¹

At times the whole school⁺⁺⁺ attended performances in town and these included violin and vocal recitals by teachers connected with the school,² as well as matinee performances by the Cape Town Municipal Orchestra, an operetta "The Mikado" (Sullivan) and the playing of the Grenadier Guards Band in the Botanical Gardens.³ All boys attended concerts at school during the years 1932-1944, such as pianoforte and violin recitals, as well as performances of Negro Spirituals, Shanties and Cowboy songs.⁴

All the boarders were afforded the opportunity of attending special concerts, as the evening performance by the Cape Town Municipal Orchestra in 1921. "The musical treat was a great one, though it must be confessed that to several of the smaller boys Morpheus held greater sway, owing to the length of the programme, than Orpheus!"⁵ Another important occasion, was the violin recital

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1. Kingswood College Magazine, Vol.7, no.4, 1904; Vol.32, no.2, 1929; Vol.33, no.2, 1930; Vol.34, no.3, 1931; Vol.37, no.3, 1934; Vol.41, no.2, 1938.
 2. Kingswood College Magazine, Vol.11, no.2, 1907; Vol.19, no.4, 1914; Vol.28, no.2, 1925.
 3. Kingswood College Magazine, Vol.25, no.2, 1922; Vol.26, no.2, 1923; Vol.32, no.1, 1929; Vol.34, no.1, 1931; Vol.35, no.2, 1932.
 4. Kingswood College Magazine, Vol.35, no.3, 1932; Vol.37, no.1, 1934; Vol.47, no.1, 1944.
 5. Kingswood College Magazine, Vol.27, no.2, 1921.

+ At Rhodes University College.

++ At the Grahamstown Teachers' Training College.

+++ Junior and Senior boarders and day boys.

by Jascha Heifetz, at which one of the encores played, was a special request of some Kingswood College boys, namely, "Ronde de Lutines" (Baggini).¹

During the 1940's the junior boys were especially catered for on a number of occasions. These included a lecture-recital on Schubert, which was the first large-scale attempt to instruct the younger boys in musical appreciation² and followed up other advances in musical education during the preceding years, such as the introduction of eurhythmics and the percussion band.

7. Entertainments and Concerts given by Pupils. Hastily arranged impromptu concerts often filled gaps in evenings after the Past and Present Football matches and on Public Holidays,³ while well organised ones were held in 1915 and 1916. In both years the programme was representative of all the current musical activities, with items ranging from vocal, violin and pianoforte solos, to those of the orchestra, Choral Society and Preparatory Choir.⁴ That of 1915 appears in Appendix A.

In later years musical activities were at a low ebb in the senior school and this was reflected in the absence of programmes by those boys.⁺ By contrast, the junior boys were active and their programmes included items by the percussion band and the evenings ended with community singing.⁵

8. Gramophone Recitals 1929-1935. A very positive attempt to teach the boys to appreciate music was made by Mr H.G. Webster,⁺⁺ by means of short recitals of gramophone music, prefaced by remarks.

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1. Kingswood College Magazine, Vol.35, no.2, 1932.
 2. Kingswood College Magazine, Vol.44, no.3, 1941.
 3. Kingswood College Magazine, Vol.10, no.2, 1906; Vol.14, no.3, 1910; Vol.17, no.4, 1913.
 4. Kingswood College Magazine, Vol.20, no.3, 1915.
 5. Kingswood College Magazine, Vol.48, no.2, 3, 1946.

+ Will be discussed under vocal and instrumental tuition.

++ A master at the school, previously a scholar, who had a collection of over 3000 records.

During the winter terms between sixty and eighty scholars attended the Wednesday and Saturday evening meetings which were held in the big School Room from 6.30 to 7pm. Mr Webster aimed at presenting a wide variety of music by composers ranging from Beethoven and Schubert to Albeniz and Rimsky-Korsakov. The performers included Rachmaninoff, Cortol and Bachhaus (pianoforte), Kreisler, Heifetz and Isolde Menges (violin), Cassals ('cello), Hislop, Galli Curci and many other singers and the best orchestras.¹

9. Music Club, 1947 to beyond 1950. The Club was founded to fill a gap in the cultural side of school life. Members played gramophone records during their leisure hours and during the evening "hobbies" period. On Sunday afternoons an open meeting was held. All tastes were then catered for and records heard varied from Wagner to "Fats" Waller. The average attendance was about fifty.² In subsequent years musical evenings were arranged in the Library. The presentations were a mixture of jazz and light classics which attracted the boys. The story and music of "Oklahoma" proved to be popular entertainment. A few members found time for an evening of classical records, which included Prokofieff and Tchaikowsky.³

4. The Cadet Band. This band was often referred to as the College Band. The early beginnings were in the Orchestral Society founded in 1899 and further stimulation was received in the Musical Association founded in 1904,⁺ when the number of practising buglers doubled and the sound produced quadrupled. In 1906, the band was composed of thirteen instruments, namely, three First, one Second and one Third Cornet, two Horns, a Baritone, a Euphonium, a Bass in E flat, two Side Drums and a Bass Drum.

1. Kingswood College Magazine, Vol.32, no.3, 1929; Vol.34, no.1-3, 1931; Vol.38, no.1, 1935; Grocott's Mar 15, 1935.

2. Kingswood College Magazine, Vol.49, no.1, 1947.

3. Kingswood College Magazine, Vol.50, no.2, 3, 1949; Vol.51, no.1, 2, 1950.

+ Refer to the Orchestral Society and the Musical Association.

The bandmaster experienced difficulty in maintaining the strength of the band, as trained members left the school.¹

A Drum and Bugle Band was formed in 1916, which established and maintained a good reputation. New instruments were taken into use in 1929. The band improved musically, participating at many public functions between 1939-1943. After the establishment of the Brass Band in 1948, the two bands continued side by side, at times participating at the same function, as the Delville Wood Parade, in 1950.

A Drum and Fife Band was started in 1922, but was short-lived, as the fifes were abandoned in 1929. It was hoped that it would be a temporary measure and that they would be reintroduced when there was a keener group of musicians. This, however, never materialised.

The instruments for the Brass Band arrived late in 1948. Such rapid progress was made that the band headed the Kingswood College column on the march to Commemoration Church for the Founder's Day Service, early in 1949. This band developed into the finest the school had ever had and they maintained a high standard of performance.²

5. Class Singing. This subject was introduced in 1899. During the years up to 1928, details were only available in 1905 and 1906, when the Music Instructor visited the school, although the Education Department⁺ had no jurisdiction over the syllabus or the tuition. In both years the reports were favourable.

During the years 1929-1940, the well established senior singing classes went from strength to strength, and great strides were made. Mr John Andrews (April 1929 - December 1934), was able to

1. Kingswood College Magazine, Vol.10, no.4, 1906;
Journal Sept 30, 1905.

2. Kingswood College Magazine, Vol.22, 1916 - Vol.51, 1950.

+ Education Department of the Cape of Good Hope.

put across the enthusiasm and understood the art of teaching singing to boys. Massed singing, involving all the classes, was introduced in 1930. Mr MacLachlan (1935 - early 1940), continued in the same manner. The work done and the standard achieved is evident in the prize distribution programmes, when their contribution of massed singing, was referred to as being by the Senior Choral Class, Choral Class or just Seniors. A typical example of this singing can be found in the programme of 1935.⁺

Class singing for the juniors was pursued with enthusiasm during the years from 1935 to beyond 1950. In the years prior to 1940, the entire group, referred to as the Junior Choral Class or Junior Choir, performed at prize giving concerts. In later years they contributed the community singing at informal junior school functions. A variety of songs were learnt, which included favourites such as, "Let the Hills Resound with Song", "The Golden Vanity" (an English Air, with Descant), "The Ash Grove" (a Welsh Melody, with Descant), "All Through the Night", "The Hardy Norseman", "The Song of the Volga Boatmen" and "The Rio Grande".¹

6. Instrumental Tuition. This was an important facet of cultural education at the College.

Pianoforte instruction was introduced from the second year, 1895.² A succession of music masters and later masters and mistresses were responsible for this tuition. From 1940, the senior school entered a lean period, when only a few boys were instructed. By contrast, more and more junior boys received tuition in the 1940's and there was increased interest.

In 1937, the Magazine contained humour, probably aimed at the pianoforte teachers:-

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1. Kingswood College Magazine, Vol.2, 1899 - Vol.51, 1950.
 2. Journal Oct 22, 1895.

+ Quoted in the Appendix.

"Music Instructress: You must rest between the notes.

Music Pupil: Thanks very much, but I'm not tired."¹

String tuition was commenced in 1899.² During the earliest years this included instruction in violin, viola and 'cello. It would seem that most interest centred around the violin and instruction was available up to 1950.³

The only inspection reports available (1905 and 1906) revealed the trend in those years, with regard to pianoforte and violin tuition:

1905: 44 pupils instructed out of an enrollment of 138, i.e. 31,9%.

1906: 37 pupils instructed out of an enrollment of 149, i.e. 24,8%.⁴

There was evidence of flute and clarinet instruction⁺ between 1899-1903. Bandmasters from the First City Volunteer Band instructed the band in the early years, while in later years, this was done by the staff of the College.

7. Music Examinations. Boys were encouraged by some of the masters to measure their progress against an external standard. Pianoforte, violin and theory candidates were successful in the first examinations entered, (in 1904), which were conducted by the Trinity College of Music, London.⁵ In subsequent years only odd entries for pianoforte were found.

The first successes in the examinations of the University of the Cape of Good Hope⁺⁺ dated from 1905. After a break of many years, as music masters at times disagreed on examinations, candidates were again entered intermittently between 1913 and 1935, mainly

1. Kingswood College Magazine, Vol.40, no.2, 1937.

2. Journal Jan 28, 1899.

3. Kingswood College Magazine, Vol.1, 1898 - Vol.51, 1950.

4. Files of the S-G of Education (Archives), Cape Town.

5. Kingswood College Magazine, Vol.9, 1905.

+ Refer to the Orchestral Society.

++ From 1918, the University of South Africa.

for pianoforte and theory.¹ In 1913, a pianoforte candidate, H.G. Webster,⁺ was awarded a Music Exhibition worth £25, for his outstanding result in the Pianoforte (Advanced) Examination.²

8. Junior School. In the mid-1930's, it was realised that the foundation of future musical appreciation was laid with the young. The junior boys responded with enthusiasm to the various aspects of musical education offered, which included class singing, instrumental tuition, eurhythmics and percussion band. The last two were commenced in 1938 and proved interesting. In 1949, the youngest boys were impressed by the Cadet Band and emulated their heroes by participating in their own band.³

9. Talented Former Pupils. Percy Medley and Gordon (H.G.) Webster both qualified as pianoforte teachers and were masters at their former school.

1. Kingswood College Magazine, Vol.17, 1913 - Vol.51, 1950.

2. Kingswood College Magazine, Vol.17, no.3, 1913.

3. Kingswood College Magazine, Vol.41, 1938 - Vol.50, 1949.

+ Refer to Gramophone Recitals.

CHAPTER 6

GRAHAMSTOWN TRAINING COLLEGE

The beginnings were small. The training of pupil-teachers was begun as far back as 1888-9, in connection with St Peter's School.¹ The Training College was founded in 1894, when, headed by the Mother Superior, it fell under Government control.² This college was to become one of the leading institutions in the Province for the general training of teachers and the School of Music, which evolved as a side-line of the Training College, of which it became an integral part, was to hold a leading position among South African Schools of Music.³

A. General Training of Teachers, 1894 to beyond 1950

The following courses were offered:

- 1894 - beyond 1950, P1, P2, T2.
- 1903 - beyond 1950, Kindergarten (I.S.T.).
- 1939 - 1948, 1950, Primary Higher Music Course
(Special Third Year Course).

The Government syllabus, which became applicable from 1894, included Choir Singing in the course of study.⁴

1. Class Singing. During the years 1894-1940, this was a compulsory course for all students, regardless of musical ability and previous musical knowledge. The scheme of work was divided into two sections, namely, practical singing and the prescribed work, which included a knowledge of hand signs, staff notation, sight singing etc. With regard to the aspect of practical singing, the Annual Inspection Reports,⁺ available from 1898, revealed the

1. MS 16190; MS 16226, Cory Library.

2. MS 16184, Cory Library.

3. MS 16185; MS 16274; MS 16190, Cory Library.

4. MS 16184, Cory Library.

+ By the Singing Instructor (Education Department of the Cape of Good Hope).

trends as well as the standard attained.

During the years 1898-1906, songs and part songs were sung by class groups. With the exception of one year, the standard reached was satisfactory and interest was maintained. At times the groups combined. The repertoire included songs such as "Sweet and Low" by Barnby (sung in two parts by the first year students), "Now May Again" by Mendelssohn (sung in four parts by the combined groups), as well as "Charity", "Indian Drum", "Sweetest Hour" and "Alma Mater", by Rossini, Bishop, Nichol and Wagner, respectively, all sung in four parts, by individual groups.¹

Between the years 1907-1913, small choirs were encouraged to practise part-singing for mutual pleasure and recreation, in addition to the formal work divisions. During two years, namely, 1909 and 1910, the entire student body illustrated the work done at a concert organised by the Department Singing Instructor. They sang part songs in varying styles, namely, "O Star of Eve" (Wagner), "The Lamb" (Walford Davies), "The Lord is My Shepherd" (Schubert), "The Wanderer's Night Song" (Heller) and "Fly, Singing Bird" (Elgar).²

Many classes reached a high standard in the years 1914-1940. Small choirs continued to be encouraged up to 1923. 1924 marked the start of class choirs, with each class preparing part songs. The choice of songs and of a conductor, was left to the students. There was evidence of serious work and a good standard was maintained.

Instruction in Tonic Solfa was an important branch of the syllabus between 1898-1913. Inspection reports revealed that a large proportion of the students, during the early years of the period,⁺

1. Inspection Reports (Files of the S-G of Education) Archives, Cape Town.

2. Grocott's Sept 22, 1909.

+ The standard of Tonic Solfa in schools from which the students were drawn was very low.

did not reach a satisfactory standard.¹ During the latter years, the standard improved and as a result more students qualified by individual examination to receive Tonic Solfa Certificates, including the School Teachers' Music Certificate (S.T.M.C.). The number receiving the Elementary Certificate in 1900 and 1909, were nine and seventy-six respectively, while in the same years the numbers in the Intermediate Certificate were twelve and forty-one, respectively. In the S.T.M.C. the number rose from one in 1904, to eleven in 1909.²

The syllabus was enlarged from 1914 and reports covering the period up to 1940, indicated that initially, phrasing and rhythm needed more attention. Thereafter, the work was well done and considering the fact that many students entered the college with little or no musical background, the standard reached in sight-singing and notation was high.³ In 1939, these were however neglected in favour of Daleroze Eurhythmics, which had been introduced.⁴

An important change occurred in 1941, when a new system was introduced, whereby students could elect to take singing as a subject, with a view to teaching it in schools. Reports revealed that conscientious work was done, but that the desired result was not always achieved in certain aspects such as sight singing and aural work.⁵ +

During these years, all students whether they had elected to take

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1. Inspection Reports (Files of the S-G of Education) Archives, Cape Town 1898-1913.
 2. Grocott's Dec 19, 1900; Dec 9, 1904; Journal Dec 4, 1909.
 3. Inspection Reports (Files of the S-G of Education) Archives, Cape Town 1914-1940.
 4. MS 16128, Cory Library.
 5. Inspection Reports (Files of the S-G of Education) Archives, Cape Town 1941-1945.

+ Reports were not available at the Archives from 1946.

the examination subject or not, continued to sing as class groups. The practice of class choirs was evident in programmes presented during the years 1941-1945, with each choir choosing their own song, pianist and conductor.¹ The vocal choices included rounds, as well as two- and three-part songs (some with a descant) and were almost exclusively by British composers, such as Sullivan, Alec Rowley, Dunhill, Granville Bantock, John Ireland and others lesser known. Two representative examples, 1943 and 1945, are quoted.⁺

2. Percussion Band. This was introduced into the music course for I.S.T. students in 1929 and was of great value.² Percussion Band programmes by these students were extensive, demonstrating the proficiency attained in Rote Training, Reading from Scores and playing Band accompaniments for songs. Students also gained experience as accompanists and conductors. The choice of music was that which would appeal to the age-group, namely, the youngest scholars. A typical programme appears in the appendix.

3. Primary Higher Music Course. This course was introduced in 1939 and was presented annually up to 1950 and beyond, with the exception of one year.⁺⁺ Admission requirements for the course were a Primary Teachers' Certificate and a standard of pianoforte playing, sufficient to enable a student to accompany.³

The syllabus was prescribed by the Education Department and consisted of four main aspects, embracing Practical Teaching, Method, Theory and Practical, representing all the latest trends in teaching the subject at schools. Further importance lay in the fact, that the Training College was the first institution under the authority of the Education Department to implement this syllabus.

1. MS 16157, Cory Library.

2. Inspection Reports (Files of the S-G of Education) Archives, Cape Town, 1929.

3. MS 16128, Cory Library.

+ Refer to Appendix B, Choir Programmes (Class Choirs).

++ It was in abeyance in 1949.

1. Practical Teaching. All forms and aspects of class-music indicated under 2(a).

2. (a) Method of the teaching of tonic solfa and staff notations, breathing, vocal and aural culture, sight reading, songs (for one, two, three or four parts), melody-building, percussion band work and musical appreciation.

(b) Elementary Psychology in relation to the teaching of music.

3. Theory.

i) A course in the training and conducting of school choirs and percussion bands.

ii) A detailed study of various types of school songs, including the compilation of repertoire lists for each standard and knowledge of publishers' catalogues of music.

iii) A study of the history of music during periods selected from the years 1550-1900.

iv) The uses of the gramophone in school.

v) Some preparation for organizing school concerts and dramatic productions and the planning of well-balanced concert programmes.

vi) The study of elementary musical forms with a view to explaining the structure of melodies and teaching melody building.

vii) Methods of remedying common voice-defects.

4. Practical

i) Pianoforte tuition and practice.

ii) Training in the art of accompaniment as required for hymns, school songs, community singing, physical exercises, eurhythmics, percussion band, etc.¹

1. Education Gazette, 22 July 1937.

The course was presented by Sr. Margery C.R. (L.R.A.M.; U.T.L.M.), who was responsible for all the Method, Theory and Practical Teaching. Specialised tuition in an instrument and/or voice training was provided by the School of Music. Speech Training, rhythm classes and rhythm teaching was presented by specialists in those fields. Students were trained to conduct the Junior Choir.¹

In 1939 the students were examined in History of Music (assignment and tests), an Original Thesis, School Method (assignment and tests), Harmony and Form, Class Teaching, Singing, Pianoforte, Recorder, Eurhythmics and Elocution. The written papers were moderated by the Inspector, who also examined the practical sections.²

Inspection Reports available between 1939-1945, indicated that the course was highly successful and that the schools to which these students were appointed would greatly benefit by their skilful handling of the subject in the various branches.³

Each year a programme demonstrated what had been achieved in the practical work. Items included Percussion Band arrangements, Elocution, Choral Speaking, Recorder Playing, Vocal Work (suitable for different age groups) and Rhythmic Movement. The programme of 1940 is a typical example.⁴ +

The Primary Higher Music students had their own choir from 1943 and they were involved with the College Junior Choir as conductors. Both choirs contributed to the annual choir programmes.⁵ ++

Upon completing this course successfully, students could be appointed to attractive posts in schools, where in addition to a

1. MS 16157, Cory Library.

2. MS 16157, Cory Library.

3. Inspection Reports (Files of the S-G of Education) Archives, Cape Town, 1939-1945.

4. MS 16157, Cory Library.

5. MS 16157, Cory Library.

+ Refer to Appendix B.

++ Refer to Appendix B, Choir Programmes (Junior Choir 1943, 1945) (Primary Higher Music Choir 1943).

certain amount of class teaching, they were responsible for the class music.¹

4. Cultural Activities. These activities were many and varied and the influence of the School of Music can be clearly seen.

1. Activities in which the students participated. The choir was an institution which reached each and every student. During the years 1904-1912, the entire enrollment (less than one hundred voices), participated in massed singing, although a selected choir did make an appearance now and again during the last two years. Items were contributed to an Exhibition Concert in 1904 and to Prize Giving programmes (between 1907-1912) and Quarterly Concerts (between 1909-1912). At the latter concerts, part songs such as "The Lord is My Shepherd", "Evening" and "Fair Spring Smiles Again" (Saint Saens), as well as choruses were sung.²

In 1913 and 1914 the enrollment exceeded one hundred and the best voices were selected. Public performances included items at Quarterly Concerts and Staff Concerts⁺ as, the songs "The Angel", "Shadow Dance" and "Dickory, dictory, dock" by Rubenstein, Campbell and Schartau, respectively, and a three-part song "Night smiles o'er the Waves" by Henry Smart.³

1915-1950. The ever increasing enrollment afforded the selection of a Senior and Junior Choir.

Senior Choir. These were the best voices. The standard attained was consistently good and regularly remarked upon by the Singing Inspector in his annual reports.⁴ Many items were contributed to Student Concerts⁺⁺ and Founder's Day Concerts,

1. MS 16157, Cory Library.

2. Grocott's Dec 7, 1904; Oct 25, 1909; Journal June 11, 1910; Dec 13, 1910; Mar 26, 1912.

3. Journal Mar 3, Dec 8, 1914.

4. Inspection Reports (Files of the S-G of Education) Archives, Cape Town, 1915-1945.

+ Refer to this heading - School of Music.

++ Previously known as Quarterly Concerts.

which included the madrigal "The Swan" by Orlando Gibbons, as well as unison and part songs by a variety of composers, including Bach, Brahms, Elgar, Holst, Armstrong Gibbs, Cyril Jenkins, Granville Bantock and C.V. Stanford.¹

Between 1940-1950 additional activities were embarked upon with success. These included broadcasts of carols either from the Broadcasting Studio or the Cathedral. The choir shared two further broadcasts, firstly with the Music Students' Choir and secondly with the Choral Society. After the latter broadcast, telegrams of appreciation were received.² Items were also contributed to Choir Programmes.⁺

Junior Choir. This choir consisted of the less talented singers. Inspection reports revealed that unison songs were sung and that the standard was, as a rule, not high, although good work was done in some years as in 1940, when much was accomplished.

The Meeting of the Waters (with descant)	arr. G. Shaw	
Forth to the Meadows (two-part)	Schubert	
The Lark's Song (four-part canon)	Mendelssohn	
Ye Spotted Snakes (two-part)	Mendelssohn	
The Witch (two-part canon)	Eric Thiman	
Let us now Praise Famous Men (unison)	G. Bantock.	3

From 1939-1950, with the exception of 1948, the Primary Higher Music Students were involved with this choir as conductors.⁺⁺ Items were contributed to Choir Programmes in the years from 1941.⁺⁺⁺

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1. Grocott's Mar 14, 1921; Dec 4, 1922; June 15, 1931; June 11, 1933; June 14, 1937; June 3, 1939; June 12, 1944.
 2. MS 16170, Cory Library.
 3. MS 16157, Cory Library.

+ Refer to Appendix B, Choir Programmes 1943, 1945.

++ Refer to Primary Higher Music Course.

+++ Refer to Appendix B, Choir Programmes 1943, 1945.

2. Activities in which the students were listeners. It was compulsory for students to attend lectures on musical appreciation given by the staff of the School of Music or an invited lecturer, as well as Quarterly and Student Concerts (by the students of the School of Music), Staff Concerts and recitals by visiting performers to the College. In addition students were encouraged to attend musical concerts held in town.⁺

5. Prize Givings. These functions can be traced from 1898-1915. Prizes were presented for achievement, including the sphere of vocal and instrumental music. Initially the programmes were short, consisting of recitations and songs, but from 1904 became more varied, reflecting the progress made by the School of Music, with the inclusion of items by the orchestra, part-songs, vocal solos and duets, and pianoforte and violin solos. The programme from 1913 is representative:

Orchestra	Minuet from Berenice	Handel
Part Song	An Arab's Song	H.M. Higgs
	Selected Choir, violins ad libitum	
Pianoforte Solo	Concert Stücke	Weber
	K. van Renen	
Vocal Duet	Over the Heather	F. Moir
	M. Munro, A. Crewe	
Violin Solo	Sonata in F a) Allegretto	Grieg
	b) Allegro	
	A. Snyman	
Part Song	O Sing to God (with orchestra)	Gounod ¹

6. Founder's Day. Concerts on Founder's Day were instituted in 1939 and traced up to 1950. These concerts were provided by the School of Music and were compulsory for all students.⁺⁺

1. Journal Dec 2, 1913.

+ These will be discussed in greater detail under the School of Music.

++ Referred to in detail under the School of Music.

7. Musical Tuition. Students enrolled for the Primary Teachers' Courses were afforded the opportunity of receiving individual instruction in instrumental and/or vocal music, from specialists at the School of Music.⁺

B. School of Music, 1904 to beyond 1950

This School came into being in 1904 and filled the needs of full-time music students, as well as those of students taking general teacher training. Prior to this, Mr Deane, who in 1904 became the first Director, had fostered the small beginnings of the musical side.

1. Musical Tuition. Tuition was provided in instrumental music and solo singing at grade level and at the Licentiate Diploma level and in theoretical subjects. Generally speaking, the small number of students in 1904 increased rapidly and reached a peak in the 1920's, whereupon there was a steady decline up to 1950, owing mainly to financial implications.

1. Instrumental Music and Solo Singing - Grade level. This tuition was intended for all students of the School of Music, who were required to reach the standard of the highest grade prior to proceeding to the Licentiate Diploma Course, as well as for students enrolled for the Primary Teachers' Courses. Tuition was available to scholars at St Peter's School from ca 1905 and extended to a limited number at Woodville School from 1939.⁺⁺

The pianoforte was the main instrument instructed, attracting the majority of students. Participating numbers followed the pattern of rise and fall already indicated.

String tuition commenced with the violin, in 1906. It was a very important development, for this was the training ground of orchestral players.⁺⁺⁺ Numbers increased until 1930 and then

+ Refer to Musical Tuition - School of Music.

++ Musical Tuition at these schools (Chapter 4).

+++ Refer to the College Orchestra.

decreased to the extent that tuition was provided by a part-time teacher. This led to a further decline and tuition ceased for many years in the 1940's, being re-established in 1948. 'Cello tuition was provided mostly by the violin specialist and was consequently subject to the same difficulties. The demand for instruction was limited. Viola tuition was also available, but again the demand was limited.

Organ tuition was commenced in 1904, when numbers participating were small. A limited number of students availed themselves of this opportunity throughout the years up to 1950.

1905 marked the commencement of tuition in solo singing, which attracted a large number of students in the period up to 1950. Contrary to the general tendency displayed in instrumental tuition, the numbers increased after 1940.¹

2. Training of Music Teachers - Diploma level. In 1907, a general notice in a local newspaper revealed that music teachers were trained.² The following year new courses were introduced,³ which followed the syllabus of the University of the Cape of Good Hope⁺ and which were designed for students who had passed the Advanced Grade examination (up to 1923) and the Final Grade examination (from 1924 onwards). These courses, which included tuition in one of a variety of instruments (pianoforte, violin, 'cello) or solo singing, culminated in an external examination. In 1909, the first student was presented for examination in the Licentiate Diploma,⁴ which was subsequently gained by a large number of students.

In 1917 the School made certain policy decisions with regard to

1. MS 16274; MS 16185, Cory Library; Grahamstown Training College Magazine, 1975.

2. Journal Jan 2, 1907.

3. Journal Nov 19, 1907.

4. Journal Dec 4, 1909.

+ From 1918 known as the University of South Africa.

the training of pianoforte Licentiates.

1. Candidates must be judged as adult performers or adult teachers.
2. The quarterly reports on Licentiates must be more definite in reference to the weak points of candidates.
3. Candidates are not to be entered for A and B⁺ in the same year.
4. Every term there shall be held:
 - i) A critical afternoon for the hearing of candidates for B.
 - ii) A questioning afternoon, but not in the fourth quarter.
5. Every candidate will be asked to give a recital in the second and third quarter.

B candidates - not less than 40 minutes.

A candidates - not less than 20 minutes.

Items may be repeated at the second performance and need not necessarily be examination pieces.¹

In 1933 new regulations were introduced:

1. Each student must have one Major Subject only - a Practical subject or Licentiate Harmony and Counterpoint.
2. At least one Major Practical subject or two Half Subjects, for at least one year.
3. Students should add to the Licentiate Diploma at least one of the following short courses, examined externally and not awarded unless the candidate holds a Licentiate Diploma:
 - a) School Choir Singing.
 - b) Rhythmic Work (including Percussion Band).
 - c) Speech Training.²

1. MS 16121, Cory Library.

2. MS 16274, Cory Library.

+ A, Teachers' Branch; B, Performers' Branch.

The number of students enrolled for these courses rose steadily and reached a peak in the 1920's, an era of at times fifty full-time music students, with additional part-time students. There was a decline in numbers after 1930. The financial factor was an important contributor to this decline, together with the fact that some students were attracted to the fast developing music courses at Rhodes University College.¹ There were very few students by 1950 and the course was soon to cease, as the training of music teachers for individual pupils became the function of the universities and not the Provincial Training Colleges.²

3. Theoretical work. All branches, namely, theory, harmony, history of music, musical form and counterpoint were instructed in accordance with the requirements of the syllabus of the University of the Cape of Good Hope.⁺

2. Music Examinations. It was necessary to evaluate the standard of achievement by means of external examinations, particularly as so many students were proceeding to the Licentiate Diploma Course. Candidates were entered for the certificate (grade) examinations in practical subjects and theoretical subjects and for Licentiate Diplomas, all of the University of the Cape of Good Hope and its successor.

1. Certificate examinations (grades) in Practical Subjects. Large numbers of candidates were entered for examination in a variety of subjects, with the exception of two years, namely, 1941 and 1942, when there were no entries.⁺⁺ The percentage of passes was high and the impressiveness of the results was at times commented upon in the leading article of the local newspaper.

The general results up to 1938⁺⁺⁺ included 176 passes and 108 honours.

1. Grahamstown Training College Magazine, Dec 1975.

2. Grahamstown Training College Magazine, Dec 1975.

+ From 1918, the University of South Africa.

++ Staff cut out examination entries because of pressure of work (MS 16128, Cory Library).

+++ A decline in numbers generally after 1938.

Of these 198 were Final Division (grade)⁺ successes, dating from the inception of the examination in 1924. Bursaries were awarded to several candidates for outstanding results in pianoforte, violin and solo singing.¹

Pianoforte results indicated that between 1900-1903, a small number of candidates participated, while between 1904-1940 there were many, with a large proportion in the upper grades. During the latter two years, the numbers declined and there were many less between 1943-1950.

Generally, results indicated that very few organ candidates were involved between 1911-1940. This branch was most active between 1927-1931. From 1946 onwards, a small number were again traced.

With regard to the violin, there were generally few candidates who attempted examinations. A sprinkling of successes were found in almost every year from 1905-1940, but were absent during the years 1942-1950, with the exception of one year, corresponding with the availability of string tuition. Very few candidates were involved in 'cello examinations between 1912-1940. 1931 was particularly exceptional with four candidates.

In solo singing there were successes each year from 1906-1940, with the exception of 1908. There were fewer candidates than for the pianoforte. The best years, making the highest number of successes the norm, would be 1909-1916. The number of candidates increased during 1943-1950 and compared well with those for pianoforte.²

2. Certificate examinations in Theoretical Subjects. As stipulated, theoretical knowledge was a prerequisite for candidates

1. MS 16274, Cory Library.

2. Deductions made from lists of examination results published in Journal and Grocott's 1900-1950; MS 16128; MS 16120; MS 16121, Cory Library.

+ Standard required from 1924, before proceeding to the Licentiate Diploma.

entering certain practical grade examinations and Licentiate practical examinations,¹ there were many entries in the various branches. The pass rate was high in theory, but generally low in harmony, counterpoint and advanced rudiments.²

The general results up to 1938 included 694 passes and 74 honours. (This is exclusive of Theory results.) Of these 169 were in Advanced Division (grade) Harmony, or Advanced Counterpoint, and 135 in Advanced Rudiments.³ + Between 1939-1950, there were many less successes, owing to a drop in the number of candidates.⁴

3. Licentiate Diploma Examinations. Candidates entered these examinations from 1909 and successes were achieved annually up to 1950. Many students passed as Teachers and/or Performers in an instrument (pianoforte, violin, 'cello) or solo singing. A small number achieved success in two directions.

The general results between 1909-1938 included 164 passes in various branches, one of which was in Harmony and Counterpoint. As the standard of these examinations were particularly high, there were seldom one hundred percent passes. Nevertheless, the fact that thirteen of the candidates were awarded Exhibitions,⁺⁺ which enabled them to compete with the best candidates from throughout South Africa, for the Overseas Scholarship⁺⁺⁺ and that five of these candidates were awarded the Scholarship, indicates the high standard attained. Between 1939-1950, there were fewer candidates. A slight increase was noticeable in 1949 and 1950. During these years successes were exclusively for pianoforte candidates, with the exception of 1950, when a candidate was successful in each of Solo Singing and School Music Teaching.

1. Syllabi for examinations: University of the Cape of Good Hope 1900-1918; University of South Africa 1919-1950.

2. MS 16121; MS 16128, Cory Library.

3. MS 16274, Cory Library.

4. MS 16121; MS 16128, Cory Library.

+ Standard required before proceeding to the Licentiate Diploma (Practical).

++ Worth £25-£30.

+++ Worth £100-£200 for three years.

During this period three candidates were invited to compete for the Overseas Scholarship.¹

3. Opportunities for Student Performance. This was a very important facet in the training of students and took on a variety of forms.

1. Musical Evenings. These were concerts of a private type, at which students played for the music staff, preceding the more important Student Concerts. At first, from 1908, one evening was sufficient, but as numbers increased, two evenings, known as the Senior Musical Evening and Junior Musical Evening, were necessary.² The former was for students who had reached a high standard of performance, while the latter was for those of more modest capabilities and included the scholars from St Peter's School, who took music.³

2. Student Concerts. The first concert was held in September 1908. From 1909-1919, they were known as Students' Quarterly Concerts and from 1920 onwards, as Student Concerts. They were, however, held each quarter up to the end of 1923 and then subsequently generally twice a year. Although some programmes were regarded as especially good, a high standard was maintained in each successive concert, despite an annually moving student population.⁴ Apart from the opportunity which these concerts provided for the music students to gain experience in performing, another important aspect was, that for the majority of students present (and it was compulsory for all College Students, although against the grain),⁵ this was the first hearing of much of the music and was consequently invaluable. The items presented in

1. MS 16274; MS 16121; MS 16128, Cory Library; Journal and Grocott's 1909-1919; Grocott's 1920-1950.

2. MS 16170; MS 16121, Cory Library.

3. Interview with Sr Margery, April 1982, who was on the staff of the School of Music for many years.

4. Journal and Grocott's 1908-1919; Grocott's 1920-1950.

5. Interview with Sr Margery, April 1982.

all programmes were representative of the work done by the students and indicated the variety of styles and composers studied.

1908-1912. Programmes consisted of items for orchestra, piano-forte, violin and voice (both solo and for the entire student body). The programme of December 1909, was typical:

Orchestra	Nachtwachter Minuet	Haydn
	Two Swedish Folk Melodies	Svendson
	Le Retour (violins only)	Dancla
	Extract from "Merry Wives of Windsor"	Nicolai
	Conducted by Mr Ould	
Duet for Two Pianos	Allegro Molto	Mozart
	Miss K. Adams, Miss V. Fergus	
Piano Solo	Air de Balletta	Chaminade
	Miss H. Jennings	
Quartet arr.	Valse Impromptu	Raff
	Misses E. Bayley, M. Sewrey, W. McCay, M. Munro	
Violin Solos	Andante	Beriot
	Molto Perpetuo	Bohm
Vocal Solo	Almond Tree	Schumann
	Miss E. Sewrey	
Vocal Trio	Distant Bells	Mackenzie
Part Song	O Forest Fair and Free	
	Students under baton of Mr Ould	

1

1913-1914. Programmes consisted of the same basic items, but the collective student singing gave way to two defined groups, namely, a choir, consisting of the best voices and a special choir, consisting of students receiving solo vocal training.

A characteristic programme was presented in 1914, when music by a wider range of composers than had been heard previously, was

1. Journal Dec 14, 1909.

included. These were the Symphony no.3 "Eroica" (Beethoven) and Three Characteristic Waltzes (Coleridge Taylor) for orchestra, pianoforte solos "Waldesrauschen" (Liszt) and Scherzo in C sharp minor (Chopin), vocal solos, which included "The Poet's Life" (Elgar) and pieces for selected choir, which included "The Angel" (Rubenstein).¹

1915-1933. The main changes were again in the realm of choir work. An increased enrollment enabled the best voices at College to be formed into a Senior College Choir, while the music students formed a separate choir. This period included concerts at which either the entire programme or the first half of a programme was selected so as to mark special musical events, namely, the centenary of Schubert's death (June 1928), the bi-centenary of Haydn's birth (May 1932) and the centenary of Brahms' birth (June 1933).

The programme of March 1930 was representative and included vocal solos by Mendelssohn and Saint Saens and pianoforte music by Albeniz, as well as a 'cello solo and items by the Music Students' Choir.² +

1934-1950. Drama or speech was included in the programmes. From 1939, the final concert of the year was held in November and formed part of the Founder's Day Celebrations. Programmes again marked special events such as the 250th anniversary of the birth of Handel and Bach (June 1935) and a Victory Concert (June 1945), which was devoted to music by composers of the Allied Nations.³

The programme presented on Founder's Day 1945 is representative of the high standard attained and included a Violin Concerto in E minor (Avison), the first movement of the Piano Concerto in B flat minor (Tchaikowsky), the first movement of the Sonata in F minor, op.57 (Beethoven), as well as vocal solos and items by

1. Journal Dec 8, 1914.

2. Grocott's Mar 24, 1930.

3. Grocott's June 17, 1935; June 11, 1945.

+ The programme appears in Appendix B.

the Orchestra and the Senior College Choir. It is striking that most of the vocal music was by British composers, namely, Elgar, Bantock, Parry and Frank Bridge.^{1 +}

3. Recitals. Between the years 1907-1946, recitals were given by students who had distinguished themselves either in violin, 'cello, pianoforte or solo singing. Several of these students were awarded Overseas Scholarships to further their studies. Two programmes indicate the high standard attained:

1911. Violin Recital by Miss Phyllis Ward

Sonata in G minor	Handel
Allegro from Violin Concerto	Mendelssohn
Reverie	Sarasate
Gavotte	Gossec
Madrigale	Simonetti
Salterelle	German
Romance	D'Ambrosio
Hejre Kati	Hubay
Arr. from Faust	arr. Humer and Alard

2

1944. Pianoforte Recital by Miss Marjorie Marcuse (on Founder's Day)

Chromatic Fantasia and Fugue	Bach
Waldstein Sonata	Beethoven
Two Sonatas	Scarlatti
Prelude in F sharp minor	Chopin
Prelude in B flat minor	Czymanowski
Deep in the Woods	MacDowell
Bird Song	Palmgren
Prelude in C minor	Blumenfeld

3

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1. Grocott's Nov 19, 1945.
 2. Grocott's Oct 16, 1911.
 3. Grocott's Nov 20, 1944.

+ An additional programme appears in Appendix B.

4. Broadcasts. Between the years 1935-1950, many opportunities arose for students to broadcast short solo recitals, both instrumental and vocal, which were of a high standard artistically, from the local broadcasting studio.⁺ The College Orchestra and College Choir also performed. Students played illustrations in connection with a course of weekly educational broadcasts.¹

5. Eisteddfodeau. There were two difficulties with regard to participation, namely, that very often one of the staff was adjudicating and that these were usually held too near to other examinations, for students to enter. This explains why only two students participated in Port Elizabeth in 1936.²

4. Other Cultural Activities. These activities can be divided into two main groups, namely, (a) activities in which all the students were listeners and (b) activities in which groups of students actively participated.

a) 1. Staff Recitals. The Staff presented concerts. Attendance was compulsory for all students of the School of Music as well as for those taking General Teacher Training. Although arranged principally for the benefit of the students, the public also attended.

Between 1910-1914, "Staff Recitals" were presented two or three times a year. Programmes were dominated by vocal, violin and pianoforte solos, with a sprinkling of chamber music. The College Orchestra and Selected Choir contributed items in 1914. Items otherwise rarely heard, were often included in a programme. That of March 1914, is an example of the artistic merit of these recitals:

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1. Grocott's 1935-1950 (published radio programmes);
Grahamstown Training College Magazine 1975.
 2. Grocott's May 26, 1936.

+ Grahamstown Studio of the South African Broadcasting Corporation (S.A.B.C.).

Orchestra	Serenade from "The Wand of Youth"	Elgar
	Imperial March	Elgar
Piano Solos	Sonata in G minor, op.22	Schumann
	Valse in F sharp minor	Tchaikowsky
	Characteristic Piece	Tchaikowsky
	Mr E. Douglas Taylor	
Vocal Solos	Ethiopia Saluting the Colours	Charles Wood
	Now Sleeps the Crimson Petal	Roger Quilter
	Why so Pale and Wan Fond Lover?	Sir Hubert Parry
	There was never a Queen like Balkis	E. German
	Kangaroo and Dingo	E. German
	Mr B. Streatfield	
Cello Solo	Concert	Van Goens
	Miss L. Willows ⁺	
Trio: Cello,	Trio in E flat	Hummel
Violin, Piano	Miss Willows, ⁺ Miss Esp, ⁺ Mr Jackson	
Selected Choir	Night Smiles o'er the Wave	Henry Smart
	(Three-part song)	

1

From 1915-1930, these concerts were termed "Professors' Concerts" and were presented less frequently from 1919, usually only once a year. Programmes featured a variety of composers, representing different idioms, including the music of the time. These concerts, which consisted mainly of vocal, violin and pianoforte solos, were of artistic merit.⁺⁺

In 1931 it was agreed to abandon these concerts, as the staff had a very full programme. Any members were however free to give a recital.² There were subsequently five programmes presented which included a joint musical and dramatic presentation, with piano-forte music by Mozart, Chopin and Roger Quilter, violin music by

1. Journal Mar 3, 1914.

2. MS 16170, Cory Library.

+ Students of the School of Music.

++ Refer to Appendix B for an example.

Lully and Kreisler and a Flute solo "Minuet et Bourree" by Lully.¹

2. Concerts and Recitals by Outside Performers. These concerts and recitals fell into two categories, namely, those attended at the College and those attended at some other venue.

Most concerts and recitals in the early years fell into the first category. Teachers from local institutions presented vocal and instrumental recitals and musical evenings. Those who featured prominently were Herr Israel (violin), Mrs Deane (pianoforte) and Mr Streatfield (vocal). The years between 1909-1931 were lean, but there were some interesting recitals subsequently, which included a violin recital and a vocal recital. In the latter Miss Annie Woud, accompanied by Miss Rosa Nepgen, sang songs by a variety of composers, representing different styles, detailed as follows:

Canzonetta	A. Scarlatti
Dido's Lament	Purcell
Nur wer die Sehnsucht kennt	Schubert
Der Tod und das Mädchen	Schubert
Gipsy Songs	Brahms
Two groups of Songs	Contemporary Dutch
	Composers

2

Virtually no recitals or concerts were attended at other venues in the earliest years. During the period 1909-1939, students attended organ recitals in the Cathedral from time to time, as well as several evening concerts by the Cape Town Orchestra and a vocal recital (in 1939), at which an Aria, as well as groups of French and English songs and Lieder were sung.³ The years 1940-1950 were busy. There were frequent visits to the Cathedral to listen to Passion Music and Carol Services, which featured a combined Cathedral and Training College Choir.⁴ Full-time music

1. Grocott's April 30, 1934.

2. Grocott's Sept 7, 1949.

3. MS 16126, Cory Library; Grocott's April 21, 1939.

4. MS 16126, Cory Library.

students were encouraged to attend the annual series of concerts arranged by Rhodes University College,⁺ as well as the series arranged by the Grahamstown Music Club in 1950. For full-time music students, these evenings out were regarded as work, while other College students were expected to count these occasions as leave and not as extras.¹

3. Musical Appreciation. This was a very important aspect of the broader education of the entire student body at the College. The lecturers at the School of Music assumed the responsibility of presenting or arranging for the presentation of a variety of topics. There was an option period on a Friday afternoon and Music Appreciation together with Literature, Drama etc. was one of the options.²

During the years 1907-1950, illustrated lectures and lecture/recitals were the most usual means of presentation. Subjects chosen by the staff included, Folk song - particularly English examples, Song and its Development, Schubert, Beethoven, Music and the Dance, the Flute and Piccolo and "A Musical Marriage". The latter was illustrated by songs, both serious and light-hearted, by a large variety of composers representative of the nineteenth and twentieth centuries.³ The most significant contribution by a visiting lecturer, was on the History and Growth of the Sonata, which was illustrated as follows:

16th C	Sonata da Camera for Three Viols	Corelli
1660-1722	Portions of the first published Sonata for Clavichord	Kuhnau
1714-1778	Sonata in A	C.P.E. Bach
1732-1809	Sonata in D	Haydn
1770-1832	Pathetique Sonata	Beethoven
1817-1890	Sonata for Violin and Pianoforte in D minor	Gade

1. MS 16170, Cory Library.

2. MS 16121, Cory Library.

3. MS 16121; MS 16128; Journal Nov 11, 1913; Aug 1, 1916; Grocott's Oct 13, 1934; Oct 9, 1935; Mar 12, 1941.

4. Journal Nov 16, 1909.

+ Refer to Rhodes University College, 4 and 5.3.

A Chopin recital and a recital of Hebridean Songs were popular, while radiogram recitals were extremely popular.¹

b) 1. Orchestra. The orchestra, founded in 1906, consisted basically of string players, with the wind parts in the main being played on the pianoforte. This role was performed by Miss Gertrude Gillespie, firstly as a student and then as a staff member. Local musicians reinforced the numbers, which varied from year to year, ranging from thirteen in 1909 to twenty in 1924, with eighteen, twenty-eight and eighteen, respectively, in 1944, 1945, 1947. During these last years there were an increasing number of musicians from town.² +

The orchestra practised an hour on two afternoons a week and longer before a concert.³ Their repertoire, consisting of short pieces, symphonies and concertos, was heard on a variety of occasions and was an indispensable and most popular element in programmes. The standard reached was always regarded as high and their playing bore the stamp of careful study.⁴

During the years 1907-1915, short pieces were contributed to Prize Distribution programmes on many occasions. Their first official performance would seem to have been at prize distribution in 1907.⁵

Between 1908-1948, the orchestra contributed regularly to the Student Concerts and played a valuable role. The music performed included many short pieces by a variety of composers, several overtures and an array of symphonies. The latter represented all

1. MS 16121; MS 16128, Cory Library.

2. Journal April 27, 1909; Grocott's April 3, 1924; MS 16230, Cory Library.

3. Sr Margery.

4. Conclusions drawn from Press Comment (Journal and Grocott's) 1907-1948.

5. Journal Nov 19, 1907.

+ Refer to String Tuition.

the established symphonic writers from Haydn, Mozart and Beethoven, to Schubert, Schumann, Mendelssohn and Tchaikovsky. Several of these symphonies were played many times during this period, but always by different orchestral members. An impressive list appears in Appendix B.

The orchestra played short pieces such as Gavotte (A. Thomas), Nächtwächter Minuet (Haydn) and Rakoszy March (Berlioz) at the Staff Recitals in 1913 and 1914.¹ They were heard regularly at the Professors' Recitals between 1915-1930, when they contributed short pieces, symphonic movements and the accompaniments of concertos. These included the Violin Concerto no.1 in G minor (Max Bruch), the Piano Concerto no.5 and the Violin Concerto (Beethoven).²

The importance of the orchestra is again apparent, when it is realized that it was called upon to contribute music at a wide variety of special occasions. These included the orchestral accompaniment of the hymn,⁺ especially written for the visit of the Prince of Wales in 1925, the "Egmont" Overture (Beethoven) played at the official opening of "Beethoven"⁺⁺ in 1927 and a short musical programme performed at the Civic Reception for the Governor-General in 1931.³

The orchestra contributed greatly to the successful performance of the operas "Orpheus and Eurydice" (Gluck) and "Dido and Aeneas" (Purcell) at the College, in 1931 and 1932, respectively, and gave fine support in the Choral Society's production of "Hiawatha" (Coleridge Taylor) in 1933.⁴ In addition, the students

1. Journal May 23, 28, 1914.

2. Journal Mar 15, 1915; Mar 6, 1917.

3. Grocott's May 16, 1925; Aug 29, 1927; MS 16121, Cory Library.

4. Grocott's Sept 22, 1931; Sept 21, 1932; Oct 10, 1933.

+ St George's Hymn.

++ The new music building - School of Music.

supported the Philharmonic Society Orchestra,⁺ as string players, in earlier years.¹

On the occasion of the first Evening Broadcast from the Grahamstown Studio of the S.A.B.C. in 1935, the orchestra played the Brandenburg Concerto in B flat (Bach), Air and Northern Dance (Carse) and Suite in Three Movements (Charles Avinon), in a programme presented entirely by the students and staff of the School of Music.² On at least two other occasions, namely, March 1938 and May 1940, the orchestra broadcast from the local studio.³

2. The Choir. This was always an important institution. Up to 1914 the music students participated in the same choral activities as the students taking general training. The choirmaster was a staff member of the School of Music.⁺⁺ From 1915-1919 the Senior Choir was the home of the music students. In 1920 a Music Students' Choir was founded, which performed publicly for the first time during the latter half of the year. This was a small choir trained by the specialist vocal teachers at the School of Music up to 1945. It was active during most years, contributing many items to Student Concerts and Founder's Day Concerts with much success. The repertoire included part songs and arrangements of Negro Spirituals and Traditional songs. The styles ranged from an example by Praetorius and Purcell, to songs by Brahms and Schumann and much music by contemporary British composers, such as Percy Buck, Herbert Howells, Thomas Dunhill and Coleridge Taylor. Arrangements were also by British composers, Granville Bantock and Burleigh.⁴ A few examples of songs include the following:

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1. Grocott's Nov 29, 1915.
 2. MS 16121, Cory Library.
 3. MS 16170, Cory Library.
 4. Grocott's Sept 12, 1921; Aug 26, 1924; April 22, 1929; Mar 16, 1931; June 14, 1937; Nov 27, 1939; Nov 22, 1943.
- + A Grahamstown Orchestra, conducted by Mr G. Wilby, who was also the Conductor of the orchestra at the School of Music.
- ++ Refer to General Teacher Training - Cultural Activities, the Choir.

1924	A Lake and A Fairy Boat	Thomas Dunhill
	Beauty and Truth	Coleridge Taylor
1931	The Tambourine Player	Schumann
	Oh Lovely Night	Praetorius
1943	Weep ye no more Sad Fountains	Percy Buck
	The Gardener	Brahms

3. The Choral Society. This society was active from 1931 and practises were held on Friday evenings. There were several performances to their credit, which included carols and Brahms' Requiem (the latter performed in the Cathedral wearing veils), as well as Coleridge Taylor's "Hiawatha", which was attended by teachers assembled in Grahamstown for a Teachers' Conference.¹ Rehearsals were begun for "Elijah" in 1934, however, no further activity was noted.

In 1943, a request was made to establish a Choral Society.⁺ It was decided to have no formal society, but to call for volunteers to join the Cathedral choir as the need arose and to name the choir according to the work in hand, e.g. Passion Music Choir, Carol Choir, etc. Choirs bearing these titles and including as many as twenty volunteer students, performed many times prior to 1950, including the sharing of a broadcast with the Senior College Choir, on which occasion they were referred to as the Choral Class.²

4. Operatic Performances. These were ambitious efforts by the students who had little, if any, previous experience of the stage. With regard to the music, they were more experienced, as they had been influenced by that atmosphere since they entered the School of Music. The operas performed were "Orpheus and Eurydice" (Gluck) and "Dido and Aeneas" (Purcell). In the former, the ballet, and the music, both vocal and orchestral, was good and the students

1. MS 16121, Cory Library; Grocott's Mar 24, 1932; Oct 10, 1933.

2. MS 16170, Cory Library.

+ The choirmaster of both the Cathedral and Senior College Choirs, wished to combine both sides of his work.

mastered stage technique, while in the latter, the principals were all College Students and a notable performance was given.¹

5. Ensemble Class. Ensemble work was commenced during the first half of 1914. Practises were held bi-weekly and rapid progress was made. During the years up to 1928, chamber music was contributed to Student Concert programmes at least once during most years. The repertoire, consisting of Piano trios, quartets and quintets, as well as String quartets and quintets, was representative of composers from the classical and romantic schools and also included a more modern idiom. The entire composition was seldom heard and it was usual to play a movement or two. The following are examples:

1915	Andante Con Moto (Quartet in D minor)	Schubert
1921	First movement of Piano Quartet, op.16	Beethoven
1923	Quartet for Strings in E flat, op.12	Mendelssohn
1924	First movement of Piano Quartet in E flat	Rheinberger
1926	Piano Trio: Minuet and Allegretto (from "Miniature")	F. Bridge ²

In two further isolated years, namely, 1936 and 1944, the ensemble class again performed at Student Concerts. On both occasions the choice of music was a movement from a Piano Trio (Haydn).³

5. Facilities. During the early years, the School of Music was located in scattered rooms. It outgrew these quarters and in August 1927, a new building, "Beethoven", was opened. The increased facilities included twelve teaching rooms, twelve practising rooms, a drill hall and other rooms.⁴

Pianofortes were available for practising purposes and their daily

1. Grocott's Sept 22, 1931; Sept 21, 1932.

2. Journal Aug 31, 1915; Grocott's Sept 12, 1921; June 18, 1923; Aug 26, 1924; Nov 19, 1926.

3. Grocott's Dec 3, 1936; June 12, 1944.

4. MS 16185, Cory Library; Grocott's Aug 29, 1927.

use by resident students was included in the fees.¹ There was a demand upon the facilities, as students taking the pianoforte as a main instrument practised five hours a day² and up to seven hours a day before a Licentiate examination.³ If the pianoforte was taken as an extra subject, at least one hour daily was required for practising and longer, if the student was advanced. In order to meet the demand, there was a time-table arranged in half-hour periods, on a notice board. Students practised during College hours - a whole morning or afternoon at a stretch - stopping only to attend lessons or lectures.⁴ In addition, students practised between 7 and 9pm.⁵ Mention was made of a new Weber Grand Piano-forte used publicly for the first time at a Student Concert in 1919 and also of the acquisition of a new Steinway Grand, granted for the Primary Higher Music Course in 1941.⁶

A wireless was installed in the early part of 1935, the year in which the Grahamstown Studio of the S.A.B.C. was inaugurated. Students were free to listen to special Broadcast Lectures and Concerts, if these did not interfere with classes and lessons. In the evening they could tune in from 9-9.30pm, or later, with special permission. In 1938 an electric motor with pick-up, was bought for the radiogram, as well as a second-hand radio for use in rooms other than the Drill Hall.⁷

Students had free access to the music library, which was eventually housed in the Staff Room of "Beethoven". It contained a selection of music and scores, reference books and magazines, the latter including "The Music Teacher" and "Musical Times". Donations of second-hand music were received from time to time and the library

1. MS 16274, Cory Library.

2. Sr Margery.

3. Joyce Macrae - a former student living in Grahamstown.

4. Sr Margery.

5. MS 16170, Cory Library.

6. MS 16121, Cory Library.

7. Sr Margery.

benefited substantially by the decision that half of the broadcasting fees from morning broadcasts would be devoted to the purchase of books.¹

RHODES UNIVERSITY COLLEGE

The Music Department was founded in 1923 and from that year students could take a First Year Course in Music for the B.A. degree or a First Year Course for the B.Mus. degree.² During the ensuing years up to 1950 progress was evidenced in the variety of degree and diploma courses offered.

1. Degree Courses. Courses were offered which would qualify for the B.A. degree, for First Year B.Sc. degree and for Music degrees.

1. B.A. Degree. In 1923 lectures in a First Year Course in Music were by way of an experiment, which proved successful. The course comprised the study of Harmony, Counterpoint, History of Music and Ear Training.³ In 1924 a Second Course was introduced.⁴ By the end of 1928, the Senate was aware of the cultural value of the courses, which were likely to become more attractive as a result of the regrouping of subjects.⁵ From 1931, Music became a possible Major Subject, when a Third Year Course was introduced, comprising the study of selected classical works from score, advanced harmony, counterpoint in three parts, the elements of acoustics, form and analysis and sight playing from a four-part score.⁶

In 1936, Orchestration became an additional and optional course

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1. MS 16170, Cory Library.
 2. Calendar R.U.C., 1923.
 3. Files of the Registrar 269/2; Calendar R.U.C., 1923.
 4. Calendar R.U.C., 1924.
 5. Files of the Registrar 269/13.
 6. Calendar R.U.C., 1931.

which could be taken instead of Form and Analysis or Sight Playing from score.¹ In 1939 it was noticed that performance to the standard of the Higher, Intermediate and Advanced Divisions (Pianoforte examinations) of the University of South Africa, were required for the First, Second and Third years, respectively.²

From 1941-1946 the requirements were as follows:

Course I	Elements of Musical Theory History of Music I Harmony I Counterpoint I Pianoforte, Choir, Orchestra
Course II	History of Music II Harmony II Counterpoint II Form I Pianoforte, Choir, Orchestra
Course III	History of Music III Form II Acoustics The Instruments of the Orchestra Elements of Choral and Orchestral Conducting Practical work in Conducting Pianoforte, Choir, Orchestra

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In 1947 further changes were made, when Choir and Orchestra were deleted from Courses I and II and the requirements for Course III became the following:

History of Music, Harmony, Counterpoint (all III)
Form II
Instruments of the Orchestra, Elements of Conducting
Pianoforte

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1. Calendar R.U.C., 1936.
 2. Calendar R.U.C., 1939.
 3. Calendars R.U.C., 1941 - 1946.
 4. Calendars R.U.C., 1947 - 1950.

A Course in History and Appreciation of Music became a qualifying course for the B.A. degree when it was introduced in 1945. It was intended primarily for students with little or no ability in playing a musical instrument and with little or no knowledge of the subsidiary subjects. The syllabus comprised:

Principal subject: The History of Music from 1300.

Subsidiary subjects: Elements of Musical Theory, Harmony, Counterpoint, Form, Instruments of the Orchestra.¹

2. B.Sc. Degree. From 1939 a course in Music could be included for First Year B.Sc.²

3. B.Mus. Degree. The First Year Course introduced in 1923 comprised the study of the same subjects as for the B.A. degree, with certain additions.³ In 1924 these were:

Practical Aural-training, including Musical Dictation.

History of Music (1700 up to date).

Studies in Phrasing and Form, particularly Beethoven Sonatas.

Harmonization of Melodies and Figured Bass, up to four-parts, instrumental and vocal (for pianoforte, quartet or voices in short score).

Dominant and Chromatic Seventh and Augmented Sixth.

Simple Sequences in Figured Bass.⁴

A Second Year Course was introduced in 1925 which comprised the following:

Studies in the History and growth of the Symphony or Opera.

Advanced Harmony, using Open Score, for String Quartet or Voices and with contrapuntal treatment of the harmonization.

Advanced analysis of Keyboard Works up to Scriabin and Ravel.⁵

1. Calendars R.U.C., 1945-1950.

2. Calendars R.U.C., 1939-1950.

3. Calendar R.U.C., 1923.

4. Calendar R.U.C., 1924.

5. Calendar R.U.C., 1925.

In 1933 it was felt that the introduction of a Third Year Course would be of considerable advantage to both the College and the students in the area.¹ This became a reality from 1939, when students who had taken Matriculation Music or its equivalent, were prepared for the degree of B.Mus. of the University of South Africa, a three-year degree course. The practical performance standard was that of the Advanced Division, Final Division and U.T.L.M. Diploma (all of the University of South Africa), during the first, second and third years, respectively.²

In 1941 the degree was extended to a four-year study. The subjects followed in the first and second years were those followed by B.A. students taking Course I and II, in that year.⁺ The standard of the practical performance was, however, much higher.⁺⁺ The subjects in the remaining years were the following:

Third Year: Principal Subjects: History of Music, Harmony,
Counterpoint (all III).
Composition II
Acoustics
The Instruments of the Orchestra
Choral and Orchestral Conducting.
Subsidiary Subject: Pianoforte.

Fourth Year: Principal Subjects: History of Music IV
Composition III
Choral and Orchestral Conducting II.
Subsidiary Subjects: Choir, Orchestra.³

In 1942 the subjects of the first two years were extended by the addition of B.A. subjects. In the first year these were General Art History and, English or Dutch, while in the second year the

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1. Files of the Registrar - Letter marked "B".
 2. Calendars R.U.C., 1939-1940.
 3. Calendar R.U.C., 1941.

+ Refer to B.A. degree (1941-1946).
++ Refer to B.A. degree (1939).

choice was French or German.¹ During the years 1943-1946, Special French or Special German were additional alternatives during the second year.² From 1947, the subsidiary subjects of the earlier regulations⁺ were replaced by one subject, namely, an approved instrument or singing. If the instrument chosen was not the Piano-forte, it was to be taken as an additional subject. A wider choice of B.A. subjects was also indicated during the first and second years. These included one of: French I or German I or Special French or Special German, Art History and Appreciation, Classical Culture, Introduction to Philosophy, History I, Psychology I, in the first year and in the second year, one of: French I or German I or Special French or Special German (if not taken in the first year) or any other of the subjects specified for the first year. In addition an exercise in Composition was required in the Fourth Year.³

4. M.Mus. Degree. The course was open to students from 1942, who had previously passed the B.Mus. Degree. The approved course of study over a period of a year, was to embody a composition of a stipulated style or a thesis.⁴

5. D.Mus. Degree. The syllabus was that set forth in the Calendar of the University of South Africa.⁵

2. Diploma Courses. During the latter years diploma courses embracing the syllabi of various institutions were introduced.

1. University Education Diploma - U.E.D. In the third term of 1935, a lecture was given to the Higher Diploma students on

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1. Calendar R.U.C., 1942.
 2. Calendars R.U.C., 1943 -1946.
 3. Calendars R.U.C., 1947-1950.
 4. Calendars R.U.C., 1942-1950.
 5. Calendars R.U.C., 1939-1950.

+ 1941.

the teaching of Musical Appreciation in Schools.¹ From 1939 - 1948, the University Education syllabus indicated a course in educational music.²

2. Rhodes University College Diploma in Music. The normal length of this course, first introduced in 1942, was three years. The Principal Subject was studied for the duration of the course and chosen from the following: Composition, Conducting, Singing, Study of an approved instrument. First year studies included English I or Dutch I, and Art History, while the second year included French I or German I. In addition, specified general subjects were:

First Year: Elements of Musical Theory
History of Music, Harmony (both I)
The Instruments of the Orchestra
Choir, Orchestra, Chamber Music.

Second Year: History of Music, Harmony (both II)
Counterpoint, Form (both I)
The Human Voice
Acoustics
Choir, Orchestra, Chamber Music.

Third Year: Harmony III
Counterpoint, Form (both II)
Writing of simple pianoforte accompaniments
and arrangements
Elements of Choral and Orchestral Conducting
Choir, Orchestra, Chamber Music.³

From 1945, this diploma became known as the Licentiate Rhodes University College (L.R.U.C.). There were changes in the syllabus, with counterpoint introduced from the first year and the Principal Subjects extended to include an alternative course

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1. Files of the Registrar 269/28.
 2. Calendars R.U.C., 1939-1948.
 3. Calendars R.U.C., 1942-1944.

(as a teacher or as a performer) in Singing and in an approved instrument. Students who wished to obtain the diploma as teachers were required to attend special courses in Teaching Method and Class Teaching.¹ There were minor changes in the syllabus in 1947 and 1949.²

3. Licentiate Diplomas in Music. Special courses were given from 1942 for students preparing for the Performers' or Teachers' Diploma Examinations, conducted by the University of South Africa. In 1950 these courses were extended to include the equivalent examinations of the Trinity College of Music, London.³

3. Instrumental Tuition. From 1923-1938 courses for the B.Mus. and B.A. Degrees were purely theoretical. Students could make private arrangements for instrumental tuition as an extra.⁺ From 1939, when the playing of an instrument became part of the syllabus for both the B.Mus. and the B.A. Degree, students received tuition, by official arrangement, at the School of Music (Grahamstown Training College). From 1942, the staff at the Rhodes University College provided tuition in many instruments, supplemented when necessary by the staff of the School of Music. With this step forward, the introduction of several diploma courses, already referred to, was made possible.⁴

The pianoforte was the main instrument instructed between 1942 - 1950. Tuition was available in solo singing and in violin, organ, flute and clarinet during most years. Trumpet and horn tuition was limited to a few odd years.⁵

4. Student Performances. From 1940 students in the Department were afforded opportunities of performing in public and various

1. Calendars R.U.C., 1945-1946.

2. Calendars R.U.C., 1947-1950.

3. Calendars R.U.C., 1942-1950.

4. Calendars R.U.C., 1923-1950.

5. Calendars R.U.C., 1942-1950.

+ With the Grahamstown Training College, School of Music.

series of programmes were presented with success. Invitations were sent to schools and local music lovers.

1. Quarterly Concerts. This series ran for two years, commencing in 1940. One of the best programmes was presented in September 1941, by three students studying the pianoforte as a principal instrument. The pieces, for the most part, representing standard pianoforte repertoire from the Baroque era and the Classical and Romantic periods, appears to have been chosen from a typical examination syllabus.

Prelude and Fugue in F minor	Bach
Miss Nancy Heny	
Prelude and Fugue	Handel
Miss Kathleen de Villiers	
Prelude and Fugue in C sharp minor	Bach
Miss Elizabeth Tanner	
Presto, from Sonata op.10 no.3	Beethoven
Miss Nancy Heny	
Sonata, op.14 no.1	Beethoven
Miss Kathleen de Villiers	
Sonata, op.13	Beethoven
Miss Elizabeth Tanner	
Novelette op.21 no.7	Schumann
Miss Kathleen de Villiers	
Melodie	Rachmaninoff
Miss Nancy Heny	
Posthumous Studies	Chopin
Miss Elizabeth Tanner	
Voices of Spring (arr. for Three Pianofortes)	J. Strauss
The Three Pianists	

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2. Afternoon Recitals. These recitals were held at 5 o'clock and made a valuable contribution to the musical life of Rhodes University College. Recitals by staff members were also included in the series which ran during 1942.²

1. Grocott's Sept 11, 1941.

2. Grocott's May 25, 1942.

3. Monthly Recitals. Recitals of approximately one hour in duration were held monthly on Sunday nights during 1947-1949. Pianoforte and choral works featured prominently. These occasions were well supported by the Grahamstown public.¹

5. Cultural Activities at Rhodes University College. There was an awareness of the responsibility of fostering musical consciousness and interest among the student body and of the importance of musical contact with the public of Grahamstown through concerts.

1. The Musical Society. It was officially recognised as a College Society in 1922, prior to the existence of a Music Department. The former musical clubs of Oriel House and College House and the College Orchestra were incorporated. This society, which was open to all students and which consisted of a number of branches, was still in existence in 1950.

The College Orchestra, the oldest branch of the Musical Society, assisted at operatic performances and concerts. Although an annual appeal was made for competent students to join the orchestra, the membership was never large. Its existence was traced up to 1949.²

The Madrigal Society was founded in 1929 and was active up to 1947. However, it only formed part of the Musical Society from 1929-1937,³ during which time concerts were given and items were contributed to other programmes. Their repertoire included "April is my Mistress' Face" (Morley), "The Turtle Dove" and "Sing me at Pleasure" (both Weelkes).⁴

The Choral Society, another branch, was formed in July 1935 and proved very popular.⁵ It was open to all students and activities

1. Grocott's Apr 7, Sept 20, Oct 24, 1947; Apr 27, Sept 4, Oct 28, 1948; Nov 2, 1949.

2. Calendars R.U.C., 1922-1950.

3. Files of the Registrar 269/68.

4. Grocott's June 16, 1930.

5. Files of the Registrar 269/28.

were traced up to 1950. A selection of music sung, included a four-part arrangement (with descant) of "All men of Spirit" by A.R. Lord and Kyrie Eleison, Sanctus and Benedictus (all Palestrina) and the Sanctus from the Bruckner E minor Mass.¹

The Chamber Music Ensemble, also a branch, founded in 1948 and open to all students, was still active in 1950.² Those who participated were granted practising time daily.³

A concert presented by the Musical Society in 1939 revealed the standard achieved. The programme included pianoforte solos (Grieg, Mendelssohn and Chopin), pianoforte duets, a violin solo (Brahms), vocal solos (Handel and Gounod), a vocal duet and a sextet (Sullivan), as well as items by the choir.⁴

The Musical Society at times combined with the Dramatic Society in producing operettas, all Gilbert and Sullivan, such as "The Pirates of Penzance", "The Gondoliers" and "The Mikado".⁵

Members of the Musical Society were afforded the opportunity of hearing first class music, by attending programmes and recitals organised by the Rhodes University College Music Department.⁶

2. Music Appreciation Lectures. Weekly lectures were commenced in 1929 and were open to all students. Attendances were good and topics were interesting and of educational value and included lectures by Professor P.R. Kirby on "The Music of Eastern peoples and the Natives of Southern Africa", "Music in England in Shakespeare's Day" and "Bushmen of the Kalahari and their Music" and an illustrated lecture by Mr Harold Samuel, F.R.C.M. on Bach, as well as lectures by Professor W.H. Bell.⁷

1. Grocott's June 7, 1939; Nov 2, 1949.

2. Calendars R.U.C., 1948-1950.

3. Files of the Registrar 269/25.

4. Grocott's June 7, 1939.

5. Grocott's May 16, 1930; May 20, 1931; June 6, 1938.

6. Calendars R.U.C., 1940-1949.

7. Files of the Registrar 269/54; Grocott's Nov 17, 18, 1932; Aug 22, Nov 23, 1936.

At the end of 1934, the Music Department was presented with the Carnegie Music Set,⁺ which proved invaluable to the large number of students who regularly attended the lectures, as the gift rectified the illustrative deficiencies which had existed.¹ The sustained interest manifested in these lectures annually, probably led to the introduction of the degree course, History and Appreciation of Music, in 1945.⁺⁺

3. Lectures, Recitals and Concerts - Rhodes University College Music Department. The University Extension Lectures arranged by the Music Department for the students, as well as the public of Grahamstown, at a modest cost, between 1940-1949, were of a high educational standard.² Initially each series comprised five recitals by artists of established reputation, demonstrating a variety of musical media and five lectures. However, as difficulties were experienced in engaging performers from overseas (as a result of the war), and South African performers were limited in number, two recitals per series became the practice from 1943.³

The presentations from 1941 illustrate the value of the work in the early years. The lectures were on the Life and Work of Henry Purcell; Purcell's finest opera, "Dido"; Handel's contribution to opera, oratoria and instrumental music; Mozart, the man and his works, in particular "The Requiem"; The Musical Crystallisation of Norway - Edward Grieg; as well as the Life and Works of Edward Elgar.⁴ There were joint recitals by Jenny Sonnenberg (mezzo soprano), Nella Wissema (violin) and Lionel Bowman (pianoforte), and by Miss Rose Alper (soprano) and Miss Betty Pack ('cello), a concert of chamber music and two pianoforte recitals. One was a Chopin recital by the Polish pianist, Niedzielski and the other by Professor Arthur Alexander,

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1. Files of the Registrar 269/37.
 2. Calendars R.U.C., 1940-1949.
 3. Grocott's Sept 15, 1942.
 4. Grocott's Mar 25, 1941.

+ Refer to Facilities.

++ Refer to Degree Courses (B.A. Degree).

demonstrated standard repertoire ranging from the eighteenth century to the early twentieth century, including compositions by Scarlatti, Bach, Beethoven, Chopin, Debussy, John Ireland and others.¹

During the years, recitals were given by some eminent musicians such as Madame Dubois - dramatic soprano (accompanied by Mr Hubert du Plessis) and Enrico Pratt - violin (with accompanist Carlo Petrucci). The former programme included Lieder (Schubert), Arias (Puccini and Mascagni) and the accompanist played solos by Brahms and Chopin, while the second programme featured music by Vivaldi, Geminiani, Veracini and Mozart.²

6. Facilities. There was a continual demand for more and more facilities, brought about by three factors, namely, an increasing student enrollment in the Music Department, the introduction of additional courses, both degree and diploma, and the introduction of instrumental tuition in 1939.

The Music Library was open to all students. In the early years reference books, records and playing equipment, were minimal in number.³ In 1935, the Carnegie Music Grant,⁺ a complete set of material for the study of music, was taken into use. It consisted of an Electronic Capehart Gramophone, 824 Records (assembled in 136 albums), 251 Scores (miniature, large and sheet-music size corresponding for the most part with the records), Books on Music (107 titles assembled in 129 volumes) and a catalogue of books, scores and records.⁴ This library, then regarded as one of the finest music libraries in South Africa, increased in size during the following decade.⁵ From 1942 there were two

1. Grocott's April 1, May 5, Aug 18, Sept 22, Sept 26, 1941.

2. Grocott's June 17, Sept 10, 1947.

3. Files of the Registrar 269/16; 269/27.

4. Files of the Registrar 269/37.

5. Files of the Registrar 269/66; Letter no.539.

+ Donated by the Carnegie Corporation of New York.

electronic gramophones for reproduction and modern tape recording apparatus was acquired in 1950.¹

Prior to the introduction of individual instrumental tuition in 1939, few pianofortes were required. In 1925 the Music Department acquired the first pianoforte and an additional instrument was hired for special occasions. During subsequent years, pianofortes were purchased as the need arose and by 1939 there were three instruments in the Department and one in the Gymnasium.² Many instruments were added from 1939 to meet the demand for tuition, bringing the total to seventeen by March, 1948. At that time nine instruments were set aside for practising, three for students' work in composition, counterpoint, harmony, form, conducting etc., four for teaching and staff use, and the Grand was used for recitals. In 1948, the needs of the Department in the area of student practising could not be met. It was pointed out that the maximum practising time available per day, was ten hours per instrument, namely, ninety hours per day. The minimum requirement per day was one hundred and twenty-three hours, which did not include time for the Madrigal Choir, U.E.D. skill and Instrumental Ensemble work. Two further instruments were consequently purchased.³

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1. Calendar R.U.C., 1935-1950.
 2. Files of the Registrar 269/25.
 3. Files of the Registrar 269/25.

CHAPTER 7

INFLUENCES GOVERNING MUSICAL EDUCATION

There are many inter-related influences which govern musical education within a community. In Grahamstown the most important would seem to have been the following:

1. Social pressure and social taste.
2. Availability of musical instruments.
3. Availability of suitable music.
4. Availability of tuition.
5. Requirements of individual schools.
6. Historical events and natural disasters.
7. New educational approach.

1. Social pressure and social taste

Prior to the turn of the twentieth century there was much enthusiasm with regard to learning an instrument. There were few distractions for pupils. Travel was slow and the pace at which life proceeded was unhurried. Entertainment was limited to local amateur and professional performers, with the additional touring professionals setting a good standard of performance. There were gatherings in the homes and music-making was considered a very necessary accomplishment and social grace, especially for young ladies.

The appearance of the phonograph (gramophone) around the turn of the century would seem to have encouraged pupils and students alike to improve their standard, as recordings by world-renowned artists became increasingly available. By contrast, the appearance of mass media entertainment such as the movies (film and later sound film), the musicals and the radio, all before the mid 1930's, had a detrimental influence upon the number of pupils. "Canned" music was easily available as entertainment and the social scene changed from music-making in the home, to theatres.

2. Availability of musical instruments

Advertisements in the local press from 1831 - [†]1920, revealed that

- 1886: Violins, V'cellos, Double Basses, Guitars, Banjos, Zithers, English and German Concertinas, Accordians, Piccolo, Flutes, Fifes, Cornets, Horns, Side Drums and every available description of wood and brass instruments. Bows, Hair, Strings, Resin, Tuning Forks, Pitch Pipes, Frets, Capodasters etc.¹
- 1908: Pianos, Organs, Violins, Cellos, Banjos, Mandolines, Guitars, Autoharps, Clarinets, Flutes, Flageolots, Piccolos, Cornets, Accordeons, Concertinas, Bugles. All other Musical Instruments, Strings and Fittings can be obtained.²
- 1912: Pianos, Organs, Violins, Accordeons, Autoharps, Mandolines, Guitars, Cellos, Bows, Strings, Violin Basses, Music Cases, Music Stools, Music Stands.³
- 1919: Violins, organs and all musical instruments. Strings and fittings.⁴

The Pianoforte, however, was the most widely available instrument. New instruments of a variety of makes were imported and second-hand instruments were sold by the owners and in many auction rooms.

3. Availability of suitable music

Grahamstown enjoyed the privilege of having during this period, many dealers in music and gauged according to advertisements, a wide choice, for in 1863 A.R. Gooch and Co. claimed to have the largest stock of music in the Colony⁵ and in 1903 Jackson Bros. claimed to have the largest stock of Music in the Eastern Province,⁶ while in 1912 Galpin Bros. claimed to have the largest up to date stock of Music.⁷

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1. Journal Aug 19, 1886.
 2. Journal July 25, 1908.
 3. Journal Feb 24, 1912.
 4. Journal, June 24, 1919.
 5. Journal April 7, 1863.
 6. Journal Oct 15, 1903.
 7. Journal Feb 24, 1912.

Dealers advertised regularly. The public was kept informed of all available music, both vocal and instrumental, particularly prior to 1900. There were especially long lists of vocal music, which revealed an abundance of glees, ballads and popular English songs by standard composers of the time, such as Hatton, S. Glover, G.F. West, J. Pridham, W.G. Wallace, B. Richards, Wrighton, Callcott, Richardt, Claribel, Lindsay, Louisa Gray and others, as well as solos and choruses from oratorios and operas/operettas, mostly by greater or lesser masters with the names of Handel, Spohr and Sullivan prominent. Shorter lists of pieces for pianoforte, indicated that the popular music of the time - quadrilles, waltzes, polkas, galops, marches, schottisches - was freely available. In post-1880, arrangements of Sullivan operettas for pianoforte solo/duets were widely advertised. All music prescribed for examinations was readily available from local dealers, from the inception of music examinations in 1894, until approximately 1920, when local dealers ceased to exist.

4. Availability of Tuition

Tuition was provided by the following sources:

1. Private tuition - throughout the period.
2. Smaller schools - up to ⁺1875.
3. Larger schools - from ⁺1875 onwards.
4. Tertiary institutions.

1. Private tuition. Some of the earliest recorded tuition was offered by private teachers, who made themselves known to the public by advertisements in the press from 1832 and continued to play an invaluable role in providing musical education up to 1950 and beyond. The fact must not be lost sight of, that private tuition existed during the era of both the smaller schools and the larger schools. In each era, those pupils who could not be accommodated for tuition, or for some other reason chose not to receive tuition from the schools, were able to benefit from instruction. Such tuition played a complementary and supplementary role in musical education in Grahamstown.

Up to [†]1875, during the era of the smaller schools, private tuition dominated the musical scene. Instruction was provided in a variety of skills - most frequently in Pianoforte - but also in Flute, Clarinet, Cornet, Violin, Violoncello, Harp and Solo Singing.

From [†]1875 onwards, during the era of the larger schools, private tuition was abundantly available, particularly up to the 1930's, after which the trend of a decreasing number of teachers, became evident. Instruction was readily available in Pianoforte and Solo Singing. String tuition was not always available, especially in Viola and 'Cello, while that in Flute, Clarinet, Cornet, Harp, Guitar, Banjo, Mandoline and Harmonium was confined mainly to the years prior to the turn of the century. Organ tuition was on a limited scale and was available only periodically. Instruction in theoretical subjects - theory and harmony - was available extensively after the dawning of the examination era.

2. Smaller schools. Music was one of many subjects forming the course of instruction at most small schools between 1833 - approximately 1875. It would appear that the term "music" implied the pianoforte. At the majority of schools no extra charge was made. Singing, the harp and guitar constituted one or more additional choices at some schools. The most extensive tuition was provided by Mrs Eedes's school, where over a period of 20 years, between 1845-1865, pianoforte and harp were instructed regularly and singing was added during many years.¹ For originality, Mrs Janion's school merits special mention. For many years part-singing and psalmody were included in the regular course of instruction, with optional lessons for pianoforte, theory of music and singing.²

3. Larger schools. With the exception of St Andrew's College and the Convent, these schools were founded after 1870.

1. Journal Aug 14, 1845; Jan 15, 1861.

2. Journal Jan 26, 1866.

At all, except the Convent, where tuition commenced from the first year, 1849, formal secular musical tuition became available at approximately the same time, namely, by ⁺1878, which would seem to indicate a trend. Schools exemplifying this were, St Andrew's College, St Aidan's College, Diocesan School for Girls and The Public Undenominational School. At the Wesleyan High School for Girls and Kingswood College, both founded later, musical tuition was instituted almost immediately.

The pianoforte was the most generally accepted instrument for musical tuition at all schools during the period ⁺1875 up to 1950. String tuition was not provided extensively and at times only violin instruction was available. Wind tuition was most appealing to pupils at boys' schools and included instruction in flute, clarinet, horn and cornet, but was confined mainly to the years prior to 1900 and immediately afterwards. Solo singing was initially taught at one school, with other schools rapidly following. This was widely taught for a period of forty years, 1885-1924, after which there was a decline. Limited tuition in harp and guitar was confined to the girls' schools and mainly to the years prior to 1900.

There was an "orchestra" at many of the schools during most years between 1881-1934. During subsequent years, the existence of an orchestra depended on the availability of a teacher of string instruments and the enthusiasm of the pupils.

Sacred music formed an integral part of the independent (church) school syllabus and was established from the founding of each individual school, for chapel/church usage. Choirs of secular music, were introduced relatively early in the history of individual schools. This corporate music-making was a popular and pleasing source of musical expression, exemplified by operettas, choruses, glees and part-songs. Class singing was introduced into the curriculum early. The syllabus for non-private schools made this compulsory.

4. Tertiary institutions. The School of Music (Grahamstown Teachers' Training College) and Rhodes University College, became

active musically in 1904 and 1923, respectively.

At the School of Music, tuition in all branches of theoretical work, in pianoforte and solo singing, was readily available in all years. That in string instruments and organ was provided in most years, while that in wind instruments was limited to odd years only.

At Rhodes University College, lectures in academic subjects required to meet the stipulation of degrees offered, at any given time, were available. It was, however, not until 1942 that practical music subjects were instructed. At that date, tuition became available in pianoforte, solo singing and organ, and during several years, instruction in violin, clarinet, flute, horn and trumpet were also available.

5. Requirements of Individual Schools

Each school had an individual combination of needs to be met, which were influenced chiefly by the sex of the pupils, their age groups and whether the institution was to function as a church school or a public school. Between 1870-1950, the most important needs of schools in Grahamstown can be summed up in the following:

1. Music for public occasions. The demand for music on special occasions, open to parents of scholars and friends, e.g. concerts, prize-givings etc. had to be satisfied. At most schools, these demands were met as a result of the efforts of instrumental and vocal soloists and the school choir. Many schools had a choir of permanent standing, but virtually all the schools could lay claim to having had a choir, at least for a period of years. A few schools could in addition feature an orchestra. This was a considerable asset and enhanced the role played by music at many functions. This was particularly so at St Andrew's College and also true of the often combined efforts of Kingswood College and the Wesleyan High School for Girls.

2. Cultural activities. This was an important aspect of musical education at both boys' and girls' high schools and

found fulfilment in a variety of clubs and societies in which pupils were both audience and active participants.⁺

3. Church/Chapel choir. Church schools, whether for boys or girls, founded a chapel choir as a priority. Successful choirs were to be found at St Aidan's College, St Andrew's College, Diocesan School for Girls, St Bartholomew's High School and the Aided School, as well as at the Cathedral Grammar School.⁺

4. Cadet Band. This was a vital need of senior boys' schools and one which was adequately met at the Public Undenominational School (later Graeme College), St Andrew's College and Kingswood College.⁺

5. Music examinations. All girls' schools participated in this aspect of musical education. There was a lesser response from many of the boys' schools.

Each school endeavoured to meet their particular needs by making the required tuition available. This was difficult at times, especially at boys' schools in war and post-war years, as masters were away on service.⁺

6. Historical Events and Natural Disasters

Several momentous events and disasters caused financial hardship. As a result, the number of parents able to meet the costs of musical tuition, suitable music and an instrument, dwindled, with a consequent decline in the number of pupils. This in turn had a reciprocal effect upon the tuition available. A few of the most significant influences would seem to have been the wars of 1899-1901, 1914-1918 and 1939-1945, the financial difficulties during the 1920's and the great drought and recession of the early 1930's.

7. New Educational Approach

Up to and beyond the turn of the 20th century, every girl was

⁺ Refer to individual schools for more detail.

expected to learn the pianoforte. It was later realized that that was not a healthy approach. A new trend would seem to have been introduced at the Diocesan School for Girls by the headmistress and followed by other schools, whereby children who had no artistic ability, were no longer called upon to spend their time uselessly in learning to play the pianoforte, but were taught appreciation of the arts instead. This new approach was remarked upon by the guest speaker at a prize giving at the Diocesan School for Girls in 1932, who stated that he thought it was a wise departure from the old system.¹ This shift of emphasis led to musical tuition on a voluntary basis and a natural decline in the number of pupils learning an instrument.

1. Grocott's Nov 22, 1932; The D.S.G. Magazine, Dec 1932.

CHAPTER 8

CONTENT OF MUSICAL EDUCATION

When reviewing the content of musical education at Grahamstown schools and colleges in a broad context, it becomes apparent that there were three main areas, namely, musical performance, music appreciation and class singing.

1. Musical Performance. This was directly influenced by the tuition and the talent available at any given period. There were three main directions in which music was shown, namely, in public, in private and in churches.

A variety of public occasions were enhanced by musical performance, such as breaking-up functions at smaller schools, prize distributions, school concerts or entertainments during Guild Week at the Diocesan School for Girls. Foundation Day Concerts at Kingswood College, performances of operettas and cantatas, playing of cadet bands at parades etc., student concerts, recitals and operatic performances at the School of Music, Foundation Day concerts at the Grahamstown Teachers' Training College and concerts of societies, e.g. musical society and madrigal society and student music concerts at Rhodes University College.

Many performances were not open to the public. These included recreation evenings at St Andrew's College, performances by the musical society at St Aidan's College, concerts by the recreation society, dramatic and musical society at the Diocesan School for Girls and musical evenings at the School of Music.

Only the independent church schools were involved in church music-making. Services were generally private, with the exception of special days. In later years broadcast services were instituted at St Aidan's College.

Choice of Music at Schools. Music performed in public and in private could be divided into two categories, namely, instrumental

- solo and ensemble and vocal music - solo and ensemble.

Criteria for the choice of pieces, songs etc. would seem to have been the musical taste of the time (as indicated by the most popular choices), and social pressure (the likings of parents, friends and teachers). As expected, prize giving programmes in particular, reflected the most popular and the best pieces, indicating the taste of the time.

Some of the most performed pieces broadly speaking, were found to be:

<u>Pianoforte.</u>	Prelude in C sharp minor	Rachmaninoff
	Wedding Day	Grieg
	Automne	Chaminade
	Waltz in A flat	Chopin

Other frequently performed pieces were various Waltzes, preludes, Polonaises and Scherzi by Chopin, Songs without Words and Andante and Rondo Capriccioso by Mendelssohn, a variety of pieces by Moszkowski and many of the Grieg Lyric pieces.

Strings. In a relatively small number of concert performances by these instruments, Wieniawski's Mazurka was prominent.

Vocal Music. Choirs sang many glees and part songs by a large variety of composers. "Fly, Singing Bird" by Elgar, was prominent. In solo and duet performances, a large variety of composers were found, with an even larger variety of songs. Where no particular song was prominent, the names of composers, Handel, Gounod, Schubert, Schumann, Mendelssohn, Rubenstein, Sullivan and Elgar came to the fore.

Church music was in two styles. English (Anglican) Church music was prominent at St Andrew's College, the Diocesan School for Girls and the Cathedral Grammar School. The music of a variety of composers was sung with that by Stainer, Redhead, Merbecke, Maunder and Barnby, prominent. The Latin Liturgy of the Roman Catholic Church was used at St Aidan's College, where the music sung ranged from that of the seventeenth century to approximately 1945, with the "Moody" Mass, which was also the most popular. The choir repertoire consisted of six Masses, as well as many motets.

A comparison drawn between the pieces in examination syllabi⁺ and the pieces performed on programmes, indicated that the advent of the examination syllabus had little influence upon the style and choice of pieces performed at public or private concerts etc. At several schools there were few examination pupils and often the style of the programmes e.g. many operettas and plays or concerted vocal and instrumental music, were types which did not feature in examination syllabi. A short list indicates the extent of the overlap. It is evident that these pieces conformed to the criteria for the choice of pieces and songs.

<u>Pianoforte.</u>	1903	Etude in E	Loeschhorn
	1904	Etude	Mayer
	1909	Spring Time	Henselt
		Autumn Night	Harberier
		Aufschwung	Schumann
	1910	Study	Clementi
	1936	Intermezzo	Brahms
	1939	Scherzo in E minor	Mendelssohn
<u>Vocal Solo.</u>	1910	Farfalletta Amante	Scarlatti
<u>Violin.</u>	1932	Allegro (Sonata in A)	Handel
		Bouree	Handel

1

Choice of Music at the School of Music

Music performed in public and in private, fell into the same categories as did that of schools, however, the criteria for the choice of pieces, songs, etc. were different. Musical taste and social pressure played only a small part in the choice of music.

1. Examination Syllabi: University of the Cape of Good Hope 1894-1917; University of South Africa 1918-1950. Archives and Library of the University of South Africa, Pretoria.

+ University of the Cape of Good Hope, later University of South Africa.
The pieces in the Trinity College of Music, London, could not be controlled, but they were less likely to have been used.

Being an institution for advanced training, music previously unheard or seldom heard, by composers both well-known and new to the repertory, was performed. Students and the public alike were afforded the opportunity of broadening their musical horizons.

A comparison drawn between the pieces in the examination syllabi and the pieces performed on programmes, indicated that the advent of the examination syllabus had a far greater influence upon the style and choice of pieces performed at public or private concerts, than was the case at schools, as student repertoire included examination music and the concert often provided performing experience prior to the examination. There was an overlap of a fair number of pieces for pianoforte, a few vocal solos and a couple of pieces for violin. Composers which featured prominently were Chopin, John Ireland and Mendelssohn, the first two in pianoforte music and the latter in vocal music.

When reviewing the programmes in broad perspective, several points become evident. The pianoforte dominated the programmes, followed by vocal (solo and concerted) and orchestral music, with only a smattering of string music. A variety of styles emerged from the names of composers, embracing the Baroque, Classical, Romantic and Impressionistic eras and the early twentieth century idiom, with that of the Romantic era dominant. The composers who featured most prominently, in order of frequency were Chopin, Liszt, Grieg, Beethoven, Schumann, Brahms, Mendelssohn, Debussy, MacDowell and Schubert in pianoforte music, Elgar, Schubert, Brahms, Coleridge Taylor, Mendelssohn, Wagner and German in vocal music and Beethoven, German, Mendelssohn, Schubert, Handel and Mozart in orchestral music. A wide variety of pieces were presented and no one piece or group of pieces were performed frequently in a short space of time.

Choice of Music at Rhodes University College

Music performed in public, fell into the same categories as did that of the schools. The criteria for the choice of pieces, songs etc. was similar to that of the School of Music. Pianoforte music dominated the programmes, followed by vocal (solo and

concerted), with a touch of string music. The styles ranged from those of the Baroque era to the twentieth century idiom, with those of the Baroque and Classical eras prominent. In pianoforte music the names of Chopin, Beethoven, J.S. Bach, Mozart, Handel and Liszt were prominent, while in vocal music, Schubert, Sullivan, Palestrina, Purcell, Handel, Verdi, Hartmann and Bruckner were most frequent.

The advent of the examination syllabus had an influence on the choice of music, particularly with regard to the pianoforte, where the many Preludes and Fugues from the "48" by J.S. Bach and the Beethoven Sonatas performed, are a clear indication of the overlap of the examination syllabus and the choice of music for the concert programme.

2. Music Appreciation. This was a very important and prominent area of musical education in Grahamstown, the extent of which, varied from school to school and institution to institution. Generally speaking, the chief influencing factors would seem to have been, the size of the school or tertiary institution, the age group of the pupils/students, their sex, the availability of staff to run societies at schools (particularly at boys' schools during war and post-war years) and financial difficulties, which tended to curtail certain activities.

When considering the term, music appreciation, in the broadest sense, it is apparent that all scholars, at both the primary and secondary levels, were exposed to music performed at prize giving functions and school concerts.⁺ The music heard on these occasions at the primary level was simple, consisting mainly of songs and part songs, with the addition of percussion band and eurhythmic items from ca 1940 onwards. At some schools there were instrumental solos by the older pupils, at times. The identity of the composer of much of the vocal music chosen during the early years was never

+ The same music is referred to in this chapter: Musical Performance (Choice of Music at Schools, paragraph 1), from the angle of the performer.

disclosed. This fact leads me to believe that these were arrangements of compositions, with new words, to suit the occasion and the age group. At the secondary level, pupils were exposed to music of a higher standard, by a variety of composers and media. Ephemeral and slight music was not found in the formal programme after the turn of the century.

Formal music appreciation was mostly confined to the secondary schools. Two girls' schools, namely, the Diocesan School for Girls and the Wesleyan High School for Girls, were pioneers in this field, when in the years prior to the turn of the twentieth century, organised lectures were attended by all. In later years pupils at most schools came into contact with music of a high standard through recitals and lecture/recitals held at the school. In addition, groups of pupils attended recitals and concerts in town, becoming acquainted with a further variety of musical styles and media. In this respect the tertiary institutions, particularly the School of Music, played an invaluable role in providing the opportunity of hearing "live" music performances, such as the Student Concerts.

After 1900, secondary schools for the most part, had an active music society during many years. Membership was voluntary. Programmes consisted of lectures on a variety of musical topics, given by guest speakers or by members, as well as recitals and lecture/recitals. Listening to music on records became universal, but the range available at each school was small, with the exception of Kingswood College, where the boys were privileged to have access to Mr H.G. Webster's large collection⁺ during the years 1929-1935 and at St Andrew's College, who, in 1937, benefited by a Carnegie Music Grant of scores and records.⁺⁺ The Gilbert and Sullivan operettas were very popular and almost all societies had listened to "The Mikado", "H.M.S. Pinafore" and "The Gondoliers", while others had heard "Pirates of Penzance" and "Trial by Jury", in addition. Some societies had also read one or more of the

+ Refer to Kingswood College, Gramophone Recitals, 3.8.

++ Refer to St Andrew's College, Musical Society, 3.6.

operettas. The Third and Fifth Symphonies (Beethoven), as well as the "Unfinished" Symphony (Schubert) and "Fingals Cave" (Mendelssohn), were favoured choices. Solo performances (vocal and instrumental) by the best artists of the day, were also heard.

It cannot be established whether pupils had the opportunity to listen to different interpretations of a work, but with a limited number of records available, generally, it appears unlikely. With the possible exception of St Andrew's College (who had scores), it was unlikely that pupils studied any of the music performed.

The music students at the Teachers' Training College (School of Music), heard music by standard composers regularly and their studies were conducive to an appreciation. The students taking general training came into contact with "serious" music through the compulsory concerts and their musical taste was educated and influenced. Similarly, the Music Department of Rhodes University College had an influence on students in the Department as well as those on campus, although the attendance of concerts was not compulsory for the latter group. The extent of the use of the grant of records, scores, etc. could not be ascertained, but it would seem highly probable that many of the courses, particularly, the one in History and Appreciation of Music, would have used this facility regularly.

3. Class Singing. This facet was prominent in musical education in Grahamstown. It was probably through class singing that many primary pupils made their first contact with music, which included songs slight, light and ephemeral, as well as those of better musical value. The potential of class singing at all levels, grew over the years from limited to more cultural aims.⁺

The choice of songs at public and aided schools was often indicated in the annual inspection reports. Many schools included items by singing classes in prize giving and other programmes,

+ Discussed fully in Chapter 9 (Class Singing).

at times. This was independent of the school choir (which may or may not have existed) and afforded a glimpse into the choice of what were regarded as the best songs. This was also the only means of ascertaining choices at independent schools. In the Secondary area there were trends. In the early years, English Traditional songs, ballads and glees were frequent choices, while at other times, the songs, "Fly, Singing Bird" and "My Love Dwelt" (both Elgar) were popular, as were "Nocturne" (Chaminade), "Gipsy Life" (Schumann) and "Merry June" (Vincent). The names of composers, Schubert and Mendelssohn, generally came to the fore, where no particular song was prominent.

The content of musical education confirms that music played an important part in many spheres of activity at schools and colleges and that the main emphasis was centred in subjects where tuition was readily available. At the Primary and Secondary levels, musical education cannot be isolated from the influences of social taste and social pressure, which to a large degree reinforced "home" music, especially in the nineteenth century, the heyday of music-making in the homes.

CHAPTER 9

AIMS AND PURPOSES OF MUSICAL EDUCATION

As musical education progressed through the many decades from 1832-1950, it was subject to influences which initiated change in many spheres. Consequently the aims and purposes came up for review and where necessary, modifications were introduced. To facilitate discussion, musical education has been divided into four main areas, namely, private tuition, small schools, larger schools and tertiary institutions.

1. Private Tuition

Prior to 1880, the main purpose of the musical tuition provided by private teachers, would seem to have been to meet the social needs of the community, namely, to make music at gatherings in the homes or at concerts and entertainments. Additional aims of specific teachers can be identified. In 1832, Mr Younger's Singing School was opened for the purpose of instructing youth in sacred music and in the years 1859-1878, Mr Weisbecker aimed at providing a wider course of instruction by including theory and harmony.

During the following twenty years, attention was again directed to the social needs. An important additional aim emerged with the dawning of the examination era, with all teachers giving that facet attention. Other areas of endeavour were aimed at by individual teachers. Mr Hind particularly wanted boys from the age of thirteen and upwards to receive tuition for the purpose of joining the First City Drum and Fife Band, while Mr Westerby in 1888-1889, at a time when string playing was considered a man's prerogative, aimed at forming a violin class for ladies. Concerts arranged at Mr and Mrs Day's College of Music, served the purpose of giving the pupils experience in public performance, while at the same time giving evidence of progress made.

During the years 1900-1950, all teachers aimed at providing tuition of a standard, which would reflect creditably in the

examination results of their pupils. A few teachers arranged quarterly or annual concerts for the dual purpose of providing the opportunity for pupils to perform before an audience and to indicate to parents and friends what had been achieved. String tuition by Mr Ould and later Mr Abbott, was with the direct intention of providing players in the orchestra, which each of them conducted.

2. Small Schools

The purpose of music in the curriculum of these schools, was to complement and supplement the general education offered and to contribute a social accomplishment, so valuable at that time. The most striking example is that of Mrs Eedes's School, where apart from the thorough musical knowledge acquired, pupils were provided with opportunities to perform at regular school concerts, demonstrating one of the purposes of music in later life.

3. Larger Schools

In these schools, several factors would seem to influence the purpose for which any form of musical education was initiated. Amongst the most important would be the division into independent, public and aided schools,⁺⁺ each again into boys' or girls' schools, with a further division into secondary and primary levels. Generally speaking, musical education was introduced into all areas, in order to meet several demands, some social, some religious, and others educational - the combinations being determined according to the aims of each school and the purpose for its existence.

There was common ground in certain aspects at many schools, which included some form of instrumental tuition, class singing and cultural activities. The preferences and the extent of the implementation differed from school to school. Other aspects such as chapel choirs and cadet bands were identified with a particular group of schools. Aims were re-assessed, as trends, mainly from England,⁺ asserted an influence and any new approach

+ Discussed fully in the chapter on Methodological Approaches.
 ++ Refer to definitions (page 10).

was likely to be seriously considered.

An overall picture can be obtained, by discussing convergent and divergent aspects within groups of schools, bearing in mind that public and aided schools were subject to prescribed syllabi in certain areas, whereas independent schools were free to determine the scope of their syllabus. To facilitate comparisons, schools have been divided into the following groups:

1. Boys' Primary Schools.
2. Girls' Primary Schools.
3. Co-educational Primary Schools.
4. Boys' High Schools.
5. Girls' High Schools.

1. Boys' Primary Schools: The following schools belong in this category:

Independent schools:	Cathedral Grammar School Kingswood Junior
Aided school:	St Patrick's (later known as Sacred Heart) ⁺
Public school:	Junior section of the Public Undenominational School (later known as Victoria Boys' High School and still later as Graeme College). ⁺

The Cathedral Grammar School is unique in this group. Vocal music was first introduced in 1860, in order to train choir boys for the Cathedral services and this became the main purpose for the existence of the school. This aim was not always achieved, except between 1882-1900, when an efficient and well-trained choir was evident. After 1900, the choir declined and the main purpose of the school was scarcely met, if met at all, until the school closed in 1902. Although the reason for the decline cannot be established without doubt, the most likely reason was that the

⁺ School will be referred to by this name.

vocal quality required was not available from the intake of boys, despite the fact that the enrollment exceeded one hundred. Financial reasons, as a result of the war⁺ must be at least partly excluded, as scholarships were available. The choir also had a secular repertoire and fulfilled another purpose, namely, that of performing at school functions, ranging from formal prize givings to informal entertainments, which was done successfully.

Four of the five schools taught class singing. At St Andrew's Preparatory and Kingswood Junior, class singing was part of the curriculum. In the years after 1930, fresh influences were noted at both schools. At St Andrew's Preparatory, a group of recorders was added to the singing, where the aim of the classes was to rouse the boys into enjoying music and consequently breaking down an inbuilt resistance to singing. The Headmaster, C.G. Mullins,⁺⁺ believed that they were fairly successful in that respect.¹

At Kingswood Junior, a spirit of enthusiasm was engendered by the choice of popular songs, which culminated in items for prize giving concerts. This interest led to the eventual commencement of eurhythmics and a percussion band, the aims of which were fully realised. It is noteworthy that Kingswood Junior was the only boys' school in this group to embark on the last two facets. At both schools community singing was introduced. At St Andrew's Preparatory, it took the form of hymn singing around the piano-forte after the Sunday evening service, introduced in 1947, while at Kingswood Junior, it was the custom at informal junior school functions. In both instances, the main aim was not so much the standard of singing, but the spirit engendered, which was of importance.

At Graeme Junior and the Sacred Heart School, a compulsory syllabus in class singing was followed. Reports indicated con-

1. Prep. Story: W.M. Levick and C.G. Mullins.

+ South African War (Anglo-Boer) 1899-1902.

++ Scholar, Master from 1928 and Headmaster from 1947, at St Andrew's Preparatory School.

siderable success at the former school, while at the latter, many facets of the syllabus never reached the required standard. It must be concluded that the recognised benefits were only fully realised by the former. Graeme Junior established a choir during the 1930's, which met cultural needs and was an asset to prize giving programmes.

Instrumental tuition was available at three schools in this group. Interest varied from school to school and from decade to decade. Generally, only small numbers of boys elected to take advantage of the facilities, but an upsurge of interest was evident at Kingswood Junior in the 1940's. At Graeme Junior and St Andrew's Preparatory, this tendency was not evident. The aim of the instruction was to afford an opportunity of acquiring some facility on the chosen instrument, which would awaken a greater musical interest.

2. Girls' Primary Schools: This group includes:

Independent school: Junior section of the Diocesan School
for Girls

Aided schools: St Joseph's⁺
St Peter's

Public school: Junior Victoria Girls' School

A prescribed syllabus for class singing was compulsory for the aided and public schools and reports gave evidence of successful and also less successful work during the years, which indicates that the recognized aims in teaching the subject were realized or partly realized. At the independent school this subject was instructed by choice. That the aims were achieved, can be concluded, as the standard attained, enabled class singing to be included in the prize giving programmes from 1942, when the school arranged the function independent of the high school.

Percussion bands, with their recognized educational advantages,

+ This school had a small percentage of young boys.

were found at all the schools from approximately 1935 onwards, while eurhythmics, with its particular aims, was to be found at St Peter's and the Junior Victoria Girls' School, from approximately 1940 onwards.

Instrumental tuition was available at all the schools and the advantages, musically speaking, were gained by those girls who chose to participate. Examinations were attempted by some pupils.

All these schools were fortunate in being attached to a senior school or, in the case of St Peter's, closely linked to the Training College. They could thus share in many cultural activities with the seniors, which were regarded as essential to general musical education, affording the opportunity of broadening the outlook and advancing musical enjoyment. Pupils at St Peter's were further privileged in being able to participate actively in the Junior Musical Evenings of the School of Music, thereby gaining confidence and experience in performing in public, in an informal situation.

Apart from the advantages of the various aspects of musical education already discussed, all these schools shared a further common purpose, which was to provide programmes when parents and friends assembled, especially for prize givings. In this respect the aim would seem to have been successfully met.

3. Co-educational Primary Schools: The following schools belong to this category:

Aided schools: St Bartholomew's Aided
 Good Shepherd (later Douglas School)
 Orphanage (later Woodville)

Public school: Shaw Hall (eventually known as the Grahamstown Primary)

At all these schools the compulsory syllabus in class singing was followed. The aim was for the pupils to gain enjoyment, a sense of achievement, as well as an appreciation of music. Reports indicated that this was achieved, as these schools attained a

high standard of work. The Kindergarten section of St Bartholomew's and Shaw Hall also did musical drill, where the purpose was to develop an appreciation of rhythmic movement and music.

A percussion band with its musical and educational advantages of developing rhythm, co-ordination and co-operation, was introduced in approximately 1940 at Shaw Hall, with much success. The various musical activities at the school were also a means of providing a programme on special occasions.

St Bartholomew's is unique in this group, in that it was the only school with a choir, established for the purpose of providing church music at St Bartholomew's Church. The choir sang regularly at the Sunday Services, from 1877 to beyond 1950.

It is noteworthy that in this group of schools, eurhythmics and instrumental tuition were not introduced. As a point of interest, one wonders whether the co-educational aspect hampered the former sphere, or whether, as was probably the case of the latter, merely, that tuition was not available.

4. Boys' High Schools: This group includes:

Independent schools: St Bartholomew's High School
 St Andrew's College
 St Aidan's College
 Kingswood College

Public school: The Public Undenominational School (later known as Victoria Boys' High School and still later as Graeme College)⁺

Class singing was compulsory at only Graeme College, where very little was achieved, because it was found that singing periods interfered with the normal time-table. At Kingswood College, this subject was introduced in 1899 and the well-established classes were particularly successful between 1929-1940, during which time community singing for the entire school was the custom.

+ Will be referred to by this name.

The aims of instructing this subject were achieved, but unfortunately classes ceased after 1944, due to staffing difficulties. During the early years of the school a secular choir was founded with the purpose of inspiring a lasting love of music which would be a social asset and remedy the lack of evening amusements in the smaller centres of the Colony.¹ This aim was met during the short period while the choir was functional. Pupils also supported the choristers of Commemoration Church during many years, filling a need in that direction. The remaining three schools in the group did not attempt class singing, but used vocal music to meet religious requirements.

At St Bartholomew's High School, the choristers supported the choir of St Bartholomew's Aided School during the years 1877-1887, the combined aim being to further church music at St Bartholomew's Church. At St Andrew's College, the Chapel was the centre of school life. The aim of the chapel choir was to make the worship as worthy as possible. Congregational choir practices were introduced, which reached each and every boy. New organs were taken into use in 1893 and 1938 with the aim of having a beneficial influence upon the standard of singing and upon the musical taste of the students.² At St Aidan's College, the Chapel was a fundamental in the educational programme, from where the musical influence developed a taste for and a knowledge of church music, which was not only confined to the choristers, but reached every boy in the congregation from his earliest year, as the whole school participated actively in congregational singing practices and congregational singing.

All these schools featured cultural activities to a greater or lesser extent. At St Aidan's College, St Andrew's College and Kingswood College, education was culture-centred and each embarked in this direction in a variety of ways. At St Aidan's College, there were from its establishment, down the years, many priests

1. Journal June 23, 1904.

2. St Andrew's College Magazine 1893, 1926 (Fund for second organ started 1926).

keenly interested in music, being competent performers, choir-masters and conductors, who took an active interest in its advancement and encouraged the boys to attend musical evenings. The best music pupils were given the opportunity to perform before an audience - the remainder of the school - whose taste was educated in a variety of ways. At St Andrew's College, various societies attempted to bring a knowledge and appreciation of music into school life. This aim was met by the flourishing drama and musical society in particular, whose influence in the development of taste, in the widening of interests and enjoyment of leisure hours, is incalculable. At Kingswood College, music appreciation was the aim of a number of societies which awakened an interest to be pursued after regular work was over and which would last after school days. At both the latter named schools, besides the opportunities afforded for listening or performing in the school environment, pupils were able to attend concerts in town, broadening the scope of education. At Graeme College, cultural activities were not extensive, but there was an awakening in 1933 which continued to 1941. The aims were to stimulate music appreciation. At St Bartholomew's High School, boys attended concerts arranged at the school, with the aim of encouraging the appreciation of music.

Individual instrumental tuition was provided by all schools, except St Bartholomew's. At Graeme College, the aim would seem to have been to teach a boy an instrument in order to develop a skill and provide personal enrichment. Very little opportunity was provided for boys to publicly display any skill, probably because the standard attained was not sufficiently high. At St Andrew's College, St Aidan's College and Kingswood College, the aims were similar, but ample opportunity was provided for the best to perform. All three schools encouraged music examinations with a good measure of success. These schools also succeeded in providing music for important functions, such as prize givings and other concerts. St Andrew's College and Kingswood College also aimed at providing players for their orchestras and succeeded during many years.

music examination system and results published indicated that they were successful in their aims, in most years.

Each school was aware of the value of cultural education and placed the emphasis on music appreciation, which would ensure a love and understanding of music and educate the taste of the pupils. At the Assumption Convent, these activities would seem to have been confined to concerts at the school by visiting artists and performances by the school choir. Each of the other schools embarked upon a number of activities, where pupils were listeners and at other times performers, such as school choirs and school orchestras. In the latter two, apart from providing the basis of cultural growth for the participants, they reaped the benefits of corporate music making and experienced a sense of achievement. In addition, pupils were exposed to first rate concerts in town, given by professional artists. It would seem that success was achieved in teaching pupils to be good listeners and also in affording them the opportunity of gaining experience in performing.

4. Tertiary Institutions

One of the foremost aims of these institutions, was to provide courses which not only met the needs of the students, but also the challenges of the time. Two such institutions were to be found in Grahamstown.

1. Rhodes University College. In the Music Department, new courses were introduced from time to time and modifications made to existing ones, to keep abreast of demands and trends. Initially, culture orientated courses, History of Music, towards the B.A. degree, were commenced. The Senate recognised that the subject had the required cultural value and that its influence on College life extended beyond the university courses.¹ The History and Appreciation of Music course was introduced much later² and was also a qualifying course for the B.A. degree. The aim of the subsidiary subjects (elements of musical theory, counterpoint,

1. Files of the Registrar, 269/13.

2. R.U.C. Calendar 1945.

form, instruments of the orchestra) was to amplify aspects of the history of music and to form together with it, a basis for the appreciation of music.

The aim of the B.Mus. degree and other music diplomas, for which practical tuition was introduced, was to equip students for a professional music career, mainly as teachers. Although a relatively small number of students were involved, the aim of meeting the needs of musical education at schools, was achieved.

The Music Department contributed to a broad cultural development, reaching out to all students, as well as to the inhabitants of Grahamstown, by arranging a series of University Extension Lectures by eminent musicians, after 1940. In addition, a variety of concerts at which students were the performers, were arranged. These contributed to the musical life of the College and as they were open to the public, were also a means of making contact with the City. Large audiences would seem to indicate the success of this endeavour.

Besides the influences which emanated from the music department, there was a cultural movement on the campus of long standing, open to all students. This was the Musical Society, whose aims were to stimulate an interest in music and provide a means of encouraging the exercise of musical talent in a variety of ways.¹ The fact that this society was operational for more than 25 years, would seem to indicate that it was successful in its aims.

2. Grahamstown Teachers' Training College. In the area of general teacher training, the college followed the compulsory prescribed syllabus for class singing. The object of the course was to equip teachers for the class work in music, required for their respective courses. That the aim was achieved was evident in many inspection reports, which applauded the high standard attained.²

1. R.U.C. Calendars 1922-1950 and beyond.

2. Inspection Reports (S-G of Education) Archives, Cape Town.

In the Primary Higher Music Course, a specialist course, the aim was to equip teachers for all types of class work in music required in primary and secondary standards.¹ This aim was met most successfully, as inspection reports indicated that the small number of students involved, would be an asset to the staff of the schools where they were appointed.²

The artistic and cultural value of music was fully realized. For this reason it was compulsory for all students to attend the concerts by the students of the School of Music, which were held regularly. Many were afforded the opportunity of actively participating from time to time, by singing in the senior choir. Musical taste and appreciation of music among the students was generally improved and the benefit of the School of Music alongside the Training College was incalculable, as students could share the same hostels and share the refining influences of music. The College succeeded in its aim of providing a broad musical education for its students, equipping them for the manifold parts they would be called upon to play in the spheres of general and artistic culture, particularly at schools.

School of Music. The foremost aim was to equip students as professional musicians, mainly teachers. For this purpose external examinations were a very necessary means to an end. In this sphere the School had immense success and achievements leave no doubt that the aims were fully realized.

Music students, although specializing in one or perhaps a second direction, were afforded the opportunity of becoming acquainted with a wide repertoire of music for voice, strings, orchestra and pianoforte, exemplifying a variety of styles, through Staff Concerts and Quarterly Student Concerts. These concerts also provided the opportunity of attending a live performance, of cultivating good taste, of widening the artistic horizon and encouraging an appreciation of tone colour and dynamic effects as well as providing

1. MS 16 128, Cory Library, Rhodes University.

2. Inspection Reports (S-G of Education) Archives, Cape Town, 1940, 1942.

training in public performance and the opportunity of acquiring confidence, whether appearing individually or collectively.

The Quarterly Student Concerts opened the lines of communication between the School of Music and the City, as they became popular events among townsfolk.

Class Singing and Music Examinations

The aims and purposes of class singing and music examinations, two aspects of musical education, which were practically universal in Grahamstown, merit individual discussion.

Class Singing. The Education Department, having made class singing compulsory for schools under its authority, made the aims and purposes of instruction explicit from time to time, probably for general information, as well as to motivate teachers, by making them aware of the value of the subject.

In 1909, the aims and purposes of singing in the Primary school were given as, a mental discipline of a valuable kind, a welcome contrast to the other subjects, a common ground upon which all may meet and a means of cultivating appreciation of the beautiful as well as the practical in life.¹ In the same year a Blue Book listed further purposes as a healthful exercise, a cultivation of the higher emotional nature and a lesson in language and intellectual training.² It was again similarly outlined in 1911.³ In 1915 it was stated that the teaching of singing was not merely for the purpose of making each pupil reasonably proficient, but rather to raise the tone of the school as a whole and to develop in the child a sense of unity and the value of united effort.⁴ With the change in approach from class singing to rather class music in 1919, the aim included the forming of musical taste

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1. Grocott's Mar 15, 1909 - report of an Exhibition Concert by Mr F. Farrington, Government Singing Instructor.
 2. Blue Book 1909/1.
 3. Education Gazette 2 Nov, 1911.
 4. Education Gazette 28 Jan, 1915.

and appreciation.¹ In 1929 class singing was included in the curriculum for several reasons, namely, it is the natural form of a child's self-expression, a pleasant break in the round of less attractive subjects, it has a strong cultural effect - beauty of form, colour etc., Greek philosophers held that the harmony of music was reflected in the life of the young and blended to produce harmony of character, it is a valuable means of developing the breathing organs of a child and instruction in musical notation fits the child for much musical enjoyment in later life. Two distinct aims were enumerated as, to teach the child to use his voice to the best advantage and to appreciate the beauty of music and to enable him to understand the conventional notation.²

Several Primary schools had introduced eurhythmics and percussion bands as a means of making class music a reality, prior to the introduction of the new syllabus of 1950.⁺ The aims and purposes of eurhythmics were to introduce the pupils to an appreciation of rhythm and music, to inculcate grace and beauty of movement and to develop powers of concentration, while the aim of teaching percussion bands was to develop a sense of rhythm, a feeling for phrase and an awareness of tonal variety, to develop co-ordination of eye, ear and muscles, as well as good teamwork.

The aims and purposes of the new Primary syllabus of 1950 were to develop the vocal, aural and emotional faculties, to teach music notation and suitably chosen songs and form a sound musical taste. The ultimate aim would be to equip the future adult to experience enjoyment in the listening experience.³ These concepts were an extension of the change in approach in the Primary school course of 1919.

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1. Education Gazette 20 Feb, 1919.
 2. Education Gazette 31 Jan, 1929.
 3. Education Gazette 22 Sept, 1949.

+ Refer to Chapter 10 - Class Singing in the Elementary School - final paragraph.

The chief aim and purpose of class singing in the Secondary school from when it had been introduced in 1921, was to promote the development of musical appreciation and the fostering of a discerning taste, which would lay a foundation for the enjoyment of music in later life.¹

Music Examinations. In a Memorandum to the University of the Cape of Good Hope in 1891, the aims of music examinations were elucidated. These included considerable benefits to pupils, teachers and to musical education. The standard of music would be raised by combining theory and practice, a definite standard of excellence would be kept before students, the music to be studied in each grade would educate the popular taste and examinations would be a powerful stimulus to students.²

It would seem that these aims were achieved for more and more students participated annually and benefited by having their work evaluated by an external standard.

1. Education Gazette 17 Dec, 1921.

2. Journal Sept 29, 1891.

CHAPTER 10

METHODOLOGICAL APPROACHES, TUTORS, BOOKS

Music resembles poetry, in each
Are nameless graces which no methods teach
And which a master-hand alone can reach.

- Alexander Pope

It is not always possible to determine which specific methods were used by teachers. There are however sufficient examples of both methods and tutors available, from which to draw broad conclusions and note changes.

1. Pianoforte

There were pianoforte teachers who particularly emphasised time. Mr C.F. White, in 1835, felt that young ladies who aspired to be good performers, would find it indispensable to play with accompaniment, which was the only way of acquiring a correct knowledge of Time.¹ Mrs Eedes, at her school for young ladies (1845-1865), applied the same philosophy and pupils were accompanied by the harp for the purpose of furthering their advancement and also assisted at their lessons with Maelzel's Metronome, so that they would become excellent Timeists.²

Between 1865-1888, teachers were still preoccupied with "time", but emphasis was shifting to other aspects, including touch and style. Mr J.W. Onions (1865), offered advanced pupils the opportunity of acquiring a delicate touch, accent and thorough bass, together with correct timing,³ while Mr and Miss Weisbecker (1859-1878), aimed at instilling the elements of fingering, style and time.⁴ Herr Eberlein (1879 - May 1888), claimed a greatly

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1. Journal Dec 3, 1835.
 2. Journal Feb 21, June 19, 1852.
 3. Journal Oct 9, 1865.
 4. Journal Jan 6, 1865.

simplified method of mastering technical difficulties and the understanding of classical music, together with the advantage of duet and trio practice with string instruments,¹ the latter probably again alluding to "time".

An analytical study was made of technique and touch and new systems were applied. Mr W. Deane (mid 1893 - 1909) was an exponent of the Leschetizky School of Pianoforte Playing, a technique which he claimed was conducive to rapidly obtaining finger equality and delicacy of touch, combined with great power. Mr Deane further claimed that having made a thorough study of the anatomy of the hand and arm, he could give exercises for specific purposes to suit individual requirements.² Miss Florence Orgill (ca 1907) also taught the Leschetizky Technique,³ while Miss Lackington (ca 1912) taught the Matthay Method.⁴

Other methods were noted. Mrs Krause (1900 - +1919) used Mrs Curwen's Method for beginners⁵ and Miss Gould (1901-1919), concentrated on Schmidt's exercises.⁶ Miss Taylor, who taught at the Diocesan School for Girls, visited England in 1900 to become acquainted with some of the newer methods of teaching, none of which were made explicit.⁷

English influences dominated the pianoforte teaching scene in Grahamstown. In ca 1835 - ca 1900, prior to the dawning of the examination era in South Africa, most qualified pianoforte teachers came from England, bringing with them established English methods. During this period, the pianoforte was taught as an "accomplishment" for young ladies.⁺ This followed the pattern

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1. Journal April 21, 1879.
 2. Grocott's Jan 19, 1894; Journal July 28, 1896; Jan 28, 1899.
 3. Journal Jan 22, 1907.
 4. Journal Dec 7, 1912.
 5. Grocott's Jan 31, 1919.
 6. D.S.G. Magazine, Dec 1946 (Reminiscences).
 7. D.S.G. Magazine, June 1900.

+ Refer to Influences Governing Musical Education - Social pressure and social taste.

of music education established in England a century earlier.¹ During the years ca 1900 - ca 1920, an examination era, many pupils participated annually in the grade examinations and the first students qualified professionally, under an English examination system.⁺ A small number of teachers were still recruited from England, notably for the School of Music, Grahamstown Training College. From ca 1920 - ca 1935, an increasing number of pupils and students participated in the annual examinations under the same system. There was a marked increase in the number qualifying professionally, which resulted in pianoforte teaching, both at schools and privately, being by teachers who had themselves qualified in Grahamstown. Thus the influence was extended. Between ca 1935 - 1950, locally trained teachers continued to fill posts at schools and in the private teaching sphere.

Pianoforte Literature available in Grahamstown

The following sources made some of the available teaching material explicit:

1. Advertisements of music dealers.
2. Miss Mary Edbrooke's "Note Book".
3. Concert and Prize Giving programmes.
4. Examination syllabi.

1. Advertisements of music dealers. During the years ca 1837-1906, a variety of tutors, all with a strong English character, were advertised in the local press. It can probably be assumed that the more extensively advertised ones were more in demand, such as Hamilton's Pianoforte Tutor (1847 - +1899), which was revised, enlarged and fingered throughout from 1889,² Farmer's Piano Tutor (1872 - +1899), in which a new and enlarged edition appeared in 1886,³ Lilie's First Music Book (1873 - +1899),

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1. The Oxford Companion to Music - Percy A. Scholes, p.316.
 2. Journal Feb 28, 1847; Grocotts Sept 13, 1889, Aug 19, 1899.
 3. Journal Mar 8, 1872, May 7, 1886; Grocott's Aug 19, 1899.

+ Refer to Music Examinations.

regarded as being written in an entirely new system for children and the sequel, Lillie's Second Music Book, which appeared in 1886,¹ together with Henry's Royal Modern Tutor (1879 - +1899)² and Sydney Smith's Method for the Pianoforte (1886 - +1899).³ Many other tutors were obtainable for a short time. The most important would appear to have been The Academy Piano Tutor containing instructions, exercises and lessons by L. Sloper (1886), Smallwood's Pianoforte Tutor (1889. - +1890) and Wicken's Rapid Method for the Pianoforte, containing sixty different graduated lessons, consisting of elementary and progressive exercises, tunes, scales, chords and studies (1897 - +1899).⁴ Other names included those of Cook, Clarke, Chalieu, Morine, Stone and Waldstein, each available in one year only, between 1847-1899.⁵

Several important guides on technical development became available, including Czerny's 101 Exercises for Piano and his highly praised Etude de la Velocite (1873 - +1899). Also available were Twenty Short Melodious Studies (1848), Digitoriums for Exercising the Fingers (1870), Technical Guide to Touch, Fingering and Execution on the Pianoforte by Lindsay Sloper and The Leschetizky Method of Piano Playing by Marie Prentner.⁶

Long lists of pieces were advertised. An analysis clearly indicates changing styles and tastes. From 1834 - ca 1880, large selections of new polkas, waltzes, quadrilles, marches, mazurkas and sacred pieces were continually appearing. Solo and duet arrangements of selections from operas and Gilbert and Sullivan operettas, were available by ca 1850 and ca 1880, respectively.

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1. Journal June 11, 1873; May 7, 1886; Grocott's Aug 19, 1899.
 2. Journal Nov 3, 1879; Grocott's Aug 19, 1899.
 3. Journal May 7, 1886. Grocott's Aug 19, 1899.
 4. Journal May 7, 1886; Grocott's Sept 13, 1889; Jan 31, 1890; Feb 22, 1897; Aug 19, 1899.
 5. Journal Feb 28, 1847; July 22, 1848; Jan 14, 1878; Grocott's Jan 20, 1874; Aug 19, 1899.
 6. Journal July 22, 1848; Nov 14, 1870; June 11, 1873; Nov 17, 1876; May 7, 1886; Oct 31, 1905.

Volumes of music, containing pieces in a particular style or compositions of a specific composer, were published. Examples of the former included Shower of Pearls (duets), Silver Chord, Musical Garland (duets), Gems for the Pianoforte - 48 pieces (all ca 1870 to beyond 1900) and Musical Fairy Tales for Little Folks - 32 pieces (1897), while the latter included Mendelssohn's Songs Without Words (1860 onwards), Mozart and Beethoven sonatas (ca 1874 onwards) and from 1905, various editions of works by Beethoven, Chopin, Schumann and Bach.¹

2. Miss Mary Edbrooke's "Note Book". Miss Edbrooke⁺ used this book while preparing certain aspects of the syllabus, to be answered at the Licentiate Examination, in 1926. It contains the titles of books and pieces, giving a further glimpse of available teaching material at that time. Tutors included Smallwood's, Mrs Curwen's First and Second Steps and the Walter Carroll, while Thumer's School of Studies, Schmidt Exercises and Modern Finger Exercises by Cyril Scott were to equip the pupil technically. The pieces represented a variety of composers and ranged from the easiest to the difficult, including Toyland Tunes and Progressive Duets both by Adam Case, ABC Books by Cuthbert Harris, 1st Book by Leon Aubrey, Scenes from a Farm and Tunes from Nature, both by Walter Carroll, Pictures from Storyland etc. by David Dick Slater, Happy School Days by H. Nicholls and Fairy Tales etc. by Gladys Cumberland, while the greater composers were represented by Beethoven - Sonatas and Sonatinas, Bach - 48 Preludes and Fugues, Two and Three-part Inventions and Movements from the French and English Suites, Chopin - Valses, Nocturnes, Ballades, Etudes, Scherzi and Polonaises and Mendelssohn - Songs Without Words and Christmas Pieces.²

1. Journal Sept 18, 1834; July 3, 1860; Mar 18, 24, 1864; Sept 20, 1872; Oct 14, 1878; June 20, 1905; Grocott's June 19, 1874; Feb 22, 1897.

2. A personal interview conducted with Miss Edbrooke at Settlers' Close, April 1982.

+ Refer to Miss Edbrooke - Private Tuition.

3. Concert and Prize Giving Programmes. A survey of pieces performed on these occasions, especially since 1900, revealed that a large variety of music was available. Many items were standard pianoforte repertoire.

4. Examination Syllabi. This was another source of teaching material. A comparison made between pieces in these lists and those played at concerts etc. revealed that at schools, the former were confined to the examination room, while at student level, concerts were used as a rehearsal, prior to examinations.

2. Strings

With regard to the Violin, several approaches were made explicit, representing a variety of Schools. Mr J.A. Muire (1886-1897), who had studied three schools of violin playing, namely, Spohr, Loder and Campagnoli, representing the German, English and Italian schools respectively, felt confident to teach any young gentleman.¹

Mr Edgar Wood (1899 onwards), taught the Principles of Spohr and David,² i.e. the German school, while Mr E.A. Abbott (1899-1934), used the Sevcik Method,³ also of the German school. Although not naming a particular method, Herr Eberlein (1881 - May 1888), claimed to teach the mastery of technical difficulties and the philosophical understanding of the musical classes according to a greatly amplified method.⁴

Teachers of Viola and Violoncello did not make any method explicit.

Between the years ca 1880 - ca 1900, almost all qualified string teachers came to Grahamstown from England, where they had studied. They brought with them an established method, which was probably of the German school. The School of Music - Grahamstown Teachers'

1. Journal Jan 15, 1866.

2. Journal Jan 28, 1899.

3. Journal Jan 27, 1908.

4. Journal April 21, 1879 - this advertisement was placed prior to coming to Grahamstown, in order to ascertain numbers of pupils.

Training College, recruited a small number of teachers from England between 1900-1920. An English examination system was established and the first students were able to qualify professionally.⁺ This system of examinations did not alter existing violin methods. There were extremely few violin teachers in Grahamstown after 1930 and were practically non-existent after 1940. Two Grahamstown students qualified and taught locally prior to 1940.⁺⁺

String Literature available in Grahamstown

Advertisements in the press revealed that available teaching material for the violin included Paganini's Method of Playing the Violin (1847-1861),⁺⁺⁺ Farmer's New Violin Method (1862-1897),⁺⁺⁺ and that Spohr's Violin Perceptor and Wicken's Rapid Method for the Violin¹ could also be obtained from dealers, who also had an immense selection of pieces between 1837-1914, which included waltzes, polkas, quadrilles etc. in the early years and transcriptions (solos and duets) of Gilbert and Sullivan operettas, from 1880 onwards.² Books which were in the School of Music Library,⁺⁺⁺ revealed that A Practical Guide to Violin Playing by H. Wessely, was used in 1923⁺⁺⁺⁺ and that Hermann's Special Studies op 24 and Exercises and Studies, Kaiser's Violin Studies and Maga's 75 Melodic and Progressive Studies were consulted. As early as 1837 an Instruction Book and Music for 'Cello were available and sporadic advertising of music for this instrument was found in subsequent years.³ The School of Music Library collection included the Violoncello Method (revised and enlarged, W.E. Whitehouse F.R.A.M. and R.V. Tabb) by A. Piatti, as well as Ecole du Mécanisme de L'Archet (transcribe pour violoncello par L.R. Feuillard) by De Sevcik.⁺⁺⁺

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1. Journal Feb 28, 1847; July 3, 1860; May 28, 1861; Mar 25, 1862; May 7, 1886; Grocott's Feb 22, 1897.
 2. Journal 1837-1914; Grocott's 1871-1914.
 3. Journal May 11, 1837.

+ Most students then taught at centres other than Grahamstown.

++ Miss Madge Stanton and Miss Esme Spindler.

+++ A small number of copies now in possession of Mr W. Lenselink, Grahamstown.

++++ Name and date of student in the copy.

It can be assumed that students and pupils had access to much the same string music as their counterparts in England, at any given time. Further, that any new ideas developing in England would automatically reach here, as all music was imported from that source.

3. Solo Singing

There were a variety of approaches. In 1846, Mrs Geo. Gunn (Jnr) offered lessons in the Italian style, which she claimed was that adopted by the leading singers of the day.¹ Mrs Stier's approach in 1866 was different in that she provided group tuition for young ladies and children's classes for girls between eight and twelve years old.² Without naming the method, Mr W.S. Barratt (1869), taught pupils to sing in the correct style, but as he was a former pupil of Dr Stainer, this would probably have referred to one or other approved approach.³ Emil Behnke's System was that adopted by Mr T.E. Speed (1890-1899), while Mr A.H. Day (1890-1893), used Garcia's Method and Miss Florence Orgill (1907), that of Madam Calvo de Picciotto of Paris.⁴

Examination syllabi, although compiled by an English examining body, included standard vocal literature, together with English songs. Between ca 1880 - ca 1910, all teachers were, with rare exception, English trained. They brought with them the prevailing methods, probably French or Italian, with an English flavour. During the years ca 1910 - ca 1940, most teachers were still English trained, with a sprinkling of those who qualified professionally in Grahamstown.

Vocal Solo Literature available in Grahamstown

Advertisements in the press revealed a variety of tutors, which included Stone's Singing Tutor, The Modern Singing Master - a complete Code of Instruction in the Art of Singing, Madame Patey's

1. Journal Feb 28, 1846.

2. Journal Dec 10, 1866.

3. Journal Feb 3, 1869.

4. Journal Aug 21, 1890; Jan 22, 1907; Grocott's Sept 14, 1891.

Vocal Tutor for Soprano, Mezzo Soprano and Contralto Voices and Henry's Royal Vocal Tutor, all of which became available in different years commencing from 1878,¹ as well as works on singing by renowned singing teachers such as Garcia, Marchesi, Shakespeare, Lütgen, Carone, Nava, Bordogni, Panseron, Behnke, Randegger etc.² Lists of songs were published regularly, which ranged from ballads and national airs during the earlier years, to operatic albums and oratorios from approximately 1880 onwards.³

Books in the School of Music Library⁺ revealed the sources of material used for technical development. These included Twenty-Five Vocalises for Soprano or Tenor by A. Panerson (ed. A. Randegger) and his 12 Vocalises for Mezzo Soprano, Vocal Exercises on Tone Placing and Enunciation by J. Michael Diack, Vocal Studies (various grades) by F. Keel and 20 Tägliche Übungen by B. Lütgen, which were all well used and contained student names, together with unused books by Bordogni and Nava.

A survey of concert and prize giving programmes revealed that a large variety of music was available and that many items were standard vocal repertoire.

Dealers made the music prescribed in examination syllabi available and this was an additional source of graded songs, exercises etc. by a variety of composers.

4. Wind Instruments

Here, only the Flute received specific mention. Advertisements generally merely referred to the availability of Flute Instructions and an assortment of music.⁴ However, Cock's Flute Tutor and

1. Journal Jan 14, 1878; May 7, 1886; Grocott's Feb 24, 1886; Aug 19, 1899.

2. Journal Nov 3, 1906.

3. Journals 1834-1905.

4. Journal Sept 18, 1834; Feb 23, 1858.

+ A small number of copies now in possession of Mr W. Lenselink, Grahamstown.

Ford's Encyclopaedia of Music for Flute and Piano were named in 1847, as well as Nicholson's Flute Preceptor, in 1860.¹

5. Other Instruments

This group includes instruments such as the Accordion, Harmonium etc. which grew in popularity between 1850-1900. A limited supply of music could be obtained, which included instruction books for Accordion, German Concertina, Harmonium and American Organ as well as collections of pieces for German Concertina and Harmonium.

During the years 1880-1930, when pipe organ lessons were advertised, no specific method was declared and neither did the many advertisements in the press indicate the availability of music, possibly because of the very limited demand. It would seem probable that sufficient music could be obtained because of the many organists at local churches.²

6. Theoretical Subjects

These subjects received attention from as early as 1845. Early reference and instruction books were Hamilton's Thorough Bass with Key and his Rudiments of Harmony and Thorough Bass, Clarke's Catechism of the Rudiments of Music as well as Guy's Catechism of Music, which became available between 1848-1872.³ A more up to date list of references which was considered indispensable for students of music in 1906 included Sonata Form by W.H. Hadow, Analysis of Form by Dr H.A. Harding, Rudiments of Music by Dr Pearce and Harmony by S. Macpherson.⁴

An ever increasing variety of text books could be used in tertiary musical education. A brief summary of some of the choices reveals that certain books were widely used, which would seem to emphasize their academic value at that particular time.

1. Journal Feb 28, 1847; Oct 16, 1847; July 3, 1860.

2. Journal April 5, 1851; Feb 23, 1858; July 3, 1860; Mar 18, 24, 1864; May 7, 1886; Grocott's Aug 19, 1899.

3. Journal July 22, 1848; July 3, 1860; July 6, 1870; Oct 21, 1872.

4. Journal Nov 3, 1906.

Miss Richards,⁺ when preparing candidates for the Licentiate examination included the F. Bridge, *A Course of Harmony* and *The Art of the Piano Teacher* by Pearce, in her choice of reference books.¹ The Wesleyan High School for Girls in their post-school course prepared students for the Licentiate examinations, using S. Macpherson's *Rudiments of Music*, *Practical Harmony*, *Practical Counterpoint*, *Form in Music* and *Studies in Phrasing and Form*, together with other publications such as Parry's *Summary of Musical History*. The teaching aspect was covered by Pearce's *The Art of the Piano Teacher*, Tobias Matthay's *The Art of Touch*, Henry Fischer's *Psychology for Music Teachers* and additional text books.²

The School of Music too, utilized the full range of the S. Macpherson text books, supplementing the Harmony and Counterpoint tuition with Kitson and using the Stanford and the Colles *History of Music*. Tobias Matthay's *The Art of Touch* and Charles F. Reddie's *Pianoforte Playing on its Technical and Aesthetic Sides*, catered for the teaching aspects.³

The text books used at Rhodes University College up to 1941 included all the previously mentioned S. Macpherson, Stanford and Kitson texts. Harmony instruction was supplemented by Buck's *Unfigured Harmony* and *Modern Harmony* by A. Eaglefield Hull. *Orchestral Technique* by G. Jacobs and other texts completed the list.⁴ From 1941, lectures were based partly on Dr Hartmann's own books and partly on other works. No definite text books were prescribed, but a list indicated titles which could be found useful. Many of

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1. Personal interview with Miss M. Edbrooke, April 1982, who was a student.
 2. Personal interview with Miss M. Edbrooke, April 1982. Also Miss Edbrooke's "Notebook" used while herself preparing for the examination.
 3. Personal interview with Sr Margery, April 1982, who was on the staff of the School of Music for many years.
 4. Calendar R.U.C., Grahamstown, 1939.

+ Refer to Miss Richards - Private Tuition.

these titles have already been quoted and in addition, The Oxford History of Music, 5 vols., Alfred Einstein's A Short History of Music, Sir Adrian Boult's The Technique of Conducting, Jacques's Voice Training in School and F.H. Hartmann's Musiklehre, Harmonielehre and Kontrapunt and others, were listed.¹

The quoted text books, almost exclusively by eminent English musicians, provide conclusive evidence of a totally English influence in the academic and professional courses followed up to 1940, with other influences becoming apparent during the decade 1940-1950. However, the strong English flavour was still maintained, particularly in the training of pianoforte teachers.

7. Class Singing

"Since singing is so good a thing, I wish all men
would learn to sing" (W. Byrd).

Class singing is divided in two main sections for consideration, namely, Elementary Schools and Secondary Schools.

1. Elementary Schools. The method employed in teaching this subject in all elementary schools under the Superintendent-General of Education up to ca 1894, was by ear,² although the desirability of introducing a new method, the Tonic Solfa System of singing from notes, was touched upon in December 1890, by Mr J. Slato B.A., at a closing function of the Shaw Day School.³ The method followed by the independent schools could not be established,⁺ but it would probably be safe to assume that they too sang by ear.

As a result of a report submitted to the Superintendent-General of Education in December 1892,⁴ advocating the Tonic Solfa System for

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1. Calendar R.U.C., Grahamstown, 1941, 1945.
 2. Inspection Reports (Files of the S-G of Education) Archives, Cape Town.
 3. Grocott's Dec 19, 1890.
 4. Blue Book: Report of the S-G of Education, dated 22 Dec 1892 - 1892/2.

+ Independent schools were not subject to annual inspections.

the Elementary schools, such schools in Grahamstown falling under this Educational body, gradually introduced the method. The report in 1894 indicated that many schools had achieved fair results.¹ This method continued to be used by all elementary schools - later known as primary schools - falling under the Educational body, during the following half century and beyond.² At least one of the independent schools also adopted this method, namely, the Diocesan School for Girls - Junior.³

A new vocal music syllabus was introduced in 1919. The approach was on class music rather than on class singing. There were no definite prescriptions, but rather indications of what should be aimed at. This included singing from notation in the final years of the primary school, in addition to the tonic solfa system.⁴ Further guidance to these schools came in "Hints on the Teaching of Singing",⁵ which advocated action songs in the first years, as well as school concerts to implement the concepts of performance and appreciation. Music appreciation was further stressed by the introduction of broadcast lessons - interesting programmes on a variety of musical topics - from 1935 to 1950 and beyond.⁶ No concrete evidence was found regarding the amount of attention given to these lessons, but schools in Grahamstown constantly gave concerts, attending to that facet.

Several schools under the Superintendent-General of Education instituted new approaches, making the class music idea a reality, in fact, anticipating the new syllabus introduced in 1950⁷ which

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1. Blue Book: Report of the S-G of Education for 1894 - 1895 1/B.
 2. Inspection Reports (Files of the S-G of Education) Archives, Cape Town.
 3. Inspection Reports (Files of the S-G of Education) Archives, Cape Town - isolated inspections 1905-1909, 1916 and 1922.
 4. Education Gazette 20 Feb 1919.
 5. Education Gazette 31 Aug 1922.
 6. Education Gazettes 6 Dec 1934 - 28 Sept 1950.
 7. Education Gazette 22 Sept 1949.

clearly stated the primary course to include eurhythmics, singing, percussion band and music appreciation - by many years, when percussion bands were commenced at St Joseph's and at St Peter's School (1936), Victoria Junior (1938) and at the Shaw Hall School (1940) and eurhythmics was introduced at Victoria Junior and at St Peter's School (1939).¹ The latter school also experimented with Musical Pipes during 1942-1944.² Independent schools also adopted some of these methods. The Diocesan School for Girls, Kindergarten, had a percussion band from 1942-1948,³ while Kingswood Junior commenced their percussion band in 1940 and experimented briefly with eurhythmics,⁴ and St Andrew's Preparatory used recorders to aid their singing, in the 1940's.⁵

2. Secondary Schools. For schools under the Superintendent-General of Education, it became compulsory to include the subject in the time-table from 1921.⁶ As the authority was, however, aware of the varied problems encountered in schools with the inclusion of this course, recommendations rather than requirements were made.

In Grahamstown two recommended methods were employed, namely, choral singing and music appreciation. At Victoria Girls' High School, all girls received tuition in choral singing, in all years from 1920 and substantial evidence was found that from the inception of classes in 1918,⁺ the subject was taught.⁷ By contrast, at Victoria Boys' School, this recommendation was followed only in 1937. However, as early as 1892, 1894 and 1896 there was evidence

1. Inspection Reports (Files of the S-G of Education) Archives, Cape Town.

2. MS 16122 Cory Library, Rhodes University.

3. Diocesan Schools Magazine June 1942 - July 1948.

4. Kingswood College Magazine 1940 - 1950.

5. The "Prep" Story: W.M. Levick and C.G. Mullins.

6. Education Gazette 18 Mar 1920.

7. Inspection Reports (Files of the S-G of Education), Archives, Cape Town 1918 - 1943, when records ceased to be available.

+ Classes were extended to Std 8 in 1918 and to Matriculation in 1925.

of choral singing.¹ The facet of music appreciation was implemented, but it was not until after 1930 that reports revealed a response from the pupils at Victoria Girls' High School. By contrast, at Victoria Boys' School, only the two lowest standards participated by listening to periodical recitals and lectures during 1925 and 1926.² No evidence was found of either school making use of the broadcast lessons introduced in 1935, emphasizing musical appreciation.

In the many independent schools, it was more difficult to follow the methods adopted, however, trends did emerge. That choral singing was a method, became evident from prize giving and other concert programmes. It was commenced from the first year at both the Diocesan School for Girls (1874) and the Wesleyan Girls' High School (1880) and taught annually until the closure of the school or until beyond 1950. At Kingswood College this method was commenced after approximately five years in 1899 and continued until 1929,³ after which the method of mass singing was adopted. This ceased in 1940 as a result of staffing difficulties.⁴ All boys at St Aidan's College were involved in congregational singing⁺ on a regular basis, from 1935 until beyond 1950.⁵ Isolated inspection reports indicated that the Tonic Solfa method of singing from notes was taught to all senior girls at the Diocesan School for Girls.⁶

English Influences - Elementary schools

When making the change from singing by ear to the Tonic Solfa

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1. Inspection Reports (Files of the S-G of Education) Archives, Cape Town 1894 - 1943.
 2. Inspection Reports (Files of the S-G of Education) Archives, Cape Town 1920 - 1943.
 3. Refer to class singing at the schools.
 4. Kingswood College Magazine Vol.33, 1930 - Vol.42, 1939.
 5. St Aidan's College Record no.37 - no.52, Dec 1935 - Dec 1950.
 6. Inspection Reports (Files of the S-G of Education) Archives, Cape Town 1905 - 1909.

+ Refer to St Aidan's College - Chapel Broadcasts for more detail.

System, schools in the Colony followed the same pattern, as had Elementary schools in England, fifty years earlier.¹ From the titles of suitable teaching material, such as unison and two-part songs, operettas (1901), all published by Novello and Co., similar collections (1902), all published by J. Curwen and Sons, lists of Novello's School Songs (1909), The National Song Book (1922) and others, published in the Education Gazette from time to time, for the information of teachers, it is clear that the music was probably used in English schools, that it was by English composers and teachers and published in that country.²

A list of requisitions ordered by St Peter's School in 1906 included Tonic Solfa Sight Singers, Novello's School Songs in Solfa, Two-part Songs and Time Tests, which clearly confirms both the method and the source of the music used.³

Reports on the ideals of English Educationalists and on the achievements, advances and ideals of certain English schools with regard to the teaching of the Tonic Solfa System and class singing, were published in the Education Gazette, indicating that these developments were being closely watched and that they were regarded as being sufficiently important, informative and stimulating, for the information of teachers. These included a report on school music at Huddersfield (April number of The School Review),⁴ an article on the choice of school songs (The Teachers' Times, a weekly paper),⁵ and the English Board of Education's Suggestions on the Teaching of Music (1905). The last-named article examined the scheme in detail - all positive, negative and additional aspects were listed, together with comments on the reception of

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1. Deduction made from a report to the S-G of Education, dated 22 Dec 1892 - 1892/2, page 11. Confirmed by "The Oxford Companion to Music" - P.A. Scholes, page 1032.
 2. Education Gazette Vol.1 no.9, 25 Oct 1901; Vol.2 no.5, 5 Sept 1902; Vol.8 no.21, 4 Mar 1909; Vol.22 no.5, 31 Aug 1922.
 3. MS 16122 Cory Library, Rhodes University.
 4. Education Gazette Vol.4 no.29, 5 May 1905.
 5. Education Gazette Vol.5 no.1, 14 July 1905.

the suggestions in England. It was further stated that the Department's own syllabus⁺ was in its general features in agreement with the views of English musicians Sir John Stainer and Dr McNaught, but that the new scheme could be profitably examined.¹

In September 1905, Dr A. Somervell,⁺⁺ musical adviser to the English Board of Education and to the Scotch Education Department, addressed Grahamstown music teachers and interested persons on "The Right Place of Music in Education". He naturally advocated the suggestions published by the English Board of Education. Local teachers thus received a first-hand account and could also read a shortened report in the Education Gazette.²

Progress in the field of vocal music in the Colony was readily acknowledged in England, indicating a mutual awareness. This is exemplified by the reception given to Dr Muir⁺⁺⁺ by the Council of the Tonic Solfa College in recognition of what he had done for vocal music (School Music Review),³ an appreciative account of musical education in the Cape Colony during the previous twelve years (The Musical Times - February)⁴ and a report on the progress of vocal music in Cape elementary schools, where, it was agreed, the music chosen could not be bettered even in the best English schools (School Music Review).⁵

The South African College of Music⁺⁺⁺⁺ organised a Summer School in Music for teachers in January 1926. An important lecture was

1. Education Gazette Vol.5 no.33, 7 June 1906.
2. Grocott's Sept 6, 1905; Education Gazette No.5 no.7, 22 Sept 1905.
3. Education Gazette Vol.5 no.18, 26 Jan 1906.
4. Education Gazette Vol.5 no.25, 9 Mar 1906.
5. Education Gazette Vol.6 no.8, 27 Sept 1906.

+ Education Gazette Vol.1 no.9, 25 Oct 1901.
 ++ Also music examiner for the Cape University.
 +++ Superintendent of Education.
 ++++ University of Cape Town.

entitled "The New Musical Education in England".¹ This emphasized the leading position of that country and the influence exerted.

When introducing the new syllabus in 1950, schools followed a similar pattern to those in England, when in 1937 the Handbook (British Board of Education) drew attention to the broadened scope of the music course, which included rhythmic movement, percussion bands, appreciation of music and broadcast lessons. There is evidence that at many Grahamstown schools, two of these branches, namely, percussion band and eurhythmics, were introduced into the course at much the same time or soon after the general introduction in England, thereby anticipating the syllabus by approximately ten years.

English Influences - Secondary Schools

Reports on the trends in this subject and the ideals of educationists at both Board and Public Schools, appeared in the Education Gazette regularly and included a circular to Headmasters of Board Schools by the English Board of Education, on Music in Secondary Schools,² a report on the circular,³ and an article drawing attention to the fact that eminent Public Schools such as Charterhouse and Eton, with a strong classical tradition, recognise the value of musical education.⁴

The introduction of class music as a compulsory subject in schools under the Education Department in 1921, was influenced by the recognition given to that subject in England, for more than ten years previously.

In 1950, when emphasizing music appreciation in the broadest sense, as the basis for class music in the Secondary School,⁵ the Education Department was updating their policy of 1921, thus following

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1. Education Gazette Vol.24 no.20, 1 Oct 1925.
 2. Education Gazette Vol.6 no.9, 1 Jan 1907.
 3. Education Gazette Vol.11 no.15, 1 Jan 1913.
 4. Education Gazette Vol.10 no.5, 25 Aug 1910; Vol.13 no.26, 14 May 1914.
 5. Education Gazette Vol.49 no.19, 10 Aug 1950.

developments in English education, namely, the movement led by Mr Macpherson in the early 1920's to develop the school music lesson beyond the limits of a recreative choral class.¹ The school broadcast music lessons recommended in the Hadow report of 1926,² came to fruition here in 1935.³ The Education Department observed subsequent Board of Education publications of Suggestions to Teachers, namely, in 1929, 1937, 1941 and 1944,⁴ but advocated trends were not followed.

One school in Grahamstown, namely, Kingswood College, adopted community singing in the 1930's, following the trend at Oundle and several other English Public Schools, in the 1920's.⁵

Prior to 1920, most teachers involved in instructing class singing, especially at the independent schools, came from England. This was notably so at the Diocesan School for Girls, where many teachers had Cheltenham Ladies' College teaching experience. There the strong classical tradition of the Public schools was absent and the value of the aesthetic and practical subjects was recognised. This emphasis was transferred to the new teaching situation.

When referring to concert and prize giving programmes at many of the Grahamstown schools, especially prior to 1930, it will be found that the singing classes performed a large variety of glees and part songs, indicating the English influence.

8. Music Appreciation

This aspect of musical education was a very active one in Grahams-town, as tertiary and secondary institutions endeavoured to convey it by a variety of methods, outside the lecture room and classroom. Each institution had their particular combination of methods,

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1. Music for Children - M. Stor, first published 1924.
 2. Board of Education, 1926.
 3. Education Gazette Dec 6, 1934.
 4. Board of Education: Handbook of Suggestions for Teachers, 1929, 1937, 1941, 1944.
 5. Kingswood College Magazine Dec 1930.

probably ensuring a balance between active participation and passive listening, but broadly speaking would be drawn from activities such as school or student concerts, choirs and orchestras, a variety of musical societies and the attendance of recitals or lecture recitals by visiting artists, either at the institution or in town.

English influences can again be traced. Some aspect of music appreciation was introduced into all the larger schools soon after they were founded, by teachers with an English background. As most music teachers in Grahamstown prior to the turn of the century and up to approximately 1910, came from England or had been trained in England, the latest trends continued to be introduced. The book, "The Public Schools from Within",¹ revealed that many such schools had instituted choirs, orchestras, concerts and regular organ recitals by 1906. Only one Grahamstown school, namely, St Andrew's College, introduced the last named, whereas many successfully introduced the former. With the exception of the concerts, all the other activities would seem to have followed the English pattern at an interval of approximately ten years.

9. Music as an Examination Subject in Secondary Standards.

This subject could be presented by both boys and girls, initially as an alternative subject in the Junior Certificate Course, then extended to the Senior Certificate Course.² The more talented pupils followed this course. Initially, the choice of instrument was restricted to the pianoforte, but later extended to include string instruments, as an alternative. Besides harmony and aural training, history of music was also included, as the course developed.³

These courses were followed at the Victoria Girls' High School

1. London: Sampson Low; Marston and Co.Ltd., 1906.

2. Education Gazette Vol.20 no.19, Feb 10, 1921; Vol.20 no.30, June 16, 1921.

3. Education Gazette, July 15, 1943.

during the years 1930 to beyond 1950.⁺ At the Diocesan School for Girls, the course designed by the University of South Africa was followed intermittently between 1919-1943.⁺⁺

The introduction of these courses followed the trend in English schools a few years earlier.¹

10. Music in University Education

From 1923-1941, Rhodes University College followed the Oxford and Cambridge method, by which purely theoretical work (history of music, harmony, counterpoint, etc.) was given. Students received tuition in instrumental music by arrangement with the School of Music. From 1942, a new method was adopted and tuition was provided in the practical playing of an instrument, as part of the course.

At all levels, borrowed educational systems have been adapted to meet our needs and problems peculiar to ourselves, solved.

1. Oxford Companion to Music - P.A. Scholes, page 316.

+ Refer to V.G.H.S. - Music as an Examination Subject.

++ Refer to D.S.G. - Music as an Examination Subject.

CHAPTER 11

MUSIC EXAMINATIONS

With regard to the subject of Music Examinations, it would be well to first establish what possibilities were available to teachers and pupils and then to evaluate to what extent these opportunities were utilized, by considering the sub-grouping of skills, the approaches and then the results.

1. Trinity College of Music, London

This College conducted the first examinations in Music in South Africa, the subject being Theory of Music. The first centres established were Graaff-Reinet (1880) and Grahamstown (1881),⁺ followed by Port Elizabeth.¹ By 1887, four different grades, namely, Junior Pass, Junior Honours, Senior Pass and Senior Honours could be written. In 1890 the number of grades were extended to include Intermediate Pass and Intermediate Honours. During subsequent years the names of the grades were changed and additional grades came into being.

Examinations in practical subjects, namely, Pianoforte, Organ, Pianoforte Duet, Solo Singing and any Orchestral instrument, were first held in South Africa in 1895.² Local participation can be traced from 1896.³ A large number of grades, ranging from the easiest to the professional level could be entered.

2. University of the Cape of Good Hope

The first examinations in Practical Music were conducted in 1894 by the University of the Cape of Good Hope and were confined to centres in the Colony. The syllabus was prepared under the advice

1 and 2. Letter from the External Examinations Department of Trinity College of Music, London, dated January 5, 1981.

3. Journal April 28, 1896.

+ This date was confirmed by an article in Grocott's Penny Mail, Dec 16, 1881.

of the Associated Board of the Royal Academy of Music and the Royal College of Music, London, who also sent a highly qualified examiner to conduct the examinations in Pianoforte, Organ and Violin (two divisions each, Lower and Higher) and Singing (one division).¹ Grahamstown was one of the fourteen centres visited.² Prior to the examination candidates were required to pass a Preliminary paper on the Theory of Music. More advanced papers, namely, Harmony and Grammar of Music (Lower Division or Higher Division) could also be written. Proficiency would exempt candidates from the Preliminary.³ From the turn of the century there were four divisions for Harmony and each practical subject, except Singing, namely, Lower, Higher, Intermediate and Advanced. The range of subjects was extended to include Violoncello.⁴ There were further extensions prior to 1908, which included an additional division to the Singing syllabus and the introduction of Harp and Counterpoint.⁵

From 1896, an examination was introduced to test the competency of Pianoforte Teachers, and diplomas were awarded to successful candidates. This was extended to include Violin and Singing by the turn of the century.⁶ The Licentiate Examination replaced the existing Diploma Examinations in 1909 and candidates could then qualify as Teachers (Branch A) in Pianoforte, Violin or Singing, or as Performers (Branch B) in Pianoforte.⁷ In 1913, Branch A, Violoncello and Branch B, Violin, Violoncello and Singing were introduced.⁸

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1. University of the Cape of Good Hope Calendar, 1893-1894.
 2. Journal July 24, 1894.
 3. University of the Cape of Good Hope Calendar, 1893-1894.
 4. University of the Cape of Good Hope Calendar, 1900-1901.
 5. University of the Cape of Good Hope Calendar, 1906-1907 and 1907-1908.
 6. University of the Cape of Good Hope Calendar, 1895-1897 and 1900-1901.
 7. University of the Cape of Good Hope Calendar, 1909-1910.
 8. University of the Cape of Good Hope Calendar, 1913-1914.

The University of South Africa assumed responsibility from 1918 and continued the policy of expansion in the certificate and licentiate examinations. In the former, it was achieved by gradually extending the number of divisions for each existing subject (instrumental and theoretical) and by making it possible for any instrument of the Classical Orchestra to be examined, providing the necessary arrangements could be made. Finally, by 1949, a new system involving a less finished performance of some pieces and a finished performance of others, was introduced in the first four grades for Pianoforte. In the licentiate examinations, Branches A and B - Organ, Branch C - Accompanists, Branch D - School Music and Branch A - Harmony and Counterpoint, were introduced.¹

Sub-grouping of Skills

Having established the possible skills available for examination between 1881-1950, it must be realized that in Grahamstown, two factors in particular, namely, the availability of tuition and the necessary student/scholar talent, would determine which skills would be submitted. A tabulation of examination successes of all schools, private teachers and the School of Music, revealed the following overall trends.²

Trinity College of Music, London. Theory examinations were written in 1881 and again from 1887 to approximately 1931. Numbers increased up to 1893, with all available grades fully utilized. From 1894 there were fewer numbers and facilities were not fully utilized, notably owing to the fact that alternative examinations,⁺ which included practical subjects for the first time, were introduced in that year. Pianoforte examinations were conducted from 1896-1942⁺⁺ and with the exception of a few odd years, there were fairly large numbers. By contrast, there were a sprinkling of

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1. Handbooks of the University of South Africa, 1918-1950.
 2. Journal 1881-1919; Grocott's 1920-1950.

+ First examinations of the University of the Cape of Good Hope.
 ++ Examination results were not published after 1942.

violin candidates between 1915-1940 and only an odd candidate for solo singing between 1924-1940. In all the subjects the majority of candidates were entered in the lower grades, with few in the upper grades.

At the Professional Examinations level, there were a fair number of Pianoforte candidates during the years 1903-1938, but only odd candidates for Solo Singing in the same period.

University of the Cape of Good Hope, later the University of South Africa. A variety of theoretical subjects were offered for examination, of which Theory attracted many candidates in virtually all years from 1894-1941. During the same period, a fair number wrote most available grades of Harmony in virtually all years, while in the period 1908-1941, Counterpoint was written by a small number intermittently up to 1924 and after that a larger number, virtually annually. Advanced Rudiments attracted a fair number annually between 1924-1940, as it was a prerequisite for the licentiate examination.

A large number of candidates played all available grades of Pianoforte between 1894-1942.⁺ During the same period, small numbers entered for Violin in most years, while there were only a few candidates, intermittently, for Violoncello from 1903-1938. Solo Singing attracted fairly large numbers in many grades during most years between 1894-1940, with particularly large numbers from 1909-1920. There were a few candidates in intermittent years, between 1894-1914 and 1923-1940, for Organ.

With regard to the pianoforte, violin and solo singing in particular, candidates were entered in all available grades, with entries from the School of Music being mostly in the upper grades.

At the Professional Examination level, there were a fair to large number of Pianoforte candidates in most years in Branch A, with a fair number in many years in Branch B, between 1896-1942. In

⁺ Examination results were not published after 1942.

addition, there were a sprinkling in an odd year for Violin, Branch A, in the same period and one for Violoncello. There were few candidates in both Branch A and Branch B, Solo Singing, particularly during the years 1923-1937.

It will be noticed, that because of the available tuition,⁺ not all examination possibilities could be explored. However, Grahamstown fully utilized all available resources to best advantage, as can be seen from the following comparisons. In the Trinity College of Music, London, Theory examinations of 1891, Grahamstown entered more than double the number of candidates than any other centre, with 92. Port Elizabeth followed with 21 and Kimberley with 19.¹ The ratio was similar in 1892.² In the Theory examination of the University of the Cape of Good Hope, 1894, Grahamstown compared well when considering the number of entries - Cape Town and Suburbs 166

Grahamstown	45	
Stellenbosch	23	
Graaff-Reinet	16	
Kimberley	15	3

The number of candidates for the practical examination of 1901 was sufficient to occupy the examiner for two days, as was the case with King William's Town and East London.⁴ A comparison of examination results still to be discussed in this chapter, also confirms the point.

Approaches and Attitudes

The local press gave wide coverage to the music examination scene, particularly up to approximately 1940. This was an

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1. Journal Dec 15, 1891.
 2. Journal Dec 14, 1893.
 3. Journal July 24, 1894 (Extract indicating the five largest of the fourteen centres).
 4. Journal Sept 17, 1901.

+ Refer to Influences Governing Musical Education - 4.

important factor, as various reports moulded and influenced public opinion.

With regard to the examinations conducted by Trinity College of Music, London, reports were positive and comparative, motivating interest and pride in the achievement of individuals and schools and of the town as a whole. A few examples will illustrate press coverage and the implications. In 1891, the local committee believed that examinations could benefit the cause of musical art in Grahamstown.¹ In some years such as 1891 and 1892, comparisons showed Grahamstown to have more entries than most centres.² From 1887-1915 all examination results were reported in detail indicating schools, teachers, and marks, including surrounding towns for further interest; however, from 1916 onwards results became less detailed, only indicating the school.³ Another feature was the public presentation of certificates in the Town Hall from 1891 to approximately 1905, by the mayor. In the last years a programme of music was an added attraction.⁴

In 1891, positive reports of the advantages, prior to the introduction of the practical examinations by the University of the Cape of Good Hope, influenced the approach at most schools.⁵ At the time of the inception in 1894, the benefits to both pupil and teacher and to musical education were stressed.⁶ During the years 1894-1942, examination results were published according to schools and individual private teachers. At times reports featured information from which music in Grahamstown could be judged to advantage, compared with other centres. This will be discussed in greater length in connection with results.

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1. Journal Dec 15, 1891.
 2. Journal, Dec 15, 1891; Feb 14, 1893.
 3. Journal 1881-1919; Grocott's 1920-1950.
 4. Journal Dec 12, 1891; Feb 14, 1893; April 15, 1902; Mar 10, 1903; April 1, 1905.
 5. Journal Sept 29, 1891.
 6. Journal Aug 25, 1894.

Grahamstown was an examination-conscious community. Many private teachers, in advertising for pupils, stated that they prepared candidates for examinations and at times made mention of any outstanding results achieved. Schools, too, when stating the curriculum, made special mention of examinations, for these were regarded as important. This consciousness was probably emphasised by the fact that the School of Music and later Rhodes University College were institutions where one of the highest priorities was to prepare students to qualify professionally and the examination was a means to that end.

Results

A comparison of results with those of other centres, when available, revealed that Grahamstown was a most successful musical centre, as the theory results of 1891 illustrate.

Kimberley	19 entries	14 passed	
King William's Town	45	42 passed	
Port Elizabeth	no information	about 20 passed	
Graaff-Reinet	24	7 passed	
Grahamstown	92	81 passed	1

Statistics drawn from the official list of Eastern Province results (University of South Africa) of 1924,⁺ revealed that in the Licentiate examination, Pianoforte Branch A, all three successes were entrants from Grahamstown; in Singing Branch B, the only successful entrant was also from Grahamstown, while there was only one other success elsewhere, in another branch. In the Grade VIII Pianoforte, 17 of the 29 successes were from Grahamstown (all School of Music). In commenting upon these results it was stated: "It will be seen that the Grahamstown School of Music takes a good lead. Moreover, it stands well ahead of any of the Western Province Schools of Music in the number of passes."²

1. Grocott's Oct 7, 1891.

2. Grocott's Sept 17, 1924.

+ The only year in which this list was published.

The approach to examinations influenced the quality of the results, as, not only the talented pupils were entered. There was always a percentage of failures, even at the School of Music, in most years.¹ Teachers were not always exempt from criticism, as revealed by a report of the examiner in 1895, when Grahamstown was one of the centres named, where certain aspects of the syllabus for pianoforte and violin, had not been prepared at all.² However many outstanding results were achieved, especially by the School of Music, where the numbers of bursaries and scholarships etc. won by the students of that institution, competing on a nation-wide basis, proved conclusively that the standard was well above the average.³

Figures revealed that far more girls than boys participated in examinations. This was directly influenced by the fact, that more girls than boys were instructed in instrumental music at schools. Strengths, weaknesses and attitudes at individual schools with regard to examinations, are discussed in greater detail under each school.

Two music reports from 1901, indicate the sub-division of marks and the areas of emphasis in pianoforte examinations. Further schemes of mark allocation in later years for the same instrument, indicate changes in emphasis, all influencing the musical tuition of pupils in Grahamstown, especially those participating in the annual examinations.

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1. MS 16121, Cory Library.
 2. Journal Oct 28, 1895.
 3. MS 16121, Cory Library; Journal 1907-1919; Grocott's 1920-1945.

MUSIC CERTIFICATE EXAMINATION.

Centre { *Grahamstown* } Date { *24 Sep* 190*1* }
 Name of Candidate { *Bond, Margaret* }
 Division { *advanced* }

PIANOFORTE.

	LOWER AND HIGHER DIVISIONS.		INTERMEDIATE AND ADVANCED DIVISIONS.		REMARKS.
	Maximum Marks.	Marks Allotted.	Maximum Marks.	Marks Allotted.	
EXCELLENCE OF SCALES AND ARPEGGIOS	18		27	<i>18</i>	
ACCURACY AS TO NOTES, RESTS, AND SIGNS OF LEGATO AND STACCATO	18		21	<i>16</i>	
CORRECTNESS OF FINGERING ..	15		15	<i>13</i>	
STRICTNESS OF TIME AND CHOICE OF TEMPO	12				
STRICTNESS OF TIME AND CHOICE OF TEMPO (INCLUDING USE OF TEMPO RITARDATO WHERE SUITABLE) ..	...	...	15	<i>12</i>	
PHRASING AND ACCENT	9		18	<i>13</i>	
ACCURACY OF NOTE VALUES IN PART-SETTING .. .. .	...	...	9	<i>6</i>	
VARIETY OF TONE	6				
VARIETY, GRADATION, AND BALANCE OF TONE .. .. .	...	...	15	<i>10</i>	
QUALITY OF TOUCH	6		12	<i>9</i>	
DISCRETION IN USE OF PEDAL ..	6		9	<i>7</i>	
PREPARATORY EXERCISES (Lower Division Only)	9				<i>very much out of time, & many wrong notes</i>
READING AT SIGHT			9	<i>5</i>	
TOTAL	99		150	<i>109</i>	
Number Required for a Pass ..	66		100		
Number Required for Honours ..	84		130		

Marks awarded at the Preliminary Examination { }

Eaton Darling

Examiner.

MUSIC CERTIFICATE EXAMINATION.

Centre { *Grahamstown* } Date { *24 Sep* 1901 }
 Name of Candidate { *Gowar Winifred Clara* }
 Division { *Lower* }

PIANOFORTE.

	LOWER AND HIGHER DIVISIONS.		INTERMEDIATE AND ADVANCED DIVISIONS.		REMARKS.
	Maximum Marks.	Marks Allotted.	Maximum Marks.	Marks Allotted.	
EXCELLENCE OF SCALES AND ARPEGGIOS	18	<i>12</i>	27		<i>a great want of smoothness.</i>
ACCURACY AS TO NOTES, RESTS, AND SIGNS OF LEGATO AND STACCATO	18	<i>12</i>	21		
CORRECTNESS OF FINGERING ..	15	<i>13</i>	15		
STRICTNESS OF TIME AND CHOICE OF TEMPO	12	<i>10</i>	..		
STRICTNESS OF TIME AND CHOICE OF TEMPO (INCLUDING USE OF TEMPO RUBATO WHERE SUITABLE) ..	..	..	15		
PHRASING AND ACCENT	9	<i>6</i>	18		<i>too mechanical.</i>
ACCURACY OF NOTE VALUES IN PART-PLAYING .. .. .	..	..	9		
VARIETY OF TONE	6	<i>4</i>	..		
VARIETY, GRADATION, AND BALANCE OF TONE.. .. .	..	..	15		
QUALITY OF TOUCH	6	<i>3</i>	12		<i>too staccato & jerky.</i>
DISCRETION IN USE OF PEDAL ..	6	<i>5</i>	9		
PREPARATORY EXERCISES .. (Lower Division Only)	9	<i>5</i>	9		<i>little independence of finger. too uneven & not sufficiently legato.</i>
READING AT SIGHT					
TOTAL	99	<i>70</i>	150		
Number Required for a Pass ..	66		100		
Number Required for Honours ..	84		130		

Marks awarded at the Preliminary Examination { *82* }

Saton Paring

Examiner.

Pianoforte: Advanced 1929.

43a. Marks and Standards.	Maximum Marks.
Scales	9
Arpeggios	9
Quality of Touch	18
Studies and Pieces:—	
1	12
2	12
3	12
4	12
5	12
Pedalling	12
Aural Tests	12
Reading at Sight	15
Impression of Musicianship	15
Total	150

Pianoforte: Final 1929.

46a. Marks and Standards.	Maximum Marks.
Scales	9
Arpeggios	9
Quality of Touch	18
Studies and Pieces:—	
Piece from List A	15
Piece from List B	30
Piece from List C	15
Pedalling	12
Aural Tests	12
Reading at Sight	15
Impression of Musicianship	15
Total	150

Pianoforte: Advanced 1949.

Scheme of Marking.

	Maximum Marks.
Scales and Arpeggios	18
Tone Production	18
Pieces:—	
1	18
2	18
3	18
4	18
Aural Tests	18
Playing at Sight	24
General Impression	
Total	150

Pianoforte: Final 1949.

Scheme of Marking.

	Maximum Marks.
Scales and Arpeggios	18
Tone Production	18
Pieces:—	
Piece from List A	18
Piece from List B	36
Piece from List C	18
Aural Tests	18
Playing at Sight	24
General Impression	
Total	150

①

CHAPTER 12

TEACHERS

Pupils and students were fortunate in having had music teachers, many possessing qualifications, of a high calibre, to meet the demand for tuition in many branches, in most years. The names, qualifications and sphere of activity of prominent teachers, will be discussed in three main areas, viz. schools, tertiary institutions and private tuition.

1. Schools

The musical tuition offered at the smaller schools and the teachers directly involved have already been mentioned in detail.⁺ It is apparent, that in that era, those teaching music had no specific training or qualification.

The larger schools will be considered in groups, namely, public, aided and independent schools, for teachers were appointed to meet the various needs of each.

Public Schools

At the Victoria Girls' High School pianoforte tuition commenced in 1905 and a succession of teachers with English qualifications (A.R.C.M. or L.R.A.M.), namely, Mr P.E. Medley, Misses C. Hazelwood Jones, K. Leslie, H. Jennings, L. Pembridge, R. Kruger and A. Ayliff were appointed up to approximately 1920. Misses M. Creed (1916) and K. van Renen (1919) held the Licentiate of the University of the Cape of Good Hope (L.C.U.). In the following decade, more teachers held the L.C.U. (such as Misses W. Graham, W. Keightley, F. Pollock and R. Garnett) than either overseas qualification (such as Misses I. Chambers, M. Hutchons and A. Ingram). Pianoforte teachers were also responsible for the class singing. In 1930, a singing specialist, Miss M. Sole (L.C.U.), was appointed to take care of that facet.

⁺ Refer to Smaller Schools.

A significant appointment was that of Miss Margaret Dewar (1932-beyond 1950), a triple licentiate (pianoforte, violin and singing) with the L.C.U. in all three and in addition the A.R.A.M., A.R.C.M. and L.R.A.M. in pianoforte and the L.R.A.M. in violin. In 1949, another triple licentiate, Miss Hilda Singleton (L.R.A.M.), with overseas experience was appointed.

Victoria Junior School pupils received instrumental tuition from the teachers connected with the High School from 1936. Miss Coralie Willmore (U.L.M.) 1934-1950, in particular, taught many juniors.

At the Victoria Boys' High School (later Graeme College), Mr C. Glennon (Kneller Hall School of Music, London), was the first music teacher during the years 1878-1880, followed by Herr Eberlein in 1882, who taught class singing and by special arrangement, instrumental music. From 1905-1916, many of the teachers connected with the Victoria Girls' High School taught pianoforte and at times, class singing. These included Mr P.E. Medley, Misses Hazelwood Jones, K. Leslie, R. Kruger and A. Ayliff. In addition there were Mrs Douglas Taylor (L.R.C.M.) from 1917 and from 1918, Miss Rawson, the only teacher with the L.C.U.

Aided Schools

At the Shaw Hall, class singing was in the hands of the class teachers with the exception of two years, namely, 1895 and 1934, when Mr T.E. Speed and Miss V. Moody respectively, assumed responsibility.

At St Peter's, pianoforte lessons were commenced in 1895 by Miss Mertens (A.R.C.M.) and several teachers including Misses Jerome (A.R.C.M.), Mabel Deane and Mr W. Deane, together with Sisters of the Community carried on the tuition up to approximately 1909. Staff and students of the School of Music then assumed responsibility. In 1949-50, the teacher was Sr Helen Mary (A.R.C.M.).

At St Bart's Aided School, class teachers taught the class singing, with the exception of the years 1896-1897, when Miss Clara Porter (organist at St Bart's Church) and Miss Merton (pianoforte teacher

at St Peter's School) respectively, assumed responsibility. Students from the Training College assisted during many years. The choir was trained by the choirmasters of St Bart's Church, who, between 1875-1950 were Mr Dudley, Mr Winney and Miss C. Reed.

Independent Schools

At St Bart's High School, selected pupils shared in the choir training offered by the choirmasters of St Bart's Church, up to 1894.

The training of the choir at the Cathedral Grammar School was the duty of the Cathedral organist, in most years.

At the Convent, instrumental and solo vocal music was taught by Sisters of the Community, whose individual names were seldom disclosed (and their qualifications never disclosed) to the press, even in the years when examination results were published in great detail. During many years between 1896-1936, this tuition was supplemented by part-time teachers such as Mr W. Deane (pianoforte and organ), Mr T.H. Webb and Miss G. Gillespie (pianoforte), Mr E.A. Abbott (violin) and others. Class singing was taught by the Sisters, as indicated by Inspection Reports⁺ in connection with the Sacred Heart School and St Joseph's School, primary schools associated with the Convent.

A succession of music teachers were associated with St Aidan's College from 1876, for the purpose of instrumental instruction. These included Messrs Weisbecker, Winney, T.E. Speed, W. Deane, A. Lamb, P.E. Medley and Miss V. Moody (pianoforte), Messrs W. Campbell, J.A. Muire and E.A. Abbott (violin) and Mr W.H. Gilder (cornet). Priests were the choirmasters and the chapel organ was played by talented boys and from 1926 until beyond 1950, by Miss Vera Moody (L.T.C.L.).

At the Wesleyan High School for Girls, pianoforte teachers were foremost. In the earliest years after 1880, some had no official

+ Files of the S-G of Education, Archives, Cape Town.

qualifications, such as Mr Winney, Herr Eberlein and Misses Whittenden and Pote, while most were in possession of overseas diplomas, such as Misses A. Ayliff and Spoor (both A.R.C.M.), Miss Mathers (L.R.A.M.) and Mr T.E. Speed (M.C.O., London). Miss Gillie (the Principal) never disclosed her qualification. Miss W. Tidmarsh (L.C.U.) and Miss L. Richards (A.T.C.L.) obtained their diploma upon examination in Grahamstown. After the turn of the century, pianoforte teachers were mainly in possession of English diplomas. They were Mr P.E. Medley (A.R.C.M.), Miss A.M. Powell (L.R.A.M.), Mr T.H. Webb (F.R.C.O. Mus.Bac.) and Mr Hollingham (F.R.C.O.; L.R.A.M.). Miss M. Walker had the L.C.U.

Specialists for solo singing were Misses Deyns, M. Little and Burney (all L.R.A.M.) and Miss M. Sole (L.C.U.). They taught class singing which was otherwise left to the pianoforte teachers and Mr Brockless (F.R.C.O.; L.R.A.M.).

Herr Israel and Miss A.M. Baker (L.R.A.M.) taught the violin during the years 1910 to approximately 1920.

It is noteworthy that the few teachers appointed with the L.C.U. and U.L.M. (University Licentiate in Music) were almost exclusively old girls of the school.

At Kingswood College, Mr T.E. Speed (M.C.O., London) was the first music master, appointed in 1895 to teach pianoforte. Subsequent masters were almost exclusively trained in England and included Messrs P.A. Scholes⁺ (A.T.C.L.) 1904-1905, H. Sallmann (Guildhall School of Music), P.E. Medley (A.R.C.M.), Brockless and E.H. Hollingham (both F.R.C.O.; L.R.A.M.) and Bertram Collingwood (B.A. Oxon.; A.R.C.O.). Exceptions were Misses A. Walker and L. Richards (both A.T.C.L.) who obtained their qualification upon examination in Grahamstown.

String tuition between 1899 - approximately 1932, was by Mr Edgar Wood (Conservatoire of Leipzig), Herr Israel, Mr Brockless, Mrs

+ Author of "The Oxford Companion to Music".

Streatfield and Miss Stanton (U.T.L.M.).

Two Bandmasters of the First City Volunteers, Mr Gilder and Mr Le Gross, taught the clarinet, cornet, horn and flute between 1899 and 1904.

Class singing was instructed by Messrs John Andrews and J. MacLachlan (U.T.L.M.; L.R.A.M.; L.T.C.L.) between 1929 - 1940.

In the Junior School, Mrs Klinck, Mrs Keeton and Miss Vera Moody instructed the pianoforte, the latter also doing class singing from 1943 onwards.

There were many notable music teachers at the Diocesan School for Girls, most of whom had qualified in England. Their calibre was often such that several presented solo recitals with much credit and many participated as members of the Philharmonic Orchestra and Choir and played accompaniments for visiting musicians.

Vocal and instrumental music commenced upon the opening of the school in July 1874, with the headmistress, Mrs Espin, herself responsible for the tuition. During her term of office (1874-1882), Mdlle Hoffmann (July 1874 - 1877), Mr Winney (1876-1881), Fraulein Duveneck (1878-1886), Miss French (1882, from the R.A.M. London) and Herr Eberlein (1882-1885) were all appointed to teach pianoforte and/or vocal music. The latter in addition taught the violin.

The second headmistress, Miss Strong (1883-1897), was also a music teacher who played the violin and strove to foster a love for classical music by herself commencing formal music appreciation lectures. She made the Chapel the centre of school life and encouraged the associated musical activities.

Subsequent pianoforte teachers included Messrs Deane (A.R.C.M.; F.R.C.O.), Comfort (former pupil of Oscar Beringer), T. Wendt (A.R.A.M., and a former Sterndale Bennett Scholar), Quintus S. Harvey James (former student and sub-professor at the R.A.M. London), E. Douglas Taylor (F.R.C.O.; A.R.C.M., scholarship holder at R.C.M., Arthur Sullivan Prizeman at R.C.M. and Lafontaine

Prizeman at R.C.O.) and Misses Ritchie (studied at R.A.M. London and taught at Ladies' College, Cheltenham), Grace Batchelder (A.R.C.M.; A.R.C.O. - a noted concert pianist), Gould (L.R.A.M.; G.S.M.), May (L.R.A.M.) and Mrs Krause (L.C.U. and also London trained).

Solo vocal tuition was by Misses Kitching (Cologne Academy and R.A.M. London and former teacher of singing at Ladies' College, Cheltenham), Poore, Peacock and Mrs Montague Borwell (Bronze, Silver and Gold Medallist of the Metropolitan Academy of Music, London).

Class singing was most successful under Mrs Montague Borwell and Messrs J. Andrews and J. MacLachlan.

Notable string teachers were Messrs Ould (A.R.A.M.) and E.A. Abbott (F.R.C. of Violinists), with Mdle Romagnoli and Miss Walmsley (from England) being responsible for a revival after 1940.

Teachers with double licentiates, namely, Misses Scruby (L.R.A.M. in Violin and Singing), Massiah and Liddle (L.R.A.M. in Violin and Pianoforte), were able to contribute considerably to the musical development.

The most notable chapel organist and choirmistress was Miss Gould who held this position from 1901 - June 1919. Other commendable contributions to chapel music were made by Misses Kitching and Peacock and Messrs MacLachlan and Ronald Kirby.

At St Andrew's College, the first two music masters, Mr H. Winney (1878-1880) and Herr Eberlein (1881 - May 1888), were responsible for vocal and instrumental music. Subsequent teachers filled the post of organist and choirmaster, a vital one at this school and taught instrumental music, namely, pianoforte and violin. These included Messrs Ould (A.R.A.M.), the first resident music master, Easter 1893-1898, E.A. Abbott (F.R.C. of Violinists) 1899-1934, D. Newman Holdsworth (formerly connected with the Beacon Schools and Ellesmere College as music master and trained

as organist in Ripon Cathedral) August 1935 - July 1936, R.M. Noyes-Lewis (formerly connected with Ellesmere College) April 1936 - 1939 and C.H. Wood 1940 - 1943.

Solo vocal music was instructed by Mr B. Streatfield (L.R.A.M.) 1903-1907, while Mrs Romagnoli 1940 - after 1950, was responsible for music appreciation, individual instruction for violin and pianoforte pupils and reviving the orchestra.

Mr Gore-Sellon (not music staff), instructed the Cadet Band between 1920 - July 1935 and took over temporarily as organist and choirmaster during short absences of Mr Abbott.

Class singing at St Andrew's Preparatory School was commenced in 1890 by the headmistress herself. The traditional Wednesday class was retained by successors Miss Evangeline Mullins and Messrs Harry Stanton (1936-1942) and Ronald Kirby (1942 - beyond 1950), both Cathedral choirmasters.

Instrumental tuition was confined for the most part to the pianoforte and commenced by Miss Gwynneth (Nonie) Mullins,⁺ who managed to teach this subject before school every morning from 1905-1945. Many additional teachers were noted down the years, of which Mrs Streatfield (1914-1925), Messrs Harry Stanton (1936 - April 1942) and Ronald Kirby (1942 - beyond 1950) and Mrs D. Cory (1945 - beyond 1950), made major contributions. The latter also taught groups of recorder players.

2. Tertiary Institutions

The School of Music (Grahamstown Training College) had four directors during the years under consideration:

January 1904 - 1909, Mr W. Deane (F.R.C.O.) gave the School its first inspiration and laboured successfully to raise the standard of the early tuition in pianoforte, organ, violin and solo singing.

1910 - June 1914, Mr P. Ould (F.R.A.M.) breathed fresh life into the School. The first Licentiate candidates were entered

+ The first form teacher.

and there were successes including the English Scholarship, an Exhibition, bursaries and other honours.

July 1914 - 1924, Mr G.H. Wilby (A.R.A.M.) was three-handed and a man of wide experience, from the centre of musical life in England. There was a marked increase in the number of students and an advance in the standard of concerts and recitals. In 1923 Bangor House was built largely to cater for music students.

April 1924 - beyond 1950, Mr A.H. Higgo (A.R.C.M.; L.R.A.M.; A.R.A.M.). Progress was so rapid that a new building, "Beethoven" was opened in 1927 to meet the needs of both staff and students. Music commanded status as emphasised by the new building. The standard of pianoforte steadily advanced and many distinctions were won by students.

Many notable teaching staff were associated with the School.

<u>Pianoforte</u>	Mr W. Deane (F.R.C.O.)	1904-1909
	Mr P. Ould (F.R.A.M.)	1909-1914
	Mr Scott Baker (A.R.A.M.; L.R.A.M.; A.R.C.O.; I.S.M.)	1910-1912
	Mr W. Jackson	1911-1920
	Mr Douglas Taylor (F.R.C.O.; A.R.C.M.)	1913-
	Mr G.H. Wilby (A.R.A.M.)	1914-1924
	Mr A.H. Higgo (A.R.A.M.; L.R.A.M.; A.R.A.M.)	1920 - beyond 1950
	Miss G. Gillespie (A.R.C.M.; U.T.L.M.; U.P.L.M.)	
	Miss M. Jamieson (L.R.A.M.; M.R.S.T.)	1947-
<u>Violin</u>	Herr Israel	1907-1909
	Mr P. Ould (F.R.A.M.)	1909-1914
	Miss V. Fergus (U.T.L.M.)	1912-
	Mr G.H. Wilby (A.R.A.M.)	1914-1924
	Mr Walker Swanson (L.R.A.M.)	1924-1925
	Miss I. Hambleton (L.R.A.M.)	1926-1930
	Miss M. Alexander (L.R.A.M.)	1930-1932
	Miss K. Paterson (A.R.C.M.; U.L.M.)	(part time)
	Mrs Romagnoli (L.R.A.M.; U.T.L.M.; U.P.L.M.)	1943-1944 (part time)

	Miss B. Groom (A.R.C.M.)	1948
<u>Solo</u>	Mr Streatfield (L.R.A.M.)	1905-1915
<u>Singing</u>	Mr Montague Borwell	1916-1919
	Mrs Montague Borwell	1916-1919
	Mr Hayden Matthews	1920-1926
	Mr Haydn Hemery (L.R.A.M.)	1926-1928
	Mr John Andrews (A.R.C.M.)	1928-1934
	Mr James MacLachlan (U.T.L.M.; L.R.A.M.; L.T.C.L.)	1935-1941
	Mr R.K. Kirby (A.R.C.O.)	1942-1946
	Miss M. Jamieson (L.R.A.M.; M.R.S.T.)	1947-
	Mrs Clyde Vice	1947-

The various choirs were trained by staff appointed for solo singing. Mr W. Jackson (1911-1920) taught the 'cello. During 1909-1914 and from 1942 onwards organ tuition was provided by Mr W. Deane and Mr R. Kirby, respectively. The Primary Higher Music Course was run by Sister Margery (C.R.; L.R.A.M.; U.T.L.M.), who also was responsible for tuition in harmony for many years.

Rhodes University College. Between 1923-1938, the staff of the Music Department consisted of a lecturer. Mr W.B. Collingwood (B.A. Oxon.; A.R.C.O.), 1923 - March 1929, was the first appointment. Miss K.M. Paterson (U.L.M.; A.R.C.M.) then filled the position, followed by Miss H.J. Campbell.

Dr F.H. Hartmann, a distinguished musician and former Director of the String Orchestra at the State Academy for Music in Vienna and Professor of Theory of Music, was appointed Head of the Department in 1939 and held the position until after 1950. Further expansion took place in the 1940's, when a demonstrator and later a junior demonstrator, as well as an additional lecturer and a junior lecturer were appointed. Lecturers appointed between 1939 - 1950 included:

Miss K.E.L. Lane	L.R.A.M.; U.T.L.M.; U.P.L.M.; L.T.C.L.
Mr Lionel Field	M.Mus.(Birmingham); L.R.A.M.
Mr J.H.M. Whiteman	B.Mus.(SA); M.A.(Cantab.); PhD.(Cape Town); F.T.C.L.

Mr H. du Plessis ⁺	B.A. (Stell.); U.T.L.M.; U.P.L.M.
Miss A.E. Knowles	A.T.C.L.
Mr A.H. Graham	A.R.A.M. (Honorary); L.R.A.M.; U.L.M.; L.T.C.L.

From 1942, when tuition in practical subjects commenced, appointments were made to care for this facet. Pianoforte tuition was the largest branch and the following names were prominent:

Mr Archie H. Higgo	A.R.A.M.; L.R.A.M.; A.R.C.M.	1942-1949
Mrs Dorothy Higgo	L.R.A.M.; A.R.C.M.	1942-1949
Miss Gertrude Gillespie	A.R.C.M.; U.T.L.M.; U.P.L.M.	1942-1949
Mrs S.G. Shuttleworth	L.U.C.T.; U.T.L.M.; U.P.L.M.	1944 - beyond 1950
Mr H. du Plessis	B.A. (Stell.); U.T.L.M.; U.P.L.M.	1945 - beyond 1950
Mr J.L. Schütz	U.P.L.M.; A.T.C.L.	1947-1950

Other areas of tuition included:

Clarinet	Mr James W.R. Farley	1942-1947
Flute & Piccolo	Mr R.L. Gandy	1943 - beyond 1950
Trumpet	Mr L.M. Hill, M.Sc.	1945 - beyond 1950
Solo Singing	Mrs Anny Hartmann, B.Mus.; M.Mus.; Higher State Teaching Diploma, Vienna	1942 - beyond 1950
Violin	Mrs D. Romagnoli, L.R.A.M.; U.T.L.M.; U.P.L.M.	1942-1943
Violin	Miss M. Dewar, A.R.A.M.; A.R.C.M.; L.R.A.M.; U.P.L.M.	1942-1943
Violin	Miss A.E. Knowles, A.T.C.L.	1947

3. Private Tuition

This tuition and the teachers involved has been discussed in detail in an earlier chapter.⁺⁺

+ Well-known South African composer.

++ Refer to Private Tuition (Chapter 2).

Interesting conclusions emerge from the foregoing facts. Most teachers were associated with schools for a relatively short period, with notable exceptions:

St Andrew's College	Mr E.A. Abbott	1899-1934
V.G.H.S.	Miss M. Dewar	1932 - beyond 1950
V.G.H.S.	Miss C. Willmore	1934-1950
St Aidan's College	Miss V. Moody	1926 - beyond 1950
D.S.G.	Mr Deane	1894-1909
D.S.G.	Miss Gould	1901 - June 1919
D.S.G.	Miss Peacock	July 1919 - 1939

The same trend was evident in tertiary education, with Mr A.H. Higgs associated with the School of Music from 1920 - beyond 1950 and Dr F.H. Hartmann with the Music Department of Rhodes University College, from 1939 - beyond 1950. A similar tendency was noted in the field of private tuition, which produced some striking examples of continuity:

Mr Weisbecker	1859 - 1878
Mr J.A. Muire	1866 - 1897
Miss E. Richards	1888 - 1922
Mr P. Ould	1893 - 1913
Mr E.A. Abbott	1899 - 1934
Miss Amy Webber	1906 - 1933
Miss M. Sole	1915 - 1948
Miss Mary Edbrooke	1923 - beyond 1950 (actually 1970)

Two headmistresses at the Diocesan School for Girls, namely Mrs Espin (1874-1882) and Miss Strong (1883-1897) and Miss Gillie, Headmistress at the Wesleyan High School for Girls from 1887, made an invaluable contribution to the establishment of music at the respective schools, by teaching some branch of the subject.

Bandmasters from the First City Volunteer Corps contributed tuition in areas where teachers were not available, exemplified by Mr C. Glennon (Kneller Hall School of Music, London), who was the first music master at the Victoria Boys' High School from 1878 - 1880, Mr W.H. Gilder who taught the cornet at St Aidan's College in 1896, the clarinet, flute, horn and cornet at Kingswood College

in 1899 and the drum and fife band at St Andrew's College in 1903. Mr Le Gros trained the brass band at Kingswood in 1904. In the sphere of private tuition, Mr G. Hind probably attracted pupils in response to his advertisements, offering tuition in orchestral and other instruments.

It was found that a number of teachers were associated with a variety of institutions simultaneously, probably having only a few pupils at each. Indications are that this phenomenon was more prevalent prior to the turn of the century. A few examples readily illustrate. Herr Eberlein taught at St Andrew's College and at the Diocesan School for Girls in 1881, at the Victoria Boys' High School in 1882 and at the Wesleyan High School for Girls from 1884-1888 and in all years he received private pupils. Mr T.E. Speed was associated with St Aidan's College (1890-1898), Shaw Hall (1895), Wesleyan High School for Girls (1892-1899), Kingswood College (1895-1898), taught private pupils in all years and was organist of Commemoration Church. Other teachers similarly involved included Messrs W. Deane, P.E. Medley, P. Ould, E.A. Abbott and T.H. Webb.

When examining the source and qualifications of music teachers in Grahamstown, it was found that from the earliest years to the turn of the century, most teachers came from England, initially having no specific music qualification, but later being in possession of one or more diplomas, obtained in that country.

Between 1900-1950 new trends emerged which resulted in significant changes in some areas. In the realm of private tuition there was a gradual decline in the number of teachers from England and from 1920 this became exclusively the domain of the local teacher. At the school level, schools such as the Wesleyan High School for Girls and Kingswood College appointed fewer and fewer teachers from England as the years progressed, while at the Victoria Girls' High School and Victoria Boys' High School (later Graeme College), virtually none were appointed. The exceptions were the Diocesan School for Girls and St Andrew's College, which continued to appoint teachers almost exclusively from England, naturally having English qualifications.

The staff of the School of Music was drawn from England, with a few exceptions - these being almost exclusively gifted past students appointed during the years after 1920. At the Rhodes University College, the lecturers were drawn from a wider sphere - England, Austria and particularly from 1940-1950, included many South African musicians.

Finally, in considering the qualifications, it is noteworthy that the music degree was a rarity, only held by Mr Westerby (private teaching 1888-1889) and Mr T.H. Webb (private and school teaching 1901-1906) and then encountered sparingly among the lecturers of the Rhodes University College between 1940-1950.

A salient feature of musical education in Grahamstown is the large degree of continuity achieved, as illustrated in a few examples. The most striking is that of the many well-known local teachers, such as Misses W. Tidmarsh, E. Richards, B. Helm, M. Walker, B. MacKay, F. Kaplan, M. Edbrooke, A. Wilmot, A. Webber, M. Sole, C. Willmore, M. Stanton, H.J. Campbell and E. Spindler, who were to be found at schools, in the private sphere and at the Rhodes University College and who had themselves learnt their music as pupils and as students in Grahamstown. A small number of pupils left Grahamstown after completing their schooling, to study overseas and they too returned to teach. These included Mr P.E. Medley and Miss Amy Wilmot.

Some of the many students who came to Grahamstown to study music, eventually taught at local schools, including Miss K. van Renen, W. Keightley, W. Graham and M. Goetsch. A further group were absorbed onto the staff of the School of Music, such as Misses H. Anders, G. Gillespie and M. Cragg.⁺ A few other students who studied in Grahamstown proceeded overseas for further study and then returned to teach, including Misses M. Dewar, R. Ossher and E. Archer-Isaac.

It would seem that this continuity can be attributed to eminently successful tuition in all phases.

+ Later Sister Margery.

CHAPTER 13

GRAHAMSTOWN AS AN INSPIRATION CENTRE

Grahamstown was one of the chief centres of musical education in South Africa during the years covered by this thesis. Several factors elevated it to the status of an inspiration centre, having an influence beyond the boundaries of the city.

Mrs Eedes' Boarding School for Young Ladies, "The Retreat" (1845-1865), was known throughout the Colony, particularly for two reasons. It offered educational advantages to girls at a time when these were not easily accessible and the syllabus combined musical and general education, which was new to the Colony.¹

Girls came from all over South Africa to attend the Assumption Convent (founded 1849), the Diocesan School for Girls (1874) and the Wesleyan High School for Girls (1880), where musical education was introduced from the outset and played a prominent role. Likewise, boys came to St Andrew's College (founded 1855), St Aidan's College (1876) and Kingswood College (1894), from far and wide.

The standard of music at schools would seem to have compared favourably, when likened with schools at other centres, as evidenced by an example of a critic commenting upon a close of term concert at the Wesleyan High School for Girls in 1885: "We have seldom listened to better music from the pupils of any educational establishment in the Colony."²

Grahamstown adopted a leading position in the Cape Colony with regard to the establishment of centres for the conducting of both the Trinity College of Music, London and the University of the Cape of Good Hope examinations. The number of candidates

1. Journal Oct 11, 1865.

2. Journal June 17, 1885; Grocott's June 19, 1885.

participating and the results achieved, as indicated by comparisons published, revealed that the Grahamstown centre was one of the foremost for many years.⁺ It was also one of only a few centres where Licentiates were examined.⁺⁺

Most schools were aware of the influence of musical education and the role it would play in later life. This was expressed by two schools in particular, namely, Kingswood College and the Diocesan School for Girls, who were conscious that past pupils would spread the influences far and wide in their new walks of life.

St Aidan's College established a nationwide reputation for church music (both choir and congregational) of a high standard, through the more than one hundred Chapel Broadcasts, between 1935-1950. The secular musical programmes, broadcast from the Grahamstown Studio by the choir, between 1937-1950, also reached a wide listening public.

In the realm of tertiary education, the School of Music attracted students from all over South Africa and from across the borders. By 1910, it was recognised as the musical centre of the region.¹ It later established a reputation for excellence throughout the length and breadth of South Africa, performing a service of national importance in the educational system of the country.² This leading position among South African Musical Institutions is substantiated by the hundreds of music students who have received education and distinguished themselves.⁺⁺⁺ Trained students took the knowledge gained to all corners of the country and the more distinguished of their number went overseas, where the work done at the School of Music became known in London.

1. MS 16185, Cory Library.

2. MS 16185, Cory Library; Grocott's Jan 5, 1916; June 2, 1920; April 3, 1924.

+ Refer to Chapter 11 - Music Examinations.

++ University of the Cape of Good Hope Calendars 1910-1917; Handbooks of the University of South Africa 1918-1940.

+++ Refer to General Results (Chapter 6, School of Music - Music Examinations).

The standard achieved in quarterly student concerts impressed visitors. In an article entitled "The City and Music", Mr Wendt⁺ said that as a musical centre he regarded Grahamstown as second only to Cape Town. "It can safely be asserted that to-day the concerts given at the Training College, whether by Staff or Students, finds no replica in any other part of the Union."¹ After the concert presented in the Feather Market Hall in Port Elizabeth in 1926, the Eastern Province Herald⁺⁺ published a glowing tribute praising the standard of excellence and stating that many patrons wished that Grahamstown was nearer to Port Elizabeth, so that similar concerts could be heard more frequently.² The Primary Higher Music Course introduced as an experiment, was so successful that a staff member, Mr James MacLachlan left the College to start the same course at Wellington Training College in 1942.

Weekly educational broadcasts by music students⁺⁺⁺ from the local studio reached scholars throughout South Africa. Solo recitals and performances by the College Orchestra and College Choir were also broadcast to a wide listening public.³

The Inspection Report of 1905 indicated that the influence of the class singing courses⁺⁺⁺ for students taking general teacher training, was becoming more and more apparent in schools throughout the Colony. Later reports frequently conveyed similarly. In 1943, the report on class singing referred to the work done during the previous eighteen years and stated: "The influence on schools of teachers trained in the College has been a great

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1. Journal Dec 8, 1914.
 2. Grocott's April 12, 1926,
 3. MS 16218, 16208, 16274, Cory Library.

+ Conductor of the Cape Town Municipal Orchestra.
 ++ Port Elizabeth morning newspaper.
 +++ Conducted by staff of the School of Music.
 ++++ School of Music.

contribution to the musical progress, evident for many years, particularly in the Eastern Province."¹

The eminence of two Directors of the School of Music, Mr G.H. Wilby and Mr A.H. Higgo, resulted in their being invited to adjudicate at Eisteddfodeau in centres such as Cape Town, Durban and Bloemfontein.² This attracted widespread discussion and attention and brought recognition and prestige to the School of Music.

In 1933, Mr A.H. Higgo was one of the first three South African examiners appointed to conduct the annual music examinations of the University of South Africa - a position Mr Higgo filled for many years. This too, brought nationwide recognition to the School of Music.

Students came to Rhodes University College from all over South Africa to study music. The influence then radiated nationwide. From 1923, when these courses were instituted, Grahamstown was in the unique position of having two of the six recognised Schools of Music in South Africa³⁺ within its boundaries, ensuring a dominant influence in the field of musical education in South Africa.

* * *

Looking at this investigation in the broadest terms, several striking features emerge. Earliest musical tuition was provided by people with a variety of occupations, often unrelated to music.

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1. Inspection Reports (Files of the S-G of Education) Archives, Cape Town, 1898-1945.
 2. Training College Magazine, June 1919; Grocott's May 15, 1947.
 3. Files of the Registrar, Rhodes University, 269/52.

+ Others were: The South African College of Music, Cape Town.
The Conservatorium of Music, Stellenbosch.
The School of Music of the University of the Witwatersrand, Johannesburg.
The Department of Music, Potchefstroom
University for C.H.E., Potchefstroom.

Systematic education at schools commenced as early as about 1880, when primarily teachers from England, filled posts. After 1900, however, a small number of teachers held a qualification obtained in South Africa. This increased remarkably in the course of the next half century. It was noteworthy how many teachers in posts in Grahamstown schools and in the sphere of private teaching had received all, or a great deal of their musical training locally. Nevertheless most music staff at the Diocesan School for Girls continued to be drawn from England even up to 1950, although this practice had died out at most other schools by ca 1920.

Music appreciation for all was regarded as a priority in almost all secondary schools. Tertiary institutions played an important role in providing live performances, to the benefit of many scholars and the public of Grahamstown.

The most generally accepted instrument for instruction was the pianoforte. Sacred music played a prominent role in musical education at independent (church) schools.

The music examination system was widely accepted. Class singing was a subject for all pupils at most schools.

Throughout the period investigated, Grahamstown was strongly influenced by developments in education in England. The large number of teachers drawn from that source, or who had studied there, had a first-hand knowledge of prevailing trends. However, these were, when appropriate, adapted to meet local needs.

The high standard of musical attainment (as judged by inspection reports and examination results as well as the award of bursaries and scholarships) made Grahamstown an important musical centre, not only for students from the Eastern Cape area, but from all over South Africa and beyond the borders.

Teachers on a broad front (private, at schools and at tertiary institutions) were mainly responsible for Grahamstown developing from a leading Colonial music centre, to attain the status of an Inspiration Centre.

APPENDIX A

A. M. D. G.
ST. AIDAN'S COLLEGE,
 TUESDAY, DECEMBER 3rd, 1889.
MUSICAL ENTERTAINMENT
 AND
DISTRIBUTION OF PRIZES,
 PRESIDED OVER BY HIS LORDSHIP
 The Right Rev. Bishop RICARDS, D.D.

PROGRAMME.

Overture.....	"Gazza Ladra".....	<i>Rossini</i>
	Mr. DE FENTON, S.J.	
Chorus.....	"The heavens are telling".....	<i>Haydn</i>
Song.....	"The Arab's Farewell to his Steed".....	<i>Blackley</i>
	T. O'HARE.	
Piano Solo.....	"Turkish March".....	<i>Beethoven</i>
	L. GATELY.	
Vocal Duet.....	"I know a bank".....	<i>Horn</i>
	Mr. DE FENTON, S.J., & D. DALY.	
Violin Solo.....	"Melody".....	<i>Rubenstein</i>
	C. DWYER.	
Song.....	"The Erl King".....	<i>Schubert</i>
	Rev. FR. NICOR, S.J.	
Pianoforte Duet.....	"Valse Caprice".....	<i>Hattersley</i>
	T. GATELY & R. BELL.	
Ave Maria (from Sir Walter Scott's "Lady of the Lake").....		<i>Schubert</i>
	Mr. DE FENTON, S.J.	
Glee.....	"Halt! 'tis the bugle".....	<i>Bishop</i>
	"Hail to St. Aidan's".....	
	D. DALY.	

GOD SAVE THE QUEEN.

L. D. S.

TO COMMENCE AT 7.30 O'CLOCK.

This Programme serves as an invitation to the Entertainment.

L. W. GREGG, PRINTER, GRAHAMSTOWN.

ST AIDAN'S COLLEGE

Opening of the New Drill Hall, 1903

Chorus	Marche Romaine	College Choir and Orchestra
Gavotte	Air de Ballet	Orchestra
Song	The Laughing Coon	Master F. Farmer
Violin Solo	Früings Erwachen ⁺	Mr W. Campbell
Gavotte	Sweet Spring	Orchestra
Romance	La Serenata	Masters J. Wood, H. O'Reilly
Piano Solo	Au bord du lac	Master M. Maddon
Grand March	The Escort	Orchestra

PART II

Overture	Festmarsch	Orchestra
Operetta	The Enchanted Violin	
Piano Duet	Festal March	Mr W. Deane
		Masters Hanagan and Maddon
Waltz	Pearl of the Sea	Orchestra

1. Graham's Town Journal June 9, 1903.

+ Should probably read "Frühlings Erwachen".

ST ANDREW'S COLLEGE

Recreation Evening Programme - School Concert 1916

	National Songs of the Allies	
	The Choral Society	
Pianoforte Solo	Transcription "Alice" J.H.W. Southey	Ascher
Valse	Destiny The College Orchestra	Banks
Song	My Old Shako Mr K.W.J. Laurie	H. Trotere
Violin Solo	Hejre Kati Mr E.A. Abbott	J. Hubay
Pianoforte Solo	Wedding Day J. Cawse	Grieg
March	Fame and Glory The College Orchestra	A.E. Matt
Violin Solo	Allegro Brillante J.G. MacKay	Ten Have
Pianoforte Solo	Spring C. Duthie	Grieg
Violin Solo	Serenata C.V. Schweiger	Drdla
	Policeman's Holiday The College Orchestra	Ewart
	God Save the King	

Accompanists: Mr E.A. Abbott, Mr A. Lamb, P.B. Hook

1

1. St Andrew's College Magazine 1916; Journal April 4, 1916.

DIOCESAN SCHOOL FOR GIRLS

Prize Giving Programme 1885

Pianoforte Trio	Il Trovatore A. Leppan, M. Holland, R. Tillard	Krug
Duet (Two Pianos)	Allegro and Andante in G major L. Drake, L. Roberts	Mozart
Vocal Solo	Sleep, My Love, Sleep Eileen Bate	Sullivan
Pianoforte Solo	March E. Wright	Kundel
Time Study and Chorus	O, wert thou in the cauld blast Juniors	Mendelssohn
Violin Solo	Because K. Chalmers	
Pianoforte Solo	Romanze C. Chalmers	Schumann
Vocal Solo	In a Distant Land E. Kemsley	Taubert
Pianoforte Solo	Adagio Cantabile in A flat M. Woodrooffe	Beethoven
Pianoforte Trio ⁺	The Heavens are Telling G. Lowe, K. Chalmers, M. Robinson	Haydn
Vocal Solo	Serenade A. Stier	Schubert
Pianoforte Solo	Sonata in F minor E. Roberts	Beethoven
Chorus	From "The Three Holy Children" Seniors	Villiers Stanford

1. St Andrew's College & Diocesan Schools Magazine, Dec 1885.

+ Probably a transcription.

DIOCESAN SCHOOL FOR GIRLS

Concert programme, 1914 - Concerts attended at School

Sonata in A for Violin and Piano		Handel
	Miss Liddle, Mr Bodmer	
Violin Solos	Sarabande	) ) ) Leclair
	Tambourin)
	Romance from Suite in F	Ries
	Reel	Stanford
	Miss Liddle	
Violin Solos	Romanze	Bruch
	Fugue	Tartini-Kreisler
	Irish Romance	Bellairs
	Introduction et Rondo Capriccioso	Saint Saens
	Miss Liddle	
Piano Solos	Preludes in G and F minor	Chopin-Godowsky
	Il Penseroso	Liszt
	Etude (from Transcendental Studies)	Liszt
	2 de Années de Plerinage	Liszt
	Mr Jackson	
Piano Solos	Prelude in C sharp minor	Rachmaninoff
	Zingaresé Fantasy	Busoni
	Mr Jackson	

WESLEYAN HIGH SCHOOL FOR GIRLS

Public Concert, December 1893

- | | | |
|---------------|---|-------------|
| 1. Piano Solo | Mazurka de Salon
J. Eilenberg | Tchaikowsky |
| 2. Vocal Solo | Orpheus with his Lute
C. Turvey | Sullivan |
| 3. Recitation | | |
| 4. Vocal Duet | Nocturne
L. Start, M. Parr | Denza |
| 5. Recitation | | |
| 6. Piano Duet | Sonata in C
E. Ochse, I. Thèron | Weber |
| 7. Vocal Solo | O Star of Eve
M. Parr | Wagner |
| 8. Recitation | | |
| 9. Glee | Bright Summer | Vincent |
| PART II | | |
| 1. Piano Solo | Valse in D flat
J. Tudhope | Chopin |
| 2. Vocal Trio | The Bird at Sea
C. Turvey, M. MacDonald, I. Thèron | Vincent |
| 3. Piano Solo | Carnaval Scenes
M. Lean | Schumann |
| 4. Recitation | | |
| 5. Vocal Solo | This Work-a-day-World
M. McDonald | Adams |
| 6. Recitation | | |

7. Vocal Solo	Ave Maria L. Smart	Schubert	
8. Piano Duet	From Peer Gynt Suite E. Siddle, E. Trollip	Grieg	
9. Glee	Merry June God Save the Queen	Vincent	1

Concerts attended by Scholars at School

Mrs W. Deane (Miss Grace Batchelder), Feb 1921

Bach	Three numbers, including the C sharp major and C sharp minor Fugues	
Schumann	Faschingswank aus Wien	
Beethoven	Waldstein Sonata	
Chopin	G major Nocturne	
Chopin	Tarantella	
Debussy	Serenade of the Doll	
Debussy	The Little Shepherd	
Debussy	Jimbo's Lullaby	
John Ireland	Merry Andrew	
Sousline	Musical Box	
Palmgren	The Sea	
Mendelssohn-Liszt	Midsummer Nights Dream	2

Miss Dorothea Vincent, Sept 1924

Appassionata Sonata	Beethoven
Jeux d'eau	Ravel
Danse	Debussy
Island Spell	John Ireland
Ragamuffin	John Ireland
The Mountain Brook	Cyril Scott
At the Horse Fair	E.J. Moeran
Shepherd's Mey	Grainger
Valse in G minor	Chopin
Berceuse	Chopin
Scherzo in B flat minor	Chopin

3

1. Journal Dec 21, 1893.
2. Grocott's Feb 26, 1921.
3. Grocott's Dept 29, 1924.

Recitation		A Man's a Man W. Passmore	C. Butter
Solo		Where 'er you Walk Michael Sadler	Handel
Piano Solos	a)	Notturmo op 54 no.4	Grieg
	b)	Waltz in C minor A. Robson	Brahms
Recitation		The Rider at the Gate M. Jewell	John Masefield
Songs	a)	The Jolly Miller	Roger Quilter
	b)	+ Water Boy Senior Choral Class	Robinson
Recitation		How the Elephant got his Trunk Miss M. Bakewell	Kipling
Songs	a)	Sea Fever	John Ireland
	b)	The Song of the Volga Boatmen The Prefects Carmen God Save the King	C. Kolman

1

Concert by Pupils, 1915

1. Intermezzo		From Rosamunde The Orchestra	Schubert
2. Violin Solo		Allegretto M. Lautre	Russell
3. Piano Solo		The Fountain L. Stile	Sterndale-Bennett
4. Song		Shipmates o' mine H.A. Wood	Sanderson

1. Grocott's Nov 29, 1935.

+ Words omitted.

- | | | |
|-------------------------------------|--|--------------------|
| 5. Part Songs | Love, Fare Thee Well
Maiden of Fleur de Lys
Choral Society | Brahms
Sydenham |
| 6. Trio | Poco Adagio - Presto
Messrs Brockless, Israel and G. Webster | Haydn |
| 7. Song | Blow Thou Winter Wind
H.A. Wood | Sargeant |
| 8. Violin Solo | Berceuse
B. Codner | Schyte |
| 9. Patriotic Song | Preparatory Choir | French |
| 10. Gavotte | Forget-me-not
Orchestra | |
| 11. Scenes I and II from Coriolanus | | Shakespeare 1 |

1. Kingswood College Magazine, Vol.20, no.3, 1915.

APPENDIX B

GRAHAMSTOWN TRAINING COLLEGE

Choir Programmes, November 1943I. Class Choirs

- P.1.C. Three Little Maids from School (3 part) Sullivan
 Conductor: E. Scott Pianist: P.M. Studer
- P.1.B. Far among the Lonely Hills (2 part) F.W. Wadely
 Conductor: V.S. Hughes Pianist: M. Marr
- P.1.A. Know'st thou the Land? (2 part) Thomas
 Conductor: P. Filmer Pianist: R. Brown
- P.2.A. Two Rounds: Cries of Old London Hayes
 Hey Diddle Diddle E.T. Sweeting
- P.2.B. The Policeman (2 part) Alec Rowley
 Pianist: M. Miles
- P.2.C. Gossip Joan (with Descant) arr: Dunhill
 Pianist: J. Shepherd
- Combined P.2 Groups The Enchanted Spring (2 part) Fletcher
 Conductor: M. Murray Pianist: J. Shepherd

II. Junior Choir

1. Who will come with me? Gavotte by Glück arr: Heale
 Conductor: E. Thomson Pianist: P. Germond
2. Ye Merry Birds on Yonder Tree Waltz Schubert
 Conductor: V. Druce Pianist: J. Knoesen
3. The Harp that once thro' Tara's Halls arr: Dunhill
 Conductor: J. Knoesen Pianist: C. Murray
4. The Fairies' Dance M. Head
 Conductor: P. Germond Pianist: E. Thomson
5. The Table & the Chair Hely-Hutchinson arr: Diack
 Conductor: C. Murray Pianist: P. Germond
6. From Far Away Pianist: P. Germond J.B. Dykes
7. The Galway Piper Pianist: V. Druce Percy Fletcher

Evening Song	John Ireland
Conductor: Miss Marr	Pianist: Miss Scott
Good Night (two part canon)	Carl Reinecke
Conductor: Miss Studer	Pianist: Miss Scott
Beauteous Morn	Edward German
Conductor: Miss Scott	Pianist: Miss Studer
Ye Banks and Braes	arr: P. Fletcher
Conductor: Sr Margery	Pianist: Miss Studer

III. Music Students' Choir

Canon:	Sing me a Song of the Spring	Martin
Glee:	Beside a Lake of Lilies	Arne
Spanish Serenade:	Stars of the Summer Night	Elgar
The Valley of Dreams		Percy Fletcher
Thanksgiving		George Dyson

IV. Senior Choir

Non Nobis, Domine	Roger Quilter
Come Again, Sweet Love	John Dowland
Weary Wind of the West	Elgar
Orpheus with his Lute	Sullivan

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1. MS 16157, Cory Library.

I.S.T. Students' Percussion Band Programme, November 1942Songs and Band

- | | | |
|----|---|---|
| 1. | Four and Twenty Sailors
Hicketty Picketty
Birds of a Feather
Is John Smith Within?
Little Tommy Tittlemouse | by Louie de Rusette
Conductor: P. Embling
Piano: K. Peter |
| 2. | Once I saw a Little Bird
Yankee Doodle
Old Joe Badger
Three Blind Mice | by Marjorie Greenfield
Conductor: V. Hobbs
Piano: R. Eckard |

Reading from Scores

- | | | |
|----|---|---|
| 3. | Twinkle, twinkle
Bingo
Hey Diddle Dumpling
Goosey, goosey, gander
One, two, three, four, five
Dance to your Daddy
Billy Pringle | by Marjorie Greenfield
Conductor: L. Fincham
Piano: D. Anderson |
|----|---|---|

Rote Training

- | | | |
|----|--|--|
| 4. | i) Roundelay
Betsy's Topknot
Bot'ny Bay
Seven O'Clock | by Yvonne Adair
Conductor: H. Ristow
Piano: R. Vermaak |
| | ii) Caroline Emily Griggs
Chipper-chopper Joe
In Ceylon
The Echo | Conductor: H. Beck
Piano: J. Krenski |
| | iii) When Knights were Bold
Little Wooden Shoes
In the Rushes
The Monkeys | Conductor: O. Hess
Piano: B. Snyman |
| | iv) The Woodpecker
Rain on the Roof
The Dappled Glade | Conductor: D. Anderson
Piano: H. Griffiths |

Primary Higher Music Course - 1940Programme of Practical WorkI. Percussion Band (arrangements by Students)

- | | | |
|-------------------------------------|----------------------|-------------------------|
| a. Minuet - Handel | Pianist J. Froehlich | Conductor: W.v.d. Merwe |
| b. Wachterlied - Grieg | J. Froehlich | W.v.d. Merwe |
| c. Waltz - Mozart | J. Froehlich | W. Jorissen |
| d. An Important Event -
Schumann | A. Austrin | W. Jorissen |

II. Elocution

1. For Primary School:

- | | | | |
|------------------------------------|-----------------|------------|-------------------|
| a. Activity Rhymes: | Butter churning | ... | Anon |
| | Carding Wool | ... | Anon |
| | Sail Hauling | ... | Anon |
| | Rope Pulling | ... | Anon |
| | Marching | ... | Anon |
| b. Jingle: The Kitten in the Dairy | ... | E. Farjeon | |
| c. Choral verse speaking: | | | |
| | Ducks | ... | Kenneth Graham |
| | Off the ground | ... | Walter de la Mare |
| d. Ballad acting: Hynd Horn | ... | Anon | |

2. Adult Choral Speaking:

- | | | |
|----------------|-----|----------------------|
| a. Pied Piper | ... | Gerald Manly Hopkins |
| b. Cradle Song | ... | Padraic Colum |

III. Recorder Playing

- | | | |
|-----------------------|----------------------------------|---------------------------|
| a. I have Twelve Oxen | 2 part Canon (Voice and Descant) | Thiman |
| b. Minuet | (Descants and Tenor) | R. Crone |
| c. Song Tune | (Descants, treble, tenor) | Purcell arr: Hunt |
| d. Minuet | | |
| e. Song without words | (Descants, treble, tenor) | Mendelssohn arr:
Grahl |

IV. Vocal Work

1. Primary School:

- | | |
|-------------------------|--------------------------|
| a. For little children. | Grandpa's Snuff-box |
| | The North Wind doth blow |
| | Dandelion Clocks |
| | The Little Horse |

(From 60 songs for little children, ed. Whittaker).

Little Boy Blue Traditional, arr: Chambers
Girls and Boys

b. For Boys (Students unaided work)

Oh Rare Turpin - Folk, arr: Wiseman	W.v.d. Merwe
The Three Dragons - J. Brown	W. Jorissen
A Sea Song - H. Seal	J. Froehlich
Sir Nicketty, Nicketty Nox - S. Marchant	E. Austrin
Song of the Shipbuilders - G. Holst	H. Hardie

2. Secondary School:

The Walrus and the Carpenter - Cantata by P. Fletcher

V. Rhythmic Movement

1. Studies for children (Students individual work)

a. Landler	Tchaikovsky	H. Hardie
b. Dolly's Burial	Tchaikovsky	E. Austrin
c. Minuet	Mozart	W. Jorissen
d. Soldiers March	Tchaikovsky	W.v.d. Merwe
e. Russian Song	Tchaikovsky	J. Froehlich

2. Eurhythmics

- a. Following a rhythm with change of tone and tempo.
- b. Realisation of a rhythm with beating.
- c. Beating in $\frac{5}{4}$ time lengthening a given beat.
- d. Clapping in different places according to pitch.
- e. Phrase lengths shown by movements of arms.
- f. Crescendo and decrescendo.

3. Physical Exercises.

- a. Jumps and springs.
- b. Free swing.
- c. Syncopated clapping exercises.
- d. Club swing.
- e. Floor exercises with clubs.
- f. Ball game.
- g. Hoop swings.

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Programme of Student Concert, March 1930

Orchestra	Jupiter Symphony Welsh Fantasy	Mozart Cyril Jenkins	
Vocal Solo	Hear ye, Israel (from Elijah) Miss V. Davies	Mendelssohn	
Vocal Solo	A Love Letter The Sea Hath its Pearls Miss E. Barnard	Herbert Hughes E.C. Bairstow	
Vocal Solo	O Love! from Thy Power Miss C. Taljaard	Saint Saens	
Violin Solo	Souvenir Master C. Aronowitz	Drdla	
Violin Solo	Grave Miss P. Sheard	F. Bach	
'Cello Solo	Canadian Boat Song Miss A. Aronowitz	Foulds	
Piano Solo	En Automne Miss G. Rubenstein	Moszkowski	
Piano Solo	Intermezzo in A Miss E. Scheepers	Schumann	
Piano Solo	Sequidillas Miss W. Bester	Albeniz	
College Senior Choir	Sunlight all Golden	Charles Wood	
Music Students' Choir	Love Song The Bridegroom	Brahms Brahms	1

Members of Orchestra:

Miss B. Groom (Leader).
„ G. Gillespie (at the Piano).
„ M. Bosch.
„ Cope-Christie, K.
Mrs. Craig.
Miss E. A. Danckwaerts.
Mrs. Eckard.
Miss C. Edmondstone-Sammons.
Mrs. Egleton.
Miss C. Hunt.
„ B. Mentz.
„ N. Miles.
„ D. Morris.
„ V. Potterton.
Mr. H. M. Scott.
Miss H. Singleton.
Miss C. Sorour.
Mrs. Victor.
Miss M. Walker.

Conductor: A. H. Iliffe-Higgo.

Conductor of Choirs: R. K. Kirby.

Accompanists: Sister Margery, Mrs. M. Dold,
Miss G. Gillespie and R. K. Kirby.



GRAHAMSTOWN TRAINING COLLEGE
SCHOOL OF MUSIC

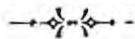
CONCERT

UNDER THE DIRECTION OF A. H. ILIFFE-HIGGO

FOUNDERS' DAY

SATURDAY, 13TH NOVEMBER, 1948
AT 8.15 P.M.

ADMISSION: 2/- :: STUDENTS 1/-
(INCLUDING TAX)



PROGRAMME

PART I

DIE STEM VAN SUID-AFRIKA

GOD SAVE THE KING

Orchestra. Sarabande, Air, March and Passepied. *Lully.*
THE COLLEGE ORCHESTRA.

Song. There. *C. Hubert Parry.*
NORMA BEAN.

Speech. Extract from *Saint Joan.* *Bernard Shaw.*
BARBARA WALLER.

Choral. (a) Sweet Nightingale. *Hugh S. Robertson.*
(b) Creation's Hymn. *Beethoven.*
THE CHORAL CLASS.

Piano. Nocturne in B. *Chopin.*
VALERIE POTTERTON.

Songs. (a) The Swan. *Grieg.*
(b) The Star. *J. H. Rogers.*
JUNE WALKER.

Choral. Sing me a Song of the Spring (A Canon). *Martini.*

Two Madrigals:

April is in My Mistress' Face. *Thomas Morley.*

The Falconer's Song. *John Bennet.*

Three Part-Songs:

(a) The Flowering Manger. *P.C. Buck.*

(b) Close Thine Eyes. *Rees-Davies.*

(c) The Snow. *Elgar.*

THE COLLEGE SENIOR CHOIR.

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INTERVAL.

PART II

Song. Vulcan's Song (from "Philemon
et Bances"). *Gounod.*

WILFRED PRYCE-LEWIS.

Speech. A Musical Instrument. *Elizabeth
Barrett Browning.*

NOREEN MILES.

Choral. Hymn of Praise. *Mendelssohn.*
(Soloist: Norma Bean).

THE CHORAL CLASS.

Orchestra. Five Morris Dances. *arranged by Foster.*

The Flowers of Edinburgh.

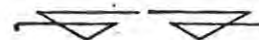
Lads a Bunchum.

I'll go and enlist for a Sailor.

Step Back.

Leap Frog.

THE COLLEGE ORCHESTRA.



Professors' Concert, May 1924

Violin	Introduction and Rondo Capriccioso	Saint Saens
	An arrangement by Kreisler	Mozart
	An arrangement by Kreisler	Pugnani
	Berceuse	Cesar Cui
	Bagatelle	John Ireland
	Humoreske (arr.Kreisler)	Dvorak

Mr Walter Swanson

Vocal	Three Songs of Travel: The Vagabond	
	Bright in the Rings of Words	Vaughan Williams
	The Roadside Fire	
	Australian Bush Songs:	
	Bush Silence	
	Comrades of Mine	
	Bush Night Song	William G. James
	The Land of Who Knows Where!	
	The Stock-Riders' Song	

Piano	Reflects dans L'Eau	Debussy
	Waldesraughen	Liszt
	Bird Song	Palmgren
	Bagatelle	Tcherepnin
	Impromptu	Cyril Scott
	Mr Higgo	

College Orchestra	A Suite for Strings	Purcell
	Three Folk Songs	arr. Rutland Broughton 1

Symphonies performed at Student Concerts

1914	Fifth Symphony Eroica	Beethoven Beethoven
1915	Scotch	Mendelssohn
1916	Fifth Symphony Pathetique	Beethoven Tchaikovsky
1917	Symphony no.2 in D Symphony in A (1st movement)	Haydn Mendelssohn
1918	Eroica Unfinished	Beethoven Schubert
1919	Pathetique Symphony no.2 in D Symphony no.35 in D	Tchaikovsky Haydn Mozart
1920	Symphony no.1 Symphony no.4 in G minor Symphony no.4	Beethoven Mozart Beethoven
1921	Italian Unfinished	Mendelssohn Schubert
1923	Pathetique Symphony no.2 in D Symphony no.1	Tchaikovsky Haydn Beethoven
1924	Eroica	Beethoven
1925	Scotch Symphony in E flat Unfinished (1st movement) Symphony no.1 Pathetique (2nd movement)	Mendelssohn Mozart Schubert Beethoven Tchaikovsky
1926	Eroica Symphony no.40 in G minor	Beethoven Mozart
1927	Rhenish ⁺ Italian	Schumann Mendelssohn
1928	Symphony no.4 Unfinished Symphony no.8 (2nd movement)	Beethoven Schubert Beethoven

+ A first performance in Grahamstown.

1929	Surprize Scotch (1st movement) Italian (1st movement)	Haydn Mendelssohn Mendelssohn
1930	Jupiter Symphony no.2 in D (2nd, 3rd mov.)	Mozart Beethoven
1932	Clock	Haydn
1934	Pastorale (3rd, 4th, 5th mov.)	Beethoven
1936	Oxford	Haydn
1939	Symphony no.2 in D (1st movement) Symphony no.2 (1st movement)	Haydn Brahms
1941	Symphony no.2 in D (1st movement)	Haydn
1943	Scotch (2nd movement) Symphony in E flat (all three mov.)	Mendelssohn Filtz
1944	Symphony no.2 in D (1st movement) Oxford (Minuet)	Haydn Haydn
1946	Fifth Symphony (Finale)	Beethoven

1

1. Journal and Grocott's 1914-1919;
Grocott's 1920-1946.

LIST OF REFERENCES

I. PUBLISHED MATERIALS

1. Books

- Board of Education (England): Suggestions for the Consideration of Teachers and others concerned in the work of the Public Elementary Schools, H.M.S.O., 1905.
- Board of Education (England): Report on the Consultative Committee on the Education of the Adolescent (Hadow), H.M.S.O., 1926.
- Board of Education (England): Suggestions for Teachers, H.M.S.O., 1929.
- Board of Education (England): Handbook of Suggestions for Teachers, H.M.S.O., 1937.
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- Stor, M., Music for Children, Sedgwick and Jackson, London, 1924.
- University of the Cape of Good Hope Calendar, 1893-1917.
- Wiles, C.C., Graeme College: (The Tale of Seventy Years), Rusticana Press, Ltd., Wynberg, 1944.

2. Magazines and Periodicals

a) Schools

- Kingswood College Magazine, 1898-1950.
- Past and Present, Wesleyan High School, Grahamstown, 1904-1926.
- Past and Present, Walton High School, Grahamstown, 1926-1928.
- St Aidan's College Record, 1876-1883, 1891, 1896-1898, 1905, 1906, 1932, 1935-1950. Jubilee Number, 1966.
- St Andrew's College Chronicle, 1878.
- St Andrew's College Magazine and School Chronicle, 1878-1881.
- St Andrew's College and Diocesan Schools Magazine, 1882-1886.
- St Andrew's College Magazine, 1887-1950.
- The Diocesan School for Girls, All Saints Guild Magazine, 1887-1899.
- The Diocesan School for Girls Magazine, 1900-1950.
- The Graemian, A Magazine for the Grahamstown Public School, 1891.
- The Graemian, Magazine of Victoria Boys' High School, 1893.
- The Templeton, Victoria High School Magazine, 1919-1920.
- The Graemian, Magazine of Victoria High School, 1925-1938.
- The Graemian, Magazine of Graeme College, Grahamstown, 1939-1950.
- Victoria Girls' High School Magazine, 1936, 1937, 1939.

b) Teachers Training College

- Training College Magazine, 1904-1950.
- Grahamstown Training College Magazine, 1975.

c) Provincial Gazette

- The Education Gazette, Vol. 1, 1901 - Vol. 49, 1950.

II. NEWSPAPERS

- Cape Frontier Times, 1847, 1849, 1852, 1853.
- Graham's Town Journal, 1832-1919.
- Grocott's [Daily] Mail, 1872-1950.

III. MANUSCRIPT SOURCES

- a) Cape Archives: Files of the Superintendent-General of Education, Inspection Reports, 1894-1946 (PAE 544-548).
- b) Cory Library:
 - i) Grahamstown Diocese, Historical Notes, Vol. I.
 - ii) Grahamstown Training College:
 - MS 16120, MS 16121: Examination Results, 1894-1950.
 - MS 16128: Principal's Reports, 1938-1950.
 - MS 16128: P.H. Music Course.
 - MS 16157: Programmes.
 - MS 16170: Quarterly Meetings of the Staff of the School of Music, 1931-1950.
 - MS 16190: Reports.
 - MS 16230: Founder's Day Programmes.
 - MS 16262: Concerts and Programmes.
 - iii) St Bartholomew's Aided School:
 - MS 16144.
 - iv) St Peter's School:
 - MS 16122.
 - v) Vestry Minutes for the Parish of St Bartholomews, 1857-1950.
- c) Edbrooke, M., "Note Book" of Teaching Repertoire, Methods, etc.
- d) Rhodes University, Files of the Registrar re: Music Department, 269/1 - 269/69.
- e) Sparrow, M.J., "Music in Grahamstown", 1880-1900 (Thesis).
- f) St Aidan's Archives: Concert, prize giving and athletic sports meeting programmes.
- g) Trinity College of Music: Letter from the External Examinations Department of Trinity College of Music, London, dated January 5, 1981.

IV. PERSONAL INTERVIEWS

Edbrooke, Miss M., Settler's Close, Grahamstown, April 1982.
 Lenselink, Mr W., Grahamstown, April 1982.
 Margery, Sr., Community of the Resurrection, April 1982.
 Macrae, Mrs J., Grahamstown, April 1982.