

MUSIC IN DURBAN FROM 1800 TO 1900

by

George B. Johnson

Submitted for the Degree of Doctor
of Philosophy at the University of
the Witwatersrand, Johannesburg 1931.

DECLARATION

I declare that the Thesis

"Music in Durban From 1880 to 1900"

submitted for the Degree of Doctor of Philosophy
at the University of the Witwatersrand, Johannesburg
1961

- (a) is my own work; and
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Signed

G. S. Jackson

(G. S. Jackson)

Summary

of

Thesis entitled

MUSIC IN DURBAN 1880 TO 1900

by

George S. Jackson.

Music in Durban from 1850 to 1900.

As most of the early Natal settlers came from various parts of the British Isles the history of music from 1850 to 1900 has been related to a background of musical life in Victorian England, a brief survey of which is contained in the Introduction.

It is convenient to consider this historical study in two periods: (i) 1850 - 1880, and (ii) 1881 - 1900. These dates are not arbitrary. The conclusion of the Zulu War in 1879 was followed by a considerable influx of immigrants which took place over two or three years. This led to the rapid growth of the Town itself and the development of the Berea as the residential area and the main source of Durban's musical talent.

In each of these periods two main topics have been developed which may be described briefly as: musical activities and musical taste.

Music made its initial impact on the population of early Durban with the establishment of the first "concert halls" which were taverns, warehouses, masonic halls, church halls, churches, music halls and theatres; and by the formation of societies - either social clubs or properly constituted musical societies. The latter included military and brass bands, glee clubs and small choral and orchestral societies, which offered musical entertainment to their own members and to the general public. The standard form of entertainment was the concert,

usually arranged by a Town musical society with the aid of visiting musicians who might be passing through Durban on a musical tour of South Africa.

From 1881 the larger societies came into being. Music teachers who took up residence in Durban and visiting musicians, some of whom were world famous, helped to raise standards of performance and to improve musical taste. The building of the Theatre Royal and the Town Hall encouraged two other kinds of musical entertainment; the production of operas and operettas, and organ recitals on the three-manual concert organ in the Town Hall. Private schools offered individual tuition in music as an "extra". Two of these schools, the Convent Ladies' College and the Young Ladies' Collegiate Institution, have been given special consideration in the present work: they were the first to acknowledge music as a serious study in schools; they also encouraged music as a sociable activity both in school, and in civic musical societies of which some of the pupils were members.

An insight into the musical taste of Durban people in the last century is best obtained from a close study of programmes, a great many of which were published in the newspapers. From 1850 to 1880 the bulk of the music performed was vocal. This included songs, duets, arias from the oratorios and operas, and glees. From the thousands of songs that were being published during these years and sold in the Durban music shops there emerge

some that became well-known in England through the famous singers of the day. These same songs were made popular in Durban by those who emulated the celebrated belted singers of England. Glee-singing was cultivated in Durban at this time, but part-singing involving a greater number of performers gradually gained the ascendancy and except for the few attempts to revive it in its original form later in the century glee-singing might have become a lost art sooner than it did. In the absence of orchestras military bands were the chief purveyors of instrumental music - mainly fashionable dance tunes, airs from the well-known operas, marches and overtures. The piano was the most popular of all domestic instruments, but pianists were given to frequent indulgence in spectacular keyboard displays in their renderings of "descriptive pieces".

Musical taste in the period 1881 - 1900 was as varied as might be expected from a population which grew steadily from 8,000 to over 18,000. From the year 1881 when the Durban Philharmonic Society started its career in earnest choral singing was in vogue with the performances of the best-known oratorios. Well-qualified music teachers made possible the serious study of the violin and the piano, and the chamber concert soon became established in Durban as a form of entertainment for more serious musicians. A taste for playing stringed instruments, especially among school girls, made possible some of the earlier orchestras and brave attempts to perform a few of the standard orchestral classics.

Popular taste hardly varied over the years. Old favourites among the songs, glee and part-songs still formed a part of nearly every concert programme. Military bands continued to draw from the standard repertoire of overtures, marches and operatic selections.

These last two decades brought operetta into the forefront of musical entertainment in Durban with the almost continuous succession of "Dramatic and Operatic" companies, consisting of a nucleus of professionals who very easily obtained the assistance of local amateurs. Occasionally there were a few attempts to produce the more serious "grand" operas, but an adequate stage production was often beyond the powers of the artists. Durban people had to be satisfied with operatic reminiscences in the form of individual scenes in "full costume", well-known arias sung at concerts, or band and orchestral performances of overtures and selections.

After 1894 organ recitals were given regularly in the Town Hall but not entirely for the sake of organ music. The recitals being part of civic entertainment were a strange mixture of everything. The organ itself became a substitute for the orchestra or the choir, neither of which was lacking in Durban at the close of the century.

The musical activities and prevailing taste of the closing years of the nineteenth century find a sequel in the early years of the twentieth century. The Conclusion of this work is only a

glimpse into the musical life of the present century, but will show the indebtedness of the Durban Edwardians to their forebears in the Victorian era.



View from the Town Hall, Durban.

The Durban Town Hall (now the Post Office), and the
 Town Hall in the Town Hall. This photograph
 was taken about the year 1900.

FOREWORD

Music is so important in our lives both for the music itself and as an adjunct to the many occasions when people are brought together that the social history of South Africa might be greatly enriched by a few detailed historical studies of the past musical life in some of the main population centres of the country. We might even have reason to fear that, if such studies are not carried out fairly soon, the musical achievements of our colonial predecessors may be entirely forgotten.

In these days when gramophone records, films, radio and television are bringing all kinds of musical entertainment to the millions, it is worth remembering that music is not just a scientific achievement, but something which musicians create out of their own experience; for however perfect the sound reproduction and fidelity is the actual performance may be as low level with the art of music once the artistic accusations of composing and performing are overlooked. The people of Durban know so little about the musical life of their own town during the last century that the present study will have been justified if its readers are made aware of the stimulating and stimulating efforts of their forebears in providing their own music.

In this history I have dealt with music as a social activity offered to the Durban public by those early colonists who could sing, play an instrument, conduct a band, choir or orchestra, or compose something of their own (however slight or trifling). I am concerned chiefly with those who were proficient enough to play in public some of the great variety of music that was offered to the people of

in to give financial assistance and encouragement to the
... which In the last
... .. the British Empire.
Towards the close of the century of established
reputation in Europe that a tour of the
"British Possessions" around be a valuable artistic
experience and a lucrative one. who made
this "Grand Tour" usually went first to Australia where, in
some of the large cities, music had made more rapid strides
than in our own country. On reaching South Africa touring
musical celebrities followed on itineraries which soon became
almost standardized. It included Cape Town, Port Elizabeth,
Queenstown, Durban and Natalburg; and to these were added
Pretoria in the 1870s, Kimberley in the 1880s, and a few
years later, Bloemfontein and Johannesburg. In the 1890s
Kimberley and Johannesburg, being very prosperous, were
considered to be the more attractive centres for musicians
and especially Johannesburg with its population of
about 50,000 just before the outbreak of the Anglo-Boer War
in 1899; and Durban with a European population of
15,000 at the close of the century could guarantee a visiting
artist and his company a successful three-day tour.
Johannesburg might safely offer him full, highly paid
employment for two or three weeks.

This study is concerned with (i) the musical activities
and (ii) the musical taste of people in Durban during the
last century. Both aspects have been considered under two
historical periods: (i) 1860 - 1880 and (ii) 1881 - 1900.
The Introduction provides the necessary background of music
in Victorian England, and the Conclusion looks briefly into
the music of early twentieth century Durban.

Titles of operas sometimes present a difficulty. Mozart's Die Zauberflöte was more often referred to as "The Magic Flute" or "Il Magico Flauto"; and even Otto Biedle chose to sing Barnato's aria "In diesen heil'gen Hallen" in Italian, in spite of his German origin. Donizetti's French opera La Ville du Régiment was usually called "The Daughter of the Regiment"; Rossini's Guillaume Tell was nearly always "William Tell"; and the few Wagnerian operas known to Durban audiences in the last century were generally given their English titles. The French operettas were sung in English, but their French titles were retained, with the exception of Offenbach's Le Grand Duchess de Gérolstein which was not often called "Le Grande-Duchesse de Gérolstein".

In undertaking this research I acknowledge with gratitude the help given me by: Mr. C. J. Eyre, City Librarian of Durban, and the staff of the Reference Department of the Public Library, especially Mr. Strachan (who has spent many hours on my behalf) and the staff of the Don Library, who have made available for me copies of early newspapers and microfilms; Mrs. D. Strutt of the Old House Museum who has allowed me to examine hundreds of old photographs; Dr. Kibbie Campbell who discovered in her vast collections of early documents many interesting samples of nineteenth century popular music; Mr. A. W. Turton and Mr. A. Noble who have produced the photographs which should make a welcome addition to the text; and finally my wife who has accomplished within a few weeks the very arduous and exacting task of typing the manuscript with its copious and detailed footnotes.

1) p. 336.

This research has been done under the supervision of Dr. H. V. Schneider, Lecturer in Music at the University of the Witwatersrand. I am indebted to him for his thorough criticisms of the individual chapters and for his careful re-reading of the final draft.

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INTRODUCTION.

The origin of Durban can be traced to the year 1824 when the earliest English settlers, Lieutenant Russell, Henry Fynn, and Lieutenant Smith (and their wives), established themselves on the present site of the Town then known as Port Natal, each of the three making a separate camp for himself: King on the Bluff, Fynn at Umhlobo, and Russell on the piece of land that became known as the "Market Square" and (after 1833) the "Town Gardens".¹⁾ The name "D'Urban" was first suggested at a meeting of 17 residents in 1835, in reverence to the Governor of the Cape, Sir Benjamin D'Urban, from whom they sought permission to lay out a township between the River Avon (Umhlobo) and the Buffalo Spring (the natural fountain at the corner of Smith Street and Fynn Street).²⁾ Permission was granted, but nothing further was done about it, and the name "Port Natal" was still being used in July 1849 when the area was defined as extending from the Umhlobo River to the Umhlobo River, and from the ridge of the hills to the Indian Ocean.³⁾ Lieutenant-Governor B. H. G. Pine gave a more precise definition on 14 May 1854 when he proclaimed the Township of Durban to be a Borough in terms of Ordinance No. 1 of 1854, the boundaries being defined as: the Indian Ocean, Umhlobo River, the farms Springfield, Brickfields and Cato's Manor.

1) G. Russell, History of the Durban and Reminiscences of an Emigrant of 1860, Durban, 1908, p. 7.

2) R. Russell, Natal, the Land and its Story, 8th Edition, Durban, 1908, p. 138.

The initiative in this matter was taken by Captain Allen Gardiner. See W. A. Walker, A History of Southern Africa, 3rd Edition, London, 1907, p. 187.

3) R. Russell, op. cit. p. 138.

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INTRODUCTION.

The origin of Durban can be traced to the year 1824 when the so-called English settlers, Lieutenant Farnwell, Henry Fynn, Lieutenant Pine (and four others) established themselves on the present site of the town then known as Port Natal, each of the three having a separate claim for himself: King on the left, Fynn at Umlilo, and Farnwell on the piece of land that became known as the "Market Square" and (after 1868) the "Town Gardens".¹⁾ The name "D'Urban" was first suggested at a meeting of 17 residents in 1835, in reference to the Governor of the Cape, Sir Benjamin D'Urban, from whom they sought permission to lay out a township between the River Avon (Umlilo) and the Buffalo Spring (the natural fountain at the corner of Esplanade Street and Paine Street).²⁾ Permission was granted, but nothing further was done about it, and the name "Port Natal" was still being used in July 1841 when the area was defined as extending from the Umgeni River to the Umhlanga River, and from the ridge of the Berea to the Indian Ocean.³⁾ Lieutenant-Governor S. D. D. Pine gave a more precise definition on 15 May 1844 when he proclaimed the Township of Durban to be a Borough in terms of Ordinance No. 1 of 1844, the boundaries being defined as: the Indian Ocean, Umgeni River, the farms Springfield, Brickfields and Cato's Manor.

1) G. Russell, History of the Durban and Surroundings of an Emigrant of 1802, Durban, 1902, p. 7.

2) G. Russell, Natal, the Land and its Story, 8th Edition, Durban, 1902, p. 178.

The initiative in this matter was taken by Captain Allen Gardiner. See E. A. Walker, A History of Southern Africa, 3rd Edition, London, 1907, p. 107.

3) G. Russell, op. cit. p. 108.

CHAPTER ONE

INTRODUCTION.

The origin of Durban can be traced to the year 1824 when the earliest English settlers, Lieutenant Russell, Henry Pynn, Lieutenant Kipp (and four others) established themselves on the present site of the Town then known as Port Natal, each of the three having a separate claim for himself: Kipp on the bluff, Pynn at Isidyll, and Russell on the piece of land that became known as the "Market Square" and (written 1855) the "Town Garden".¹⁾ The name "D'Urban" was first suggested at a meeting of 17 residents in 1835, in deference to the Governor of the Cape, Sir Benjamin D'Urban, from whom they sought permission to lay out a township between the River Avon (Umhlobo) and the Buffalo Spring (the natural fountain at the corner of Smith Street and Field Street).²⁾ Permission was granted, but nothing further was done about it, and the name "Port Natal" was still being used in July 1842 when the area was defined as extending from the Umhlobo River to the Umhlobo River, and from the ridge of the area to the Indian Ocean.³⁾ Lieutenant-Governor A. G. C. Pine gave a more precise definition on 15 May 1844 when he proclaimed the Township of Durban to be a Borough in terms of Ordinance No. 1 of 1854, the boundaries being defined as: the Indian Ocean, Umhlobo River, the farms Springfield, Brickfields and Cato's Manor.

1) G. Russell, History of Old Durban and Reminiscences of an Emigrant of 1860, Durban, 1899, p. 7.

2) R. Russell, Natal, the Land and its Story, 8th Edition, Durban, 1902, p. 108.

The initiative in this matter was taken by Captain Allen Gardiner. See E. A. Walker, A History of Southern Africa, 3rd Edition, Longmans, 1957, p. 137.

3) R. Russell, op. cit. p. 102.

1)

the Umbilo River and the Bay; and that is a sufficiently accurate definition of the territorial scope of the present work.

The political events which prepared the way for the first large-scale British emigration schemes to Natal were: the British military occupations of Port Natal on 3 December 1838 and 4 May 1842; the defeat of the Boer Republican troops on 26 June 1842; the final abolition of the Republic of Natal in May 1843; and the British Annexation of Natal as a district of the Cape in December 1845 with Martin West as the first Lieutenant-Governor. Most of the discontented Boers had left Natal by 1848, the year in which the first British immigrants arrived. From 1848 to 1851 over 4,000 immigrants passed through Durban, many of them hoping to take possession of the farm land in the vicinity of Pietermaritzburg, promised to them under the Byrne Immigration Scheme. The majority were reconciled to the task of acquiring new skills in order to make a living; but whatever experience of farming they had brought from the homeland they did not view with favour the prospect of extracting a precarious living from the poor farmland offered them in Natal, and many drifted back to the towns.

What is so admirable about these newcomers is their determination, energy and resourcefulness in adapting themselves to a new way of life, combined with their

1) W. P. M. Henderson, Durban: Fifty years' Municipal History compiled for the Durban Corporation in celebration of the Jubilee of the Borough, Durban, 1904, p.3.

2) The Port Natal Almanac, J. Cullingworth, Durban, 1951, p.14

3) A. F. Hattersley, The Natalians: further Annals of Natal, Pietermaritzburg, 1940, p.69.

willingness (in spite of limited education) to make time for all kinds of cultural diversions which must have proved a rewarding experience for those first settlers who looked upon the dreary mid-nineteenth century scene of Durban with its three broad sandy streets (Smith, West and Pine Streets) stretching westwards from the Point to the thickly-wooded slopes of the Berea, and crossed by three other streets (Aliwal, Gardiner and Field Streets), with a few warehouses and cattle and sheep dwellings to relieve the desolation. To this fairly regular pattern central Durban owes its convenient lay-out today. The Market Square originally an extensive, sandy area bounded by Pine, Aliwal, Gardiner and Smith Streets and afterwards limited by West Street instead of Pine Street when it became the Town Gardens was the centre of Durban's commercial civil and cultural life.

In the year 1850 the population of Durban was about 500
¹⁾ Europeans, enough to stimulate some communal cultural life. The Durban Commercial and Literary Institution was formed in 1851 and soon became identified with the Durban Mutual Improvement Society. These were ambitious but premature efforts which faded out of existence within a few months of their inception.²⁾ The Port Natal Agricultural and Horticultural Society, which still exists today as the Natal Agricultural and Horticultural Society, was founded in 1848 and was known to have some cultural aspirations when its members organised a Fine Arts Exhibition which was held in Evans and Churchill's "new double-storied wool-warehouse in
³⁾ Field Street" from 31 December 1857 to 2 January 1858.

1) R. Russell, op. cit. p. 211.

2) R. Russell, Op. cit. p. 178 and 179.

3) Ibid. p. 337. See also the Minute Books of the Port Natal Agricultural and Horticultural Society in the Old House Museum, Durban.

In 1851 the Durban Mechanics' Institution (forerunner of the Public Library - which it became in 1877) was formed for the "intellectual improvement of its members", mostly young men.¹⁾ Besides these "cultural" societies several churches had become established in Durban during the 1850s and earlier: the Wesleyan church, originally in Aliwal Street (in West Street from 1858), the Congregational Church in Smith Street from 1851 (now in Aliwal Street), and from 1853 St. Paul's on the old Market Square, where it stands today.

Occasionally there was some lively social life. In July 1851 at Platt's New Family Hotel (later known as the "Trafalgar") the first public dance was held.²⁾ At this period prominent citizens of the town held social functions in their luxurious homes, one of the first of these being in 1853 at the residence of H. J. Mellor, the Resident Magistrate, when "sundry songs were sung during the evening."³⁾ Another in the same year was held at Herford House, the dayside home of John Millar. Similar functions were held in the early 1850s at Overport House on the Borne, the home of William Hartley, a banker.⁵⁾

However, many early Durban residents preferred to remain at home in the evenings. The streets were excessively sandy, and the inconvenience of wading ankle deep through sand - trying enough for the men but more so for women fashionably but unsuitably dressed in the long skirts of the period - was aggravated by the frequent and persistent winds. and the

1) For the Report on the meeting held in Mr. Kinghurst's Store on 21 September 1851 see the Minutes of the Durban Mechanics' Institution, now kept in the Dore Library, Durban.

2) G. Russell, op. cit. p. 167.

3) Eliza Whigham Feilden, My African Home, or Bush Life in Natal when a young Colony 1850-1857, London, 1887, p. 85.

4) G. Russell, op. cit. p. 167 et seq.

5) A. P. Hattersley, Portrait of a Colony: the Story of Natal, Cambridge, 1940, p. 92. Overport House stood on the site now occupied by the Parklands Nursing Home.

absence of any kind of street lighting before 1850.¹⁾ The unpredictable and often violent subtropical storms of the summer months rendered all the main roads and highways impossible. Durban had to wait a quarter of a century for the hardening of the main streets, a long and expensive undertaking carried out between 1874 and 1898. Berea Road, however, was hardened in 1866, and before the introduction of the horse trams in 1880 which conveyed passengers along West Street, westwards to the Berea, and eastwards to the Point, much reliance was placed on Dalgety's (later Dale's) omnibus service between Gardiner Street and the Berea.²⁾ Riding on horseback was the convenient mode of transport when journeys of several miles had to be made at night, the promise of a clear night and a full moon being an encouragement to venture forth.³⁾

The majority of those immigrants who came to Durban under the auspices of various immigration schemes organised between 1845 and 1852,⁴⁾ and under the Government Assisted Immigration Scheme of 1857 - 1862,⁵⁾ were from the larger population areas of Great Britain: that is the London area, and the Northern Counties of Yorkshire and Lancashire where the economic depression of the mid-nineteenth century threatened unemployment to the industrial population.⁶⁾ In adapting themselves to a new country they sought little inspiration

1) J. D. Holliday, Dottings on Natal as published in 1855, and sundry Tidbits of Colonial Experience, Pietermaritzburg, 1890, p. 19.

2) Henderson, op. cit. p. 173.

3) See pp. 166, 167

4) Ethel Campbell, The 1845-1852 Natal Settlers including the Byrne Settlers and their allotments of land in Natal, Typescript in Don Library, Durban.

5) H. Akitt, Government Assisted Immigration into Natal 1857-1862, Unpublished Dissertation in the Library of the University of Natal, p. 155.

6) A. F. Hattersley, British Settlement of Natal: a Study of Imperial Migration, Cambridge, 1950, Chapter V.

from the wild undeveloped surroundings of Durban,¹⁾ but not about re-establishing the cherished social institutions which they had known in the "Old Country", accepting without question all that their parents had loved or admired, and passing all of it on to their children who, in the last century, were not half so eager to question parental artistic taste as are the children of today.

The early British settlers brought with them the musical heritage of the late eighteenth and early nineteenth century British music accompanied with many contemporary continental influences. It is therefore appropriate to examine the state of music in the home country at this period. The British people loved singing, either in small groups of glee singers or in choirs. For them the piano-forte, known in England since about 1787,²⁾ was a constant in everyone's musical life. They had memories of a great deal of popular music: the national tunes from Britain's ballad operas; the arias of Italian operas such as Rossini's Il Signor Bruschini and Guillaume Tell, both produced in London between 1810 and 1839;³⁾ Bellini's La Sonnambula (perhaps the best popular of all Italian operas in the early nineteenth century), Norma, I Puritani - all produced in London in the 1830s;⁴⁾ Donizetti's Lucia di Lammermoor, La Fille du Régiment, La Favorita - produced in London in the 1840s;⁵⁾ two of Meyerbeer's operas.

1) With perhaps one rare exception (see p. 52) there were no serious attempts to discover the folk music of the Zulu people; but there were many earnest endeavours to impart to the Zulu people a Victorian musical taste. (See Foreword p. v)

2) E. H. Rieu, Music in England, Penguin Books, Revised Edition, 1947, p. 148.

3) G. Kroll, The Complete Opera Book, London 1939, pp. 296, 313.

4) Ibid. pp. 319, 325, 339.

5) Ibid. pp. 343, 355, 357.

Robert le Diable (1831), and Le Prophète (1845)¹⁾ and two British operas which took the whole country by storm - Balfe's The Bohemian Girl (1848) and Wallace's Maritana (1845)²⁾. If the mass of the British people had not actually seen the operas in the theatre they had at least become familiar with the favourite arias from them through the medium of the barrel organs and street bands.

Until about the year 1800 there were no great nineteenth century English composers to challenge the very Continental influence. William Sterndale Bennett (1816-1876), now remembered by a few picturesque compositions including the once popular Fourth Piano Solo Concerto, and as the composer of the cantata For My Queen, formerly in the repertoire of every English church society, was quite overshadowed by the British enthusiasm for Mendelssohn (1809-1847), the most influential of all nineteenth century personalities in English musical taste. His oratorios were regularly performed at the Concerts at Exeter Hall (1770-1840) and those of the Sacred Harmonic Society (1800-1860), reviving the thrilling memories of the great Handel Festivals in Westminster Abbey in the years 1784 - 1789, and in 1801. Unfortunately the music of Sterndale Bennett was rather similar in style, yet inferior, to the music of Mendelssohn (1809-1847). Moreover, the latter's frequent visits to England gained for him a prestige that was denied to his English contemporary; as a result of which Mendelssohn's vocal and instrumental works became widely accepted as the basis of musical taste in Victorian England. The first performance of his Elijah

1) G. Kobbé, op. cit. pp. 301, 310.

2) P. A. Scholten, The Oxford Companion to Music, O.U.P. 1939, articles Bohemian Girl, Maritana.

3) E. Walker, A History of Music in England, 3rd. Edition, revised and enlarged by J. A. Westrup, Oxford, Clarendon Press, 1909. pp. 273, 284.

in the sixteenth to 1800 brought into the repertoire of America the only sacred work that challenged the supremacy of such works as Madrigal and Judas Maccabaeus by Handel and The Messiah in 1800 - all three being standard parts for performance by church choirs, and by church and annual singing.

If early nineteenth century Britain did not produce great numbers of the country did for the first time bring music to the ears of the population. It was the beginning of the 1800s era of concert-going, once almost exclusively a pastime for the wealthy. The foundation of the Philharmonic Society in London in 1813 created a fashion for similar societies in other parts of England. This original institution was a subscription society noted in the story of musical music the bringing the music of Beethoven to London audiences, as well as the heavy programmes of instrumental music. Concert-going first became a British habit with the London Promenade Concerts of Louis Antoine Jullien (1805-1860), held at Covent Garden about 1840. The Great Exhibition of 1851 left behind it the Crystal Palace, re-erected at Sydenham, London, in 1854. Monstrous in its exterior size, it proved to be a musical legacy, for it was here that August Mannes (1838-1907) conducted the Saturday afternoon concerts from 1888 until 1891. Here too, in 1887 the London Festival took place. These were held at intervals, the second being in 1891, but for the next 40 years they were mainly triennial festivals. The "Popular Music" (i.e. popular concerts) were

V) G. Walker, op. cit. p. 77.

VI) G. Walker, op. cit. pp. 160 - 171.

VI) It was burnt down on 30 May, 1936.

at St. James's Hall in 1840 and were continued until 1841. The concerts of Alfred Mellon (1800-1867) were held at Great Room in the 1850s. The famous Queen's Hall "Proms" organised by Robert Newman and conducted by Sir Henry Wood started in 1895.¹⁾

Two other successful entrepreneurs devoted towards bringing music to the people were linked with Durham. In 1857 the Band which later became famous as the Hallé Orchestra was started by Charles Hallé (1819-1896), who visited Durham in 1862 a few months before his death.²⁾ His son, Clifford Hallé, had established himself as a teacher of singing in Durham some years before his father's visit.³⁾ In 1867 the conductor Dan Rothery (1822-1899) started the military band in Marmouth which grew into the Marmouth Municipal Orchestra. In 1891 he toured South Africa as musical director of the Standard Opera Company.⁴⁾ His son, another Dan Rothery, succeeded Lyell Taylor as Musical Director of Durham in 1899, a position which he held until his death in 1933.

Music festivals, or a series of three or four concerts on a large scale started in the nineteenth century, and with them a manifestation of the taste for musical excellence that became characteristic of the Victorian age. Some of the more notable festivals were the Leeds Choral Festival of Gloucester, Worcester and Hereford (from 1854), the Birmingham Festival (from 1860), and the Norwich Festival (from 1870). In the nineteenth century there followed the

1) P. A. Scholze, op. cit. article Concerts.

2) See p. 228

3) See pp 217, 218

4) See p. 319

Leeds Festival (from 1883), the Bristol Festival (from 1872),
and the great Antient Festival, the oldest of which is the
Durham Festival (from 1807).¹⁾ These festivals were
mainly choral and, with the exception of the last-named,
which has always been held annually, were given triennially.
The Leeds Festival was associated with Handel
Commemoration, large choral and orchestral resources were
employed: perhaps no festival in the last century ever exceeded
the colossal scale of the Leeds Festival at the
Crystal Palace in 1874, with 5,000 performers.²⁾

Great halls, usually in town or city hall, were
equipped with large concert organs which, like the Festival
organ, became a feature of civic life. The nineteenth
century was also the age of great choral conductors in
Britain, notably two in the latter half of the century:
Michael Costa (1825-1903), appointed by Queen Victoria in
1869; and Hans Richter (1843-1916), by far the more
distinguished of the two in the history of conducting, who,
towards the end of his life, became the conductor of the
Hallé Orchestra.

At the level of more popular taste brass bands and
Choir Minstrels made their appearance in England about
the middle of the century. The brass bands originated in
the late eighteenth century in England,³⁾ and their
popularity gave rise to the brass band movement in the
North of England (especially Lancashire) and a taste for
open air popular concerts.⁴⁾ The Choir Minstrels or

1) P. A. Scholes, op. cit. article Festival.

2) Grave's Dictionary of Music and Musicians, 6th Edition
edited by Eric Blom, Macmillan, London, 1954, article
Handel Festival.

3) Ibid. article Brass Band.

4) P. A. Scholes, op. cit. article Brass Band.

into informal concerts - of which the drawing-room songs and
recitations were almost invariably included. The difficulty
of discriminating between a private gathering of friends
based on the common interest in religious worship, and a
concert for which the public were invited, was one which
faced the Congregational committee at London in the 1870s.
A low price of admission was not guaranteed an audience who
will be sympathetic to religious purposes: it may, on the
contrary, be an indication for the public to expect a
standard of performance commensurate with the nominal
charge for admission.

The Victorian songs were representative of the popular
taste of England, several of the great favourites being
taken from the most successful of the British operas in
the last century: The Bohemian Girl (1836), Maritana
(1824), and The Maid of Millbury composed in 1838 by
Julius Benedict (1804-1885), an Englishman living in
Germany. In the last half of the century it was largely
foreign. Maritana, by the German operatic composer Victor
(1801-1860), was first performed in 1830 and rivalled in
popularity with The Bohemian Girl and Maritana. In the
mid-nineteenth century Italian opera still held the stage
with Verdi's La Traviata (1853), Il Trovatore (1851) and
La Traviata (1853) - all three of which were performed in
London between 1850 and 1860.

It was not until 1870 that British operatic music
again attracted the public - this time the individual operators of

1) In England the songs were very popular and
often raised money which was given to the
London and Westminster Anti-Slavery Society.
1870-1872, Journal, edited and introduced by William Packer,
London, 1872, pp. 100, 101, 102.

2) G. 1800. Op. 112. pp. 100, 101, 102, 103.

W. S. Gilbert (1817-1903) and A. D. Sullivan (1842-1900),
 starting with The Sorcerer (1875) and continuing with the
 collaboration that resulted between 1878 and 1893:
The Sorcerer (1875), The Pirates of Penzance (1878), The Gondoliers
and the King of Rangoon (1879), The Yeomen of the Guard (1882),
Patience (1883), The Mikado (1885), The Gondoliers (1887),
The Yeomen of the Guard (1888), The Gondoliers (1889),
The Gondoliers (1890) and The Gondoliers (1891). These
 operettas were followed by a number of the French
 operettas of the same period: The Gondoliers (1889),
The Gondoliers (1890), The Gondoliers (1891),
The Gondoliers (1892), The Gondoliers (1893) by Ivan
 (1890-1891) and the French operetta The Gondoliers
Patience (1883) by Sullivan (1883-1884).

Sullivan's music was composed, directed, and performed,
 and he was the author of the libretto and the music and
 the librettist truly great, but the very first and last
 curable song and music which he wrote. The English
Patience (1883) was a masterpiece of the English operetta.
Ivanhoe (1891), his only attempt to write opera seria was
 an immediate success. It was performed during the year
 1891 it ran for 160 nights at the English Opera House (later
 the Palace Theatre, in London). It was long since
 disappeared from the repertoire of nineteenth
 century operas. Ivanhoe, the English baritone who

- 1) W. S. Gilbert, article 30, 1896.
- 2) Patience, article 30, 1896.
- 3) It was called The Gondoliers in the original French version.
- 4) Patience, article 30, 1896.
- 5) Patience, article 30, 1896.
- 6) W. S. Gilbert, article 30, 1896.

later married Virginia Capron, the best accomplished
baritone singer of the last century, made his name at these
performances as Ivanhoe by his singing of the one
separable song from it: "Peter Pan" by the "Gaily Jenkins".

Although England failed to give the world any counterpart
of opera seria at all comparable in general stature with
the great Italian and German masters of the late nineteenth
century there were in that country a number of successful
and successful ventures in the field of operatic production.
In 1860 Sam. Lane transformed the Victorian Hall at "Old Vic"
into a permanent theatre, and when in 1868 her niece
Lillian Baylis (1862-1907) took over the management it was
here that some of the best operatic performances were performed with
The Bohemian Girl (Belie), Maritana (Belie) and The Lily
of Killarney (Belie), as other critical favorites.
This enterprise prepared the way in 1881 for Seiler's Belle,
the home of English opera. As a part of L. Lillian Baylis
taured South Africa in the 1890s with the Jones-Baylis
Company, displaying her talents as a performer on the
violin, piano and singing. Another successful venture
in this field was the Mandy-Manning Company formed in
1897 by Mandy Manning (1866-1916), and her husband Charles
Manning (1867-1916). They took opera into the provinces
in Great Britain and all over the world, first visiting
Glasgow in 1898, then London. Seiler's introduced
them to the world as the visiting operatic stars of Great
Britain and beyond.

1) Great Britain, 1899, p. 10, Vol. 7, "The
Great People".
2) Great Britain, 1899, p. 10, Vol. 7, "The
Great People".
3) Great Britain, p. 10.
4) Great Britain, p. 10.
5) See pp. 1-4, 129



The hotel built about the year 1880 - as you know that
 one of the 1880s hotels built in Durham was
 built.

Allied and other firms; A. W. Evans and J. S. Churchill's
 double-story shop premises [a large and imposing building
 for those days] in Field Street near the south-west corner
 of West and Field Streets; and, behind this latter
 building, Vincent's Store - which later became "Michele's
 Meat Store" - with its entrance in West Street. Brecken's
 Store (later A. Smith's) on the northern side of Central
 Street, about half way between Field and Gardiner
 Streets, was used for musical entertainments rather more
 frequently than any of the three mentioned, especially
 between the years 1880 and 1884¹⁾ - after which it was
 superseded by Arthur's "New Addition Hall", a double-story
 building situated in Gardiner Street between East and
 West Streets, on the east side of the Market Square. It
 was much in demand for both musical and dramatic entertainment,
 and was still being used as a hall for public gatherings
 in 1889.²⁾

A little further down Gardiner Street towards the Bay,
 behind McDonald's Hotel, was "a large iron store" which
 underwent extensive alterations for Darnley's first
 professional variety entertainment presented by a certain
 "Big Top Hall Circus" in 1881, and should therefore have
 some claim to being called Darnley's first variety theatre.³⁾
 Although there is no evidence that this same hall was ever
 used again for a similar entertainment. However it is
 known that Darnley's first Music Hall - called "Winder's
 Music Hall" in 1882, and "Mr. Winder's Music Hall" in 1889 -

1) G. Russell, op. cit. p. 475.

2) B. A. [?] Oct. 1886, p. 4, col. 7, "The Town Hall
 Opening".

3) G. Russell, op. cit. p. 484.

4) Hotel Mercury, 4 Mar. 1889, p. 5, col. 4, "Local and
 General".

5) Hotel Times, 10 July 1888, p. 2, col. 1 and 2. See p. 184.

stood either on the same site as the "Large iron store" or on a site very close to it. It is believed that the Macaulay Hall was really the dining room of the original McDonald's Hotel in Smith Street.¹⁾ Later, after the visit of Prince Alfred, Queen Victoria's youngest son, the hotel was renamed the "Royal Hotel". It was for a short period under the proprietorship of a Mr. Jessup, and then acquired by Mr. W. L. Johnson, a Scottish settler who was superintended off the coast of Natal.²⁾ In 1868 and 1869 the Royal Hotel (which still stands on the original site) provided a "hall" for all kinds of meetings and public entertainments.

Suddenly slight alterations to stores were practicable at short notice, and may have been resorted to whenever a large number of performers had to be accommodated on the platform. Alfred Coleridge mentions the removal of the end of a store in West Street in 1868 room for the players, besides the unusual expedient of removing part of the roof during the course of the season to give better ventilation.³⁾ There was however one building in Durban in the early 1860s which had permanently the function of a hall. This was the Government Schoolhouse at the corner of West and Vrydag Streets (where Boothford's stands today), which was suitable for small collections, being equipped with forms and tin chandeliers for candles "in the form of a loop suspended by three or more chains to a central ring".⁴⁾ Early in 1869

1) G. Russell, *op. cit.* p. 101, 102, 107.

This first Macaulay Hall was also been described as "the large room at the rear of the Royal Hotel". (E.A. 7 Oct. 1868, p. 3, col. 4 and 5; "The Durban Mercury". See also E.A. 5 Oct. 1868, p. 3, col. 7, advert.) See p. 19.

2) E.A. 9 July 1868, p. 7.

3) J. W. Coleridge, "Ten Weeks in Natal: a Journal of a First Tour of Visitation among the colonists and the Zulu Kafir of Natal, Cambridge 1866, p. 99. See also E.A. 1 July 1869, p. 3, col. 1, "Forty Years in Natal".

4) G. Russell, *op. cit.* p. 101.

this building became the property of a Mr. Deer who started a hotel referred to as either "Deer's Hotel" or "Masonic Hotel". Concerts were held at "Mr. Deer's large room" in 1859, the most memorable being the Burns Centenary Concert on 17 February.¹⁾ A few years later these premises were occupied by Mr. S. A. ("Sam") White, who changed the name of the establishment from the "London Hotel" to its original name the "Masonic Hotel".²⁾

The building that was called the "New Masonic Hall" stood on the present site of Messrs. Haddles Brother and Haddes in Gardiner Street, and was opened in September 1861.³⁾ This "splendid hall", as it was then described,⁴⁾ became the premier hall of Durham. From about January 1863 it was used for concerts, quadrille parties, and the first serious attempt at drama by Sefton Parry and his company. With a change of ownership in July or August 1863 it still retained its function as a hall for lectures, meetings and concerts.⁵⁾ From 1864 it was known as "The County Hall"; in fact, it became what was virtually the first Town Hall.⁶⁾ Until 1865 all the visiting artists to Durham made an appearance here; thereafter it was used as a warehouse by the new owner, Walter Peace, who, for some years, successfully conducted his business on these premises. Walter Peace, himself a great music lover and a highly gifted choral conductor, made his store available for concert rehearsals.⁷⁾

1) See p. 151

2) Natal Herald, 30 Mar 1860, p. 4, col. 3, advert.

3) Natal Star, 21 Sept. 1861, p. 3, col. 3, "Opening of the New Masonic Hall".

4) N.B., 21 Sept. 1861, p. 6, col. 3, local

5) N.B., 18 Aug. 1863, p. 2, col. 2, "Local and General".

6) N.B., 28 April 1864, p. 3, col. 6, advert.

7) N.B., 10 July 1863, p. 2, col. 1, "Local and General".

The building at the corner of the street was P. L. Johnson's
Masonic Hall on the West side of Union Street, about half
way between Pine and West Streets, and although it must have
undergone many alterations and changes of ownership it was
the premier concert hall of Durban until about 1875 when
Arnold's Theatre Hall superseded it. In 1867 Johnson's
Masonic Hall became known as "Palmer's Music Hall",
retaining its former position as a hall for all manner of
entertainment from serious music to ventriloquism. It
remained such until 1875, but for nothing more
important than dancing classes. Originally (i.e. about
1860) the building was known as the "Great Room" or
"The Hole in the Wall", and was P. L. Johnson's first business
ventures in the town. Mr. Palmer's tenure of the Field
Street establishment lasted about two years, after which it
came to have passed into the hands of Mr. G. L. Houghting
who, in 1868, opened it as "Houghting's Music Hall". This
was the first regular "Music Hall" of Durban, offering
mainly light variety entertainment with a strong preference
for light dramatic entertainers. In 1868 when Houghting put
this property up for auction, prior to his departure for
the Transvaal, an advertisement described it as
"the substantial and comfortable building
containing one of the finest and most complete ... The Music
Hall ... is a handsome well-built and well-furnished
building ... the whole was adapted for the purpose."
The building also contained a large hall and a smaller one.

1) When Mrs. G. L. Houghting was in Durban, she was in charge of the building.
It was known as "Palmer's Music Hall" and was the first of the kind
in the town. It was a large and comfortable building. See also
N.E. 10/7, p. 1, col. 1, advert.

2) G. Russell, N.E. 10/7, p. 1, col. 1, advert.

3) N.E. 10/7, p. 1, col. 1, advert.

4) N.E. 10/7, p. 1, col. 1, advert.

5) N.E. 10/7, p. 1, col. 1, advert.



The department store building, corner of Fifth Street, west
of the corner of Fifth Street and First Street. See page 24

dancing and skittles", is today the very modern-looking "West End House" on the original site at the corner of Pine and Grey Streets; and the London Tavern, owned by Messrs. Howell and George, stood at the corner of Union and Pine Streets, and was likewise frequented by the soldiers. While the entertainment offered in these taverns was undoubtedly of a similar brand, consisting of stage-plays assisted by the presence of a small instrumental combination of fiddle, piano, violin (or two) and perhaps a cornet - authentic information is available on only one of them. This was the London Tavern, which George Russell described as "a distinguished centre, past dances, past games, past on the first Thursday of every month a public dance (or ball) was held; evenings of sword exercises and theatricals were advertised on different days of the week; fiddling and singing by the public was to be heard upon almost every evening before the camp. ⁴⁾ Tagler recalled stragglers at the 'club'. The entertainment which were advertised in these taverns every evening can be inferred from the style of public-house entertainments in the 1880s when they were called upon to attract customers to oblige with a song".

Innkeepers and hotel proprietors offered entertainment to attract more customers: the entertainment was therefore usually subsidiary to the more important function of providing food, drink and shelter for members of the public.

1) G. Russell, op. cit. p. 48.

2) Ibid. p. 123.

3) D'Urban Advocate, 1 Oct. 1888, p. 7, col. 3, advert.

4) G. Russell, op. cit. p. 123.

5) As P. Historian, Partners of a Century, p. 107.

A notable exception was the Trafalgar Hotel in Pine Street, which occupied the site of the present "Daily News" offices. In 1850 and 1851 it was called "Platt's Trafalgar Hotel". During the next two years it seems to have changed hands a few times, and was named successively by Mr. Bayne, Mr. Arnold, and Mr. Norton. Then, in 1851, it became the property of George de la Roche, the "concert hall" part of it being described as "Mr. Arnold's large room - Pine Street". Soon after that it was generally referred to as the "Trafalgar Hall", with seating capacity of 1,000. In 1855 the "Trafalgar" soon acquired a reputation as "Mr. Arnold's concert hall for singing, dancing, sports and plays". The Trafalgar Hall was used mainly for amateur entertainments and soon became Dabben's first theatre. Mr. and Mrs. E. V. Sinclair (formerly of the Sefton Parry Co. of the Globe Theatre in London) were the new proprietors in 1870 when it was first given the name "Trafalgar Theatre". Extensive alterations were made in the latter part of 1876, chiefly to the stage which was enlarged and adorned with a new proscenium. More and more dramatic entertainments were visiting Dabben of this period. Even the year before (in October 1875) Captain Disney Roebuck with his United Services Dramatic Company was playing to audiences in the Trafalgar Hall. Great entertainments were offered at this time, but there was always a decided preference for light variety entertainment with stunt performances. In 1876 Dabben gave its first performance, "Blue Beard", and in the same year the performances of Baby Ben on the ten year old American child variety star whose real name was Margaret Fish.

1) N.M. 14 Oct. 1876, p. 4, col. 4, "The Trafalgar Theatre".

2) A. P. Macdonald, Portrait of a Queen, p. 150.

The "Trafalgar Theatre" was probably in defiance of a
 "Drury Lane" and "South Street". This was a disreputable
 establishment about which little is known. Two clever
 businessmen, Mr. and Mrs. Sinclair, purchased the theatre in
 1877. Evidently it was not suitable as a theatre,
 being a hall of great size, with a seating capacity of 1,500,
 but unsuitable for the purpose. It was a mechanical
 contraption known as an "orchestration" (or mechanical
 orchestra) which was installed when the hall was used as a
 skating rink, the rink being managed by the Natal
 Rinking Company. The craze for roller-skating was of short
 duration, perhaps a few months, and in April 1879 the

theatre was disposed of to Mr. and Mrs. Sinclair, the
 proprietors of the Trafalgar Theatre, and installed for a
 short time in the Trafalgar Theatre, which soon afterwards
 reverted to its former proprietors Messrs. George and
 John Arnold. When Mr. and Mrs. Sinclair returned to England,
 again extensive alterations were proposed and may have been
 carried out; for, in the years 1879 and 1880 the theatre,
 which still combined the functions of concert hall and
 theatre, gave the public more ambitious musical dramatic
 productions in the form of opera.

(1) N.M. 18 Dec. 1877, p. 3, col. 4, advert.

(2) N.M. 18 Dec. 1877, p. 3, col. 4, "Local and General".

(3) It is not possible where this great hall stood. There
 was however a large building (No. 12 South Street, between
 King and State Streets. N.M. 18 Dec. 1877, p. 3, col. 4)

(4) Originally the "orchestration" (see p. 187) belonged to the
 Blue Voluntary Company who installed it in June 1877 and gave
 a series of entertainments at the "Good Emulation" Hall in
 Field Street. This hall was hired by the Natal Rinking
 Company in April 1877 and in July of the same year. (See N.C.
 6 April 1877, p. 3, col. 1, 2; and N.C. 6 July 1877, p. 3, col. 4)

(5) N.M. 10 April 1879, p. 3, col. 4, "Local and General".

(6) N.M. 2 Oct. 1879, p. 3, col. 4, "The Trafalgar Theatre".



The First Methodist Church in South Street, which was built in 1871 and destroyed by fire in 1891. See page 43



The Masonic Hall, South Street, erected after 1803
on the site of the first Masonic Hall between Beach
Ground (left) and Masonic Grave (right). This
photograph was taken in 1900. See page A3

Ball Room (1911) The "Theatrical" Ball Room
only American. There were a few halls built for
concert purposes in the city. The
first of these was the Ball in 1911
built on the corner of 11th and 12th
streets. It was a small hall with a
stage at one end. It was used for
concerts and for other entertainments.
Other halls
were either too small or too far from the centre of the
town. One of these, the Harper Grand Opera in 1911
built on the corner of 11th and 12th streets (close to the
present site of the Grand Opera), was a regular hall
the year 1911. But in January 1911 the I.O.O.F. (or
Temple) Hall on the west side of 11th street, between
Dundas and York streets, was formally opened and
was made available for concerts. One account of this new
hall described it as possessing "fine acoustic properties,
good ventilation and with a gallery capable of seating
comfortably 500 people". That it was never popular as a
place of public entertainment might be explained by its
close proximity to the Theatre Hall, at that time the
premier concert hall and theatre in Toronto.

It need not be thought surprising that churches were
sometimes used as concert halls or theatres. If the words
presented were of a serious or serious character. During
the early years of the city the churches were used for
concerts and for other entertainments. But they
were not built as concert halls, and they were, with
a few exceptions, not well adapted for such purposes.

1) See, Plan of the City of Toronto, 1911, in
the records of the Toronto City Council.

2) H.M. 10 Dec. 1911, p. 1, col. 1, "Opening of the
Grand Temple Hall, 11th Street". See p. 18 (footnote)

Until the year 1888 the "Theatrical" was Durban's only theatre. There were a few halls eminently suited for concert purposes but without an adequate stage. The most conveniently situated was the Masonic Hall in Smith Street. Built in 1871 it stood between Beach Grove and Masonic Grove, and was at least second in importance to the Trafalgar as a hall for public entertainment. Other halls were either too small or too far from the centre of the town. One of them, the Darton Grange Chamber in Kings Buildings on the north side of West Street (close to the present site of Payne Brothers), was in regular use from the year 1865. But in January 1873 the I.O.G.T. (or 'Templars') Hall on the west side of Field Street, between Commercial Road and Queen Street,¹⁾ was formally opened and was made available for concerts. The account of this new hall describes it as possessing 'fine acoustic properties, good ventilation and with a gallery capable of seating comfortably 300 people'.²⁾ That it was never popular as a place of public entertainment might be explained by its close proximity to the Trafalgar Hall, at that time the premier concert hall and theatre in Durban.

It need not be thought ecclesiastical that churches were sometimes used as concert halls or theatres, if the works presented were of a sacred or serious character. Durban churches were not used for theatrical performances but they did make ideal concert halls equipped, as they were, with organs or harmoniums and ample seating accommodation for a

1) Ref. Plan of the "orough of Durban, 1873. In the records office of the Durban City Engineer.

2) N.E. 28 Jan. 1873, v. 9, col. 1. "Opening of the Good Templars' Hall, Field Street". See p. 18 (footnote)



The South Street Congregational Church and Schoolroom,
Sept. 1. 33

choir and the audience. The first Durban churches used for secular entertainment were: the Methodist Church in Aliwal Street built in the year 1860 on the north-east corner of Smith Street,¹⁾ the Congregational Church at the corner of Smith Street and Mercury Lane opened in December 1870,²⁾ and the Presbyterian Church which stood on the west side of Field Street between Commercial Road and Joubert Street.³⁾ As the Wesleyan and Congregational Churches had attached to them separate halls called "Schoolrooms" where the Sunday school was conducted; but it was usual for the church authorities to allow the general public to hire these schoolrooms for meetings or for musical and dramatic entertainments. Of these two schoolrooms the Wesleyan Schoolroom in Aliwal Street was used only occasionally for secular gatherings; while the more centrally-situated Congregational Schoolroom in Mercury Lane was much in demand from 1870 when it was opened until the end of the century, not especially between the years 1870 and 1880. The Presbyterian Church in Field Street was not a proper church, but a hall which was used for divine service on Sundays and for concerts or other public gatherings during the week.

At this period there were no concert halls or theatres on the Cape. But the Large School Room of the Congregational Church which stood near the corner of St. Thomas' Road and Botolph's Gardens Road was used for

1) E.S. Natal Centenary Review, 31 Dec 1904, p. 44 col. 4.

2) E.S. 3 Dec. 1870, p. 3, col. 7. "Opening of the Congregational Church, Durban".

3) See: Synical Record Book of the Year of D'Durban, December 1860, in the Durban City Engineer's Office.

concerts as early as 1898.¹⁾ In 1900, however, the
 Congregational Church at the corner of Broad and
 Niagara Roads became the only regular place for a
 concert held on the road until the opening of the Broad
 Hall in 1908.

1) N.Y. 19 Nov. 1900, p. 8, col. 4, advert.

CHAPTER THREE

CONJECTURE, MYSTERY, AND THE THEATRE 1881 - 1900.

The history of the Trafalgar Theatre can be traced to the end of the last century, when, after many transformations brought about through changes of ownership, it became what it was originally - a theatre house. Being the only Theatre in the year 1881 it was the home of light opera with J. H. Mackay of London and Charles D'Oyly Carte of London as the leading players of Gilbert and Sullivan. It was also used by visiting opera companies in 1881, the year in which Julia Smyth, a much travelled actress, and others, a party of the 1880s, first came to London. The completion of the Theatre Royal in October 1889 deprived the Trafalgar Theatre of its former prestige, and between the years 1889 and 1891 the "Old Trafalgar", as it was then called, was used for other musical entertainments. For a short period in 1891 it attempted some other interest when it was used as D'Oyly Carte's first children's theatre under the name of the "New Vaudeville Theatre".¹ Early in 1892 the alterations carried out on behalf of the new owners, Messrs. Gifford and Perkins completely transformed it into a "cheerful, comfortable, well-ventilated building" with a seating capacity of about 400, and theatre-seats in D'Oyly Carte's first time saw uncomfortable the "Old Trafalgar" had been: "dark, dirty, ill-ventilated, and used as a theatre only because no other building was available"; and now after the alterations an audience could be said to sit for two or three hours without danger of "being either choked or suffocated".²

1) E.A. 18 Jan. 1892, p. 3, col. 3, "The Vaudeville Theatre".

2) E.A. 27 Jan. 1892, p. 3, col. 3, "The Vaudeville".

The ventilation of a theatre or hall was a problem which Durban architects were wise to solve. The oppressive heat of summer was made even more intolerable by the smell of the oil lamps and the insufficiency of air flow through the hall.¹⁾ The system of using punkahs did alleviate the discomfort of sitting through a performance in the "old Trafalgar" in 1888 when three man-sized punkahs were kept steadily in motion throughout the evening.²⁾

There was little use for the Trafalgar (Vandeville) Theatre after 1888. Madame Chapelle's Company put on a musical comedy in 1888, and in 1891 an animal trainer, Carlo Bonnet, staged a great novelty show. When Harry Killeb, the editor wrote about the "Trafalgar" in his theatrical reminiscences of 1893 it was already part of history. He remembered it as "a long low building at the rear of the Globe Hotel" (formerly the Jerusalem Hotel).³⁾ The last relics of the Trafalgar Theatre disappeared in 1904 when the Trafalgar Building which housed the Bohemia Bar was demolished, and the site was acquired by the Argus Company for the "Hotel Daily News".⁴⁾

The O'Farrells' Hall situated in East Street East was for a few years known as the Philharmonic Hall. It was formally opened in 1880, and was intended to fulfil the functions of a theatre, an assembly room and a concert hall.

1) Otto Siedle remembered the Trafalgar as "situated at the back of the Bohemia Bar in East Street ... its only illuminant was oil lamps, as indeed was also the case with the Theatre Royal for a good many years after its opening". Ref: Otto Siedle: "Siedle's Saga, Reminiscences and Reflections", Durban, 1940, p. 132.

2) N.A. 9 Mar. 1888, p. 2, col. 3. advert.

3) N.E. 4 Feb. 1893, p. 11, col. 2, 3. "Theatrical Reminiscences".

4) Hotel Daily News, 12 June 1904, p. 7, article by John Macintyre.

A contemporary description called it a building in a free Italian style "in which people are that much not at first sight like the French, calculating to at least, for there is a certain manner and good appearance about it which does not allow it to appear a thing of hasty pleasure like the eye."¹⁾ Until the Dorset Philharmonic Society secured a lease of the Hall in August 1883 it was hardly ever used.²⁾ Nevertheless its acoustic properties pleased singers; but although many concerts were held there between the years 1883 and 1888 it was soon abandoned, chiefly because of its defective ventilation. When Giacomo Garcia arrived in Dorset with his first Opera Company in 1888 he transformed the hall into a theatre, making considerable alterations in the structure of the roof to improve the ventilation.³⁾ For the duration of his opera season at least it was known as the "Philharmonic Theatre". Even with these improvements the Philharmonic Hall was used for nothing more important than pupils' concerts and lectures. The success of Garcia's London "Star" Company gave a marked interest there in February 1891, one of the 1st occasions on which it was used as a concert hall.⁴⁾ In April 1907 it was sold, and early in the present century it was used by the Dorset Red, a place of refuge for Dorset's unemployed. Its restoration as the Holborn Theatre of Varieties in 1903, the Empire Hall in 1904, His Majesty's in 1907 and at a later stage Thornton's Bioscope have given it a long history. It stood where

1) H.A. 30 Jan. 1888, p. 8, col. 5: "The Cathedral Hall, Dorset".

2) H.A. 2 Aug. 1881, p. 9, col. 6, "The Cathedral Hall".

3) H.A. 10 July 1888, p. 4, col. 3, "Garcia's Opera Company".

4) H.A. 27 Feb. 1891, Supplement p. 1, col. 6, "Sunday Evening Concert".



The Theatre Royal as it appeared at the end of 18th century. See pages 39 et seq.

1)
 Lawrence's Motors stands today, i.e. 173 West Street.
 Of all the business ventures on this site - Original was
 probably the least successful financially; but it is
 interesting to know that the Old Fellows' (Philharmonic) Hall
 was the longest hall in Durban, being about 30 feet longer
 than Durban's First Town Hall.

Durban's second theatre was the Theatre Royal, at the
 top of West Street facing Sarsfield Road. In spite of much
 opposition from the public the proprietor, H. M. Williamson,
 secured the necessary licence to build a theatre and to sell
 liquor. But the proximity of the new theatre to the
 cemetery on one side and the Young Ladies Collegiate
 Institution on the other caused some anxiety to many people
 who were so concerned that following Brunswick night
 ceremonies the polluted precincts of the former, and doubt
 offered to the former houses of the latter. Nevertheless
 the theatre was built, and opened with much jubilation on
 5 September 1888.²⁾ It was one of the most imposing edifices
 Durban had ever seen. The frontage, including the wings,
 was 160 feet; the main building was supported on the west
 end by a colonnade of four storeys each; five large
 double doors opened into a spacious vestibule 40 feet wide.
 From which a grand staircase on the western side led to the
 first gallery containing the dress circle and four private
 boxes; the galleries were supported by a number of

1) S.M. Natal Daily News, 21 May 1884, p. 60; and
Natal Daily News, 9 Mar. 1886, p. 6, cols. 5-7, "A Tale
 of Two Builders".

2) The frontage to West Street was 13' 6" and the depth
 120'. See S.M., 23 April 1887, p. 8, cols. 5 and 6, advert.

3) S.M., 9 Mar. 1888, p. 3, cols. 3-4, "Our New Theatre";
 4) E. Davis, "Landmarks of Old Durban: a series of
 documentary photographs of the Durban Studio of
 the South African Broadcasting Corporation". Durban, 1940,
 pp. 45 - 59.

substantial Corinthian columns. The entrance to the stalls
 was through a doorway into a corridor running round the
 auditorium; on the eastern side a staircase led to the
 top gallery ("gods") which ran completely round the top of
 the building. The stage had a total width of 59 ft. with
 a pitch of 110. to 1 ft., a height of 10 ft.; the narrowest
 width was 37 ft. The seating capacity of the theatre was
 about 1,500; stalls and all seats, dress circle seats, and
 gallery seats.¹⁾

The main ventilation of the Theatre Royal was a
 lesson to the architect who designed the new theatre.
 The walls of the new building were studded with apertures
 into which fitted sliding windows and it was said at the
 time that it was designed to be a continuous
 current of air will pass round the auditorium, and so keep
 the interior of the theatre cool and pleasant. The
 lighting was done by atmospheric gas manufactured in a gas
 house in the yard at the back of the theatre; and above the
 stage there were 40-foot lanterns with double covers to carry
 off the hot vapours.²⁾ However, the gas plant was sometimes
 unreliable.³⁾

The Theatre Royal was a concert hall, theatre and
 sports house, and much in demand for all kinds of
 entertainment. It followed in the tradition of all such
 multi-purpose establishments in Bristol, where rowdiness
 and even hoodlignism were especially from the "gods" on
 a Saturday night, ranked amongst one of the privileges
 of the half-penny who were frowned upon by the more

1) E.B. 16 Oct. 1889. v. 3, col. 2, "Durban's Theatre Royal".

2) Ibid.

3) See p. 308

period members of the community.

The Theatre Royal, between St. Andrew's Road and the
 profitable business carried on there (operative as the
 years went by. Yet one of the original proprietors,
 W. H. Williamson, disposed of the property in 1882 when it was
 sold by auction to Robert G. Hall for about 20,000.²⁾ In 1890,
 three months after the Theatre had been fitted with electric
 light, a Mrs. Gander bought it from Robert Hall for 220,000.³⁾
 Further improvements had to be made. In August 1899
 Mr. G. W. Matheson undertook the work of re-designing the
 theatre. A new stage was erected and to give better
 ventilation the passages and the stalls and dress circle
 were removed so that the whole of the auditorium was thrown
 back on the main wall.⁴⁾

At the beginning of the present century the theatre
 was owned first by Al. G. Moore and Company and then African
 Theatre Ltd. Like the Standard Theatre in Johannesburg
 its record was well distinguished by many visiting
 celebrities: W. B. Irving, Marie Tempest, Lily Langtry,
 Gertrude Egan, Frank Benson, Kathleen Lane, Hedder Tabor,
 and Sybil Thorndike; and after such a distinguished history
 it was destined to become, in 1927, a cinema, for which purpose
 it was completely rebuilt. It remained a cinema until
 1932. It was then sold to become a furniture store room,
 in which, however, the old cinema elements are still
 recognizable.

1) One of the worst exhibitions of malignity occurred at
 the Theatre Royal on September 26 March 1882 when a conjuror,
 "Professor" Wootton, was pelted with rotten eggs. (S.A.
 3 April 1882, p. 3, col. 4, "Disgraceful scene in the
 Theatre Royal.")

2) S.A. 27 Mar. 1882, p. 3, col. 2, "Sale of the Theatre
 Royal". The original proprietors were the Williamson
 Brothers.

3) S.A. 10 Mar. 1890, "Municipal and Dramatic Notes" para. 5.

4) S.A. 1 Sept. 1899, p. 3, col. 3, "The Theatre Royal".

Durham's First Town Hall was completed in the year 1860 and officially opened with great civic celebration on 28 October 1860. The main hall was not a large one, measuring only 100 ft. long, 40 ft. wide and 40 ft. high. On the west side was the organ chamber and a platform. A gallery 10 ft. wide supported by eighteen cast-iron columns extended across the west side and along the greater part of the north and south sides. The organ rested with a radius of 40 ft. was vacant for nearly ten years, but served a useful purpose in accommodating some of the larger choirs that sang at the musical festivities of 1860. Durham's first electric light was used in the hall, the system of lamps being a small number in the Market Square operated by Mr. George Ireland. Electrically was neither popular nor reliable at that period, and several power failures at intervals have since caused the Corporation in 1888 to revert to gas lighting.

For the first time a Durham architect (Mr. F. M. Dudgeon) had solved satisfactorily the problem of ventilation in this sort of building. Iron gratings were inserted in the ceiling above the choir, and a through draught was provided by means of circular windows in the roof of the ceiling and by a system of flues and ducts within the centre-pile. There were also windows in the external walls and in the roof.

With a seating capacity of only 1,000, slightly more than the Theatre Royal, the hall was intended for large

1) N.A. 24 Oct. 1860, p. 3, cols. 1-6.

2) N.A. 18 July 1861, p. 4, col. 3, "Mrs. Simpson's Concert"; and N.A. 2 Mar. 1860, p. 3, col. 3, "Mrs. Simpson's Concert".

3) N.A. 24 Oct. 1860, p. 3, cols. 1-6.

civic gatherings, including musical and dramatic
 performances. It was anticipated that visiting musicians would be engaged
 to perform there, it was perhaps not known to expect that an
 appointment with sufficient time would be made at a later
 date at a hall for the same purpose. Musical requirements
 imposed by musical societies. Musical experts considered
 the Town Hall to be exceptionally well. One musician, the
 visiting German pianist Friedrich, attributed this major
 impression to the great height of the main hall itself in
 proportion to its other dimensions - a defect which could
 not easily be remedied. The Town Hall was the
 scene of some great and memorable concerts between 1835
 and 1910, when the present City Hall was completed. The old
 Town Hall building was repeatedly repaired and extended
 in various ways. The Town Hall is still used as a concert hall, but
 the original facade and tower were destroyed and it retains
 much of its former dignity.

The larger halls being more attractive because of their
 size, concert-goers sometimes ignored any concerts but those
 advertised to take place in the Theatre Royal or in the Town
 Hall. Some of the smaller halls were not adequate for
 concert purposes and consequently were unsatisfactory. The
 original Music Hall opened in South Street in 1871 was
 completely gutted by fire in 1880 and was re-built on the
 same site (between Market Street and South Street) in 1897
 and named the London Coliseum. The Theatre Hall in
 London is today - the most convenient hall in 1910 and
 situation for the holding of chamber concerts. Roger Ascham

1) H.A. 2 July 1881, p. 34, col. 4. "Musical and Dramatic
 Notes".

2) See p. 116 et seq.

(1884-1884), perhaps the most accomplished of South African pianists in the 19th century, gave many recitals there; and the German pianist, Friedenthal, who performed there twice in 1898 praised it for its excellent acoustics.¹⁾

The Congregational Hall in Mercury Lane, known as the Schoolroom, lost some of its prestige as a concert hall after 1881, but it was still used for occasional chamber concerts and rehearsals until about 1900. The valuable site on which stood the church and the hall was sold in June 1901.

Another useful hall for chamber concerts was St. Joseph's Hall in Test Street, situated behind St. Joseph's Church at the south-west corner of West and Gray Streets; the most celebrated musician who performed there in the 19th century was Samson. He gave a concert there in aid of church funds in August 1887.²⁾

Some rooms belonging to well-known music dealers were similarly suitable for small chamber concerts attended by specially selected persons. Thus the rooms above the shop of Kritz's Music Shop (110 West Street) were used by Miss Alice West for one of Dargatz's first chamber concerts in April 1882; in later years these rooms were used by Dargatz's Music Shop in connection with the former tea room at Green and Gray near the corner of West and Gray Streets; and Jackson Brothers' Store on the opposite side of West Street were both made available for chamber concerts.

1) B.A. of July 1898, p. 2, col. 4, "Music and Dramatic Notes." See p. 147.

2) See p. 113.

3) See p. 147.



The Petruskerk church, West Street, built in 1897.
See page 48



The Episcopal Rectory of St. John's Church, Hampton, Va. is
 now occupied by the U. S. Army.

See page 46

CHAPTER FOUR

THE EARLIEST INSTRUMENTAL AND CHORAL SOCIETIES

1850 - 1880.

Musical-making which so often depended on the close co-operation of a number of performers is largely a social activity, and musicians, more than other artists, need the stimulus of religious organizations to encourage them in the regular practice of their art. A society does not have to be "musical" to stimulate the artistic passion of singing or playing together. In Darkest every church community, Masonic lodge, Temperance society, or cultural society had its own little musical group who organized musical evenings or concerts, thus giving themselves the satisfaction of sharing their own enjoyment with others and also using time the enjoyment of listening.¹⁾ Musical societies are, however, concerned with something more than entertainment: the members are expected to devote themselves to the more serious matter of acquiring sufficient technical mastery to enable them to give a just rendering of the works they have chosen to sing. One of Durban's earliest cultural societies, the Mechanics' Institution, founded in 1853, made a determined effort to encourage its members, chiefly young men whose general education had been either neglected or interrupted, to learn something about the theory and practice of music. There is no record of any systematic teaching of music under the auspices of the Durban Mechanics' Institution; but an enthusiasm for music among its members

1) The I.O.G.T. (Independent Order of Good Templars) had their own Templars' Harmonic Society of about a dozen singers, and "a string band" of six players. (N.G. 30 May, 1878, p. 2, col. 5, "Local and Colonial News")

2) One reason for this omission is that "no commodious classroom" was available. (Ref. C.M.I. Minutes, 27 Oct. 1854)

attracted to the D.M.I. societies and concerts the best musical talent in Durban; and this brought about a closer association between the D.M.I. and the Durban Philharmonic Society, the first musical society of the Town.

In November 1901 a group of a dozen young men, all of whom possessed and could play at least one musical instrument, joined themselves into the "Durban Philharmonic Society" - a private club for a society with no social membership. How this Society originated has been described by one of their contemporaries, though apparently not a very active member himself, George Russell:

"There being no dancing room, no shows, no places of social intercourse ... music became an attraction. A set of young fellows who rented a house in Durban in Union Street organized the neighbourhood by forming a 'Glee Club' which met on the lawn end of the house in question, the members reclining on the lawn and reaching over the ridge to sing time with their hands on the opposite side, an accompaniment to the very regular songs. Some tunes, chosen earlier, with the words given out by the conductor, two lines at a time, were the most popular. This Club had been invited to assemble at a building known as the 'Granary' on Mr. G. G. Galt's premises, occupied by his younger half-brothers, Thomas and J. P. Galt. Thomas Galt was both mechanical and musical. He had constructed a 'harmonium' in his spare time, which was the admiration of all the youngsters and young men of the West End. (1) As a consequence, musical instruments were introduced and we were welcome to practice there either singly or instrumentally. Smoking and eating prohibited it became a social 'tea and soup' while we were constituted members of a regular society... (2)

In 1897 the Durban Philharmonic Society revised the "Discipline Rules" and took in the practice of going from door to door.

1) That is, what was called "Adrian's Drain" which crossed Wynn Street at approximately the present-day junction with West Lane.

2) G. Russell, op. cit. pp. 101 and 102.

3) See p. 54

1) They also provided some of the music at the earliest concerts. Practices were held regularly, but the extent of their repertoire of pieces "acquired" was smaller than is not accurately known. William Coleman recalls that they played pieces by Handel, Mozart and Beethoven. Like George Russell in the foregoing account, he was more impressed by the ingenuity of 2) one of the members who had made their own instruments. A third account of the activities of the Durban Philharmonic Society was written in 1881 by William Palmer, one of the active members when the Society was first formed. He recalled, after 41 years in Natal, how the young men of those days had to provide their own amusements:

"What were the amusements and diversions for the young people of 1840 to 1860? We had a Philharmonic Society. The constitution and rules were its own destruction. The rule I especially refer to was that no married man was qualified to be a member. The members transgressed this rule, and the Society thereby came to a natural death. But we had our regular weekly meetings, and our orchestra consisted of flute, violin, violoncello, clarinet and cornet. I think there was also a triangle. A piano was out of the question. It takes bands of 1800 to get piano, and there were no such societies known in those days." 3)

In 1864, according to Russell, there were sixteen members: Thomas Gato, John P. Gato, D. Hall, Jun., J. J. Chapman, W. Telft, G. Palmer, W. Grant, W. Fraser, J. Chaitt, J. A. Burrows, J. L. Gillingworth, - Taring, G. J. Gato (the son of W. J. Gato), W. A. Gillingworth, 4) W. Threshell and W. Hart. At one concert given by the

1) D.M. 30 Dec. 1859, p. 5, col. 1, "Local Intelligence".

2) See 6, 223.

3) D.A. 1 July 1881, p. 3, col. 1, "Party Taken in Natal".

4) G. Russell, op. cit., pp. 181 and 188.

to those on Christmas Eve singing of "Hallelujahs". They also provided some of the music at the earliest concerts; practices were held regularly, but the extent of their repertoire of pieces "known" and similar is not accurately known. Bishop Wilson records that they played pieces by Handel, Beethoven and Schubert. Like George Russell in the foregoing account, he was more impressed by the ingenuity of some of the workers who had made their own instruments. A third account of the activities of the Durban Philharmonic Society was written in 1901 by William Palmer, one of the active members when the Society was first formed. He recalled, after 21 years in Natal, how the young men of those days had to provide their own amusements:

"What were the amusements and diversions for the young people of 1880 to 1885? We had a Philharmonic Society. The constitution and rules were its own destruction. The rule I especially refer to was that no married man was qualified to be a member. The members transgressed this rule, and the Society thereby came to a natural death. But we had our regular weekly meetings, and our programme consisted of piano, violin, violoncello, clarinet and horn. I think there was also a triangle. A piano was out of the question. It takes hands of men to get pianos, and there were no such societies known in those days." 3)

In 1885, according to Russell, there were sixteen members: Thomas Gato, John P. Gato, D. Hall, Jun., J. J. Chapman, V. Belfi, W. Palmer, W. Hunt, W. Fraser, J. Galt, J. V. Bouman, J. L. Collingworth, - Thring, G. J. Gato (the son of G. P. Gato), W. S. Collingworth, W. Thring and G. Hall. At one concert given by the

1) E.M. 30 Dec. 1885, v. 3, col. 1. "Local Intelligence".

2) See p. 243.

3) N.S. 1 July 1901, v. 3, col. 1, "Forty Years in Natal".

4) G. Russell, op. cit., pp. 101 and 102.

1)
Society in 1885 there were as many as twenty performers.

What instruments they played is not accurately known. Early advertisements reveal that there were several flautists: W. Palmer, W. Grant, J. Gault and J. L. Collingworth. W. Straker was an accomplished violinist. Several of the members may have been fairly proficient on more than one instrument; for it is known that W. Swift, besides using the organist for which he is chiefly remembered today, could also play the violin. It is thought that S. Throssell played the harmonium, and A. Hart the trombone. D. Hall, jun., who advertised himself as a professional musician, played the harmonium and may have directed the orchestra from that instrument.

If we have any notion of membership it is not surprising that the Durban Philharmonic Society did not last far more than about four years. After 1885 there is no further mention of the Society: but some of the original members appear to have turned themselves into smaller groups of glee-singers and instrumentalists. In 1886 Messrs. Bauman, Swift, Grant and Chasman went along at a concert of the Durban Mechanics' Institute, and became members of the musical group sometimes referred to as the "Musical Amateurs of Durban", who performed at concerts in 1888 and 1889.

1) E.H. 17 Feb. 1885, p. 3, col. 3.
E.H. 28 Feb. 1885, p. 3, cols. 1 and 2.

2) Mr. S. Swift at 11 Landon Road Durban recalls that W. Swift collected native tunes which he used to play on his violin. See also E.H. 17 Feb. 1885, p. 3, col. 4, "Local Intelligence"; and E.A. 5 Nov. 1885, p. 4, col. 7, "Philharmonic Society."

3) S. Throssell, op. cit. pp. 181, 182.

4) "Mr. Daniel Hall, late Professor of Music Durban. N.E. Piano Forte tuned and repaired." (E.H. 28 Nov. 1888, p. 1 advert.)

5) E.H. 17 Oct. 1888, p. 3, col. 4, "Local Intelligence".

In 1808, "realizing the necessity as generally felt by the
inhabitants of this town and the vicinity for occasional
musical entertainment" a new society was formed and resolved to
give a series of concerts. Like the original Philharmonic
band their services were much in demand - not only for their
contribution to the musical programmes, but for the playing
of music for the dances which often accompanied ¹⁾concerts.

In February 1809 a list of the members - J. Brickhill,
W. E. Brickhill, W. Palmer, H. Selfe, W. Harvey, G. Fallock,
J. Cooper - appeared at the Verulam Literary Institute, on
which occasion they played and sang.

The ability to play a musical instrument as well as
sing a part in a play was not an exceptional accomplishment
for men of letters of the mid-Victorian era; but of the two
accomplishments the ability to sing was generally the more
valued. Up to the present time, I think, the standard
was better than singing. A group of dedicated musicians most
of whom were first-class - indeed a novelty in a new
country - must have been a real asset for the less
expressive examination of music and lyrics. Yet as early
as 1808 there were indications of a growing taste for string-
playing and several amateur societies made their first
appearance before a large audience at Mr. Boyer's
concert in April, 1808.

The new "Musical Association" soon met
with the usual difficulties of a new society
supported by a few friends and instrumentalists; yet

1) Q.1. 2 June 1809, p. 2, col. 4, "Local Intelligence."
2) Q.2. 10 June 1809, p. 2, col. 4, "Local Intelligence."
3) Q.3. 10 June 1809, p. 2, col. 4, "Local Intelligence."

the regularity of these concerts being governed by the weather and a sufficiently extensive repertoire of pieces. Towards the end of 1865 they played in public only once a fortnight, but secured engagements to play at race meetings, on public holidays, at banquets, and at concerts and dances; all of which helped them to meet certain financial obligations, the most pressing being the payment of the bandmaster's salary of £100 per annum - a generous salary for part-time employment in those far-off days.¹⁾ Except among some of the more critical volunteers who complained of having to march in the same dull tunes,²⁾ the Band was very popular and received lavish praise from all quarters. When the Band was advertised to play people crowded into the Market Square, the only challenge to their enthusiasm being inclement or threatening weather, to which Durban concert-goers seemed to have had a peculiar aversion. The generosity of the public did not extend to liberal donations when in 1866 the band, hard-pressed for cash, was facing the unhappy prospect of being disbanded.³⁾ The responsibility of maintaining the band devolved upon the officers and members of the D.R.O. Volunteers who found themselves unable to shoulder the heavy burden without some assistance from the public. That the band was to be handicapped through inadequate maintenance was already evident in August 1866, a few months after its formation, when a liability of £150 had been incurred. This was reduced by only £30, donated by the citizens of Durban,⁴⁾ and of this amount £10 was donated by the Royal Kanakas.

1) N.E. 7 July 1865, p. 2, col. 4, "Durban Notes."

2) N.E. 3 Dec. 1865, p. 2, col. 3, "Original Correspondence."

3) N.E. 4 Sept. 1866, p. 2, col. 4, "Local and General!"
Historical Record of the Durban Volunteer Infantry Corps. p. 17

4) N.E. 7 July 1866, p. 2, col. 4, "Durban Notes."

In 1865, after about three years' service, Haygrath resigned the post of commander and was succeeded by a Mr. Barron, ex-commander of the 11th Regiment.¹⁾ In September 1866 the D.R.G. Band were again short of funds, and in the months that followed they begged on every possible occasion for such remuneration as they could obtain in a strenuous effort to keep going. Mr. Barron died in May 1867 and was succeeded by his son who had himself been one of the bandmen.²⁾ Mr. Barron Junior, the third and last of the D.R.G. commanders, was the last to lead the band to the end of its career a foreboding of which came on 31 November 1867 when, in the Council Chamber in West Street, the following dismal resolution was passed:

"That this Corps, finding itself utterly unable and longer to support the heavy tax imposed on its funds by the bandmaster's salary, do give him notice that after the 31 December his services be dispensed with, unless prior to that date the weekly guarantee stop!"³⁾

That the Band was able to survive yet another year was due mainly to the efforts of Mr. J. R. Cotton, the Market Master of Durham, who made an appeal to the public,⁴⁾ as a result of which enough money was collected to pay the bandmaster's salary. Another benefactor was Chief Justice Widdowson whose generosity in the form of donations and prizes for the best attendance at practices encouraged Mr. Barron jun. to increase the numerical strength of the band and raise the standard of playing.

1) N.Y. 13 Dec. 1865, p. 1, col. 7. advert.

2) N.Y. 14 May 1867, p. 1, col. 7. "Local and General"

3) N.Y. 20 Nov. 1867, p. 1, col. 7. "Durham Rifle Guard"

4) N.Y. 10 Mar. 1866, p. 1, col. 6. "Durham Rifle Guard".

it was said that by April 1900 ¹⁾ he had already added a considerable number of recruits. The maintenance of the band had now become a public responsibility in so far as the public were left to decide whether it was to continue or not. The success of another concert was due to the aid of 1800 people, and the band was accordingly re-organised. On 31 December 1900, the first public appearance was on New Year's Day 1901 when they played on the Great Square, marched round the Town, and held a farewell meeting in Mr. Skerston's store in South Street.

The afternoon of the following day the Durham Rifle Corps band and the volunteer band of trades to collect subscriptions from members of the public who had made promises the previous year but were still in default of payment. Finally came the sale of the Durham Rifle Corps band in May 1901. Mr. Skerston signified his intention of returning to England with his two sisters; whereupon Mr. J. G. Cotton, lord of the manor and the very efficient secretary of the committee to organise a concert for them. This took place in the Trafalgar Hall on 22 March 1901, and was attended by over 400 people, a great audience for that time.

The month of August 1901 after the dissolution of the D.R.C. band gave an opportunity to Mr. and Mrs. D'Arcy band, assisted by Mr. Arthur Greene, to introduce to Durham a series of public entertainments series by vocal and

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- 2) N.E. 22 April 1900, p. 6, col. 2. "The D.R.C. Band".
 - 3) N.E. 6 Dec. 1900, p. 6, col. 2. "The Band".
 - 4) N.E. 6 Jan. 1901, p. 6, col. 2. "Local and General".
 - 5) N.E. 11 Mar. 1901, p. 6, col. 2. "The approaching Concert".
 - 6) See p. 170.

independent items. The Durban Amateur Miscellaneous Entertainmentists (D.A.M.E.) started their activities in Sandringham's Hall, where, from 31 October 1969, they held what were called "Evenings for the People" - that is, variety shows with dramatic sketches, recitations, and aerobatics.¹⁾ On 13 December 1969 the "Durban Amateur Band", a group of players who came into being under the aegis of this Society, played "appropriate musical selections".²⁾ The eighth of these Evenings for the People on 7 March 1970 was held for the benefit of the "Band Fund".³⁾ With the dissolution of the "D.A.M.E.S." which became the Durban Amateur Dramatic Club (D.A.D.C.) in March 1970,⁴⁾ the Amateur Band remained intact and thereafter seems to have led an independent existence, its services being engaged for various musical entertainments and dances.

The history of the Durban Amateur Band is obscure. It may have continued for about five years, although it was in a semi-suspense state for the whole of 1971. It was reported that they paraded the streets on New Year's Eve 1970, the year in which another band called the "Durban Amateur Band" (probably re-constituted under that name from the first group of players) gave a "first public performance" in the Town Gardens on 31 May.⁵⁾ And after thus introducing themselves to the public, appeared to play once a fortnight in the Town Gardens, besides playing at race meetings and concerts. Inevitably they ceased in June 1972.

1) S.S. 30 Oct. 1969, p. 3, col. 1, "Durban Amateur Miscellaneous Entertainmentists".

2) H.N. 18 Dec. 1969, p. 3, col. 6, "Local and General"; and H.N. 2 Dec. 1969, p. 2, col. 6, "D.A.M.E."

3) S.S. 19 Feb. 1970, p. 3, col. 1, advert.

4) S.H. 10 Mar. 1970, p. 3, col. 3, "Local Intelligence".

5) S.C. 31 May 1970, p. 3, col. 1, "Durban Amateur Band".

The problem of raising money for the purchase of instruments and the maintenance of the Band. Again this was to be done by public subscription, in return for which the Band would play once a week in the Town Hall; persons with the Band would have that in return they would be recognized as a local institution and receive regularly the appropriate amount grant for their services. Two well-known Durban citizens, Harry Edwards and John Gough, made an appeal to the people of Durban for liberal contributions to the Band Fund. Meanwhile the Band continued to give regular concerts in the Town Hall. By August 1973 the appeal had met with little response, and a second appeal brought in only £20. In October, however, assistance came from the D.S.O. Volunteers who generously presented their old instruments to them. The year 1973 passed in relative prosperity; they performed in their new uniforms in January, and continued to play once a week in the Town Hall. J. S. Margrave, who first trained the D.S.O. Band, returned to Durban in 1973 after his first sojourn in South Africa, and was appointed Director in December, at which time the Band was performing regularly twice a week in public. They were still very much dependent on public subscription, and by January 1974, although they had played many times in public and were greatly appreciated and received, the inevitable financial crisis had to be faced. Then it was known that the Band would have to discontinue its activities through lack

- 1) T.N. 27 June 1973, p. 8, col. 2, "Durban Amateur Band".
- 2) S.S. 2 Oct. 1973, p. 2, col. 1, "Durban Amateur Band".
- 3) T.N. 13 Jan. 1974, p. 2, col. 4, "The Durban Band".
- 4) S.S. 27 Sept. 1973, p. 1, col. 3, "Local and General".

at Leeds under orders to send the money if money subscribed had been disbursed. No exact information was forthcoming. Mr. Maygarth, accused of mismanagement and of attempting to break up the band,¹⁾ decided that resignation was the most appropriate reply to the advice. John he did forthwith in favour of a Mr. Vernon who became commander of the commencement of February 1874.²⁾ But as far as is known the band did not appear in public after 31 January 1874.

The regiment called the "Durham Royal Rifles" was gazetted on 10 April 1874³⁾ and within a year another volunteer band came into being - that of the Durham Royal Rifles whose instruments including 2100 arrived from London early in November 1874.⁴⁾ There were two volunteer bands attached to this regiment: a brass and rifle band and a brass band, both of which played in the Trefalgar Hall on 17 November 1874.⁵⁾ The brass band of the D.R.R. under the direction of Sergeant E. Gower played in public many times during 1874: in the Town Hall on Saturday afternoons, at a reception given to Sir Samuel Wolseley in April, and at a residential concert in May.⁶⁾ In July 1875 the Durham Royal Rifles changed its name to the "Royal Durham Rifles" and the D.R.R. band continued to play regularly in public, usually twice a week, and at various fund-raising concerts which were held in the Trefalgar Hall. They played also at the ceremony of the Tenth of the First Band of the Natal

1) H.M. 31 Jan. 1874, p. 3, col. 3, "The Durham Band".

2) H.M. 31 Jan. 1874, p. 3, col. 4, "Local and General".

3) Historical Record of the Durham Volunteer Infantry Corps, p. 32.

4) H.M. 7 Nov. 1874, p. 3, col. 5, "Band".

5) H.M. 14 Nov. 1874, p. 3, col. 1, "The Pentastrophe".

6) H.M. 30 April 1875, p. 9, col. 4, "Sir Samuel Wolseley in Durham".

H.C. 4 June 1875, p. 9, col. 5, "Local and Colonial".

ment Railways in January 1875.¹⁾ Throughout 1875
 Mr. Forbes, formerly conductor of the Durban Amateur Band,
 and successor to Mr. Cooper,²⁾ was Bandmaster.

The decline of the R.D.R. Band dates from about 1877
 when it was quite apparent that their instruments, not yet
 three years old, were out of tune, besides looking "old and
 battered",³⁾ and shortly before June 1878 the Band became
 defunct. But, as so often happened, its disintegration
 led to the formation of a new band, the "Coast Amateur
 Band", most of whose players had belonged to the Band of the
 R.D.R..⁴⁾ Little is known about this new band except that in
 June 1881 long as it had broken up its former members
 who had failed to return their instruments to the R.D.R.
 stores were being threatened with legal proceedings.⁵⁾

The formation of military bands stimulated concurrently
 an early attempt to form an orchestra in Durban. In 1870
 a group of amateurs called themselves the "Instrumental Union"
 but were more often referred to as the "Orchestral Union".⁶⁾
 Never more than eight in number they became the legitimate
 successors to the original Durban Philharmonic Society; in
 fact, three of its members - Messrs. Cullingworth, Palmer
 and D. Hull, jun. - had belonged to the earlier society.
 In September 1871 the members of the Orchestral Union were:
 Miss Bonnar (piano),⁷⁾ Dr. Bonnar and Mr. Bonnar (violins),
 Mr. Allen (violin),⁸⁾ Messrs. Palmer and Cullingworth (flutes),

1) N.C. 24 Dec. 1875, p. 1, cols. 4,5, "Turning the first
 sod festivities".

2) Mr. W. Cooper was appointed Bandmaster in Feb. 1875.
 (Historical Record of the Durban Volunteer Infantry Corps, p.24)

3) N.M. 15 Aug. 1877, p. 3, col. 3, "Local and General."

4) N.M. 1 June 1878, p. 3, col. 2, "Local and General".

5) N.M. 8 June 1881, p. 2, cols. 5,6, "Royal Durban Rifles!"

6) N.M. 24 Dec. 1870, p. 3, cols. 2,3, "Local and General!"

Mr. E. A. Platt (cornet), and Mr. D. Hull (harmonium).¹⁾
 D. Hull died in July 1873. In 1874 this little orchestra
 was joined by Mr. S. C. Adams (another flautist) and
 G. Pullock who probably replaced the late Mr. D. Hull at
 the harmonium. They performed at two concerts in the
 Trafalgar Hall, one in November 1873 and the other in
 October 1875; both concerts were in aid of funds for the
 new school to be called the "Young Ladies' Collegiate
 Institution" which was much to the determination and
 enterprise of W. Palmer who was also one of the founders of
 the School.²⁾ In October 1875 the Orchestral Union were
 reduced to six players.³⁾ and after this year there is no
 further reference to them! yet it is remarkable that they
 were an active society for as long as eight years.

Small musical groups had a better chance of survival
 than even of the larger ones. And musical societies fared much
 better than purely instrumental groups. If only for the
 reason that singers could be more easily replaced than
 instrumentalists. The early glass singers, true to the
 English tradition of glass-singing, were men, and, although
 a glass party might be arranged at short notice if the
 occasion required it, singers were disposed to group
 themselves into permanent or semi-permanent societies or
 clubs. One of the earliest of these clubs dating from
 1858 consisted of Messrs. J. Felt, Hutchinson, Hall and
 Moxon; another, in 1863, of Messrs. Home, Lewis, Hutchinson,

1) S.E. Extra 3 Sept. 1871, p. 1, col. 1, "The Concert."
 2) S.E. 7 Nov. 1875, p. 3, col. 1, "The Concert for the
 Collegiate Institution."
 3) S.E. 12 Oct. 1875, p. 3, col. 1, "Local and General".
 4) See p. 121 et seq.

Warriner; another, in 1864, of Messrs. Finlayson, Strecker, Hutchinson, Fann and Bayworth. That was known as "The Glee Club" was started in 1866 with Messrs. A. W. Evans, L. Taylor, J. Fell and Goss. ¹⁾ J. Fell, an early soloist of St. Paul's Church, and one of those musical rarities, a male alto, and therefore figured prominently in a number of these early musical groups.

Glee-singing had long since passed its golden age in England, and a little later part singing or choral singing had taken its place. ²⁾ Choral singing started in Durban about the year 1868 when W. E. Evans formed the Durban Madrigal Society, a group of singers of sufficient numerical strength to constitute a choir. It was conducted by Mr. Evans who ³⁾ is therefore to be regarded as Durban's first choral conductor. "Madrigal Society" was, of course, a misnomer as hardly any madrigals were sung by them. They were more interested in the current English practice of singing glee as part songs - that is, with more than a 2nd voice to a part. ⁴⁾ This Society was still active in 1871 when some of its members were Messrs. W. E. Evans, Messrs. Boyd and Knox, Messrs. Fell, Gillingworth, Strecker, Gibson and Pullock (probably the accompanist). ⁵⁾

A second and quite independent attempt to form a choral society was initiated by Mr. Serron, the Bandmaster of the D.R.C. Band, in 1866, when he formed the Choral Union and gave a concert on 1 June 1866. ⁶⁾ To this group of singers must be accorded the credit for giving the first

1) N.M. 31 Jan. 1866, p. 3, col. 6, 6, "The Mayor's Service?"

2) See p. 271 & 272

3) N.M. 26 Sept. 1868, p. 3, col. 3, "Durban Literary Society?"

4) See p. 271

5) N.M. 26 Oct. 1871, p. 3, col. 4, "The Band Concert of the 32nd Regiment?"

6) N.M. 9 June 1866, p. 3, col. 3, "The Week's News?"

(though quite inadequate) performance of Handel's Messiah in Durban. This took place on 31 August 1866 in Jonsson's Masonic Hall in Field Street.¹⁾ After the death of its founder in May 1867 the Choral Union ceased its activities.

The third choral society of this period was the Sacred Harmonic Society, formed by J. F. Churchill in 1866. They met regularly for private performances, their first major musical undertaking being a performance of selections from some of the better-known oratorios which they rendered on Christmas Eve at the home of Mr. Gillespie in St. Andrew's Street in the presence of an audience of about 70 people.²⁾ Attendance at these "sacred concerts" was by invitation from Mr and Mrs. J. F. Churchill. A second concert was given in July 1867 with Mr. E. A. Platt as conductor.³⁾ The society travelled as far afield as Verulam to give a choral concert in September 1868.⁴⁾

In the year 1868 the two choral societies in Durban were, therefore, the Durban Madrigal Society and the Sacred Harmonic Society; the first of these being by far the superior in standard of performance; while the second was more musically ambitious in striving to perform some of the great choral works, thus emulating the work that was done by societies of that name in England.⁵⁾ Evidently the amalgamation of the two societies could have resulted in a fairly strong civic choral society. Accordingly, when the suggestion was made, they combined for a concert of "sacred

1) N.M. 4 Sept. 1866, p. 9, col. 5, "Performance of the 'Messiah'."

2) N.M. 27 Dec. 1866, p. 2, col. 4, "Local and General!"

3) N.M. 11 July, 1867, p. 2, col. 5, "Private Concert!"

4) N.M. 26 Sept. 1868, p. 2, col. 5, "Verulam Concert!"

5) See p.7

music" which was held in the Congregational Church, Smith Street in December 1868.¹⁾ The two societies amalgamated

again in August 1869, but as the Durban Madrigal Society still wished to preserve its identity this occasional combining of forces was at first a temporary expedient. Yet, it was usual for singers to belong to several choral

societies, though this divided allegiance led to the breaking up of some of the larger choral societies of later years.²⁾ In 1871 the Orpheus Society was started by

A. W. Evans, the brother of W. H. Evans, drawing its members from the Durban Madrigal Society and the Sacred Harmonic Society. In September of that year the new society consisted of Mrs. Churchill, Mrs. Wheeler, Mrs. Platt, Mrs. Johnstone, Mrs. Harrison, Mrs. McArthur, Mrs. Andrews, Messrs. Fell, Ingle, Brooks, Cullingworth, Bonnar, Strecker, Gamble, with Messrs. Platt and Pullock as accompanists.³⁾ The Durban

Choral Society of 1874, with E. A. Platt as conductor and A. W. Evans as Vice-President, was the first large choral society of the Town, and appears to have grown out of the Orpheus Society. The new choir had fifty voices.⁴⁾ In 1874 the committee was composed of the following members:

Messrs. Churchill, Paine, Swift, Goodricke, Sinclair, Wheeler, Platt, and Green.⁵⁾ The successful alliance of these three

choral societies may have been due to common interests besides music. The families of Evans and Churchill were united in their business interests, and in their membership of the Congregational Church.

1) N.M. 22 Dec. 1868, p. 2, col. 3, advert.

2) See p. 91

3) N.M. Extra, 9 Sept. 1871, p. 1, col. 1, "The Concert".

4) N.M. 11 Feb. 1875, p. 3, col. 3, "Grand Sacred Concert"; See p. 185.

5) N.M. 6 April 1875, p. 3, col. 1, "The late concert".
A.W. Evans died in Dec. 1874.

The growth and coalescence of the smaller groups of ~~groups~~ did not mean the end of glee singing: on the contrary, the groups of glee singers increased their numbers from the standard male quartet into "glee Choirs" of a dozen or more singers forming a choir of male and female voices.¹⁾ Male quartets still practised together, and as late as 1878 Durban Glee Union, a mixed choir, was in existence as a vocal counterpart to the Orchestral Union.²⁾ Two of the last groups of male glee singers were the quartet consisting of Messrs. Smeaton, Diamond, Teague and Cullingworth,³⁾ and another quartet consisting of Messrs. Noble, Bayly, Cullingworth and Teague.

This latter quartet sang at one of the first of the concerts given by the Berea Society - a society started in June 1880 "to promote the entertainment of its members by such means as may be sanctioned by the committee" who were Mr. W. E. Roberts (President) and Messrs. J. McNeil, P. Bottomley, H. Noble, S. Adams, A. Smart, S. R. Johnson, A. Okell, with Mr. H. E. Pevall as Financial Secretary and A. W. Bayly as Corresponding Secretary.⁴⁾ Although it was neither specifically a musical society nor a society in the sense that all the members participated as performers, it was an attempt to sponsor entertainment with adequate financial backing. The highly successful Berea Popular Concerts of 1880, 1881 and 1882 were the first organised efforts to provide regular programmes of varied entertainment

1) See p. 1/8

2) N.M. 12 Oct. 1878, p. 3, col. 2, "Local and General".

3) N.M. 26 Sept. 1878, p. 3, col. 6, "The Mayor of Durban's Banquet to Sir Bartle Frere"

4) N.M. 1 July 1880, p. 3, col. 2, "The Berea Society!" They were also referred to as the "Berea Minstrels" (N.M. 21 June 1878, p. 3, col. 4, "Verulam Concert".) Another (unidentified) male quartet was called the "Berea Wanderers" (N.M. 12 Sept. 1878, p. 3, col. 4, "Wesleyan Concert".)

5) N.A. 11 June 1880, p. 2, col. 8, "The Berea Society!"

on the Bazaar. (Hitherto nearly all the public entertainment
 had been in Town.¹⁾ The formation of the Bazaar Society is
 therefore important in the musical development of Durban
 since it marks the beginning of the Bazaar's separate musical
 life, and with it the increased difficulty of maintaining
 a large musical society to serve both Town and Bazaar.

It is not known when the Durban Choral Society became
 defunct; but there is no evidence of any attempt to revive
 choral music in Durban between 1875 and 1880. The second
 "Durban Philharmonic Society" started with a meeting of
 30 gentlemen in Mr. George Goodrich's office in Smith
 Street on 18 June 1880, when it was resolved to hold a
 general meeting on 8 July in the Council Chamber in West
 Street.²⁾ One of the lively musical personalities in
 Durban at the time was the Rev. G. Page Wood, the incumbent
 of St. Paul's Church who trained and conducted his own choir,
 and it was he who first made the proposal that there should
 be an orchestra and a choir in the new society.³⁾ A Committee
 of five members was elected: Rev. Page Wood, Dr. Bonner,
 Messrs. G. Mansvelt, J. H. Moffat and Bayly.⁴⁾ The Governor
 of Natal, Sir George Dalrymple, was invited to be the patron
 of the Society. The Rev. Page Wood was the obvious choice
 for conductor; but it so happened that Dr. Bonner conducted
 the first practice on 27 June 1880, deputising for the new
 conductor who was indisposed.⁵⁾ Whether the reverend

1) The building of the Bazaar Hall in Dalgrave Road in 1883
 was an enterprise in which several members of the Bazaar
 Society had a financial interest.

2) N.A. 19 June 1880, p. 2, col. 2, "Proposed Philharmonic
 Society".

3) N.A. 8 July 1880, p. 3, col. 4, "The Durban Philharmonic
 Society".

4) N.A. 12 July 1880, p. 6, col. 2, "The Philharmonic Society".

5) N.A. 29 July 1880, p. 3, col. 1, "The Philharmonic Society".

gentleman ever conducted the practices cannot be ascertained. He devoted much time to rehearsing the St. Paul's Church choir for a performance of excerpts from Mendelssohn's Elijah which took place in September 1880.¹⁾ By October, however, he had left St. Paul's precipitately. He never returned to Durham.²⁾ The new conductor, G. Monhaupt, who was for many years Durham's most proficient French horn player, took charge of the practices in November, but his term of office was likewise very short owing to his "contemplated visit to Europe". He resigned in May 1881, the post of conductor being accepted by "a gentleman well known in musical circles", Dawson McColl, with whose name the Durham Philharmonic Society was ever afterwards associated.³⁾ Nevertheless the initial efforts of Rev. Fage Wood deserve recognition: for it was he who was described as "indefatigable in his efforts to train a number of ladies and gentlemen of the congregation in the singing of songs"⁴⁾ and his name became the nucleus which made possible the formation of the Durham Philharmonic Society.

1) E.A. Supplement, 1st Ser., 1880, p. 1, cols. 2, 4, "St. Paul's Church".

2) An obscure member of the Anglican Church at Garsur, Transvaal, where, in 1880, he composed a piece of music called "Land and President" which was dedicated to and accepted by President Kruger and President Helts. (E.A. 6 June 1880, p. 3, col. 3, "Domestic and Musical Notes".)

3) See p. 75.

4) D.M. 26 May, 1880, p. 3, col. 3, "Concert in the Trafalgar".



Duncan MacColl.



Emily McDoll.

CHAPTER FIVE

CHORAL, ORCHESTRAL, OPERATIC SOCIETIES.
AND MILITARY BANDS 1881 - 1900.

The larger choral and orchestral societies of Durban date from 1881 when the population of the Town became large enough to justify more ambitious musical undertakings.

A musical society that increases to a few dozen members needs a conductor who should be rather more than just a competent musician. As a musician Duncan MacColl (1846-1893) who became conductor and mainstay of the Durban Philharmonic Society possessed at least two useful qualities: he was passionately fond of choral music, and he was a very capable organiser. As an enthusiastic amateur his musicianship was perhaps only just adequate for the control of the musical resources at his disposal. His opportune arrival in Durban from Port Elizabeth in 1879 and his willingness in 1880 to take upon himself the heavy pioneering work of training Durban's first large choral society rescued the D.P.S. from the early collapse which it might have suffered. His high prestige in the business life of the Town - he was the Durban director for Messrs. Dunn and Co. - gained for the society an immediate support from the townspeople and the publicity it needed in the early stages of its career. In addition there came another impetus in the nature of a challenge to Durban's progress in musical matters. Maritzburg had started its own City Philharmonic Society in 1868 which, under the able guidance of Mr. Charles Lascelles, was still flourishing in 1881; and it was assumed in Durban

1) The Maritzburg Philharmonic Society gave its first concert in 1868 in the Dramatic Hall, Langmarket Street, with 70 performers under their conductor R. E. Moorby. (N.M. 27 May 1868, p. 3, col. 4, "Maritzburg".) "Charles Lascelles" was Charles Lascelles Grey (1835-1903), a cousin of Wilkie Collins the novelist. (A. V. Hattersley, Portrait of a Colony, pp. 146 - 149.)

that whatever Maritzburg was able to do in the field of music, Durman could do with equal or greater proficiency. In his opening address to members of the Society Mr. John Millan, the President, expressed the hope that Durman would not allow itself to be "bent by Maritzburg" in the matter of a Philharmonic Society.¹⁾

MacColl started regular practices in June 1881 with the assistance of G. Monbault, the horn player, whose knowledge of orchestral technique was a useful supplementary aid to MacColl's ability as a choir trainer. Notices of practices usually held in the Town Council Chamber, were published in the daily papers by Mr. E. Minder, the Secretary.

The first concert of the D.V.S. under the conductorship of MacColl took place on 18 September 1881, exactly a year after the Rev. Page Wood had conducted a similar programme of oratorio, glee, and song. The choir was composed of 40 ladies and gentlemen and the orchestra of 13 players was led by the assistant violinist Mr. J. W. Hoffman.²⁾ In arranging the practices for the second concert to be held on 1 December and for the third concert on the 12 December 1881 the Society became aware of a difficulty which hampered the progress and ultimately threatened the existence of the D.V.S.: some of the members lived in Town, others on the Berce, and the inconvenience of traveling unacceptably long distances at night, hindered by inadequate transport facilities, compelled the Society to resort to the tiresome expedient of holding practices twice weekly in different places, once in Town and once on the Berce, with a few combined practices either in

1) N.M. 3 June 1881, p. 3, col. 4, "The Philharmonic Society!"

2) N.A. 19 Sept. 1881, p. 3, col. 1, 2, "The Philharmonic Society's Concert!"

the Berea Road Congregational Church, or in the Society's own practice room in Smith Street;¹⁾ all of which made the conductor's task of training a large body of singers and instrumentalists extremely difficult.

The Philharmonic Orchestra was invariably weak, and the onerous task of mustering and training a sufficient number of players to be worthy of the name of "orchestra" was the unenviable lot of Mr. G. Monhaus. But the orchestra did make musical history on 16 September 1881 when for the first time an instrumental ensemble that could with justification be termed an orchestra played in public. Those who played on that occasion were:

1st Violins:	Dr. Behnke (14th Hussars), Messrs. Hoffman (leader) and Saunders.
2nd Violins:	Messrs. Grelinger, Farrell, and E. Acutt.
Violoncellos:	Messrs. Behn and Bremner.
Double-Bass:	Mr. Melsop.
Clarinet:	Mr. Lyons.
Cornet:	Mr. Arno.
Horn:	Mr. Gillan.
Flute:	Mr. Munder.

At this time there were many appeals through the press for string-players, in the hope that at least one viola player would come forward. There was also a confident hope that an oboist and a bassoonist might appear. The response

1) This practice room adjoined the Athenaeum Club which was situated between Grey Street and Masonic Grove. (N.A. 30 Sept. 1881, p. 3, col. 1. "Darren Philharmonic Society".)

2) N.A. 19 Sept. 1881, p. 3, col. 3, "The Philharmonic Society's Concert".

to these advertisements was encouraging. By 19 April 1882 the orchestra had increased to 19 players (not including the harmonium player who kept the unstable fabric together): two horn players (Messrs. Monhaunt and Gillan), two cornet players (Messrs. Arbous and MacMahon), two clarinet players (Messrs. Lyons and Knox), a flautist (Mr. Lindall); and only ten string players. This ill-balanced tonal assortment played "schoolboy fashion", struggling valiantly through the music that was too difficult for them.

By April 1882 the choir had reached a strength of 57, and by September 20. The ambition to perform the large (and often difficult) choral works that had become popular in England became a constant challenge to the Society's potentialities. The opportunity to show what they could do in this direction soon came with the opening of the Theatre Royal in November 1882. For this important occasion the D.P.S. under MacColl were invited to give a performance of Mendelssohn's Elijah on the opening night. The fact that the work they had chosen for performance was far beyond their powers did not render the occasion less memorable, marking as it did the early climax in the Society's career.

The decline of the D.P.S. was soon to follow with their second concert in the Theatre Royal when the main work chosen for performance was The May Queen (Sterndale Bennett). To some people of those days performing in a theatre was distasteful and not in keeping with the dignity of a Choral society. Quite unexpectedly the choir and orchestra were

1) N.A. 24 April, 1883, p. 3, cols. 5,6, "The Philharmonic Society's Concert".

2) See p. 114.

3) N.M. 18 Dec. 1882, p. 3, col. 6, "The Philharmonic Society's Concert".

depleted of some of their most proficient singers and players on the very night of the performance, which could only result in disappointment for performers and audience.¹⁾ The objection to performing in a theatre could not easily be answered. The only other hall suitable for concert purposes was the new Oddfellows' Hall at the lower end of West Street, acoustically better for singers than the Theatre Royal, but temporarily out of commission pending a dispute between the builder, Mr. Levi Holmes, and the six unfortunate gentlemen who were identified as the "Oddfellows' Hall Company";²⁾ and while Mr. Levi obstinately held possession of the keys to the new hall, the Philharmonic Society had to become reconciled to giving their concerts in the Theatre Royal when it was not required for plays and operettas which have always been more popular than concerts of serious music.

Early in the history of the Society financial difficulties had to be faced. The annual subscription was raised, but with the compensating offer of a free seat for each of the public concerts to be given in 1883.³⁾ A well-known visiting soprano, Mlle. Bredelli, who was planning a concert tour of S. Africa, was invited to sing at a few of the Society's concerts early in 1883, at the close of their second concert season - a shrewd arrangement between an amateur society and a professional musician which provoked much scornful criticism from Maritzburg.⁴⁾ Yet in spite of these financial difficulties Haydn's The Creation was performed at the Theatre Royal on 1 June 1883 with about the same choral and

1) See p. 111

2) N.A. 11 Nov. 1882, p. 3, col. 3, "The Oddfellows' Hall".

3) N.M. 27 Jan. 1883, p. 2, col. 3, advert.

4) N.M. 8 Mar. 1883, p. 3, col. 3, "Mlle. Bredelli". She was born in South Africa of German and English parents, and studied in Berlin. (N.M. 14 Nov. 1884, p. 3, col. 5, "Mlle. Bredelli".)

orchestral forces as had been used a year earlier. The concert was described as "immeasurably the best effort yet made by the Durban Philharmonic Society".¹⁾

The dispute over the Oddfellows' Hall was satisfactorily resolved before July 1883. As the Hall was only very rarely used, the Society secured a lease on it at a cost of £18 per annum, and provided 600 chairs and 20 lamps; after which it became known as the "Philharmonic Hall",²⁾ and was used once a week for practices, and for all the Society's concerts, the first of which took place on 9 August. Like many other concerts it was marred by bad weather which kept away most of those who had intended to come; and even when the concert was repeated on 21 August with a few additional items and under more favourable conditions the attendance was still poor.³⁾

The persistently bad weather which kept the people away from so many of MacColl's Philharmonic Society Concerts was so strikingly coincidental that there developed in the minds of Durban music-lovers a bitter superstition that some elemental spirits were conspiring to wreck the future of the Society, and the sardonic expression, "MacColl weather", became proverbial. Bad weather caused annoyance to those who had several miles to travel from the Berea where the majority of the Society's supporters were resident. The criticism of the weather was perhaps an indirect criticism of those people who, in spite of their professed devotion to music, would not make the effort to attend the rehearsals and concerts, although the buses had been hired for them at

1) N.M. 4 June 1883, p. 2, col. 7, "The Creation"

2) N.M. 2 Aug. 1883, p. 9, col. 6, "The Oddfellows' Hall".

3) H.A. 23 Aug. 1883, p. 2, col. 6, "Philharmonic Concert!"

a cost of about £120 per annum which had to be borne by the Society. "MacColl weather" meant heavy rain, or even threatening rain, which kept the people at home. Hot summer nights were equally damaging to the Society's activities and progress. One of the original stalwart members is reported to have stated that "it was hardly to be expected that ladies and gentlemen would attend rehearsals during hot weather once a week for hard labour."¹⁾

In October 1883 at a Society general meeting the debt of the Society was revealed as the startling sum of £300. It was estimated at the time that to keep the Society going was costing between £200 and £250 per annum, nearly half of which was being used to pay for the conveyance of its members to and from rehearsals and concerts. Other unfortunate facts were revealed: that the Society was in effect two societies, one on the Berea and the other in Town; that the novelty of having a Philharmonic Society in Durban had worn off; and that counter attractions, mainly theatrical entertainments, and the presence in Town of a very popular juggler (Professor Baldwin), were drawing people away from the concert hall.

An unsuccessful performance of Handel's Messiah in the Philharmonic Hall on 2 January 1884 damaged the reputation of the Society still further. MacColl, hitherto praised so generously by the public, now for the first time suffered severe criticism from a few musicians who seemed eager to expose his inferior musicianship and his weakness as a conductor: and when MacColl hinted that he might resign his

1) N.M. 12 Oct. 1883, p. 3, col. 3, "The Durban Philharmonic Society, Important Meeting".

2) Ibid.

critics applauded the idea, maintaining that not only should he put it into practice as soon as possible but that his last most gracious service to the community as a whole would be to discover a more competent professional conductor to fill his place.¹⁾

Perhaps it was MacColl's deficient knowledge of orchestral technique that made his task of conducting so arduous. Indeed his position as conductor was somewhat anomalous, such a responsibility usually being entrusted to a professional musician, often the Borough Organist, if there happened to be one. The Philharmonic Society met early in February 1884, and MacColl tendered his resignation willingly, explaining how onerous the work had become. Without any apparent resentment he admitted that a new conductor might succeed in reviving the Society. But the Committee, with Mr. W. W. Greenacre as President, were not so eager to let MacColl go. They therefore persuaded him to allow the Committee two months in which to advertise for a new conductor; after which time if no suitable successor had been found the matter should come up for re-consideration, and perhaps Mr. MacColl might be more amenable to continuing in office.²⁾ Whatever earnest efforts might have been made to engage another conductor there was surely very little hope of attracting a suitable applicant, a professional musician, as some envisaged, whose music teaching would be his main source of income. MacColl was fortunate in being an amateur who had made music an important and all-absorbing pastime. It was said that two applicants had been considered and found to be quite unsuitable.

1) N.A. 8 Jan. 1884, p. 4, col. 7. Letter signed "One of the Public".

2) N.M. 2 Feb. 1884, p. 3, col. 2. "Durban Philharmonic Society".

In April 1884 MacColl was asked to continue, which he agreed to do if he might confine his activities to music alone and not be burdened with having to find a solution to the Society's financial problems, a matter which could more appropriately be entrusted to an efficient committee.¹⁾

After this temporary setback the work of the D.P.S. was resumed. Monhaupt advertised for more orchestral players who came forward rather slowly. Encouragement (much needed at this stage) came from a visiting English musician Mr. Broughton, chorus master of the Leeds Triennial Festivals and organist at the Leeds Grammar School. After conducting one of the rehearsals he praised very highly the Society's achievement.²⁾ Soon afterwards in May there followed the Society's first great musical undertaking of the year, a performance of Haydn's The Creation, but with slender resources.³⁾ In June the Society performed Van Bree's

Cantata for St. Cecilia's Day, with a group of songs and part songs.⁴⁾ Then followed in August and September

"promenade" concerts at which instrumental music gained some ascendancy over choral music - a necessary development in view of the reduced numbers in the choir, who now discovered that the singing of glees and part songs was both more congenial and more appropriate to their limited vocal powers than their former strenuous attempts to do justice to the heavy choruses from oratorios. Nevertheless the massive choral effects, beloved of the Victorians, appealed to

1) N.M. 2 April 1884, p. 4, col. 6, "Durban Philharmonic Society".

2) S.M. 1 May 1884, p. 3, col. 2, "Music in Natal".

3) N.M. 19 May 1884, p. 2, col. 7, "The Philharmonic Society, Performance of 'Creation'".

4) N.M. 25 June 1884, p. 4, col. 7, "The Philharmonic Society's Concert".

Durban singers with their strong attachment to British institutions, and the oratorios were performed whenever possible, if only to attract larger audiences and raise more money.

In December 1884 the Society gave two choral concerts: the first with Mendelssohn's Hymn of Praise, as the main work,¹⁾ and the second with a performance of Handel's Messiah that was described as the "best that has yet been given in the Colony".²⁾ At this time the strength of the Society was only 102, of which 81 were singers and the rest orchestral players. Seven concerts were given in 1884, each involving the Society in additional heavy expenditure. Transport was still the greatest drain on the available funds. In 1885 the resolution to hold fewer concerts seemed to be sound administrative policy. There were however as many as eleven concerts that year. Subscriptions were reduced on the understanding that the members themselves³⁾ could accept the responsibility for the sale of the tickets.

Under these conditions the new season for 1885 opened on 30 May in the Philharmonic Hall with a few works of little musical consequence. The much greater strength in the orchestra with a kettle-drum, a double-bass, and at least three highly skilled orchestral players - M. Ferranti (a violinist), Tyndall (a flautist) and Knox (clarinetist)⁴⁾ - was encouraging. In July selections from Mendelssohn's Elijah and Handel's Messiah were performed. The opening

1) N.A. 6 Dec. 1884, p. 3, col. 3. "Durban Philharmonic Society".

2) N.M. 23 Dec. 1884, p. 3, col. 4, "The Messiah".

3) N.M. 24 Jan. 1885, p. 3, col. 4, "The Philharmonic Society".

4) N.M. 1 June 1885, p. 3, col. 3, "The Philharmonic Society's Concert".

at the Town Hall in October gave more publicity to the Society when a choir of 100 and an orchestra of 25 appeared before a great audience of over 3,000 people crammed into the new Town Hall: ¹⁾ and when under great difficulties the first complete Durban performance of Messiah, took place in the Town Hall on 22 December 1885 it was believed that a new musical era had begun and that the Town Hall might henceforth ²⁾ be used for all the Society's great concerts. But for two reasons the members of the Society preferred the old Philharmonic Hall: they could not afford to pay £14 per night, the cost of hiring the Town Hall: they also preferred to sing in the older hall, which, though larger than the Town Hall, was less lofty and therefore acoustically more congenial to a small group of singers. ³⁾

Added prestige came in 1886 when the new Governor, Sir Arthur Havelock, and his wife, as patrons of the Society, were present at the first concert of the new season which started as late as July. Another encouragement was the presence of a number of young violinists, mainly girls, in the orchestra. ⁴⁾ In August 1886 the numerical strength of the Philharmonic orchestra reached 30, a number of whom were pioneer members of the first orchestra of 1881:

1st Violinist	Mr. Hoffman, Mr. Ferrenti,
	Mr. Saunders, Mr. Baker,
	Miss Hunter, Miss Page.

1) N.M. 24 Oct. 1885, p. 2, cols. 3, 4, advert.

2) N.M. 24 Dec. 1885, p. 3, col. 3, "The Messiah".

3) N.M. 6 Feb. 1886, p. 3, col. 7, "Durban Philharmonic Society", and N.A. 6 Feb. 1886, p. 3, col. 1, "Durban Philharmonic Society".

4) N.M. 3 July 1886, p. 1, col. 4, advert.

One of the resolutions passed at the D.P.S. meeting in January 1886 ~~was~~ ^{was} that some of the many young students of the violin and the cello should be encouraged to attend rehearsals and thus benefit themselves and the Society. (N.A. 22 Jan. 1886, p. 3, col. 1, "Durban Philharmonic Society".)

2nd Violins: Mr. Moon, Mr. Raleigh, Mr. Riches,
Mr. Acutt, Miss Chard, Miss Bales.

Viola: Mr. Duffill.

Violon-
Celli: Mr. Howlett, Mr. Brenner,
Miss Greenacre, Miss Dacomb.

Double-bass: Mr. Morris.

Flutes: Mr. Tyndall and Mr. Plowright.

Oboe: Mr. Parent.

Clarinets: Mr. Spence and Mr. Knox.

Horns: Mr. Monhaupt, Mr. Stompf,
Mr. Gillan.

Cornet: Mr. McMahon.

Euphonium: Mr. Rasmussen.

Trombone: Mr. Joy.

Drums and Cymbals: Mr. Plowright.

Piano and Organ: Mrs. MacColl, Miss B. Cheron,
Mr. J. Mackay, Mr. J.F. Brown.

Conductor: Mr. MacColl. 1)

Later in the year 1886 three highly proficient string players, Messrs. Sandden, Walter and Daman, gave their services to the orchestra and strengthened its playing.²⁾

The choir on the other hand had decreased from the 160 at the Town Hall Opening to about 100 a year later. At the last concert of 1886, given in the Philharmonic Hall on 23 December in the presence of the Governor and his wife, there were signs that the Society was on the decline for the second time: both singing and playing were hesitant, and the conductor (perhaps through ill-health) seemed to have lost his former vigour and enthusiasm.³⁾

1) N.M. 14 Aug. 1886, p. 2, col. 4. Advert.

2) N.A. 24 Dec. 1886, p. 3, col. 1. "Philharmonic Concert."

3) N.Y. 29 Dec. 1886, p. 3, col. 6. "Philharmonic Society's Concert".

There were other reasons for the rapid decline of the Society after 1886. The discovery of gold on the Rand attracted a great many people from Durban including members of the Society. Those who remained, especially singers, were involved in several musical commitments, but chiefly the newly-formed Durban Amateur Operatic Society, formed by J. Ferguson Brown about September 1886. Without having resigned from the D.P.S. singers were attending the rehearsals of the Operatic Society for their production of the Gilbert and Sullivan operetta The Mikado, and merely absented themselves from MacColl's choral practices.¹⁾ Orchestral players, also much in demand, did the same, and although singers and players presented themselves faithfully on the night of the final concert, insufficient rehearsal was quite evident. The impracticability of keeping together members widely dispersed over Town and Baras complicated the Society's activities still further. One sign of hope for the future was the reliable support from members of the orchestra, and when letters appealing to instrumentalists to offer their services were published in the daily papers, a few of the former members who had long since dissociated themselves from the Society were persuaded to return.²⁾ Regular practices were held in 1887, no longer in the Philharmonic Hall which the Society had abandoned mainly because of its inadequate ventilation, but in a room in Knox's Buildings at the corner of West and Grey Streets.³⁾ Large-scale choral works were temporarily put aside as the Society's concerts now took the

1) That these two societies were rival organisations is evident from newspaper correspondence in Oct. 1886. (N.A. 11 Oct. p. 3, col. 2, "Opera in Durban")

2) N.A. 13 April 1887, p. 3, col. 7, "The Philharmonic Society".

3) N.A. 18 Feb. 1887, p. 3, cols. 2,3, "Philharmonic Society"

form of "promenades".

The final stage in the Society's career was only a temporary rehabilitation inspired by the visit of the great violinist Reményi and the exceptionally fine singing of the Metol soprano Mrs. Richard (Miss Cheron). Reményi showed a lively interest in MacColl's musical enterprise and played at a few of the Society's concerts in 1888.¹⁾ He rated Mrs. MacColl's ability as an accompanist very high indeed, and invited her to be his accompanist for his violin recitals in Durban. But the days of the Society were numbered. At a general meeting on 2 February the resolution was taken to dissolve the Society owing to the debts incurred, and MacColl was asked to organise a concert to raise money to pay off the final debt.²⁾ However in April 1889 with a choir of 40 and an orchestra of 20, most of whom lived on the Hered, it was decided to continue practices in the Hered Hall.³⁾ MacColl signified his intention of resigning from the Philharmonic Society in July, and in August, mainly owing to the many counter-attractions in Durban, the Society suspended its activities.⁴⁾

The D.P.S. ceased to exist only in name. In 1889 it became what it seemed destined to become: a Hered musical society directed by MacColl. What was then called "MacColl's Choir" was a group of 40 singers who were on occasion joined by about 20 instrumentalists - in fact, all

1) See p. 214

2) N.M. 3 Mar. 1889, p. 3, col. 6, "Durban Philharmonic Society".

3) N.M. 15 May 1889, p. 3, col. 6, "Durban Philharmonic Society".

4) N.M. 6 Aug. 1889, p. 3, col. 3, "The Philharmonic Society".

the members who could be salvaged from the wreck of the D.P.S.. MacColl's Choir was formed in March 1889 "to give concerts periodically and to devote any surplus funds to various institutions".¹⁾ The first concert in the Berea Hall took place on 26 April;²⁾ after which they performed rather infrequently in Town and on the Berea. When MacColl and his family went to Britain on leave in 1890 Alexander Milligan deputised for him as conductor, at what must have been the last concert given by MacColl's Choir and Orchestra - the "promenade" concert in the Berea Hall on 22 February 1890.³⁾

MacColl's career as a conductor closed with his departure on leave to Britain in 1890. During a period of nearly ten years he had consolidated the foundations of two kinds of amateur musical activity: choral singing and orchestral playing. After the collapse of the D.P.S. these two activities were practised by two independent societies. Until 1888 Durban had lacked a good orchestral conductor. In April of this year, while the Philharmonic Society was struggling for survival on the Berea, a highly cultivated German musician, Herr C.J. Eberlein,⁴⁾ who had made his home in Durban, was asked to form an orchestral society to give light, popular concerts to suit the public taste. Previously Eberlein had been in Grahamstown where, in 1884, he produced a small book or pamphlet entitled: "What everyone should know about music".⁵⁾ The extent of his wanderings in South Africa

1) N.M. 30 Mar. 1889, p. 6, col. 1 "Mr. MacColl's Choir".

2) N.M. 29 April 1889, p. 3, col. 2, "Concert".

3) N.M. 24 Feb. 1890, p. 3, col. 4, "Promenade Concert".

4) See p. 128.

5) F. J. van der Merwe, South-African Music-bibliografie 1787 - 1952, p. 17.

is not known, but it is said that he was, for a short time at least, the accompanist to Reményi¹⁾ - a distinction which he must have shared with several other celebrities not the least of whom was Johannes Brahms. Kharlein was a capable executant on several instruments: piano,²⁾ violin, and organ. He professed to have considerable knowledge of singing, and he showed a marked predilection for training students in musical understanding. With such a fine musical record he was readily accepted as the founder of the "Durban Orchestral Society", which was properly constituted as a Society, with Mr. William Grant as President, on 18 May 1888.³⁾ This new Society had really started a few months earlier, in February, with a so-called "Durban Orchestra" of 18 players who had provided incidental music at a flower show. Invitations to join the new orchestra were circulated before the first meeting of 18 May. At the first practice of the new orchestra there were 14 players. Practices were held once a week and within six months the orchestra reached a maximum strength of 30. Originally it was "a private society for the study and practice of music", with 88 subscribers who each paid £1 per annum.⁴⁾ An inaugural concert took place in the Assembly Room of the Town Hall on 18 September 1888, with an orchestra of about 30,⁴⁾ although the average strength of the orchestra was about 35. In September 1889 the names of the members were published as follows:

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- 1) N.M. Natal Centenary Herald, 31 May 1934, p. 28.
 - 2) N.A. 22 Sept. 1888, p. 3, cols. 1,2, "Man at the Wheel"
 - 3) Ibid.
 - 4) N.A. 19 Sept. 1888, p. 3, cols. 1,2, "The Durban Orchestra"

Miss Hunter, Miss Cochrane, Messrs. J.P. Hoffman, E. Sander, Reichardt, Sanders, Riches, Tate, Dr. Bonnar, Messrs. J. Hulston, R. Muller, G. Gibb, Dawson, Parisot, Payne, C. Morris, Barrett, Milligan, Adrain, Parent, Read, Vickerstaff, Spence, Knox, G. Monlaupt, Blackmore, Joy, Cullingworth, Rasmussen, Carmont, Plowright.

To assist as accompanists were: Misses Lowe, Edwards, Chapman, Turner, and Mr. John Mirfield. 1)

Most of these players had been members of the Philharmonic Orchestra.

The lifetime of the Durban Orchestral Society was about two years, during which period the cost of running the orchestra was estimated at about £120. Limited funds did not permit of their hiring a room large enough for holding practices: nor could they secure a sufficient number of active members who were independent of employment at the theatre.²⁾ After the completion of the second series of concerts no arrangements were made for a third, and the Durban Orchestral Society quietly faded out of existence.

A unique, though short-lived, musical experiment was the Young Ladies' Orchestra, originally the Ladies' College Orchestral Society, started by Maurice Ferranti, a capable violinist who for some years was employed as a music teacher on the staff of the Young Ladies' Collegiate Institution. In 1887 he formed an orchestra of ladies (all string-players) from Durban and Maritzburg. Three annual concerts were held. At the last in the Theatre Royal on 28 December 1889 the orchestra consisted of the following 24 players:

1) N.A. 18 Sept. 1889, p. 2, cols. 2,4, "The Durban Orchestra".

2) N.A. 13 June 1890, p. 3, col. 4, "Durban Orchestra".

1st Violins: Misses B. Grant, W. Rowe, F. Dacomb,
B. Dumat, F. Harwin, M. Owen,
A. Turnbull, M. Hunter, E. Jackson.

2nd Violins: Misses Power, E. Andrews, E. Archbell,
B. Henderson, F. Woodhouse, L. Grorin,
P. Heys, M. Turnbull, M. Grant, Ballard,
Isabelle.

viola -

Celli: Misses Greenacre, Harwin, Dacomb.

Double-Bass: Miss E. Rutherford.

This society was really an educational project and
earned high praise for the superior quality of its string-
players:

"Neither in their playing nor in their programme
did the 'Young Ladies' Orchestra appear too
pretentious - a great fault with many amateur
orchestras." 1)

Its discontinuation after 1899 coincided with the
retirement of Maurice Ferranti from the music staff of the
Young Ladies' Collegiate Institution.

Ferranti's place on the staff of the Young Ladies'
College was filled by Herr Eberlein in 1890; but he, however,
was not the originator of the "Chamber Music Society" which
was started at the school in August of that year. For a
membership fee of one guinea per annum the public were
invited to become members of the new Society. About 40
people joined. Carl Walther, the violinist, and
Clifford Halle, the singer, were its musical directors. 2)
One public concert was held in the Barea Hall, and others
were held either at the home of Mr. and Mr. D. Hunter or
at the Young Ladies' College. 3) Unfortunately the Society

1) N.A. 30 Dec. 1889, p. 3, col. 2, "Young Ladies' Concert!"

2) N.A. 6 Aug. 1890, p. 3, col. 3, "Chamber Music".

3) N.A. 14 Nov. 1890, p. 3, col. 3, "Chamber Music", and
N.M. 14 Nov. 1890, p. 3, col. 3, "Chamber Music Society"

was far too exclusive to attract much public notice, and its formation caused annoyance to at least one Durban musician, Herr Eberlein, who in spite of his generous offer to help found himself excluded from active participation.¹⁾ There is no record of the Society's activities after 1891, the year in which Carl Walther made his tour of India, to be joined later by Clifford Hallé. The Chamber Music Society was revived in 1897 by the music staff of the Young Ladies' College and continued throughout the year 1898 as a private society of about 25 members. R. H. Macdonald was elected as president in 1900.²⁾

These Durban musical societies which placed so much reliance on energetic conductors with inspiring leadership did not last long once these men, usually professional musicians, had decided to adopt the profitable expedient of securing a more reliable source of income elsewhere. Several musicians gravitated towards the larger population centres in this country or abroad. By the year 1892 Ferranti was still taking an active part in the musical life of the Town, but was far more concerned with the success of his business in West Street; Carl Walther and Clifford Hallé were both in India; Eberlein was director of music at the Kimberley Exhibition, gaining for himself prestige - but also the notoriety resulting from his quarrel with a well-known

1) Perhaps the fault was partly his own. In the words of a letter he wrote to the newspaper he offered: "to join occasionally in a quartette party, if permitted to do so, with the following understanding: That I take the viola part alternately with other violinists playing the first violin." Eberlein was one of the few competent viola players in Durban, and the most effective way of discouraging his participation at chamber concerts was to eliminate the need for a viola player; this was done by excluding string quartets from the programme. (H.M. 5 Aug. 1890, p. 3, col. 6, "Chamber Music".)

2) H.A. 30 July 1900, p. 3, col. 6, "Music and the Drama".

journalist, Reginald Stethem.

The successor to the first Durban Orchestral Society was called the "Durban Orchestral Association" (or alternatively the "Durban Orchestral Society"), and was started in October 1894. Their first concert was given on 4 May 1895 with 30 players conducted by T. J. Grant, Bandmaster of the Natal Light Infantry, who was formerly Bandmaster of the 9th Inniskilling Dragoons.³⁾ This Society lasted barely a year, and activities were suspended at the end of 1895; in spite of the acts of generosity which should have encouraged them to continue: the Bandmaster's gratuitous services, and a gift of 50 chairs from the President (Mr. E. Woodhouse).⁴⁾

Choral and orchestral societies had a precarious future when singers and instrumentalists were tempted by the more attractive prospect of joining the Durban Amateur Operatic Society, which was started in July 1898 with rehearsals for a children's performance of Gilbert and Sullivan's Isolanthe⁵⁾ in the Vendeville (Tr-falgar) Theatre on 3 August 1898. J. Ferguson Brown, the organist at St. Cyprien's Church, offered this entertainment to the public as a means of raising

1) W. H. Stethem (1844-1904) was, at the time, editor of the newspaper "Kimberley Independent". The Cantata "Prosperity and Peace", for which he wrote the words and the music, was specially composed for performance at the Kimberley Exhibition of 1891. Stethem's refusal to allow Stethem to conduct the work caused Stethem so much bitterness that he would not attend the opening performance. (E.A. 13 Sept. 1892, p. 3, col. 6, "Kimberley Exhibition"; and E.A. Supplement Aug. 1894, p. 1, col. 9, "Tasso de Juss - a choral poem.")

2) E.A. 13 Oct. 1894, p. 4, col. 4, "Durban Orchestral Association"; and E.A. 20 Mar. 1895, p. 3, col. 6, "Durban Orchestral Society".

3) E.A. 2 Mar. 1895, p. 4, "Durban Orchestral Association".

4) E.A. 20 Mar. 1895, p. 3, col. 6, "Durban Orchestral Society".

5) E.A. 30 July 1898, p. 3, col. 6, "Children's Isolanthe".

money for the new church organ.¹⁾ and Polunin was so well-received that he was able to keep it in production for five months, in Durban and Maritzburg. In 1886 he formed the Durban Amateur Operatic Society, inviting singers and instrumentalists to place themselves under his tuition for the production of Gilbert and Sullivan's The Mikado in the Theatre Royal in September.²⁾ He had the support of some very able singers, both for this operetta and Princess Toto (Gilbert and Clay) which he produced at the end of the year. They were: Messrs. Goeer, Hewes, Verrera-Straneck, Mrs. Richards (Miss Cheppin), Miss Edwards, Miss F. Edwards, Messrs. W. P. Brown and Holland. T. F. Letenford was stage manager.³⁾ The success and rapid growth of J. Ferguson Brown's Operatic Society caused a corresponding decline in the support given to MacCall's Philharmonic Society and drew from MacCall one of the few bitter comments he ever made publicly:

"The vocalists and orchestra in the late opera to a great extent comprised members of the Philharmonic, who neglected the latter to prepare for, and act in, the opera; in the very laudable belief they were likely thereby to bring substantial help to the funds of the church, with which the 'Mikado' promoter is connected, or to one or more of the Town charities. But it now transpired that they have been members of no "Amateur Operatic Society" but simple tools in the hands of a professional pianoforte teacher, for his own purposes, and they naturally came to their own conclusions. Some of them think they have been rather verminous."⁴⁾

1) See p. 325

2) N.M. 6 Sept. 1886, p. 3, col. 4, advert.

3) N.M. 11 Sept. 1886, p. 3, col. 3, "The Mikado".
N.M. 24 Dec. 1886, p. 3, col. 7, "Princess Toto".

4) N.A. 12 Oct. 1886, p. 3, col. 2, "Music, Myths and Morals".

With the help of Miss Lillian Stanbridge of Maritzburg Ferguson Brown gave another performance of The Mikado in January 1887, and the first performance in South Africa of Ruddigore (Gilbert and Sullivan) on 7 June 1887.¹⁾ In 1888 Mr. F. Brown was fully occupied with the Eton Opera Company, but he revived the Society in 1889 with performances of The Mikado (Gilbert and Sullivan), The Rose of Auvergne (Offenbach), Les Cloches de Corneville (Planquette), Manteaux Noirs (Bucalossi), and Falke (Chasminigne). In 1890 professional companies visited Durban in quick succession: Madame Pearmain's Diplomacy Company, and the Frank Wheeler Opera Company, both under the musical direction of J. Ferguson Brown;²⁾ and the large all-professional Perkins Opera Company. But in 1891 the Amateur Operatic Society came to life again with two more Gilbert and Sullivan operettas: Trial by Jury,³⁾ in February, and The Gondoliers in May. The Society continued to flourish throughout that year and the next, giving a performance of The Mountebanks (Gilbert and Cellier) in the Theatre Royal in December 1892 with a cast of 70⁴⁾ performers including an orchestra of 18 and a chorus of 40. The Society relied mainly on a few staunch supporters, most of them actor-singers: Miss L. Stanbridge, Miss Sarah Alexander, Miss Flossie Fieldwick, Messrs. R. V. S. Gregg, T. P. Letchford, W. Short, A. W. Hawes. Ferguson Brown's greatest achievement in this sphere of entertainment was the Diamond Jubilee Opera Company Season lasting three weeks in June 1897, when he was assisted by Charles Hoby who

1) N.A. 8 June 1887, p. 5, col. 5, "Ruddigore".

2) See p. 317.

3) See p. 319.

4) N.M. 26 Nov. 1892, p. 6, col. 3, "The Man in the Moon".

orchestrated most of the music.¹⁾ By this time the Durban Amateur Operatic Society had abandoned its former status as an amateur society, most of the actors being professionals who had come to Durban from various parts of South Africa: E. T. Ballentine, H. B. Binstead, W. H. Thorne, J. Kelton, J. Hall, Grace Catton, Alice Scrivener, Miss L. Sanders, and Annie Marshall; but that its amateur status was ever entirely above reproach, since from its inception it had relied on a powerful nucleus of professional singers.

Another amateur operatic society was the Ladies' Amateur Operatic and Dramatic Society which was started by Francis Crane in October 1901, not having suffered a severe criticism of their first efforts in the Theatre Royal on 31 October and 3 November of that year. They did not continue.²⁾ However, these performances did serve a useful purpose in stimulating interest in music and raising funds for the musical society which Mr. Crane had started the year before.

Francis Crane had the good fortune to receive some of his early training as a singer in Milan.³⁾ In 1884 he was a teacher of singing in Durban,⁴⁾ and, like many others, was attracted to Johannesburg, where, in 1897, he became the first organist at St. Mary's Hall in Cliff Street.⁵⁾ His founding of the Durban Musical Society about the middle of 1890 coincided with the fallure of MacCall's Choir to preserve its identity after the collapse of the Durban Philharmonic Society, and the failure of Oberleib's Durban

1) N.M. 25 June 1897, p. 2, col. 2, "Theatre Royal";
S.A. 1 July 1897, p. 3, col. 3, "Music and Dramatic Notes"

2) See p. 514 of this book.

3) N.M. 26 Oct. 1884, p. 4, col. 1, advert.

4) In April 1885 he sang with the Maritzburg Orchestral Society and was described as "a p. singing tenor". (S.A. 21 April 1885, p. 3, col. 4, "The Maritzburg Orchestral Society".)

5) S.A. 31 Nov. 1897, p. 3, col. 5, "Johannesburg Church"

Orchestra, after only two years.

The Berea Choral Society under Francis Crane, their trainer and conductor, held their first concert in the Town Hall on 30 August 1890, giving evidence of some excellent training in unaccompanied part-singing.¹⁾ Within a few weeks, in September, a Durban Choral Society was formed with Mr. W. H. Brickhill as Chairman and Mr. J. G. P. Johns as Secretary. The two choral societies amalgamated into a choir of 160 voices for a performance of Mendelssohn's Elijah on 19 December 1890, and thereafter continued as one Society.²⁾ Fortunately Herr Eberlein was interested in the new Society and he gave them the benefit of his wide orchestral experience by training the orchestra.

Not all of the concerts given by the new Choral Society were as successful as the first. An attempt in June 1891 to perform a difficult work, Stanford's The Revenge,³⁾ resulted in a fiasco. But the real difficulties of performing this work were not entirely musical: a large number of the members, both singers and instrumentalists, had missed the rehearsals owing to the continued demands on their time by the Durban Amateur Operatic Society who were busy with preparations for the production of The Gondoliers (Gilbert and Sullivan). Other annoyances disturbed the early career of the new Choral Society: the assistant conductor, Herr Eberlein, always unpopular in Durban, was criticised for his lack of skill in the handling of the orchestra. His reputation

1) N.A. 1 Sept. 1890, p. 3, col. 6, "Saturday's Concert."

2) N.M. 21 Nov. 1890, p. 3, col. 8, "Choral Union".
N.A. 30 Dec. 1890, p. 3, col. 5, "Last Night's Concert".

3) N.M. 3 June 1891, p. 4, col. 4, "Choral Union Concert."

was, however, reached by Mr. Otto Siedle, whose letter to the press upheld Herr Eberlein's good name as a conductor with an established reputation in Europe - perhaps an equally prejudiced opinion which helped to silence the critics.¹⁾ But even before Eberlein left for Kimberley early in 1892 the orchestra was the main source of weakness, and it was suggested that playing choral accompaniments on a piano, or harmonium might prove to be musically more satisfying than a weak orchestra.²⁾

Inevitably the Durban and Berea Choral Society had to face the problems which the Durban Philharmonic Society had failed to solve earlier. Practices were held in different places on different nights of the week, and by September 1891 the Choral Union were practising in three sections which were described as: "the orchestra", "Durban Choral group", and "the Berea Choral group".³⁾ Greatly hampered by these difficulties they set about preparing a few of the standard choral works, allowing several months for adequate rehearsal, the season's commitments of about four subscription concerts being met by giving occasional programmes of small orchestral and vocal pieces. The public gave as much support to Cross's Choral Society as they had given to MacColl's Philharmonic Society 12 years earlier; but this enthusiasm did not last for more than two years. In 1893 the Mayor of Durban was the President, and several prominent citizens were on the Committee: Messrs. J. W. Leuchars,

1) N.A. 3 June 1891, p. 3, col. 5. "Letters to the Editor".

2) N.M. 33 July 1891, p. 3, col. 5. "Choral Union Concert".

3) N.M. 14 Sept. 1891, p. 3, col. 1, "Local and General".

D. Hunter, W. B. Greenacre, George Payne, G. W. Mathven. Musicians who had been prominent in Durban's musical activities over a number of years were closely associated with the Choral Society: Messrs. J. W. P. Johns, M. M. Holwell, W. M. Brickhill, A. B. M. Salland, C. Child, G. Monmouth, J. Sinclair and D. Hunter.¹⁾ In September of the same year Charles Hobbs joined the Society to train the members of the orchestra. There ensued every prospect of a long life for the Society, which, from March 1894, had changed its name to the "Durban Choral and Orchestral Union" with only 25 active members on the books.²⁾ The growth of the Choral Union was incredibly rapid during the year 1894: at two concerts held in December Crane conducted a choir of 100;³⁾ but this marked what was virtually the end of its career. Subsequently far projected performances of

The Creation (Berlioz) and St. Paul (Mendelssohn) were being held in the St. Paul's School-rooms in April 1895; but by this time Francis Crane, who may have anticipated the early collapse of the Society, had become more interested in the training of his Male Voice Choir which he first formed in April 1895.⁴⁾

The Durban and Green Choral Society, which, with the appointment of Charles Hobbs as orchestral conductor, became the Durban Choral and Orchestral Union, was regarded by many in Durban as a continuation of the Durban Philharmonic

1) N.M. 10 April 1893, p. 2, col. 6, advert.

2) N.M. 7 Mar. 1894, p. 3, col. 6, "Choral Union".

3) N.M. 13 Dec. 1894, p. 3, col. 1, 2, advert.
N.M. Supplement 20 Dec. 1894, p. 1, cols. 1-4, "The Town Organ".
 See p. 224

4) N.M. 10 April 1895, p. 3, col. 5, advert.
 The Durban Male Voice Choir comprised five basses and five tenors. (N.A. 2 May 1894, p. 3, col. 5, "Mr. Crane's Concert".)

Society: and its failure after 1894 was regarded as a second unsuccessful attempt to win the public support for a large choral society. Both could be regarded therefore as financial, rather than artistic, failures. In 1898 when choral music became a civic matter to be entrusted to the expert direction and control of a Borough Organist and paid for by the people through their rates, the chief obstacle to the progress should have been avoided.

Musical entertainment for the people had always been (to some extent at least) a civic responsibility, though it was not readily accepted as such by the Urban Corporation unless public entertainment could be provided inexpensively. For years the bands of British regiments stationed in Harbourside had visited Durban and played in the Market Square (or Town Square) giving their services gratuitously. Not all bands were military: some were local or "amateur" bands which could not obtain financial aid from a regimental fund. The need for subsidizing local bands was a recurrent topic and often written about in the newspapers. From 1893 a number of bands made their appearance. In 1893 Mr. R. J. Blackmore, a musician of long standing in Durban, formed the Town Band, sometimes referred to as the "Durban Brass Band", composed mainly of working men: but it seems to have lasted for only a year. The Railway band known as the "Natal Government Railways Band" was started by Mr. B. Macgregor, and later taken over by Mr. G. J. Blackmore, followed by Mr. Hutchinson, and then by Mr. F. J. Blackmore. This band made its debut in February 1895¹⁾ and performed regularly in the Town Square.

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- 1) N.M. 13 Sept. 1895, p. 2, col. 5, "Town Band".
N.M. 30 Oct. 1894, p. 3, col. 7, "The Durban Band".
 2) N.M. 3 Feb. 1895, p. 2, col. 3, "The Railway Band".

or at Race meetings until 1890, after which there is no mention of its existence. During these last two decades of the century two volunteer bands grew into permanent musical institutions. In 1886 the Band of the Natal Mounted Rifles (which became the Durban Mounted Rifles) was started with 20 members by Mr. E. Landell, formerly an active member of the Town Band. In 1887 it was taken over by Bandmaster Gibbs. The Band of the Natal Royal Rifles (a survival of the earlier band of the Royal Durban Rifles) made its first public appearance in April 1888 under their trainer and conductor Bandmaster Gidney, formerly of the 64th Regiment.³⁾ When the N.G.R. Band was discontinued in 1889 most of the players joined the N.R.R. under Mr. J. F. Blackmore who became conductor of this new band of 36 players.⁴⁾ The Band was trained by at least three conductors in as many years. Mr. Blackmore was succeeded by Bandmaster G. Hind in 1891, Charles Hoby in 1892, and Mr. Grant in 1893. On the other hand Bandmaster Gibbs

remained conductor of the N.M.R. Band for at least six years.

The N.M.R. and N.R.R. Bands entertained the public in the Town Gardens, for which they received from the Durban Corporation the remuneration of £100 per annum and £50 per annum respectively, this discrimination being made in favour of the band that was willing to play to the public more frequently.⁵⁾ For their proficiency and repertoire of

1) N.M. 8 April 1886, p. 3, col. 1. "D.M.R. Band!"

2) N.M. 27 Aug. 1887, p. 3, col. 6. "D.M.R. Sports!"

3) N.M. 5 April 1888, p. 2, cols. 2, 3. advert.

4) N.M. 31 Mar. 1890, p. 3, col. 2. "Music in the Gardens". The brass band of the N.R.R. paraded for the first time under Frank Blackmore in March 1889. (Historical Record of the Durban Volunteer Infantry Corps, p. 51)

5) N.M. Supplement, 31 July 1893, p. 4, col. 5. "Town Hall Organ"

pieces neither band was numbered & with any of the visiting bands from Harburg; but on local occasions were popular institutions their popularity was up for the lack of musical proficiency. After 1892 the A.R.F. Band became the D.L.I (Durban Light Infantry) Band¹⁾ and started with the N.M.B. Band the privilege of giving open-air concerts in the Town Gardens, notice of each concert being given in the local newspapers. In the closing years of the century when military preparations were being made for the state of unrest in the Transvaal which culminated in the Anglo-Boer War, volunteer bands and the visiting bands of British regiments passing through Durban played in the Town Gardens and in the Town Hall. Sometimes these bandsmen combined with local musicians to strengthen the existing orchestral forces.

In the past those who played in military bands had readily offered their services in the early orchestras of Durban; but even with these additional resources the orchestras were not a great success. No orchestral society of the last century ever worked together long enough to merit the name of "Durban Orchestra"; but at least three of them have left records of their names: Kharlein's Orchestral Society of 1890-1892; Mr. T. J. Grant's Durban Orchestra of 20 to 30 players of 1892-1894; and the Durban Orchestral Society started by Frank Freydenberg in 1899 and continued by Charles Hoby from November 1900. There were other early attempts to form orchestras in Durban. In 1896 an Italian cellist, Signor Rotondo, originally a member of the Tucson Concert Company, formed an orchestra of over 40 performers from

1) The Left Half Battalion of the A.R.F. became the D.L.I on 13 Feb. 1895. (Historical Record of the Durban Volunteer Infantry Corps p. 61.)



Otto Siedle.

Durban and Maritzburg which enabled him to give a production of Hänsel und Gretel (Humperdinck), and one orchestral concert.¹⁾ Rotondo, who travelled all over South Africa, was never in Durban long enough to keep the orchestra really active after 1896. Charles Hoby's "Select Orchestra" of 12 players was formed in 1892 to play at "Receptions Dances and Soirees".²⁾ He formed another orchestra of 20 players in October 1896.³⁾

With the arrival of Mr. R. H. Macdonald as Borough Organist in succession to Mr. Kunz in the early part of 1896, the last of the nineteenth century choral societies of Durban was formed. This was called the "Durban Musical Association", the name being suggested by Mr. Otto Siedle at a meeting held in the Council Chamber of the Town Hall on 17 February 1896.⁴⁾ In January Macdonald had signified to the public his intention of forming at least three societies: a choral society of about 100 voices; a small choir of 20 voices to perform at the Sunday evening organ recitals once a month; and an orchestral society.⁵⁾ It was also his wish to hold a grand musical festival in July 1896 with full chorus and orchestra. To begin with Macdonald had the full co-operation of Durban's former choral conductor, Mr. Crane, who, however, did not remain very long in Durban after his decision to return to Johannesburg as a teacher of singing and voice production.⁶⁾

1) N.A. 11 Sept. 1896, p. 3, col. 3, "Musical and Dramatic Notes." See also N.A. 15 June 1896, p. 3, col. 4, "Signor Rotondo's Concert."

2) N.M. 18 July 1892, p. 3, col. 4, "Durban Fine Art Exhibition." N.A. 17 Aug. 1892, p. 3, col. 3, advert.

3) N.A. 8 Oct. 1896, p. 3, col. 1, "Musical and Dramatic Notes."

4) N.M. 18 Feb. 1896, p. 3, col. 7, "Durban Musical Association." N.A. 18 Feb. 1896, p. 2, col. 8, "Durban Musical Matters."

5) N.M. 22 Jan. 1896, p. 5, col. 6, advert.

6) N.A. 21 Aug. 1897, p. 3, col. 4 "Musical and Dramatic Notes"

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1) N.A. 11 Sept. 1896, p. 3, col. 3, "Musical and Dramatic Notes".
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2) N.M. 18 July 1898, p. 3, col. 4, "Durban Fine Art Exhibition".
N.A. 17 Aug. 1898, p. 3, col. 3, advert.

3) N.A. 8 Oct. 1896, p. 3, col. 1, "Musical and Dramatic Notes".

4) N.M. 16 Feb. 1896, p. 3, col. 7, "Durban Musical Association".
N.A. 16 Feb. 1896, p. 3, col. 8, "Durban Musical Matters".

5) N.M. 22 Jan. 1896, p. 5, col. 4, advert.

6) N.A. 21 Aug. 1897, p. 3, col. 4 "Musical and Dramatic Notes".

The Durban Musical Association (D.M.A.) was properly constituted at a meeting on 2 March 1896, with the Governor and his wife, Sir Walter and Lady Hely-Hutchinson, as patrons, the Mayor of Durban as President, Sir John Robinson, the Premier of Natal, as Vice-President, and a Committee consisting of Messrs. H. Reesman, J. W. Greenacre, J. W. Ledwara, H. Moonlight, C. W. Matvey, D. Hunter, S. Ramsey Collins, E. L. Jackson (Secretary), T. Child, G. Macfarlane, A.W. Bawes, F. C. Ballinger (Chairman), W. H. Brickhill, Janion, and Middelbreck; and the Town Organ Committee (ex officio).¹⁾ With so many influential supporters the start seemed very favourable. Not was financial assistance lacking. The Durban Corporation agreed to subsidise the Association each year, starting with a guaranteed sum of £300. Members of the choir and orchestra were granted free transport on the train to and from Reeberville. The subscription was 3/6 per annum and ladies were to be admitted to the Association free.²⁾

Nearly all of the 70 original members were from the defunct Durban Choral and Orchestral Union.³⁾ Again, to obviate transport inconveniences, practices were held both in Town and on the Beres. These commenced on 30 March 1896 with 150 singers and 14 players of the orchestra. The first choral concert of the new Association took place in the Town Hall on 25 May with a performance of Mendelssohn's *Athalie*. The Hall was crowded both for this performance and the one on 30 May; and the future looked promising. For the first of the July music festivals the D.M.A. had a choir of about 140 and

1) S.A. 3 Mar. 1896, p. 2, col. 5. "D.M.A."

2) S.A. 27 Feb. 1896, p. 2, col. 4. "Musical and Dramatic Notes".

3) S.A. 5 Mar. 1896, p. 2, col. 1. "Musical and Dramatic Notes".

4) S.A. Supplement 30 May 1896, p. 1, col. 1. "D.M.A."

an orchestra (augmented by several visitors from Johannesburg) of about 30 players.¹⁾ But only the first of the festival concerts was a financial success; in fact, the festival was run at a considerable loss. It was perhaps with a desire to justify the support given the Association by the Corporation that Macdonald gave a third performance of Mendelssohn's Athalie in October 1896; but there were scarcely more than a hundred people in the audience;²⁾ and as for the performance of Handel's Messiah in December, the choir had dwindled to 100, and there was no orchestra in attendance, Charles Hoby at the organ, and Mrs. Siedle at the piano,³⁾ supplying the deficiency.

Within a year the D.M.A. which started with such a great flourish was showing signs of failure. Even before the first Annual Meeting early in 1897, Macdonald's unpopularity with some of the lady members of the choir was made known through the press:

"I would kindly hint to the conductor that the ladies who are so essential to the success of the society are considerably annoyed over certain remarks, sarcastic and personal, and as inane as they are unwise, made during rehearsals, and unless they cease a great many ladies will resign." 4)

When he submitted his resignation on 28 December 1896, it was such to his credit that he bore no resentment to anyone, but appeared willing to recognise his unsuitability as a conductor,⁵⁾ suggesting Charles Hoby as his successor.

1) E.A. 16 July, 1896, p. 3, col. 4. "Amusements".

2) E.A. 26 Oct. 1896, p. 3, col. 2. "Durban Musical Association".

3) E.A. 19 Dec. 1896, p. 3, col. 6. "Messiah".

4) E.M. 6 June 1896, p. 7, col. 6. "The Men in the Moon".

5) E.M. 3 Mar. 1897, p. 4, col. 4. "Durban Musical Association".

Like MacCall he was persuaded to continue and, in view of the financial difficulties of this Association which indeed was expected to pay its way, agreed to accept a lower honorarium which was subsequently fixed at £45 per annum. The financial difficulties of the D.M.A. were due to a combination of unfortunate circumstances: the wet weather that kept people at home on the nights of the concerts; many counter-attractions in Town; and the lack of co-operation from the members of the choir: one prominent Durban singer refused to co-operate with Macdonald as "he did not consider he had a hold of the chorus".¹⁾

Members of the D.M.A. had greater confidence in Macdonald as a conductor in 1897. Without an orchestra the Association embarked on the first undertaking of the season - a performance of Mendelssohn's Elijah. With the assistance of Mr. E. L. Jackson, a well-known Durban cellist, a small orchestra had been organized by April, and the choir was already back to its original strength.²⁾ At the second D.M.A. musical festival in July the choir and orchestra together numbered 80 or 90. The reappearance of Miss Beatrice Stuart, a violinist, after four years as a student of the Royal Academy in London was one of the main attractions of the season, otherwise marred by the unfortunate criticism of the performance of Elijah in the Hotel Mercury on 14 July.³⁾

With a choir of about 150 voices the support given to the D.M.A. continued to be vigorous throughout the year 1897.

1) H.A. 3 Mar. 1897, p. 3, col. 6. "Durban Musical Association".

2) H.A. 19 Mar. 1897, p. 3, col. 3. "Musical and Dramatic Notes".
H.A. 23 April 1897, p. 3, col. 3. "Musical and Dramatic Notes".

3) See p. 131 et seq.

By February the £100 per annum from the Durban Corporation was still available, but for a musical festival to be financially possible the additional support of at least 150 subscribers was needed. On 7 March 1898, at the first rehearsal of the new season only 50 members were present, and even more gloomy apprehensions prevailed. Again it was clear that interest in the D.M.A. had fallen off, and the meekness of the Durban public was much criticised:

"It does strike one that a section of the Durban amateur vocalists are about as apathetic and Natal-fever-stricken as can well be." 1)

Three concerts were offered the public in this third D.M.A. season, and the festival was held in July as arranged. That most concerts would draw a loss was accepted as almost inevitable; but, like the Corporation organ recitals and sacred concerts that were being held at this time, the financial loss was justified on the grounds that good music was being popularised. The survival of the D.M.A. depended, therefore, on the willingness of the Durban Corporation to sympathise generously with this view in the interests of culture. Yet it was always confidently hoped that an enthusiastic support of the D.M.A. might one day lessen this draining of public funds. Woodhouse's strenuous campaign in canvassing the people of Durban for guaranteed (i.e. donations to be paid up if the Association was in debt) made possible the Festival of 1898. 2) Another way of strengthening the Association was to invite membership from a few of the neighbouring villages; and accordingly, in 1899

1) H.A. 10 Mar. 1898, p. 6, col. 6, "Musical and Dramatic Notes".

2) See p. 137.

3) E.M. 31 Jan. 1899, p. 9, col. 6, "Durban Musical Association".

H.A. 31 Jan. 1899, p. 6, col. 6, "Durban Musical Association".

branch associations were formed at Bellair, Varulam,
 Pinelawn, Sydenham and Stamford Hill.¹⁾ But, in spite of
 this, the D.M.A. decreased in membership; and in February
 1900 the criticism that the D.M.A. was not adequately
 serving its purpose as a civic institution could hardly be
 refuted when it was revealed that the membership had
 decreased from 200 to 62 in less than four years.²⁾ It is
 true that many of the rehearsals had to be dropped owing to
 'the invasion of the Colony' and the subsequent restrictions
 of martial law.³⁾ But that the War was entirely responsible
 for this decline in membership could not be upheld while the
 newly-formed Durban Orchestral Society - which made its first
 public appearance with 30 players conducted by Frank Proudman
 on 7 October 1899 - continued to attract more members. But,
 whatever charitable excuses might be offered to explain the
 D.M.A.'s apparent failure to capture the enthusiasm of
 Durban's musical public, one thing was quite certain:
 MacDonald was exceedingly unpopular as a conductor; and his
 four months' absence on leave in Britain in the early part
 of 1900 did not in any way help to enhance his reputation.
 Proudman was asked to deputise as conductor of the D.M.A.
 which gradually merged its identity with the Durban Orchestral
 Society. When MacDonald returned in April 1900 he was not
 very graciously received by the D.M.A. The committee
 opposed his re-election as conductor hoping to secure the
 services of Proudman. Nevertheless, in spite of great

1) E.M. 6 Feb. 1899, p. 5, col. 6, "Durban Musical Association".

2) E.M. 7 Feb. 1900, p. 4, cols. 5, 6, "Durban Musical Association".

3) E.A. 20 Feb. 1899, p. 3, col. 7, "Durban Musical Association".

branch associations were formed at Ballinacorney, Verulam,
 Pinetown, Eysenham and Stanger Hill.¹⁾ But, in spite of
 this, the D.M.A. decreased in membership; and in February
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 proposed his re-election as conductor hoping to secure the
 services of Proctor. Nevertheless, in spite of great

1) D.M. 8 Feb. 1900, p. 6, col. 6, "Durban Musical Association".

2) D.M. 7 Feb. 1900, p. 4, cols. 5, 6, "Durban Musical Association".

3) D.M. 28 Jan. 1900, p. 3, col. 7, "Durban Musical Association".



Wm. Proudman.

opposition, Macdonald was re-elected, and the two men worked amicably and in close collaboration in all matters concerning the music of the Town. In the eyes of the public, however, the D.M.A. and the Darbon Orchestral Society were rival organisations; one being privileged in the receipt of an annual subsidy, and the other entirely dependant on public subscription. Hence, Macdonald's magnanimous suggestion that the Darbon Orchestral Society should receive a subsidy was misinterpreted by his sternest critics as condescension in the worst possible taste.¹⁾

The first D.M.A. concert under Macdonald after his return from England was in May when he conducted a performance of Goweridge-Taylor's Hilwatha's Wedding Feast. The choir still had only 60 members - a poorly-balanced combination of 30 soprano, 20 contraltos, 8 tenors and 6 basses.²⁾ This performance and the first complete South African performance of the work in October 1900 were related successes; perhaps attributable to the great influx of refugees from the Transvaal, which created the anomaly of a large concert-going population.

By contrast with the D.M.A. the Darbon Orchestral Society was well supported from its inauguration in September 1899 - a most opportune time with so many Rand musicians as refugees in Durban. The number of subscribers increased very rapidly to 120 in July and 100 in October 1900.³⁾ By August 1901 the orchestra had increased to 34 members:⁴⁾

1) D.M.A. 1 Aug. 1900, p. 4, col. 3, "Borough Organist's Report";
D.M.A. 3 Aug. 1900, p. 3, col. 7, "Music and the Drama?"

2) D.M. 20 May 1900, p. 7, col. 6, "Hilwatha's Wedding Feast".

3) D.M.A. 2 July 1900, p. 3, col. 6, "Music and the Drama?"
D.M.A. 15 Sept. 1900, p. 3, col. 7, "Music and the Drama?"

4) Several of the members of the Darbon Orchestral Society were also members of Ernest Lesard's Bijou Orchestra.



Charles Hoby is conductor of
the band of the Royal Marines.

<u>1st Violins:</u>	Mrs. Proudhon (leader) Miss Alice Irving, Mr. H. Ferranti, Mr. W. Abelevan, Miss Mary Howard, Mr. P. Hirst, Mr. Gundelfinger, Mr. P. McMahon.
<u>2nd Violins:</u>	Mr. H. W. Slade, Mr. E. Lehard, Mr. Royce, Miss G. Field, Miss Edith Goss, Miss Andrews
<u>Violas:</u> <u>Violon-</u> <u>cellos:</u>	Mr. D. Orwood, Mr. W. E. Ridgway, Mr. E. L. Jackson, Mr. C. Hoby.
<u>Double Basses:</u>	Mr. Taylor, Mr. J. E. Hammond.
<u>Flutes:</u>	Mr. F. C. Hollander.
<u>Oboes:</u>	Mr. C. Bell, Mr. L. Jackson.
<u>Clarinet:</u>	Mr. H. Field, Mr. S. C. Wylie.
<u>Bass:</u>	Mr. J. C. Hester, Mr. Thompson.
<u>Cornets:</u>	Mr. H. B. Thayer, Mr. Scott.
<u>Trumpets:</u>	Mr. E. Dwyer, Mr. Ogilvie
<u>Tuba:</u>	Mr. E. Heston.
<u>Timpani:</u>	Mr. A. H. Gillingworth.
<u>Conductor:</u>	Mr. Frank Robinson. 1)

When Proudhon announced his decision to leave Darban in October 1900 having accepted an appointment as organist of the Presbyterian Church in Liverpool, the news was received with great disappointment. His tenure with the D.O.S. had been Antwerp in 1900 less than a year, although what was claimed for his work.

"He had done what no other musician had
been able to do: to form an orchestral society
lasting for a year"

was extravagant praise, and perhaps a deliberate slight to Hammond.²⁾ With Charles Hoby as the new conductor of the D.O.S. the orchestra was left in very capable hands and continued to maintain a playing strength of about 35.

1) N.A. 6 Aug. 1900, p. 3, col. 3, "Darban Orchestral Society!"
2) N.A. 29 Oct. 1900, p. 3, col. 3, "Darban Orchestral Society!"

Over the years it had become apparent in Durban that a small musical society of about 40 active members had a fair chance of survival. The difficulty of keeping intact a large choral society had been experienced by MacColl, Crane and Macdonald, and all three finally resorted to such the same expedient - that of maintaining their own select choirs. MacColl's Choir of 1880 and Macdonald's Select Choir of 1897 were private ventures like Cohen's Male Voice Choir started in 1893. Thus several small musical societies were formed during the last two years of the century. One of them was a choral society called the "Association of Durban and Coast Church Choirs" comprising the choirs of St. Cyprian's, St. Paul's, St. Stephen's, St. Thomas's and St. Augustine's. The suggestion that such an Association be formed was made early in 1899 by Frank Frohman (at the time organist at St. Paul's) who intended holding an annual choir festival.¹⁾ The first combined rehearsal took place in St. Paul's Schoolroom in Edith Street on 16 May 1899 when Ferguson Brown conducted a choir of 93 voices.²⁾ The first, and perhaps only, festival was held at St. Cyprian's on 23 June 1899.³⁾ Other musical organisations were the direct outcome of the War and the refugee situation in Durban. One was the "West Country Association" (mainly singers from Johannesburg) formed by a Mr. E. H. Heath, formerly organist at St. Mary's in Johannesburg, for the purpose of giving concerts to raise funds for the Transvaal Relief.⁴⁾ Ferguson Brown's "Hand Relief

1) N.M. 4 Feb. 1899, p. 15, col. 1. "Association of Durban and Coast Church Choirs"

2) N.M. 16 May 1899, p. 7, col. 7. "Durban Festival Choir Association".

3) N.M. 23 June 1899, p. 5, col. 7. "Festival Service".

4) N.M. 16 Oct. 1899, p. 7, col. 4. "West Country Association"

"Amateur Opera Company" of October 1899 was a comparatively large musical force with its chorus of 40 and orchestra of 25.¹⁾ The "Bijou Orchestra" of the year 1900 was the result of an enthusiastic response to a request by Ernest Leard, Secretary of the Wanderers' Orchestra in Johannesburg, that all members of the Wanderers' Orchestra and other Rand musicians should communicate with him and assist in the formation of an orchestra. The popularity of the Saturday Night concerts which started in April 1900 was due almost entirely to this orchestra of about 25 conducted by Ernest Leard himself:

<u>Violins:</u>	Messrs. E. Leard, J.E. Smith, A. Adler, A. Wrenhold, W. Jager, S. Kiro, F. Schabon, S. Greumann, A. J. Appelgren, G. Mayotte, J. J. Nicholls, C. Solomon, Alice Irving, Miss Field.
<u>Viola:</u>	Mr. E. Girard.
<u>Violon- Cello:</u>	Mr. F. Baylis.
<u>Double Bass:</u>	Mr. Field.
<u>Cornets:</u>	Messrs. Thorne and Baker.
<u>Clarinet:</u>	Mr. Baylis.
<u>Flute and Piccolo:</u>	Mr. Hutchinson.
<u>Trombone:</u>	Mr. Dring.
<u>Timpani:</u>	Mr. A. E. Cullingworth.
<u>Piano:</u>	Mr. W. Kere. 2)

At the close of the century, therefore, three societies dominated the musical life of the town: the Bijou Orchestra, created largely by war-time conditions; the D.M.A. which, in 1900, was a choral group only; and the D.O.S., an

1) H.B. 30 Oct. 1899, p. 6, col. 7, "The Masado".

2) H.B. 27 Aug. 1900, p. 6, col. 6, "Personalities".

orchestral group working in conjunction with the D.M.A.
Both the D.M.A. and D.C.B. stemmed from the Darton Philharmonic
Society of 1880-1, with its choir and rather unsteady
orchestra. The most significant musical development over
this period of 25 years is in orchestral playing, rather
than in choral work, for it is remarkable that in 1900
Darton had two regular orchestras.

which they confidently offered to the general public. Nor was music teaching entirely a professional matter. In 1851 Mr. E. H. Hunt, a Durban business man who devoted much of his spare time to "good works", mainly as the secretary of the Durban Temperance Society, advertised his "Singing School" - a course of 60 lessons at threepence per lesson for adults and one penny for youths, the proceeds to be "applied to the moral and religious interests of the community". Perhaps professionalism in music teaching started with a certain Mrs. Jelly (wife of a Durban chemist) who lived in Field Street and advertised "instruction to children" and to the public in general in the art of pianoforte playing.²⁾

Music teaching was the subsidiary service offered in advertisements inserted in the local newspapers by piano^{-forte} tuners. A notice prominently displayed on the front page of the first issue of the Natal Mercury dated 25 November 1852 advertised "Mr. Daniel Hull junior" as a "Professor of Music" (or teacher of music), the most important part of his professional duty being his undertaking to tune and repair piano^{-forte}s. George Vinnicombe, who was normally resident in Maritzburg about the year 1864, was another teacher of music whose main source of income was tuning piano^{-fortes}; and W. A. Fraser, a Durban stationer and Durban's first accomplished violinist, advertised himself as a piano^{-forte} tuner and repairer who was willing to give lessons in violin playing. He too found it necessary to ply

1) N.T. 20 Sept. 1851, p. 2, col. 1, advert. See p. 151

2) Durban Advocate, 5 Oct. 1855, p. 3, col. 3, advert.

3) N.M. 27 Dec. 1864, p. 4, col. 4, advert. In 1857 George Vinnicombe (1814-1853) kept a music shop in Loop Street, Maritzburg, (N.W. 20 Nov. 1857, p. 4, col. 4, advert).

4) The name was often misspelled "Fraser".

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1) N.T. 26 Sept. 1851, p. 2, col. 1, advert. See p. 151.

2) D'Urban Advocate, 5 Oct. 1855, p. 3, col. 3, advert.

3) N.E. 27 Dec. 1854, p. 4, col. 4, advert. In 1857 George Vinnicombe (1814-1883) kept a music shop in Loop Street, Maritzburg. (N.E. 30 Nov. 1857, p. 4, col. 4, advert).

4) The name was often spelt "Fraser".

his trade both in Durban and Maritzburg.¹⁾ Ira Hirst (1827-1875) a "Professor of Music" from Liverpool who arrived in Durban in 1864²⁾ offered a wide range of musical subjects; but, after setting himself up as a teacher of "the pianoforte, organ, harmonium, singing and the theory of music", he discovered that the tuning and repairing of pianos³⁾ was more lucrative; beside which he had the agency for the importation and sale of the best known English pianos⁴⁾ which helped him to establish a flourishing music-selling business at 412 West Street. Nevertheless, music teaching had been his earlier career; for he professed to have had sixteen years' teaching experience in Liverpool.⁵⁾

Mrs. J. Gubitt who arrived in Durban about the year 1851 was probably the most gifted of the early teachers in the Town. She first came before the Durban public in 1854 as a "teacher of pianoforte and singing" and offered her services as the pianist at "quadrille parties".⁴⁾ In 1861 (as organist of St. Paul's Church) she added to her list of professional services "teacher of the organ".⁵⁾ But teachers of music were obliged to offer the public something more than mere music lessons: dancing, the more attractive social attainment, was generally included in the advertisement. Mrs. Jolly, besides being the pioneer music teacher of Durban, was well-endowed with several elegant social accomplishments and was willing to teach pianoforte playing, French and Italian; as well as English, dancing and

1) N.W. 7 Nov. 1866, p. 4, col. 8, advert.

2) N.W. 16 Sept. 1864, p. 1, col. 6, "Music Lessons".

3) N.W. 16 Feb. 1865, p. 1, col. 5, advert.

4) N.E. 29 Mar. 1854, p. 4, col. 5, advert.

5) N.W. 5 Sept. 1861, p. 1, col. 5, advert.

department, giving the assurance that "all the most fashionable dances will be taught".¹⁾ In 1862 a Miss Mortimer gave instruction in the "Piano Forte and in the French language".²⁾ In 1875 George Pullock started dancing classes at Johnson's Hall in Field Street.³⁾ There were also private teaching "auxiliary" where singing, music and dancing were included in the prospectus. In 1871 a Miss Erace taught "English, French, music and drawing".⁴⁾ Mr. J. W. Heygarth, a lecturer of music who was associated with Durban for about 20 years, was the founder of the "Durban Commercial Academy" in 1880 - an institution which he revived after his return from the Diamond Fields in 1877. In 1873 he described himself as "organist", "general music master and pianoforte tuner etc." and "professional dance player".⁵⁾

There were also early music and dancing studios. In 1860 Miss Moore and Miss Pyrie had a school of music in Elliot's Buildings, Field Street, where they also taught dancing and deportment. Miss Pyrie's speciality was singing which she taught in Durban and the neighbourhood at two guineas per quarter.⁶⁾ In the late 1860s Mrs. Milne had a school called the "Mission House School" where Mrs. Harrison, who was in charge of the music, gave lessons in pianoforte playing and the "cultivation of the voice according to the

1) N.E. 20 Mar. 1860, p. 4, col. 5, advert.

2) E.E. 24 May 1862, p. 3, col. 5, advert.

3) E.E. 22 Feb. 1875, p. 1, col. 1, advert.

4) N.E. 17 Jan. 1871, p. 1, col. 5, advert.

5) N.E. 18 Jan. 1873, p. 2, col. 5, advert.

6) N.E. 23 Feb. 1867, p. 1, col. 1, advert.

best masters¹⁾.

It is not known how proficient this early music teaching was, but it did prepare the way for the teaching of music in schools. In other parts of Natal school music had progressed more rapidly. An early one in June 1871, at St. Mary's, Richmond, where Mrs. Longhurst was the Principal, a school concert was given by the pupils, and music prizes were awarded. One description of this school stated that the new buildings completed at the end of 1871 contained three music rooms.²⁾ At the same school, in April 1874, a choral concert included selections from Mozart's Twelfth Night, Handel's Messiah, Bayan's The Creation,³⁾ and Judas Macabbeus.

It is significant that St. Mary's, Richmond, was a private school, for it was also the private schools in Durban which contemplated music as a serious study for children. Schools under the direct control of the Natal Education Department have for many years included class singing as a pleasant diversion from more serious studies, anything more than this being considered an expensive luxury necessitating the employment of several specialist teachers for training in a subject mainly recreational in character. In the last century, English people were inclined to dismiss music as essentially a feminine accomplishment - one of the fripperies of education for young ladies who in later life would not have to earn a living.

1) N.M. 17 Jan. 1871, p. 1, col. 2. Advert. Mrs. Millen's boarding school was situated on the north side of Bath Street (opposite Bench Grove). In 1877 it became the parish of St. Cyprian's. (N.G. 20 Nov. 1877, p. 2, col. 3. "Laying of the Foundation Stone of the new church of St. Cyprian's".)

2) N.M. 17 Oct. 1871, p. 3, col. 4. "Local and General".

3) N.M. 9 April 1874, p. 5, col. 8. "St. Mary's College, Richmond".

Two schools in Durban made the study of music a special feature of education for girls: the Convent of the Holy Family, sometimes referred to as St. Joseph's School, founded in 1875; and the Durban Young Ladies' Collegiate Institution founded in 1877. The Convent introduced the first of many school concerts which became a feature of Durban school activities at the mid-year and the end of the year. This first concert, held in December 1876 and described as a "literary and musical entertainment", was devoted mainly to piano pieces and songs.¹⁾ It was however the Durban Young Ladies' College which, more than any other Durban school, influenced the musical life of the town. Music at the Durban Ladies' Collegiate Institution began with the arrival from England of Miss Mathers who had been a pupil at the Royal Academy of Music in London. She was engaged to teach instrumental and vocal music and two other subjects: English and French.²⁾ The College "evening-up" concerts, which later on became part of Durban's musical tradition, started in 1879, the first being given in December of that year, with a programme consisting mainly of part-songs. One of the main teachers was Mrs. Allison (formerly Miss Marie Vielle), a French Canadian who, after some experience as an operatic singer, had settled in Durban. She played the accompaniments on that occasion.³⁾ These end-of-year, or Christmas, Concerts were a means of demonstrating to parents the extent of the children's achievement. It was customary, however, for

1) N.C. 10 Dec. 1876, p. 3, col. 3. "Local and Colonial".

2) N.M. 14 Aug. 1877, p. 4, col. 5, advert.

3) N.M. 14 Aug. 1877, p. 5, col. 1, advert.

pupils and staff to combine their talents, thus offering a programme of sufficient musical interest to attract members of the public.¹⁾ But in the early days the choice of music was necessarily limited to vocal solos, part-songs, pianoforte solos and piano duets.

1) See p. 134.

CHAPTER XXVI

MUSICAL EDUCATION 1881 - 1900.

After the year 1881, not all the music teachers of Darben who had approved certificates could find employment in schools. The most coveted of all musical certificates were those issued by the Royal Academy in London, which, until the opening of the Guildhall School of Music in 1880 and the Royal College of Music in 1883, was the premier English training school for musicians. The Trinity College, founded in 1872, was almost unknown to Darben musicians until 1893.¹⁾

One of the first music teachers to come to Darben with a distinguished student record was Miss Alice Hart. Born in Gravesend Kent in 1854, she learnt to play the piano^{-forte} at the age of six, was a teacher of music at 15, and entered the Royal Academy at the age of 17 and studied there for four years. When she left London in 1880 it was to accept a teaching post in Greatfield. She came to Darben in December 1881. As a teacher of piano^{-forte}, singing or singing she had a number of pupils in Darben who subsequently distinguished themselves: Mary Wilson (Mrs. Otto Giedle),²⁾ Miss Elsie Crowe, Miss Nightingale and Miss Virginia Cheron. In the year 1888 Miss Alice Hart advertised herself as a certificated medalist from the Royal Academy, offering as teaching subjects: pianoforte playing, singing, composition, part singing, harmony: she also stated her willingness to visit schools.³⁾ Miss Hart's success as a music teacher

1) See p. 130.

2) "Mrs. Alice Golliner's Diary", No. 2003 from Dr. Willie Chamberlain's Collection.

3) G.M., 14 Jan, 1888, p. 4, col. 1, advert.

enabled her to start her own school of music in Acutt Street. In June 1882 she gave her first music pupils' concert in the Trafalgar Hall - a very varied entertainment with part-songs, vocal solos, duets, trios, and piano^{-for-} solos, and a ladies' choir of 17 members which she conducted.

In 1883 Mr. Ernest Howlett, also from the R.A.M., advertised himself as a teacher of the piano, ^{-for a violin-} cello and singing.²⁾ A year later Eusebia Oranga first came to Durban. He had received his training as a singer at the Milan Conservatoire;³⁾ and about this time Maurice Ferranti, a violinist trained at the Brussels Conservatoire, settled in Durban. All these teachers (including Mrs. Atkinson) were, at different periods, on the music staff of the Durban Young Ladies' College⁴⁾ Institution.

In 1885 the Ladies' College was the first Durban school to offer a wide range of musical training. The music staff of four consisted of the Lady Principal (Miss Campbell), who was a good pianist; Mrs. Devise (Miss Alice Hart); Mrs. Atkinson, and Mr. Howlett. The presence of Mr. Ernest Howlett on the staff made possible an early attempt (perhaps the first in Durban) to form a school orchestra consisting of a violin, ^{-for-} cello, piano, and harmonium, an ensemble which, in December 1886, provided the accompaniment to a cantata The Kikoi Knight (Lionel Jipson).⁵⁾ With two competent string-players on the staff string-playing soon became fashionable among school girls, and their school

1) See p. 197

2) N.M. 31 July 1883, p. 4, col. 1. advert.

3) See p. 94

4) Ferranti's association with the College dates from Jan. 1886. He was also associated with the Durban Academy of Music, Drawing and Painting, in West Street, which was founded by Mrs. Atkinson after she had retired from the Ladies' College in 1885. (N.M. 3 Jan. 1886, p. 2, col. 1. advert.)

5) N.M. 19 Dec. 1886, p. 3, cols. 5, 6. advert.

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1) See p. 197

2) N.M. 31 July 1883, p. 4, col. 1. advert.

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5) N.M. 19 Dec. 1885, p. 2, cols. 5, 6, advert.

5) N.M. 19 Dec. 1885, p. 2, cols. 5, 6, advert.

concerts were made more varied and more interesting by the presence of a school orchestra which was an integral part of the life of the School. In addition to the two concerts a year in June and December the occasional chamber concert was also a possibility. Usually there were held in the school hall, staff and pupils combining their musical talent.¹⁾ In August 1886 a Ladies' College Orchestra and Choir was formed under the joint conductorship of Messrs. Howlett and Ferranti, opening its ranks to ladies outside the school;²⁾ and at "Breaking-up" concert on 21 December 1886 Mr. Howlett conducted an orchestra of 15 players (ten violins, a viola, two cellos, a piano, a harmonium and a double-bass) and a choir of 65.³⁾

1887 was a great musical year for Durban and for the Ladies' College. Including Mary Campbell, the Principal, there were seven teachers engaged in the teaching of music; special courses were offered in the History of Music;⁴⁾ two new singing teachers, Miss MacIntyre and Mr. H. C. Greer, had joined the staff; Reményi's visit in that year was an inspiration to all music lovers, but especial v to those who were learning to play a stringed instrument. Herr Eberlein whose tremendous enthusiasm far out-weighed any qualifications he may (or may not) have possessed⁵⁾ was the most versatile musician in Durban in those days. The classes he started during the early part of 1888 on the Aesthetical Study of the

1) S. 11 p. 89

2) N.M. 4 Aug. 1886, p. 1, col. 7, advert.

3) N.M. 23 December 1886, p. 3, col. 4, "Christmas Vacation".

4) N.M. 23 July 1887, p. 2, col. 1, advert.

5) He claimed to have obtained the degree of "Doctor of Music of Philadelphia". (N.A. Supplement 25 July 1892, p. 2, col. 3, "Herr Eberlein Again".)

Art of Music must have given the musical public a new critical approach to the subject.¹⁾

One serious weakness in music teaching in South African schools has been inadequate instruction in musical theory and the art of composition.²⁾ In 1889 when Mrs. Beviss resigned from the music staff of the Ladies' College her place was taken by Miss Bernard, I.R.A.M. "a brilliant pianist and distinguished in the branches of Harmony and instrumentation."³⁾ In anticipation of her arrival the College advertised an extension to the music syllabus in the form of "an advanced class for Harmony and Counterpoint".⁴⁾ An earlier attempt to introduce musical composition into the ordinary course of musical training had been made by Herrlein in 1885. He also tried to make musicians better-educated people by including the study of modern languages in his curriculum.⁵⁾ By the year 1896 what was described as "Theory, Composition and Harmony" was generally accepted as part of musical training;⁶⁾ sometimes a course in Musical Form and History of Music was offered.⁷⁾

As music teachers were only part-time assistants changes in the music staff of the Ladies' College were frequent. In 1890 Ferranti abandoned music teaching for a

1) N.M. 10 Jan. 1889. p. 2, col. 5. advert.

2) An early attempt to teach musical composition was made by Mr. W. Cooper, Bandmaster of the R.D.M., who advertised a "Music Class" for the teaching of "Theory of Music in all its branches including First Principles and Composition". (N.C. 9 Mar. 1878, p. 1, col. 5, advert.)

3) N.M. 19 Jan. 1889, p. 4, col. 5. "Dorset Young Ladies' College".

4) N.M. 31 Jan. 1889. p. 2, col. 6. advert.

5) N.A. 30 Jan. 1888, p. 1, col. 2. advert.

6) N.M. 13 Feb. 1896, p. 1, col. 7. advert. by Signor Renzo Rotondo.

7) N.M. 29 Oct. 1896, p. 3, col. 1. advert.

business career, his place being taken by Etherlein who had already attempted to form his own school of music in 1887, with an emphasis on "musical culture".¹⁾ Unfortunately the appointment of Clifford Hallé as a singing teacher at the same school, and the evident jealousy between the two men, excluded Etherlein from active participation in the Chamber Music Society which was formed at the College by Mr. Hallé with the co-operation of the Lady Principal.²⁾ At different periods teaching music was held at the school by Mary Macleod (pianist), Mr. Jorgensen (violinist), Charles Hoby, and Houston MacDonald. In 1897 the staff of the College consisted of six music teachers: Mr. MacDonald, Mrs. Challinor (formerly Mrs. Davies), Miss McIntyre, Miss Holden, Mr. F. Israel and Miss Lempert.³⁾ Just before the outbreak of War in 1914, the staff was almost entirely new to the College: Mrs. Proudman (the wife of Frank Proudman), a violinist, gave lessons on the mandoline; Miss Lindsay Currie was appointed to teach singing; Mr. Van Benth to teach violin playing; and Mr. Mary Macleod re-joined the staff as a teacher of the piano.⁴⁾ Perhaps the most gifted of all teachers in the closing years of the century was Mr. MacDonald who, conceiving the happy idea of writing songs for his pupils, showed exceptional talent in this kind of composition; especially in his settings of poems from Stevenson's A Child's Garden of Verses and the narrative from Alice in Wonderland. The latter were sung at one of the more successful concerts

1) N.A. 24 Dec. 1887, p. 8, col. 1, 2. Advert.
N.A. 2 July 1890, p. 8, col. 2. "Breeding-up Ceremony".

2) See p. 89.

3) N.A. 18 Dec. 1897, p. 11, col. 7. "Midsummer School Holidays".

4) N.A. 24 June 1898, p. 9, col. 2. "Young Ladies' College".

in the Junior School of the Ladies' College,¹⁾ and on
another occasion they were played ~~on~~²⁾ an orchestral suite.

Music training in other Durban schools was less varied. For years the Convent kept to the old way teaching pupils to play the piano, to sing, and to take part in light operettas. String-playing was therefore neglected, although a string quartet was performed at the school in 1893.³⁾ The piano^{-forte} was the principal musical study and at one annual concert in 1894 as many as twenty-four pianists made their appearance in the course of the evening.⁴⁾ The violin was at this time recognised as a suitable instrumental study for school children; but in the 1890s the mandoline became fashionable and was taught both at the Convent and the Ladies' College. However, at the Convent end-of-term concert in 1896 pupils⁵⁾ played in an ensemble of two mandolines and five violins, a welcome change from the four-piano^{-forte} ensembles of earlier years, and at least some evidence that after 20 years the school authorities were willing to include string-playing as part of a child's musical training.

Durban High School, founded in 1866, is the oldest school in Durban and, according to the report made in 1880, the only school in Natal in which class singing was not being taught.⁶⁾ There is no record of any musical instruction in

1) This was part of a dramatised version of Alice in Wonderland (N.M. 17 Dec. 1890, p. 5, col. 9, "Alice in Wonderland").

The songs called "A Child's Garden of Verses" were published by Kervin in 1906 and 1907 and have been preserved in the Public Library (Africana), Johannesburg.

2) N.M. 18 Dec. 1897, p. 11, col. 3, "Midsummer School Holidays".

3) N.M. Supplement, 20 Dec. 1893, p. 1, col. 5, "Convent Young Ladies".

4) N.M. Supplement, 18 Dec. 1894, p. 1, col. 1, "Convent of the Holy Family".

5) N.M. 11 Dec. 1896, p. 5, col. 5, "The Convent School".

6) N.M. 5 Aug. 1880, p. 3, col. 3, "Music in Schools".

the School before October 1888 when Herr Zierlein was appointed music master. Within three months great progress had been made and at the school concert on 21 December 1888: "Herr Zierlein presided at the pianoforte and had a small brass orchestra to assist and lead effect to the musical selections".¹⁾ The post of music master was held successively by Herr Zierlein, Charles Haby and Ferguson Brown. But it was due mainly to Charles Haby that the musical resources of the School were considerably increased by the year 1897. On Prize Day, 1 July 1897, a band band played at the entrance of the hall "to give welcome to the guests", and an orchestra of violins, double-bass, flutes, drums, pianoforte, harmonium (all players in all) contributed to the musical part of the programme which also included the playing of an instrumental quartet, and the singing of several part-songs.²⁾ D.H.S. Prize Days were sometimes spectacular occasions with a decided military flavour: as in 1898, for instance, when the boys were led on to the field by the drum and rifle band.³⁾

Other Durban schools introduced music into the curriculum. These were mainly private schools, some of which have long since closed down. At Oak Lea School, Wainwright Road, Durban, H. G. and E. J. Howard (the proprietors)⁴⁾ secured the services of Ferguson Brown to teach music.

1) N.M. Suppliment 22 Dec. 1888, p. 1, col. 1. "Durban High School".

Early in this century Herr Zierlein was remembered as "the old singing master whose cold pipe, white gingham and with helmet were peculiarly characteristic". (Durban High School Record, Durban, 1900, p. 22.)

2) N.M. 2 July 1897, p. 4, col. 6. "D.H.S. Prize Day". Charles Haby wrote the "D.H.S. Song" which was usually sung by the whole school on Speech Day. Unfortunately the song was never published but remains only alive in the memories of the few who remember singing it as schoolboys at the turn of the century.

3) N.M. 10 Sept. 1898, p. 2, cols. 1, 2. "D.H.S. Annual Prize Day".

4) N.M. 10 Jan. 1897, p. 4, col. 2. advert.

James Forbes, headmaster of the Berea Academy, Musgrave Road, had at least two competent musicians on the staff.

Mr. G. C. Dufrell, better known as an organ builder,¹⁾ and trainer of children's choirs, taught the theory of music and violin playing, and Mr. E. Howlett gave lessons on the piano, assisted by Fredline Boman, formerly music teacher at the Ladies' Collegiate Maritzburg. The Berea High School for girls situated in Musgrave Road had a music staff of four including the Lady Principal, Miss Elliott Sandell, who taught the piano.²⁾ The Girls' High School at the St. Paul's Schoolroom, which stood in Penton Road off Smith Street, established the teaching of music "practical and theoretical"³⁾ in 1893 when the school was founded.⁴⁾

Prizes for music pupils, as an encouragement and an incentive to further progress, were offered in a number of Durban schools (usually by the teachers themselves). Every year about four prizes were awarded at the Young Ladies' College for proficiency in piano, singing and harmony.⁵⁾ Duncan MacCall was a benefactor in this way. He awarded a special prize at the Berea Academy for theory of music. He also helped to establish the Jeanie Stuart Memorial Prize for music and singing, in memory of Jane Ann Stuart, a young Durban singer (aged 21) who was drowned at Tongaat on 5 May 1888: the fund that was collected provided the capital for a music prize awarded annually to a school girl. It was presented at the Girls' Model School in Gile Street by Jeanie Stuart's father who (until his death in 1906) managed his

1) See p. 390

2) B.P. 17 Jan. 1888, p. 1, col. 7, "Berea Academy".

3) B.M. 31 Jan. 1893, p. 2, col. 3, "Berea High School".

4) B.M. 16 Jan. 1893, p. 2, col. 3, advert.

5) B.M. 29 June 1888, p. 3, col. 3, "Jeanie Stuart Memorial".

annual appearance on the school platform on prize day.¹⁾ How it came about that this memorial prize degenerated into an award by the Natal Education Department for proficiency in Arithmetic is hard to understand.²⁾ The Duncan MacColl Memorial Prize valued at £5 is still awarded each year at the Ladies' College. In 1889 at the Convent School a special prize of a gold watch was awarded on "the year's work and execution";³⁾ and in 1890 five prizes for pianoforte playing and a special prize for harmony.⁴⁾

Another form of encouragement to pupils was success in music examinations. It was Herr Eberlein who first recommended to Durban teachers that their pupils be allowed to take Trinity College examinations.⁵⁾ In 1893 pupils from the Convent High School were entered for a Trinity College examination in musical knowledge (theory); and in the following year there were several entrants from the Ladies' College. The popularity of these examinations soon became almost world-wide. Under the patronage of Sir John Stainer, the English organist and composer, the South African College of Musicians was established in 1892, with Eberlein as its first president. This institution offered opportunities to men and women to present themselves for examination in Elementary or Higher Musical Knowledge with the object of gaining a professional certificate, or becoming either Associates or Fellows of the College.⁶⁾ In 1892 the University

1) S.A. 30 Oct. 1888, p. 4, col. 5, "In Memoriam".

2) In 1959 this prize was awarded to the girl who obtained the highest marks in Arithmetic in the Natal Junior Certificate Examination of 1958.

3) N.M. 28 June 1889, p. 3, col. 3, "Young Ladies Convent School".

4) S.A. 27 June 1890, p. 3, col. 3, "Convent School".

5) S.A. 29 July, 1893, p. 3, col. 4, "Music Examinations".

6) S.A. 20 July, 1892, p. 3, col. 5, "Musical".

Council at Capetown decided to institute examinations in music similar to those conducted by the Associated Board of the Royal Academy and Royal College of Music. In 1897 as many as 45 candidates entered from Durban.¹⁾

In 1898 the first Misteddod organised by the Durban Cambrian Society offered further encouragement to music pupils and amateurs. There were four main groups for entrants: Choirs; Vocalists; Ensemble (Wood or Brass Band); Instrumental Soloists.²⁾ For the second Misteddod which took place in 1899 there were 235 entrants; and of these 90 were in the pianoforte section; the pre-eminence of this instrument for study remained undisputed.

The London College of Music conducted the same types of musical competitions as the Trinity College; but, whereas the diplomas issued by the latter still have high value in the musical world, those issued by the London College have come to be regarded with contempt. Yet it appears that the London College diplomas were once sought after by teachers in Natal, where the first representative was Frederick Holden (the first organist at the Presbyterian Church in Commercial Road) who came to Natal to open a local centre for the L.C.M.³⁾ He was a music teacher himself, and later described himself as "Examiner in South Africa for the London College of Music Ltd." stating at the same time that he was "prepared to train a few musical students for the Metropolitan Examination of the A.A.C. and R.C.M." using the

1) N.M. 7 June 1897, p. 3, col. 2, "Examinations in Music".

2) N.M. 22 Oct. 1898, p. 3, cols. 1, 2, "First Grand Musical Misteddod".

3) N.A. 21 Nov. 1898, p. 3, col. 6, "Musical and Dramatic Notes". See p.

"Macdonald-Smith system for rapid acquisition of perfect touch and technique".¹⁾

Much publicity was given to successful music students. In 1898, for instance, we read that "all the candidates in theory of music from Miss Bendall's School (i.e. the Berea High School) had passed well in the Trinity College Examinations, and that Miss E. Trafford taught by Mr. Hoby gained Mr. E. L. Jackson's special prize for obtaining the highest marks in the intermediate division".²⁾

The high prestige of the Trinity College was maintained by some of the distinguished musicians who came out as examiners, and the value of the examinations went further than the mere parchment awarded. The more gifted candidates were encouraged to continue their musical studies in England. In 1897 Dr. Gordon Saunders, a Trinity College examiner for singing, predicted a great future for Ada Forrest who subsequently enrolled as a student at the Royal Academy in London.³⁾

Little is known of the Victoria College of Music, London which, like the Trinity College and the London College, held examinations in Natal in 1896; but for serious students of music a statement by a certain Mr. George Andrews of Maritzburg in the year 1897 should have been sufficient to condemn the institution as an examining body:

1) N.M. 12 July 1897, p. 8, col. 8, advert.
Nothing is known about the "Macdonald-Smith" system. The most famous pianoforte teaching method at the close of the nineteenth century was that evolved and practised by Tobias Matthay.

2) N.M. 2 Aug. 1898, p. 4, col. 7, "Local and General".
Mr. E. L. Jackson was one of the founders of Jackson Brothers, the well-known Durban firm of music-dealers.

3) N.M. 31 Aug. 1897, p. 4, col. 6, "Local Talent".

"There can be no doubt that Mr. J. M. Lewis of the Victoria College of Music has been engaged in the illicit trade of bogus musical degrees and diplomas, and I cannot act any longer as the local representative of a college whose director appears to be a genuine impostor". 1)

There were of course very few music teachers in South Africa when the possession of certification became the entrée to the music teaching profession, and one reason for establishing a College of Musicians for South Africa was the protest against the public against unqualified teachers. 2) In fact, it was a society fulfilling the functions of the I.C.M. and the M.M.B.T. today.

A sound musical training is not to be measured by certification only; therefore pupils were given the opportunity of performing in public. By December 1893 the "breaking-up" concert was an established institution and each of the following schools prepared its own type of programme: the Convent School (often called the "Convent Ladies' College"), the Young Ladies' College, the Girls' Model School, and the Durban High School for Girls. Two years later, in 1895, the Boys' Model School 4) participated in this annual display of talent. It was in this latter school that Allen Hayes, a gifted singer himself, trained a mixed boys' choir. 5) The singing class was the chief means of musical training in all Natal Government schools; but, as before, the early enterprise of Allen Hayes made possible

1) N.M. 1 Mar. 1897, p. 3, col. 5, "A Musical Impostor".

2) N.M. 27 Jan. 1890, p. 3, col. 1, "A Musical Note".

3) Schooler: op. cit. article, Diplomas and Degrees in Music.

4) N.M. 10 Dec. 1895, p. 3, col. 5, 6, 60vert.

5) Sometimes schools combined for mixed choral work. (N.M. Supplement, 24 Dec. 1893, p. 5, "Mixed Choral Work".)



First sung at the Dressing-up
of schools at Christmas time in 1882.
the Natal Anthem was presented for a
number of years until 1908, if not
later. It was played and sung at
concerts often as the opening item.
(N.A. Dec. 1908)



Children's Hospital at the opening of the
 1918 Open Hall, October 1918. Dr. J. C. McGill
 is standing at the conductor's organ, with
 G. C. McGill below on his right. See p. 135

It was even suggested that the Hotel Government should be asked to give financial assistance to such a scheme: or, failing this, that public subscriptions be invited.

"For the erection of a small house or the hiring of a room where the first public lessons in music may be given . . . a competent professor might lecture on music, theoretical and practical and as the number of attendees increased more professors may be obtained". 1)

Associates of music were not new to Ipswich. But only one other had been described in such persistent terms: that was, in 1877, when a visiting violinist and singer, Professor Florence Mendelssohn, started an "Academy of Music" in West Street, and advertised a "singer singing class" 2) to be held at his studio every Thursday afternoon.

The type of music academy contemplated in 1888 was far too ambitious for the Dorset of those days: yet in response to this appeal Mr. J. H. Mackay (founder of the music warehouses of London and Ipswich) stayed and he called the "Academy of Music" in Central West Street, which was to be opened on 1 August 1888, offering "lessons in piano-forte, harmonium, violin, and theory of music". His assistant was Marion Pavlovski. 3) Less than a year later Mr. Mackay opened his music shop in West Street West (opposite the 4) Public Library) and the Academy of Music was closed.

The Young Ladies' College provided an adequate substitute for a musical academy by offering facilities for orchestral practice to girls within the school. In 1887 the Ladies'

1) H.M. 12 Mar. 1888, p. 3, col. 6, "A Plan for Music" and a letter in support of this signed "Ed. M." published in H.M. 1 April, 1888, p. 3, col. 6.

2) H.M. 14 Aug. 1877, p. 5, col. 6, advert.

3) H.M. 8 July 1888, p. 11, col. 6, advert.

4) H.M. 1 Mar. 1888, p. 4, col. 3, advert.

College Orchestra Society was started.¹⁾ It consisted of staff and pupils of the school and players from Haritzburg. In 1888 the orchestra had 25 members (mainly string-players).²⁾ Ferranti, who directed and led the orchestra, visited Springfield once a week where he taught pupils to play the violin. In January 1889, Ferranti gave a concert in the Theatre Royal with an orchestra of 25, of whom about 10 were pupils of the Young Ladies' College. The Young Ladies' orchestra of the school consisted at about a dozen string-players - enough to give a fair rendering of two concertos from Beethoven's Symphony in D flat (La Reine) in the Theatre Royal in December 1889.³⁾

The most satisfactory school concerts were those which involved the combined efforts of pupils, staff and other assistants (usually pay-pupils) who were interested in the school. One of the most successful of these concerts was the Three High School Concert, on 3 June 1889, held in the Presbyterian Hall, Manning Road. The school orchestra was assisted by a number of professional music teachers, and although the total number of players was only 15, that was found to be adequate for a performance of J. S. Bach's Concerto in D minor for three pianos⁴⁾ and stringed orchestra, and Mozart's Concerto in D minor for piano and orchestra; the orchestral part of the latter work being arranged for string orchestra.⁵⁾

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- 1) H.E. 22 Dec. 1887, p. 2, col. 3, 4. advert. See p. 88.
 2) H.E. 15 Dec. 1888, p. 2, col. 6. "Young Ladies' College".
 3) H.E. 21 Jan. 1889, p. 2, col. 6. "Mr. Ferranti's Concert".
 4) H.E. 13 Dec. 1889, p. 2, col. 3. "School Variations".
H.E. 20 Dec. 1889, p. 2, col. 3. "Orchestral Concert".
 5) H.E. 3 June 1889, p. 2, col. 9. "Three High School".
 The concert concert was given by L. 121.

Until near the end of the century most of the music teaching had been done in Town. In 1898 the new Catholic girls' School, Mary Stella, was opened in Ravenwood Road - complete with four music rooms.¹⁾ About the same time Miss Coker opened her Studio of Music and Private School in Macgrave Road to give private lessons in "piano-forte, singing, violin, mandoline, harmony and orchestration". Lessons in elocution were included in the programme. One idea behind this venture was "to enable residents of the suburb to obtain²⁾ good lessons without the inconvenience of going to Town; thus anticipating that the suburb would soon become the heart of Darben's cultural and educational life.

1) N.M. 8 Oct. 1898, p. 2, col. 1, "New Darben".
L.M. 10 Oct. 1898, p. 3, col. 3, 4, advert.

2) N.M. 1 Aug. 1898, p. 3, col. 1, advert.

side each concept a unique meaning. The concepts described or referred to in this and the following chapters are intended to illustrate the life of a rapidly growing town that was called a "hamlet" was a diversified form of entertainment, music, drama, first musical evenings held in summer at the home of the community given by church societies in the Town Hall during the latter years of the century.

It was a happy discovery by those who first organized the summer life of Durban that music was a welcome supply to all kinds of entertainment and cultural activity and although a lecture, church anniversary or other might have been the ostensible purpose of a meeting of "ly Durban citizens, a concert was sometimes added gratuitously. Thus in 1885, when the Rev. H. A. Wilder, an American missionary, gave a lecture in Kitchener's "spacious store" in East Street on the subject of "The Electric Telegraph", the Board of the Durban Philharmonic Society enlivened the concert with music before the commencement of the lecture.¹⁾ On the occasion of the Wesleyan Anniversary in March 1888 the same Board performed a series of sacred music.²⁾ Early in July 1888, when the Congregational community held a concert which lasted for two hours in Broad's Store in Central West Street, a concert was arranged for the same

1) H.T. 2d Ser. 1888, n. 8, col. 2. report.

2) T.H. 2d Ser. 1888, n. 8, col. 1. "The Wesleyan Anniversary".

"Mrs. John G. Webb presided at the piano.
Mr. Charles Gordon Middleton and other gentlemen
sang songs, recited, etc. The point of
admiration was 1/2-2. 2)

The ringing of bells might provide a diversion between the
songs at a ball and was characteristic of music in the
house and at the "banquet" or informal concert.

The concert, or gathering for the exclusive purpose of
playing and listening to music, was a rare event in the
early 1800s. The so-called "banquet" or "concert" was
more cultural or religious than being its immediate
forerunner in Dartmouth's musical history. The first concert
was therefore the concert which provided refreshments in
the form of an elaborate preliminary tea, and after that a
program of music, a small charge being levied for each.
The price ranged from three shillings to a social gathering,
a concert, and a dance of musical society. The Annual Banquet
of the Dartmouth Philharmonic Society, held on 10 November 1868
in William Palmer's room above in East Street, is the first
"concert" in Dartmouth which there is a full record;

"The Annual Banquet of the Dartmouth Philharmonic
Society was held on Thursday evening the 10th
inst. in the spacious above of William Palmer Esq.,
which was elegantly arranged for the occasion -
and being fitted up as an orchestra in which
the members of the Society performed a variety of
well-executed pieces with their full band.
Several new instruments of superior quality and
tone were used during the evening and the
style and execution of the performance. A violinist
and a pianist accompanied and sang greatly to
the effect of the other instruments. At
intervals during the evening vocal music
was accompanied by the piano furnished variety to the
entertainment. A numerous party of ladies and
gentlemen (not fewer, we believe, than fifty)
attended and in addition a number of ladies

enjoyments of this occasion; and we must not
omit to mention that sumptuous and elegant
refreshments were provided for the company by
the excellent and bountiful hosts. 1)

The Durban Mechanics' Institution held their first
public sale on 15 February 1884 in King's Hall, 3 Ave.
The price of admission was 1/6 with an extra charge of 1/-
for tea. Addresses were given after tea. Mr. James
Irishill arranged the programme of vocal items and
conducted a small choir. A piano and organ loaned by
Mr. Adair, and the Durban Philharmonic Society offered their
assistance "to give variety to the proceedings". 2)
120 tickets were sold and the proceeds attracted so much
interest that more tickets could have been sold.

So numerous were the applications for tickets
that at least one hundred could have been sold beyond
the issue, and hence the necessity of the r.m.
Five shillings each was freely offered for them in
the afternoon. Besides interesting addresses by
the Chairman (A. W. Evans Esq.) and by the Secretary
(Mr. Hart), Dr. Buchanan, and Messrs. J. B. Roberts,
Lampert and others, the meeting was enlivened by the
band of the Philharmonic Society and excellent vocalists
whose performances would not have discredited a
practised Church Society. We need not call to mind
that Mrs. Quitt delighted the assembly with her
brilliant execution of the piece, and with her equally
brilliant vocal strains - the latter in a duet with
Mr. Middleton. The proceedings terminated with
"God save the Queen" played by Mrs. Quitt who also
sang the air with Mr. Brickhill Jan. The whole
assembly leaving the thrilling chorus." 3)

1) N.M. 18 Feb. 1884, p. 4, col. 3, "The Annual Gaiety of
the Durban Philharmonic Society".

If William Foster's account of the early proceedings of
this Society is correct the amount of the ticket price for
the occasion. See p. 37.

2) N.M.I. Digest, 18 Feb. 1884.

3) N.M. 18 Feb. 1884, p. 4, col. 1, "Local Intelligence".

Under the auspices of the D.M.E. (Dartmouth Extension Institution) lectures were given on a wide range of topics. On 19 April 1884 when Mr. R. S. Utton spoke in the Government Schoolroom in Field Street on the subject "Music as conducive to mental improvement" it was the occasion for a concert which proved to be the main attraction of the evening. A solo recital was given, but by far the most popular item was a song, ¹⁾ "William Tell", ²⁾ sung by Mrs. Gabbit on the piano, and Mr. W. A. Fraser on the violin.

At this time (1884) when ³⁾ ~~the~~ ^{for} were beginning to arrive in the Colony. When Mrs. Gabbit's "semi-grand" arrived in December 1884 she decided to give a concert early in the new year. This took place in Fennell's Store in West Street on 25 January and is the first full-scale "concert" (as we understand the term today) to be given in Dartmouth. She was assisted by Mr. James Bricehill (tenor) and his son, W. B. Bricehill, who sang alto, and Mr. R. S. Utton (baritone). Mrs. Gabbit herself sang soprano. Several instrumentalists from the Dartmouth Philharmonic Society offered their services: Messrs. Palmer, Washburn, Grant and Chasment, and Mr. W. A. Fraser who led the band.

This first "professional" concert in Dartmouth was well attended and ⁴⁾ ~~was~~ ^{was} ~~not~~ ^{not} ~~without~~ ^{without} ~~any~~ ^{any} ~~criticism~~ ^{criticism} but it did not secure a little adverse criticism. The programme was judged to be too long, and the price of admission - "reserved seats 5/- and other seats 2/-" - too high. From the following report it is evident that some people in the town preferred music to instrumental music:

1) Doubtless Gabbit's new-year overture.

2) D.M.E. 19 April 1884, p. 3, col. 4, "Mr. Utton's Lecture".

3) See p. 155.



Mrs. J. Gove who arrived in Durham about
the year 1867.

"Mrs. Cubitt, of course, presided at her own new and powerful semi-grand piano, over which she displayed her inimitable skill and brilliant execution. Her fine voice was also in excellent condition for the fatiguing and complicated exercises of the evening, which she went through with her usual success. Mr. Upton and Messrs. Brickhill senior and junior, ably assisted with their vocal powers. Mr. Fraser, leader, and Messrs. Palmer, Washbourn, Grant Jun. and Chapman effectively contributed to the evening's entertainments by means of their respective instruments. On the whole the performances were highly creditable to the musical taste and proficiency of our Durban amateurs. We may perhaps be excused for venturing an opinion that a greater number of glee and quartets would have added variety and interest to the performance, and with reference to charges we would suggest that somewhat lower prices for tickets would enable a larger number of our townspeople to participate in these musical treats." 1)

During the year 1883 the D.M.I. held at least three soirées. On 23 February over 100 members of the Institution and their friends attended a soirée in the "large store belonging to Messrs. J. A. Jackson and Co." in Central West Street next door to Brodie's Store. Among the guests were the Governor Benjamin Pine and Theophilus Shepetone, then Government Secretary for Native Affairs. 2) A second soirée was held in May, on which occasion Mr. D. Bull Jun. and members of the Philharmonic Society were in attendance, Mr. James Brickhill, his son W. H. Brickhill and Mr. Middleton providing the vocal items. 3) A third was held in September, for which the services of Mrs. Jolly, a teacher of the piano, 4) were engaged. At this latter entertainment recitations were interspersed with the musical items: in fact, throughout the century these programmes combined singing with

1) Natal Advertiser and Mercantile Gazette 2 Feb. 1885, p. 2, col. 4. "Local Intelligence".

2) H.N. 20 Feb. 1884, p. 3, col. 1, 3. "Local Intelligence".

3) D.M.I. Minutes, May 1883.

4) H.N. 20 Feb. 1884, p. 3, col. 3. "Local Intelligence". See p. 119.

the spoken word. But for the pianist whose services had been engaged for a prescribed fee - usually about two guineas - the performers were all amateurs. From the newspaper comment that it would be unfair to criticize the performers one might infer that the standard of performance was only just tolerable.¹⁾

Smith's large store in West Street (formerly Greene's Store) was a favourite place for holding the soirées and concerts of the D.M.I. At a soirée in March 1886 Mrs. Gault, Mr. J. Nicholl and his son, and Mr. Middleton were responsible for most of the programme which consisted of selections from the piano and voice. Mrs. Gault was still regarded as Durban's most accomplished musician. But her popularity was soon rivaled by Mr. J. W. Hargreth who for the past two years had been in Durban as a schoolmaster at what he called the "Durban Commercial Academy".²⁾ His first appearance before the Durban musical public was at the D.M.I. soirée held in Smith's Store on October 1886. The programme consisted of songs, piano and recitations. Mr. Hargreth who was both a highly versatile musician and a most engaging personality, made no less than fifteen appearances during the evening. On this occasion his popularity was due to his rendering of numerous songs, three of which were encored. At the same concert a "Trio" song was sung by Mr. W. Bell and accompanied himself at the piano.³⁾ The audience of 100 people was an average attendance for those days.⁴⁾

1) N.S. 26 Sept. 1885 p. 2, col. 2, "Local Intelligence".

2) N.S. 8 March 1886, p. 2, col. 2, "Soirée of the Durban Mechanics' Institution". See also D.M.I. Minutes, 26 Feb. 1886.

3) See p. 110.

4) N.S. 1 Oct. 1886, p. 2, col. 2, "Special Entertainment?" See p. 68.

With two such talented people as Mrs. Gubitt and Mr. Heyworth, the musical resources of the Town increased. At the end of 1886 members of the Fort Hotel Agricultural and Horticultural Society, finding themselves heavily in debt, gave a series of entertainments in the store of Messrs. W. Hartley and Co. in Field Street and these two musicians were asked to contribute their talents in a concert to take place on 1 January 1887. They were assisted by Mr. James Bricehill and his son W. E. Bricehill, Mr. F. A. Pender, and one of Mrs. Gubitt's young pupils. The programme consisted of songs, piano and violin and piano duets, glass and songs. A large platform was erected in the store to accommodate three violins and a harmonium. In the following evening a concert with choruses including a baroque of songs took place in the same store.

In 1887 the B.M.S. organised some lectures on literature and music, which to be supplemented by an extensive musical programme. In August Mr. E. P. Leaper devoted two evenings to Shakespeare readings, the first from As You Like It; and the second from The Merchant of Venice, when Mr. Heyworth delivered the passages with his brilliant performance on the harp.

But were held in Scott's Auction Mart in Goddard Street. In the next year Mr. E. P. Leaper as a further Shakespeare reading in the hotel's Grand Room in Field Street, when he entertained the audience with his

1) B.M.S. 3 Jan. 1887, p. 5, col. 4, 5. "Festivities at Christmas in Dorset".

The success of Mrs. Gubitt and her musical combination was an encouragement for them to visit Marlborough and give two concerts in the Crown Hotel in January, both under the patronage of the Governor and his wife. (H.W. 3 Jan. 1887, p. 1, col. 3, advert.)

2) H.W. 3 Sept. 1887, p. 3, col. 1. "Local Intelligence".

renderings of the songs were as you like it.¹⁾ In October
 Mr. S. S. Eaton delivered two lectures on "Hallel and Song
 Music", and in his musical illustrations was assisted by
 Mr. Maynard who presided at the piano, and Miss Thompson who
 sang some of the songs. Mr. William Hartley lent his
 "splendid new grand piano" for the occasion.²⁾

In June 1890 Mr. Maynard gave a light popular musical
 entertainment in Smith's Motion Mart. It was reported that
 several members of the Town took their first piano
 lessons in the singing of the songs and glass. For the
 first time in Durham there was an attempt to give a
 performance of Christy Minstrels or, as they were then called,
 "Fiddling Minstrels". (It is not known who were the
 various amateurs who took part in this concert.)
 Mr. William Hartley was a member of the audience, and in
 keeping with the informality of the occasion, he was called
 upon to sing, which he promptly did. The programme was not
 entirely vocal but was followed by several "instrumental pieces",
 mainly violin and piano and guitar.³⁾

The 4th Regiment arrived in Durham in September of
 this year having just been discharged from a long
 service in Mexico after 10 years' service in Mexico; but they
 were to be disappointed and, after a short stay, were
 marched back to their headquarters in Mexico. The

1) G. Howell, op. cit. p. 37.

2) H.B. 10 Oct. 1887, p. 3, col. 3, "Local Intelligence".
 Maynard and Hartley were a happy musical combination, both
 having a gift for singing some songs. In the early part of
 1888, when the Vernon Institute was cultural exhibitions
 similar to those of the B.B.I., these two musicians were
 invited to sing at their concerts. Mr. Hartley also proved
 himself a very entertaining lecturer. (H.B. 8 May 1888, p. 3,
 col. 3, "Mr. Hartley's lecture on Scotch Music": H.B.
 6 May 1888, p. 3, col. 3, "Vernon Institute".)

3) H.B. 12 June 1890, p. 3, col. 4, ibid. See p. 127

presenting of the songs were As You Like It.¹⁾ In October
 Mr. S. S. Dyer delivered two lectures on "Bible and Song
 Music", and in his musical illustrations was assisted by
 Mr. Haverth who presided at the piano, and Miss Thompson who
 sang some of the songs. Mr. William Hartley lent his
 "splendid new grand piano" for the occasion.²⁾

In June 1900 Mr. Haverth gave a light popular musical
 entertainment in Austin's Auditorium. It was reported that
 several members of the Free Love Church took their first platform
 appearance in the singing of the songs and songs. For the
 first time in Dallas there was an attempt to sing a
 performance of Christy Minstrelsy, as they were then called,
 "Minstrelsy Serenaders". (It is not known who were the
 various amateurs who took part in this concert.)
 Mr. William Hartley was a member of the audience, and in
 keeping with the informality of the occasion, he was called
 upon to sing, which he promptly did. The programme was not
 entirely vocal but was followed by several "concerted pieces",
 mainly dances and songs as violin and piano, etc.³⁾

The 40th Regiment arrived in Dallas in September of
 this year following that they were destined for a homeward
 voyage to England after 10 years' service in India; but they
 were to be discontinued and, after a short stay, were
 ordered back to their headquarters in England. The

1) G. Russell, Op. cit. p. 100.

2) S.S. 10 Oct. 1897, p. 3, col. 3. "Local Intelligence".
 Haverth and Hartley were a happy married combination, both
 having a gift for similar songs. In the early part of
 1898, when the Veritas Institute was holding sessions
 similar to those of the D.A.L., these two candidates were
 invited to sing at the concert. Mr. Hartley also proved
 himself a very entertaining lecturer. (S.S. 8 May 1898, p. 3,
 col. 3. "Mr. Hartley's lecture on Social Music"; N.M.
 6 May 1898, p. 3, col. 3. "Veritas Institute".)

3) S.S. 17 June 1900, p. 2, col. 4. Haverth. See p. 137.

presence of a military band added further to the musical resources of the Town. While the Regiment was stationed in Durban from September until December, the Band, under their conductor, Signor Pascioli, played on their new instruments recently arrived from England every Wednesday and Saturday afternoon in the public grounds near their camp. When a concert in aid of the Widows and Orphans Fund was arranged for 10 September in Wills's Masonic Hall (later the Royal) and, besides their usual services, and were joined by Messrs. Hargreaves and several other local musicians. The concert was well patronized, and seems to have been the first of the many concerts in Durban organized for charity.

The winter season was comparatively good. Sometimes advertisements for concerts gave promises of sheer bliss and a full house. While there may have been some reliability in these assurances, the winter months, in the summer many concerts had to be postponed or even abandoned because of the unexpected torrential downpours which prevented most of the people from attending. Messrs. Hargreaves' Grand Musical Entertainment, which was to have taken place in the Grand Hall, South Street, provided for a varied programme by the best musicians of the Town: Mrs. Chitt, Mr. Pascioli and the Band of the 4th Regiment, and Mr. Hargreaves. A Mr. Cassel made his contribution by playing his "splendid grand piano". However, the concert had to be postponed owing to heavy rain. Several of the people who had booked the seats were already in the hall, and to spare them the grand entertainment a short impromptu concert was given by Hargreaves and Bartley who sang a few comic songs, and

1] S.N. 25 Sept. 1904, p. 2, col. 2, "Local Intelligence".

by Mrs. Gullitt was played and piano solo. When the full concert took place the same night the hall was crowded - although the enjoyment was slightly marred by one member of the audience who created "a mild disturbance". As the population of Darkest increased concert audiences increased, and people here had ideas of what an entertainment for which they had to pay.

For the third time since its foundation the Port Natal Agricultural and Horticultural Society organised a Christmas and New Year Entertainment; this time in Winder's Masonic Hall with Messers in charge of the music. At the New Year concert a band of Ethiopian harpists appeared, songs were sung by Messers and a "band of violinists" played several pieces.

The first of many British entertainments took place in the large room of Mr. Deane's hotel (later Mr. R.A. Smith's Marine Hotel) at the corner of Main and East Streets on 22 January 1860, the anniversary of the birth of the poet Robert Burns. Dr. Heygerth was the pianist for the evening and also contributed several songs. Other singers were Messrs. Gurney and Gurney. There were Scottish dances executed by Messrs. McAllister and Miles, and the reciting of Mac O'Gorman by Mr. Ferguson.

In spite of the small population of Darkest in 1860 the first and largest theatrical company ever to visit the town arrived in December of that year. Ali-Ben-Bou-Alla was an Irishman appearing in Turkish costume. With the

- 1) N.M. 12 Nov. 1860, p. 3, col. 4. "Mr. Heygerth's Concert".
- 2) N.M. 18 Nov. 1860, p. 4, col. 4. "Local Intelligence".
- 3) E.S. 6 Jan. 1860, p. 3, col. 1. "The Christmas Festivities".
- 4) G. Russell, op. cit. p. 228 - 229.
- 5) N.M. 6 Oct. 1860, p. 4, col. 4. "London Music Gossip".

co-operation of Mrs. Conitt and Mr. R. A. Fraser, the violinist, he gave three concerts: two in Winder's Masonic Hall, Sixth Street, and the third at the residence of William Hartley. He remained in Durban for a few weeks as the guest of Mr. R. A. Fraser, and in March 1882 gave another concert prior to visiting Kilmarnock. His last concert in Durban on 2 March was nearly attended owing to the departure of the mailboat - an event which usually disrupted all the prearranged functions in the Town. All-Son-Son-Allie, whose real name was Peipert Sn' Lam, was a highly-gifted pianist and cleverly improvised variations on popular tunes; besides which he executed solos on the violin and a few exotic but delightful-sounding instruments which he called the "Markoonoon" and "Turkoonoon".

The Antients of Durban, several of whom had belonged to the first Durban Philharmonic Society were also active members of the D.M.I., and in the interests of this Institution gave several concerts during the year 1882. One was held at Deep's Hotel on 4 March with the help of "all the musical talent of the Town". The programme consisted of glee, songs and selections of instrumental music styled "overtures". A party of Students were also present and participated in the programme. At the time it was said that the delightful songs of Mrs. Fraser, a new-comer to Durban, were the main attraction of the evening. Another of their concerts took place at the Masonic Hall on 21 March in the night of the Races in June.

1) N.M. 10 Mar. 1882, p. 3, col. 2, "All-Son-Son-Allie's Concert".

See also N.M. 11 Mar. 1882, p. 3, col. 1, 2, advert. See p. 259.

2) N.M. 10 Mar. 1882, p. 3, col. 2, "The Antient Society". See p. 257 et seq.

"The Amateur of Darben, observing the necessity so generally felt by the inhabitants of this town and the vicinity of occasional musical entertainments, gave rise to the idea of giving a series of concerts the particulars and time of which will be announced by advertisement. The first concert of the series is to take place in Mr. Wood's large room, Monday 'next'."

This was one of the first concerts in Darben at which printed programmes were issued. The price of admission to the concert was 7/-; but 6/- for those who intended staying for the Quadrille Party afterwards.

A visiting military band in Town was always in demand for concerts and dances, besides being invited to play in the Market Square. In the early part of 1866, while the 85th Regiment were stationed in Darben, the Band under their conductor Herr Wiesbacher gave regular performances on the 1st & 3rd of every week, usually on Friday or Saturday afternoon, each performance lasting about an hour and a half.

Mr. Myerth, one of the most prominent social personality in Town, arranged several concerts during 1866. He advertised them variously as "miscellaneous musical entertainments" or "concerts", sometimes introducing his singers to the public. In August he joined forces with Mr. Taylor a resident in Darben, who, like himself, was a very versatile musician. The early newspaper reports of concerts were not only encouraging but infected with small-town civic pride:

1) N.E. 9 June 1866, p. 2, col. 4. advert.

2) N.E. 21 April 1866, p. 2, col. 2. "Local Intelligence".

"Messrs Haygarth and Taylor's Concert on Tuesday evening was one of the most successful musical entertainments ever given in this place. The well-known talents of Mr. Haygarth and his former associates were ably assisted by his coadjutor Mr. Taylor and other accomplished amateurs recently settled among us. We believe Durban can now boast an amount of high and varied musical talent, second to no place of equal size in the United Kingdom and other colonies. We are happy to report that attendance was numerous and the satisfaction of the company unbounded. 1)

Quadrille parties were included in these evening entertainments to attract more people. One such concert in aid of the Widows and Orphans Fund took place on 4 June 1860 in Acutt's Auction Mart in Gardiner Street. The music was supplied by Messrs. Haygarth and Taylor and the hosts for the evening were Mr. and Mrs. R. Acutt.

This was the last successful entertainment of the year 1860. It appeared that Durban had grown tired of concerts, and one D.M.I. concert in July which was to "end with dancing" drew a very meagre audience; in fact, the only regular musical entertainment was provided by the Band of the 85th Regiment who played in the Market Square or at fashionable balls. One explanation for the apparent lack of musical entertainment in the closing months of 1860 is the visit of Prince Alfred with all the excitement and preparation attendant on his coming to Durban in October. The aftermath of his visit was the anti-climax which produced an atmosphere of deadly dullness in the Town and no concerts to relieve the mental depression. The following doleful account describes Durban in December 1860:

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- 1) N.M. 18 Aug. 1860, p. 3, col. 5. "The Concert".
 - 2) N.M. 12 Jan. 1860, p. 3, col. 4. "The Concert".
 - 3) N.M. 12 July 1860, p. 3, col. 2. "The Musical Entertainment".

"The Town at present is decidedly in a melancholic condition, and looks seedy. This cannot arise from any excess of dissipation, for ever since Prince Alfred's Courtship Darter has eschewed all manner of worldly gaieties and been monastically correct as to deportment and demeanour. For three months past there has been no break in the monotony of everyday life." 1)

From a musical point of view, the year 1861 was as dull and uneventful as the latter half of 1860. The 85th Regimental Band under Bandmaster John R. Willis moved to Maitzburg. They did however visit Durban during Race Week and brought a little more gaiety to the Town. Except for their performances in the Market Square there was no musical entertainment for the public until 8 July when Haygarth with the assistance of the Regimental Band gave a concert to about 250 people in Benningfield's Store (next door to Acutt's) in Gardiner Street. After the departure of the 85th Regiment in July the Drum and Fife Band of the 49th Regiment was stationed in Durban for a few months. They played in the Market Square every Thursday afternoon from 3 to 5 o'clock, but few of the towns-people showed much enthusiasm either for the regiment or its band.

At the beginning of 1862 the European population of Durban was just over 1,500, and at the end of the year 2,300; 4) this substantial increase being accounted for by the arrival of more British settlers. From this year touring musicians found it worth their while to include Durban in their itinerary. Early in the year Mr. and Mrs. Paul Neede,

1) N.M. 6 Dec. 1860, p. 3, col. 3, "Town Talk".

2) N.M. 9 July 1861, p. 3, col. 3, "Local Intelligence".

3) N.S. 17 Aug. 1861, p. 3, col. 3, "Local and Colonial Courtesy".

4) N.S. 1 Jan. 1863, p. 3, col. 3, "Retrospect". See also J. Cullingworth, Hotel Almanac 1861 and 1862, "Population of Durban".

"The Town at present is decidedly in a melancholic condition, and looks seedy. This cannot arise from any excess of dissipation, for ever since Prince Alfred's departure Durban has eschewed all manner of worldly gaieties and been monastically correct as to deportment and demeanour. For three months past there has been no break in the monotony of everyday life." 1)

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1) N.M. 3 Dec. 1860, p. 2, col. 3. "Town Talk".

2) N.M. 9 July 1861, p. 2, col. 3. "Local Intelligence".

3) N.S. 17 Aug. 1861, p. 3, col. 3. "Local and Colonial Courtesy".

4) N.S. 1 Jan. 1863, p. 3, col. 3. "Retrospect". See also J. Cullingsworth, Hotel Albert 1861 and 1862, "Population of Durban".

two professional musicians, arrived from London - he a "violinist and composer" and she a singer and a pianist and "a pupil of M. Thallon of the Paris Conservatoire".¹⁾ In the New Masonic Hall in Gardiner Street, the premier concert hall in Durban, Havart arranged a concert for 16 January and introduced these two artists to the public. The programme was not of the usual pattern for Durban, but consisted of violin and piano ^{duets} ^{for} and a few operatic arias one of which ("Ernani, Ernani, Involami" from Verdi's opera Ernani) was received with enthusiasm. Mr. Havart included two of his own compositions: Quadrille à l'italienne and the vocal duet with violin obbligato called Trance and Ecstasy.²⁾ These two artists may have started a taste in Durban for music from the great operas; and also the practice very common in later years of performers introducing their own compositions into the programme.

After a few weeks in Maritzburg Mr. and Mrs. Paul Beece returned to Durban, gave their farewell concert on 18 February and then returned to Maritzburg. Again they performed overtures, songs and duets from operas. They were assisted by several local musicians, some newly arrived in the town - Messrs. Gleeson and Fraser, and Mrs. Barry. Two unfortunate circumstances - the recent death of the Rev. H. Peters, the Superintendent of the Wesleyan Mission,³⁾ and the violent thunderstorm on the night of the performance - combined to keep some of the people away. Some may have

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- 1) N.M. 14 Jan. 1883, p. 3, col. 3. "Concerts".
N.M. 17 Jan. 1883, p. 3, col. 3. "Local Intelligence: Mr. and Mrs. Beece's Concert".
 2) N.M. 14 Jan. 1883, p. 3, col. 3. Advert. See p. 267.
 3) N.M. 21 Feb. 1883, p. 3, col. 3. "Local Intelligence".

stayed away because of the rather unfamiliar programmes the visiting musicians brought to the Town. There was still a strong preference among concert-goers for the old familiar tunes, and when Mr. George Pullock gave a concert in the New Masonic Hall in Gardiner Street on 21 April these old songs were revived and nearly every one of them was encored.¹⁾

Since they had planned a tour of the Cape

Mr. and Mrs. Paul Reece did not return to Europe immediately.

They were in Durban at the end of April and advertised a "musical entertainment" to be given in the Masonic Hall on

1 May.²⁾ Mrs. Reece sang two arias in operatic costume.

Mr. Haygarth contributed some comic songs, and both Mr. Gibson and Mr. Birch sang solos. The large audience included all the local musical celebrities. At the conclusion of the concert there was dancing until 1 o'clock in the morning.

Local musicians were not silenced by visiting artists, sometimes more gifted than themselves: they were only too willing to co-operate with them. Haygarth continued to arrange his own concerts, one of which was in the Masonic Hall, and mainly a programme of popular songs sung by Haygarth himself. But he did introduce some newcomers to the Town: Dr. Dodds and Mr. Galt, and four others who were a group of glee-singers: Messrs. Fell, Hutchinson, Head and Moxon. In fact all the performers were singers. Mr. Galt, in addition to being a singer, was a great humourist and through his humorous monologues, soon became very popular as a local satirist, calling himself "Mr. St. George".³⁾

1) N.M. 22 April 1862, p. 2, col. 2, "Local Intelligence".

2) N.M. 29 April 1862, p. 1, col. 2, advert.
N.M. 2 May 1862, p. 2, col. 3, "Concert".

3) N.M. 5 Aug. 1862, p. 2, col. 6, "Mr. Haygarth's Concert".

The first theatrical company, Mr. Sefton Parry's, visited Durban in October 1862 and played to large audiences at the New Masonic Hall for a period of two months before leaving for Maritzburg. There was no other public entertainment in this year until 23 and 24 December when the Durban Ladies' Benevolent Society Exhibition and Entertainment was held in the same hall.

Haygarth's various musical accomplishments included his training of the first volunteer brass band in Durban - the Band of the Durban Rifle Guard, a group of 16 amateurs.²⁾ Their first public appearance was in the Market Square on Saturday 31 January 1863, and for several months afterwards they provided most of the musical entertainment of the Town, appearing at concerts and contributing their limited repertoire of quadrilles, galops and waltzes to the programmes which consisted mainly of songs and glees. They played in public on every possible occasion: on the parade ground, the Market Square, and at the Races; not only for the satisfaction of providing entertainment for the Town, but to raise money for their Band Fund to cover the cost of employing Haygarth as bandmaster and the incidental repairs to their musical instruments.

Two new features were introduced into concerts: one was Mr. St. George's impersonations of the famous English actor A. Booth who created the mid-Victorian music hall personality of "Lord Dundreary", the brainless peer; and the other was the musical dramatic entertainment known as "Christy Minstrels", whose burnt cork make-up and stage banter

1) N.M. 27 Dec. 1862, p. 2, col. 5, "Durban Benevolent Society".

2) N.M. 2 Feb. 1863, p. 2, col. 4, "Durban Rifle Guard".
See p.

was a vehicle for negro burlesque and, in more serious vein, the singing of the songs of Stephen Foster. A concert which was called "the first of the season", taking place on April 1863 in the Masonic Hall, included both of these novelties.¹⁾ and was so well received that it was repeated a week later.

The public of Durban supported generously any concert in aid of charity. On 11 September Haygarth and St. George were the two chief artists at a variety concert, the proceeds of which were to be given to charity. On this occasion, after several years' absence from the concert platform, Mrs. Cubitt appeared and played a piano^{-forte} duet with her young daughter.

Two newcomers to Durban - Robert Paris, a violinist and pupil of Michael Costa, the famous conductor; and Mrs. Paris, a pianist and singer - performed at this concert. Mr. C. Strecker, who had a fine bass voice and sang in Durban for many years also made his first appearance here. For the variety of music offered, this concert was one of the most ambitious of the early days: Haygarth played the cornet and a young boy, the son of a Mr. Hutchinson, played the side drum; Mrs. and Miss Cubitt played a selection of operatic airs as a duet on the piano; and eight singers sang the Barcarolle and Chorus from Macnicello (Auber). It was a great disappointment to the performers that half of the seats in the hall were empty, although booked and paid for by residents on the Beres who would not "encounter the prospects of a stormy night"; but there was surely some consolation in the newspaper report:

1) N.M. 31 Mar. 1863, p. 3, col. 5, advert.
N.M. 7 April 1863, p. 3, col. 4, "A Night in the Masonic Hall".

"Seldom - perhaps never - have we had an entertainment so high in its class and so perfect in its execution". 1)

Haygarth and St. George gave another concert in the Masonic Hall on 29 October, presenting a programme with sufficient variety to please everyone: songs, duets, glees, and the "Christy Minstrels" in which Messrs. St. George, France and Gieson were the principal performers. At this concert, which was to raise funds for the Durban Rifle Guard and the new song called "The Durban Guardsman's Song" was sung for the first time by Mr. Hutchinson and received with loud cheering. 2) As Mr. St. George, one of the most entertaining of all Durban stage artists, intended leaving Town at the end of the year, he gave a concert of his own on 3 November with the help of the D.R.G. Band under Haygarth - really a variety entertainment, with Christy Minstrels dancing and singing negro ballads; and Mr. St. George's favourite music hall turn which he called "Twenty Minutes of the Ridiculous". 3) a topical sketch which delighted everyone.

Early in 1884 two musicians, Mr. and Mrs. Finlayson, toured the Cape and Natal. They reached Durban from Port Elizabeth in February and gave two concerts in the "County Hall". 4) Both were accomplished singers and pianists. Perhaps for the first time in Durban Arditi's Waltz Song "Il Bacio" was sung by Mrs. Finlayson, and

1) N.S. 17 Sept. 1883, p. 3, col. 1, "Concert". See p. 141.

2) N.S. 5 Nov. 1883, p. 3, col. 3, "Local and Colonial".
N.S. 29 Oct. 1883, p. 3, col. 2, advert.

3) N.S. 5 Nov. 1883 p. 3, col. 3, "Local and Colonial".

4) Formerly the "New Masonic Hall" in Gardiner Street.

remained popular for over 50 years. Mr. Haygarth helped with the accompaniments. The glees, which were the main attraction in the programme, were sung by the regular Durban glee singers of this period: Messrs. Gibson, Hutchinson, Fann, Strecker, Haygarth, and Finlayson. Mrs. Finlayson sang operatic selections (in Italian) from Verdi's Il Trovatore, to the accompaniments played by Mr. E. A. Platt who made his first concert appearance on 11 March 1864.²⁾

Whether or not Mr. Galt ("St. George") left Durban after his "farewell" concert in 1863 cannot be ascertained. He was in Durban in June 1864 and appeared at a concert of songs and glees, he himself singing a group of comic songs.³⁾ He made another appearance in the County Hall in September - again assisted by Haygarth, and once more in November. For this latter occasion he and a Mr. Faunce formed a small "corps dramatique" and between them produced a few plays in the County Hall. A Dr. Lovell, who had "arrived from Sand Spruit for this night only", sang some of the incidental songs;⁴⁾ and the D.R.G. Band was also in attendance.

In spite of so many new developments in concert programmes, the *soirée* was not entirely a thing of the past. Sometimes *soirées* were held in the home, where they rightly belonged. On 31 January 1865 the Mayor (Mr. H.M. Gillespie) entertained 120 guests in his home in St. Andrew's Street, and had a platform erected for the musicians. A group of

1) N.M. 5 Feb. 1864, p. 2, col. 4. "Mrs. Finlayson's Concert".
N.M. 9 Feb. 1864, p. 2, col. 4. "Mrs. Finlayson's Second Concert".

2) N.M. 15 Mar. 1864, p. 2, cols. 3, 4. "Mrs. Finlayson's Concert".

3) N.M. 21 June 1864, p. 3, col. 3. advert.

4) N.M. 18 Oct. 1864, p. 2, col. 3. "Amateur Theatricals".
N.M. 22 Oct. 1864, p. 3, col. 1. advert.

singers, Messrs. W. H. Evans, L. Taylor, Fell and Gamble, who later formed themselves into a "Madrigal Society" sang glees. Mr. Longhurst gave a solo on the cornopean (cornet), Mr. Platt played the piano, and Messrs. Haygarth, Hutchinson, Strecker, Fann, Easterbrook, and Mrs. Easterbrook sang songs and choruses, one of which was from Handel's Messiah. Yet the concert was mainly light and informal, the host himself contributing two comic songs.

With a European population of over 3,000, Durban music-lovers looked forward eagerly to the day when larger choirs might be formed to make possible and effective the performance of some of the well-known oratorios. Maritzburg had led the way by giving excerpts from Handel's Messiah in the Cathedral early in January 1864, with a choir of between 30 and 40 voices.²⁾ In Durban the first choral concert of a similar magnitude took place on 4 April 1865 when, under the auspices of the Durban Benevolent Society, Mr. Ira Hirst conducted a choir of 30 voices in Messrs. Blackwood and Cowper's Store in West Street. The first part of the concert consisted of excerpts from Handel's Messiah and Mendelssohn's Elijah, the harmonium (played by Mr. Platt) being the substitute for the orchestra. The second part of the programme consisted of songs, glees, and instrumental selections played as duets for the piano and flute.³⁾

On 13 April 1865 Mr. Feri Kletzer, a cellist, gave a

1) N.M. 31 Jan. 1863, p. 3, cols. 3, 5. "The Mayor's Soirée". See p. 190.

2) N.W. 8 Jan. 1864, p. 3, cols. 3, 4. "The Oratorio".

3) N.M. 6 April 1865, p. 7, col. 4, "Grand Amateur Concert".

concert in the County Hall. Kletzer was among the first of the many musicians who came to Durban with a "European reputation". He had been one of the musicians at the court of the King of Hanover and had travelled all over the world giving concerts. On this occasion he played selections of operatic airs, and concluded his programme with his own arrangement of "The Last Rose of Summer", delighting his audience with an imitation of the bagpipes. There were other novelties in the programme - a trio for three cornets and a solo on the althorn (i.e. an alto saxhorn).

The first company of professional Christy Minstrels reached Durban in October 1895 after a tour of the Eastern Cape Province. Of this company of three, Charles Steele, Harry Leslie and J.R. Taylor, the last-named, Taylor, claimed to be the only surviving member of the original Christy Minstrels from 472 Broadway, New York, who were formed into a company in 1842. Christy Minstrels had been popular all over the world for nearly a generation and in that time had evolved from the mere part-singing of a number of performers with blackened faces, into a grand burlesque of negro oddities. About 400 people crammed the old Masonic Hall behind the Royal Hotel on 5 October to see and hear these three highly accomplished performers. Steele was both a pianist and a cellist; Leslie a singer and dancer; and Taylor a singer. They visited Maritzburg, gave a farewell performance in Jonsson's Masonic Hall in Field Street, and then returned to Capetown en route for Australia.

The only regular musical entertainment in Town during

1) N.M. 11 April 1895, p. 3, cols. 5, 6, advert.
N.M. 18 April, 1895, p. 3, col. 4, "Herr Peri Kletzer's Concert".

2) N.M. 3 Oct. 1895, p. 3, col. 2, advert.
N.M. 7 Oct. 1895, p. 3, cols. 4, 5, "The Christy Minstrels".
N.M. 4 Nov. 1895, p. 3, col. 5, "Local and General".

1866 was the playing of the D.R.G. Band twice weekly in the Market Square: but the year 1866 offered the public an unprecedented variety of concerts starting with one given in Jonsson's Masonic Hall in Field Street on 13 January again under the auspices of the Durban Benevolent Society, for which the Durban Madrigal Society and the Amateurs of Durban provided a programme of operatic selections and songs. This ¹⁾ have been the first time in Durban that the words of the songs were printed on the programmes.

Variety entertainments were arranged by Mr. St. George, and as a result of the widespread approbation accorded to his satirical fun in his "Twenty minutes of the ridiculous", this act grew into "Two hours with Mr. St. George's Scrap Book" combining narrative, anecdotes and songs - all connected with topics of local interest. At one of his entertainments on 19 May he secured the assistance of Haygarth who shortly afterwards went on a musical tour of South Africa. ²⁾

June being one of the drier (and therefore more reliable) months for concerts there were several given in the first week of that month in 1866. The D.R.G. Band, always short of money, engaged the services of the Durban Madrigals for a concert in Mr. Snell's new store in West Street. Newcomers to Durban made their debut here: Mrs. Fyvie, Miss Boyd, Miss Holland, Mrs. Dutton. Mr. Barron played the clarinet, accompanied on the piano, by his sister. ³⁾ In the same week the Durban Choral Union gave their first concert in Jonsson's

1) N.M. 13 Jan. 1866, p. 3, col. 4. advert.
The earliest available programme of this kind in Durban is of a concert held in Jonsson's Masonic Hall on 22 Jan. 1867 in aid of the Berea Church. A copy of the programme is in the Old House Museum, Durban.

2) N.M. 19 May 1866, p. 6, col. 3, 4. "Mr. St. George's Scrap Book". See p. 164

3) N.M. 9 June 1866, p. 3, col. 3. "The Week's News".

Masonic Hall in Field Street. Most of the tickets were complimentary to the members of the Society and their friends.

The programme consisted of glees, songs, part-songs and choruses.¹⁾

Towards the end of June the Durban Literary Society celebrated their second anniversary by holding a "grand Soiree" in Snell's new store in West Street, instead of in the New Court House as originally intended. Besides the songs, glees, piano solos, there was a party of glee singers (all ladies) who had been trained by Mr. Platt, with Mr. Ira Hirst as accompanist. The programme also included two dramatic sketches and the performance of a ventriloquist.²⁾

On 31 August the Durban Choral Union gave Durban's first fairly complete performance of Handel's Messiah in Jonsson's Masonic Hall, with Mrs. Easterbrook, Messrs. Hutchinson, Baker, and Bircher as soloists. This, however, was too ambitious an undertaking for so small and inexperienced a group of singers, and the concert was not considered a success.³⁾ The Sacred Harmonic Society proved themselves to be more gifted musicians when they gave a private performance of the same work on Christmas Eve 1866 at Mr. Gillespie's residence before an audience of about 70 people. The choir of 17 voices was led by Mr. Platt who accompanied them on the harmonium.⁴⁾

"Penny Readings", very popular in England at the time, were first tried in Durban on 7 Aug. 1866 when Mr. J. V. Churchill presided at a meeting in the Council

1) N.M. 9 June 1866, p. 2, col. 3, "The Week's News".

2) N.M. 3 July 1866, p. 4, col. 3, "Monthly News".

3) N.M. 4 Sept. 1866, p. 2, col. 6, "Performance of the Messiah".

4) N.M. 27 Dec. 1866, p. 2, col. 4, "Christmas Chimes".

Chamber, Heys Buildings, West Street.¹⁾ They became so popular that meetings were held every week, usually on a Thursday evening. Perhaps their popularity was due to the fact that they became informal concerts, the readings being alternated with songs or plays. Two prominent citizens, Mr. H. Gillespie and Mr. E. P. Lamport, were regular members of these gatherings and often contributed songs themselves. Sometimes the weekly "Readings" were devoted entirely to music; as, for instance, on 18 Aug. 1867 when the Durban Madrigal Society sang "jolly songs, love songs, reasonable songs, sailor songs, soldier songs, solemn songs, a hymn and an ode from Horace".²⁾

Two similar "cultural" societies were formed at this time: the Durban Young Men's Association and the Presbyterian Literary Society; each holding weekly meetings with "readings" and music. Yet a striving for culture was not always the immediate objective. The incentive for arranging informal evening entertainments was sometimes to raise money for the worthy object of building a new hall. It was through earnest endeavours of this kind that the residents of the village of Sydenham managed to make enough money to pay for the Sydenham Hall;³⁾ for which purpose a concert was held in Jessup's Hall (Royal Hotel) on 20 December 1866.⁴⁾ With the opening of this hall in January 1867, and the enthusiasm of the Sydenham residents for all kinds of cultural improvement, concerts were arranged and Durban musicians invited to make the journey of several miles, usually on horseback. If the

1) N.H. 2 Aug. 1866, p. 2, col. 4, "Penny Readings". See p. 11.

2) N.M. 17 Aug. 1867, p. 2, col. 3, "Entertainment by the Durban Madrigals".

3) See p. 179.

4) N.M. 22 Dec. 1866, p. 2, col. 4, "The Concert".

night was clear and the moon full many joined the party.

A number of concerts were arranged by the Sydenham Mutual Improvement Society. For one of them held on 16 July 1867 elaborate accommodation for the horses was provided in the form of a large shed erected near the hall. The advertisement in the newspaper promised a pleasant ride on a moonlight night as an incentive to the people of Durban to attend.¹⁾ It was, in fact, very well attended in spite of

a programme which offered nothing more interesting than a recitation of songs interspersed with cornet solos.²⁾ One

of the leading personalities in Sydenham was Mr. Ira Hirst, a very successful music-dealer in Durban. He usually played the piano, or sang; or presided at their meetings.

The late 1860s were years of remarkable musical progress in Durban. Throughout 1867 the D.R.G. Band played three times a week in the Market Square (then known as the "Town Gardens") and assisted at various concerts until the death of their trainer and conductor, Mr. A. L. Barron, on 2 May 1867. During the same year the Bands of the 20th Regiment and the 99th Regiment played frequently in public. Mr. St. George continued with his variety entertainments both in Durban and Maritzburg. On 30 April in Jonsson's Hall he introduced his own company of "Ethiopian Minstrels" in a new "pantomime ballet" entitled "The Startling Statue, or The Stoical and Stalactitical Parent". It was called a "Drawing-Room Entertainment" because of its informality.³⁾ The D.R.G. Band played during the intervals.

1) N.M. 13 July 1867, p. 2, col. 4, "Sydenham Concert".

2) N.M. 18 July 1867, p. 2, col. 5, "The Sydenham Concert".

3) N.M. 18 April 1867, p. 2, col. 1, advert.

The Sacred Harmonic Society received very generous praise from all quarters. Mr. and Mrs. J. F. Churchill were still the host and hostess for these private concerts. On 9 July 1867 a concert, consisting mainly of excerpts from Handel's Messiah and Haydn's The Creation, was given in Messrs. Clarke and Pulleyn's Store in West Street to a "select" audience of about 100.¹⁾

This was also the period of illusionists, ventriloquists, magicians and stunt performers who arrived in Durban as "professors" of their peculiar art, supplementing their shows with a concert sufficiently serious in character to be more than background music. A pianist, a cornet-player and a few singers might be asked to assist. Professor Diamond, whose marathon feats of walking backwards aroused much interest in the Town, gave readings from Shakespeare every Saturday evening at the "Free and Easy" held in Mr. Leech's West End Hotel.²⁾ Mr. G. Pullock providing the music at the piano³⁾ - perhaps in the style of the first concerts in the early Durban inns and taverns.

The Poussard-Bailey Company made a four year "grand tour" of the British Possessions in the East, and then came to South Africa early in 1867, making an extensive tour which included the sea ports and the larger towns of the interior. They arrived in Durban at the end of the year and gave their first concert on 1 January 1868. This was a variety entertainment with songs sung by Miss Amelia Bailey (soprano) and Florence Calzado (contralto); and violin solos - mostly music adapted from well-known operas - played by

1) N.M. 11 July 1867, p. 2, col. 5, "Private Concert".

2) See p. 24.

3) N.M. 17 Oct. 1867, p. 1, col. 1, advert. See p. 26.

Horace Poussard, who had received his musical training at the Paris Conservatoire.¹⁾ In all they gave five concerts in Palmer's Masonic Hall. Their first concert in Durban in February included the performance of an operetta In Love with a waltz. (Amoureux d'une Valse).

The D.R.G. Band survived the financial crisis of 1867 when the public subscribed enough money to pay the Bandmaster's salary so they continued to play in the Town gardens twice or even three times a week and on public holidays, occasionally introducing the pleasant novelty of letting some of the members of the Band sing popular tunes.³⁾

The heavy storms and serious floods in Natal in September 1868 interfered with concert arrangements. The Sacred Harmonic Society were to sing excerpts from Haydn's The Creation, Handel's Judas Maccabaeus and Messiah in the big hall of the Volunteer Mounted Rifles, but as the roads were so bad neither performers nor audience could be there in time. However, the concert was given later in the month with a choir of 30 singers conducted by Mr. E. A. Platt.⁴⁾ Another concert to be held in the Town Schoolroom (adjoining the Botanical Gardens) in November had to be postponed because of the heavy rains. On 11 Nov 1868 Mr. Platt again conducted "Vocal and instrumental music from the best composers", several of the Town residents taking part.⁵⁾

The year 1868 closed with two very successful concerts given by the members of the Congregational Church of Durban:

1) S.H. 31 Dec. 1867, p. 1, col. 4. "The Fournard-Bellie Company". See p. 70.

2) S.H. 9 Feb. 1868, p. 3, col. 5. "The Gode's Opera". The composer is unknown.

3) S.H. 9 April 1868, p. 3, col. 2. "The Town and General".

4) S.H. 26 Sept. 1868, p. 2, col. 5. "Volunteer Concert".

5) N.S. 19 Nov. 1868, p. 2, col. 5. advert.

one was a variety entertainment in the old Masonic Hall Smith Street; and the other a concert of Sacred Music in the Presbyterian Church Field Street, when the Sacred Harmonic Society sang excerpts from the oratorios as they had done at Verulam; and the Durban Madrigal Society sang glees.¹⁾ Some of the members of the latter Society had gained a high reputation with their solo singing: Mr. Gamble (bass), Miss Munro (soprano), Mr. W. Swift (tenor) and Mr. Strecker (baritone).

At the end of 1868 the hall in Field Street, which was originally Jonsson's and then Palmer's, became part of the establishment known as "George Houghting's Hotel", and was used as "Houghting's Musical Hall"²⁾ by the Amateur Serenaders, a group of "negro" minstrels who gave a vocal and dramatic entertainment there on 31 December 1868. A few weeks later the same hall was used by Messrs. Jack Hilton and Sleeman who gave several concerts with character songs, readings and dramatic sketches.³⁾ More important than Houghting's Hall in Durban's musical history is "Mr. Arnold's large room" in Pine Terrace, later known as the Trafalgar Hall.⁴⁾ Here on 23 March 1869 the musicians of Durban assembled to give a benefit concert to Mr. Barron and his two sisters who had decided to return to England after the disbanding of the D.R.G. Band at the end of 1868. The concert was attended by 500 people. Those who took part were: the D.R.G. Band

1) N.M. 28 Dec. 1868, p. 3, col. 4, advert.

2) See p.23

3) N.M. 29 Dec. 1868, p. 3, col. 5, "Amateur Serenaders"; and N.M. 11 Feb. 1869, p. 3, col. 1, "Local and General".

4) See p.17

(playing for the last time in public), Mrs. Louch, Mrs. Johnstone, Mrs. Wheeler, Mrs. Harrison, Miss E. Holland, Miss Barron, Messrs. Hoffman, Louch, Hirst, Swift, Sinclair,¹⁾ Barron and Platt.

Christy Minstrels were as popular as ever. One company, Messrs. Steele, Norton, Raynor, toured the Cape Colony for a period of six months and then came to Durban in April 1869. They performed twice in Houghton's Hall during that month. Their most accomplished musician was Mr. Steele (the only member of the original company which visited Durban four years before) who was a pianist and a cellist. He frequently included in these entertainments a performance of Mendelssohn's Pianoforte Concerto in A minor.

The second big concert of the year 1869 was held in the Trafalgar Hall on 9 July with Mr. Lee Kist as conductor. There were about 40 performers who had rehearsed twice a week in the County Hall (which had become a store belonging to W. Pease and Co.) for a programme of excerpts from the oratorios, an instrumental quartet for cornet, flute, ^{violin-}cello, harmonium; and songs and gleees sung by the Madrigal Society; but it was all rather too serious for most of the people who, after paying 4/- for admission, expected to be amused. Hence some of the audience grew restive, and either repeatedly demanded encores; or expressed disapproval by hissing or by persistently beating time with their feet.

New cultural societies were being formed in Durban at this time. The Durban Young Men's Association held regular

1) N.M. 25 March 1869, p. 3, col. 3. "The Concert".

2) N.M. 16 March, 1869, p. 3, col. 4. "Local and General".
N.M. 13 April 1869, p. 2, col. 5. "Christy Minstrels".

3) N.M. 27 July 1869, p. 2, col. 5. "Friday Evening's Concert".

meetings in the Council Chamber in West Street, which sometimes took the form of readings and glee-singing. The Young Men's Mutual Improvement Association held similar meetings. Public Readings interspersed with a few songs were held for the benefit of the Durban public in the Council Chamber. Literary associations were started in several of the churches in the Town, each arranging regularly, and fairly frequently, cultural evenings to which the public were invited. The procedure at these gatherings hardly varied: someone who was asked to preside as chairman for the evening announced each item and introduced each performer; it was customary for him to escort the ladies from the body of the audience on to the platform; and usually a few well-known singers were asked to contribute to the programme of the evening.

Of these societies the most vital was the "Durban Amateur Miscellaneous Entertainment Society" which originated with the visit of Mr. and Mrs. D'Arcy Read who came to Durban in August 1869 and with the assistance of amateurs performed Dibdin's opera The Waterman in Houghting's Hall.¹⁾ One of these amateurs was Mr. H. A. Greene who started a series of entertainments called "The Amateur Miscellaneous Entertainments" which were to be literary, musical and dramatic. This venture began with the formation of a group of "Ethiopian Serenaders" (after the style of the Christy Minstrels) from the available local talent, and benefitted from the guidance and encouragement of Mr. D'Arcy Read himself.

1) N.M. 17 Aug. 1869, p. 2, cols. 1,2. advert.
See p. 270

From the members of this society there came into existence "The Durban Amateur Band", a group of wind players conducted by Mr. Hutchinson - the only amateur band in Durban to take the place of the now defunct Band of the D.R.G. ¹⁾ By January 1870 the new society had given six public entertainments, some in Houghting's Hall, and others in the Council Chamber. Nearly all of these were dramatic sketches with incidental songs, piano, ^{-forte} solos, and pieces played by the new Amateur Band. Usually every programme consisted of two parts: music and drama, with the emphasis on drama. In March 1870 this Society decided to reconstitute itself as the "Durban Amateur Dramatic Club", to give dramatic performances during the winter months. ²⁾ The old society functioned until the end of March, assisted, as they had been before, by their Amateur Band which, being overburdened with brass, continued to produce unattering noises. When the new society started its activities in April the Band was called upon to play the incidental music to some of the plays, and occasion. Songs were contributed by Messrs. C. Strecker, Scott, Moxon, Hutchinson, or by the manager of the Society, Mr. E. A. Straker. ³⁾ The typical concert of this period was, therefore, a combination of music and the spoken word; the programme usually consisting of songs, duets, trios, glee, ^{-forte} piano solos, violin - or more often - flute solos; each item being separated from its neighbour by more or less

1) N.M. 27 Nov. 1869, p. 2, col. 2, "Evenings for the People".
N.M. 3 Dec. 1869, p. 2, col. 6, "D.A.M.E."

2) N.M. 1 Mar. 1870, p. 3, col. 3, "Local and General".
N.H. 1st Mar. 1870, p. 2, col. 3, "Local Intelligence".
 See p. 59

3) N.M. 14 April 1870, p. 3, col. 4, advert.
N.M. 12 May 1870, p. 2, col. 3, "Local and General".

appropriate readings or recitations, rather in the manner of the "Penny Readings" which started four years earlier.

An important musical event in 1870 was the visit of the Miranda - Harper Company who came to Durban via Port Elizabeth after a tour of the Cape. The members of the company were Madame Leffler (contralto), Madame Miranda Hirst (soprano), Mr. David Miranda (tenor) and Mr. Henry Harper (cellist). All advertised themselves as having achieved some distinction in the concert halls of Europe: Miranda Hirst had sung at the State Concerts at Buckingham Palace and at the Crystal Palace; Madame Leffler had been principal contralto at Covent Garden and St. James's Hall; David Miranda had been associated with both Covent Garden and Drury Lane; and Henry Harper a solo cellist at Covent Garden and principal cellist in Alfred Mellon's Promenade Concerts. They gave a few ballad concerts, but made history by introducing opera to Durban in a stage performance of Verdi's Il Trovatore in the Trafalgar Hall on 12 July 1870. The company tried to solve the problem of pleasing the people of Durban by combining opera and a ballad concert in one evening's entertainment; or as the Durban Amateur Miscellaneous Entertainments Society, and the Durban Amateur Dramatic Club had done by combining music and drama in a palatable form. In their farewell performance on 18 July they devoted the first part of the concert to popular ballads, and the second to a portion of Verdi's opera Il Trovatore, but owing to the illness of Madame Miranda Hirst the concert

1) N.M. 16 July 1870, p. 1, cols. 3,4, advert. See p.9

2) See p.284

proved to be a disappointment.¹⁾ Their most successful efforts were the two "grand fashionable concerts" in the Trafalgar Hall on 18 and 25 July 1870, when they added even

more variety to their programmes by including glees and

2) madrigals. In August 1870 Henry Harper and Madame Leffler

(Mrs. Harper) collaborated with Mr. and Mrs. D'Arcy Read

in producing some very successful dramatic and musical

entertainments in the Trafalgar Hall.³⁾ With this apparent

split in the original Miranda-Harper Company in October,

Mr. and Mrs. Miranda, without any local assistance, turned

their attention to producing operettas in the Trafalgar Hall,

introducing ballads and songs of the day.

Amateur efforts were not in any way discouraged by these

professional performances. To celebrate the opening of

their new church in Mercury Lane the Congregational choir

gave a concert of selections from Haydn's The Creation,

Mozart's Mass and James Macmillan's in December 1870.

This took place in the Presbyterian Church in Field Street

under the direction of Mr. E. A. Platt.⁴⁾ Not long afterwards

the new Congregational Schoolroom in Mercury Lane became

available for either concerts or the less formal "Penny

Readings". On 23 December a full programme of songs, vocal

duets and trios, flute and piano duets was presented in this

schoolroom. An interesting novelty was the playing of

5) operatic selections by a group of seven instrumentalists.

1) F.M. 28 July 1870, p. 7, col. 5, "Local and General".

2) H.M. 14 July 1870, p. 1, col. 5, advert.

H.M. 25 July 1870, p. 1, col. 5, advert.
H.M. 21 July 1870, p. 5, col. 5, "Local and General".

3) F.M. 30 Aug. 1870, p. 2, col. 1, advert.
N.M. 8 Sept. 1870, p. 4, col. 1, "Trafalgar Hall".

4) F.M. 2 Dec. 1870, p. 4, col. 2, "Opening of the
 Congregational Church, Dirham".

5) F.M. 24 Dec. 1870, p. 3, col. 2, "Local and General".

visiting military bands could sometimes produce other musical entertainment besides their regular open-air concerts two or three evenings a week in the Town Gardens. In Maritzburg the troops stationed at Fort Napier had their own theatre where they staged their own dramatic performances. They also had their own glee club or madrigal group, and evidently the civilian population in the City relied on the military for entertainment. The 32nd Regimental Band arrived in Durban in July 1870 and gave a full concert on 30 December in the Trafalgar Hall with all the variety that which Durban audiences had become accustomed - songs, glees, cornet solos, Christy Minstrels, and Barleboes; and because of their popularity there was a second house. ¹⁾ Like other bands, they played regularly in the Town Gardens and at charitable concerts. In the latter category might be included the concert for the widow and family of a Mr. Somers who died on the Diamond Fields, which was attended by more than 500 people in the Trafalgar Hall on 30 October 1871. ²⁾ Some of the members of the 32nd Regiment contributed to the most regular of the Town entertainments at this period: the Penny Readings which were held every Friday in the newly-built Congregational Schoolroom, where most of Durban's musical talent found a platform. Early in the series the inadvisability of making available to the community as a whole such inexpensive entertainment became clear to those who were responsible for organising them. The readings themselves soon became subsidiary to the concert programme

1) N.E. 31 Dec. 1870, p. 3, col. 6, "Tobias and General".
N.E. 4 Jan. 1871, p. 3, col. 3, "Tobias and General".

2) N.E. 30 Oct. 1871, p. 3, col. 1, "The Band Concert of the 32nd Regiment".

which proved to be the greater attraction, and several undesirables (mainly youths) gained admission. Interruptions became so frequent that the presiding chairman was often obliged to close the proceedings.¹⁾ To make sure of a more select audience admission was by ticket obtainable during the week, on application; but when this failed to keep away the rowdier element the Penny Readings were graced with the name of "Friday Concerts", and the price of admission was raised to 1/6. For varied yet predominantly serious entertainment these concerts were some of the most successful of the day. With favourable weather prospects as many as 400 people might be present.²⁾

During February and March 1871 larger (and noisier) crowds flocked to a store at the lower ("East End") of West Street to see a new dramatic stunt devised by Mr. D'Arcy Read. This was the "Spectroscope", a large sheet of plate glass with the aid of which he manipulated light and shadow so cleverly that he created the illusion of moving spectres. Indeed, Mr. Read's "ghostology" became the talk of the Town, and interested the Indian community for whom special performances were arranged. The more serious part of the show was the musical background of excerpts from Gounod's Faust ³⁾ sung by a company of so-called "impersonators", and when, at one performance, some exuberant members of the audience stamped their feet in time to the music George Fullock, the pianist,⁴⁾ became indignant, stopped playing and rebuked them severely.

1) N.M. 28 March 1871, p. 3, col. 2, "Local and General".
N.C. 31 March 1871, p. 3, col. 3, "Local and Colonial News".

2) N.M. 4 July 1871, p. 2, col. 6, "The Concert".

3) N.M. 11 Feb. 1871, p. 1, col. 1, advert.

4) N.M. 11 March 1871, p. 2, col. 5, "Local and General".

Dissolving views (magic lantern shows), also drew large crowds. A Mr. Stocqueler introduced his "diorama" to Durban. To make his performances livelier he told jokes and sang a few songs, and Mr. George Pullock provided the rest of the incidental music on the pianoforte.

In the years 1870 and 1871 the adventurers were still being attracted to the Diamond Fields. Men left their families to go prospecting. Some returned with or without the large fortune they had hoped to make. A few died, leaving their families in Durban with insufficient means of support. A certain Thomas Ellis was one of the less fortunate, and to relieve the distressing plight of his bereaved family the Trafalgar Hall was engaged for a benefit concert on 7 September 1871, at which about 600 people were present; it was also the memorable occasion on which two newly-formed musical societies - the Instrumental Union and the Orpheus Society - made their first public appearance.

Benefit concerts were very well patronized. The death of Mr. M. J. McKen, the first curator of the Botanic Gardens, was the occasion for a demonstration of generosity to his widow and family. Again all available musical resources in Durban were called upon for a concert in the Trafalgar Hall. Those who gave their services were: the Instrumental Union, the Durban Amateurs, the Orpheus Society, and a number of soloists. The success of the evening was triumphant, marred only by the "popping of soda-water bottle corks" at

1) The "diorama", one of the precursors of the cinema, consisted of long strips of painted canvas which were unrolled before the spectators.

2) N.M. 7 Jan. 1871, p. 3, col. 5. "Diorama".

3) N.C. 8 Sept. 1871, p. 3, col. 1. "The Concert".

the back of the hall where refreshments were being served.

It was at this concert that Mr. E. P. Lamport - parodist in his spare time - was greatly applauded for a performance of his own version of the song "God bless the Prince of Wales".¹⁾

The Point and Sydenham, both building up their own social life, needed on occasion the assistance of the Town musicians and musical societies when a concert was given. Mr. T. P. James's "spacious new iron store" at the Point was used for a concert on 23 February 1872, and transport arrangements were made with the Natal Railways for taking the visitors in special trucks "propelled by Kafir power" to and from the Point. Sydenham, described in these days as a rural village, was a more isolated community than the Point, but progressive in all its musical undertakings. Concerts were given in the Sydenham Hall (which stood on what is today a vacant stand at the corner of Randles Road and Spearman Road) and those who organised them sought the help of musicians in Town who came willingly. If the night happened to be stormy the visitors arrived late. Some concerts in aid of the newly-formed Sydenham Institute were held in the Congregational Schoolroom in Mercury Lane. Uncertainty of the weather continued to be a problem, and even if sufficient people managed to reach Town in spite of adverse weather conditions, the noise of rain on an iron roof was enough to mar the efforts of the performers. However, under these difficult circumstances the concert of 16 September took place, Sydenham musicians making the six mile journey into Town.

1) N.M. 18 May 1872, p. 3, cols. 4,5, "The McKen Concert".

2) N.C. 27 Feb. 1872, p. 3, col. 3, "The Point Concert".
N.M. 27 Feb. 1872, p. 3, col. 6, "The Point Concert".

The Instrumental Union (sometimes called the Orchestral Union) now augmented by a double-bass and a piccolo,¹⁾ the Durban Amateurs, the Orpheus Society, and some of Durban's most popular performers (including Miss Holland, Messrs. Platt, Strecker and Ira Hirst)²⁾ all made their contribution to the programme.

In May 1872 the Penny Readings were given another trial in the Congregational Schoolroom. The price of admission was raised to 3d. the avowed purpose of these gatherings being to instruct the youth of the Town.³⁾ The meetings were held on Thursday evening and proved to be as popular as they had been a year before. Those who were interested were given the opportunity of making their first platform appearance as readers, singers, or instrumentalists. Music was still the main attraction at these gatherings. The Durban Amateurs and Instrumental Union, made their contribution from time to time. Mr. E. P. Lamport, still popular as a singer of comic songs, came regularly and at the last of the series for 1872 obliged the company with one of his own songs of eleven verses called "The Song of the Bluff Lighthouse".⁴⁾

From 31 May 1872 the Durban Amateur Band made a regular appearance every fortnight on Friday evenings, or Saturday afternoons, to play in the Town Gardens. They played the standard music for military bands: marches, dance tunes, and operatic selections; and temporarily enjoyed a popularity which evoked the generous suggestion that they should be

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- 1) N.M. 28 Sept. 1872, p. 2, col. 6. "The Tydenham Concert".
 - 2) N.C. 1 Oct. 1872, p. 2, col. 4. "The Concert".
 - 3) N.M. 16 May 1872, p. 3, col. 2. "Penny Readings".
 - 4) N.M. 12 Dec. 1872, p. 2, col. 5. "Thursday Readings".

adopted as a Borough Institution, and, presumably, receive a suitable subsidy.¹⁾ But visiting bands always gave a better display of musical proficiency, and the local amateurs were momentarily forgotten when the Band of the 75th Regiment from Maritzburg moved down to Durban in August and gave a concert in the Trafalgar Hall with their own glee club.²⁾

Early in 1873 Mr. J. W. Haygarth returned from his tour of the Eastern Cape Province and the Diamond Fields having earned for himself a reputation as a singer of comic songs. His first public appearance after his return to Durban was at the Congregational Schoolroom on 7 February in a "Drawing Room Entertainment" given under the patronage of the Mayor.³⁾ Haygarth's two sons, William and Frank, each sang a few songs. For the second Drawing Room Entertainment on 19 June Haygarth, assisted by his two young sons, and the Orchestral Union hired the Trafalgar Hall.⁴⁾ Haygarth resumed his earlier musical activities in Durban by taking over the training of the Durban Amateur Band whose first and most distinguished appearance under the new conductor was at the banquet given in July to welcome the Governor Sir Benjamin Pine, when, with a group of singers called the "Durban Amateurs", they⁵⁾ supplied the music for the various toasts of the evening.

On 22 April 1873 the Orchestral Union and the Durban Amateurs combined to give a concert in the Trafalgar Hall under the patronage of the previous Governor Antony Musgrave

1) N.M. 29 June 1873, p. 3, col. 1, 3. "Durban Amateur Band". See p. 60.

2) N.M. 18 Aug. 1873, p. 3, col. 5. "Band Concert".

3) N.M. 1 Feb. 1873, p. 3, col. 1. "Local and General".

4) N.M. 17 June 1873, p. 3, col. 3. "Drawing Room Musical Entertainment"; and N.G. 20 June 1873, p. 2, col. 6. "Local and Colonial". See p. 171.

5) N.M. 24 July 1873, pp. 8, 9. "The Banquet to Governor Sir B. C. C. Pine K.C.M.G."

and his wife. The programme which opened with the Overture to Mozart's Don Giovanni played by the Orchestral Union, comprised mainly songs and glees and finished long after 11 p.m.¹⁾ Excessively long programmes were generally a source of annoyance to those who had far to travel home. Even for those who had short distances to go the poor street lighting was hardly conducive to comfortable progress on a dark night. On less formal occasions encores were demanded over and over again from popular singers who found themselves at the mercy of their audience. When the Congregational Thursday Readings of 1872 were burdened with this embarrassing situation the presiding chairman adopted the strong line of disallowing encores.²⁾

The first of the 1873 Congregational fortnightly entertainments was held on Friday 8 August when the Durban Amateurs provided most of the musical items on the programme.³⁾ At the second concert of the series there were so many rowdy people in the audience that it was necessary to adjourn the meeting at an early stage in the proceedings.⁴⁾ After this unpleasant incident meetings were held on Thursdays thereby excluding some of the noisy weekend visitors. At this time some letters appeared in the papers complaining about bad manners at concerts. But one correspondent who signed himself "Planter" criticised the Congregational entertainments with merciless contempt; from which it might well be inferred that the standard of reading and reciting was far inferior to

1) N.E. 34 April. 1873, p. 3, col. 6, "The Concert".

2) N.E. 24 Aug. 1872, p. 3, col. 4, "Thursday Readings".

3) N.E. 7 Aug. 1873, p. 3, col. 4, "Friday Evening Entertainments".

4) N.E. 23 Aug. 1873, p. 3, col. 6, "Local and General".

that of the musical performances.

"A more pitiful, meagre entertainment could not possibly have been placed before an English audience (I refer to the reading and recitation only). Gentlemen should not make a public spectacle of themselves." ¹⁾

The last of these entertainments took place on 18 December 1873.

If at any time a choir of 50 or 60 performers could be mustered the temptation was to perform the choral excerpts from the better-known oratorios, but at this time such an enterprise was possible only within the churches. On 23 December 1873 the Presbyterian church choir, with the assistance of the Dartan Amateurs and the Orchestral Union, performed an elaborate and ambitious programme from the works of Handel, Bach and Mozart. This was such a success that it was suggested a similar concert might be given in the New Year. ²⁾ There is, however, no record that such a concert took place.

The Christy Minstrels were back in Natal in the early part of 1874; not the earlier company of 1865, but another called the "Harvey-Dougherty-Leslie-Traham Minstrels" under the management of E. H. Harvey. They, like many other companies who toured the country, claimed to be both "celebrated" and of the "original" minstrels started by the Christy Brothers in the U.S.A. ³⁾ This company opened in the Trafalgar Hall in March 1874 and remained in Town for about a month. They had at least four good singers; one of whom

1) H.M. 4 Sept. 1873, p. 3, col. 6. "Thursday Readings".

2) H.M. 24 Dec. 1873, p. 3, col. 3. "The Grand Concert".
N.C. 27 Dec. 1873, p. 3, col. 4. "Christmastide Concert".

3) H.M. 14 March 1874, p. 3, col. 3. "Arrival of Harvey-Dougherty-Leslie-Traham Minstrels". See p. 171.

was also a cellist and another a violinist, both capable of presenting a serious instrumental programme. The comic negro element was supplied by the singing and "stump orations"¹⁾ of Harvey and Dougherty. Burlesque was common to all negro minstrel troupes, but with this company it was the burlesque of grand opera, the operas that came in for special treatment being The Bohemian Girl (Balfe), La Sonnambula (Bellini), Il Trovatore (Verdi) and The Grand Duchess of Gerolstein (Offenbach).²⁾ The more serious concert-goers in Durban were growing tired of blackened faces and negro burlesque, and when it was realised that this company was capable of more serious efforts in the musical line, for their farewell concert they were requested to make the generous concession of appearing for once at least with white faces. Leslie with his superb singing (he had a magnificent vocal range well into the alto register) had delighted the congregation of St. Saviour's in Durban with his singing of "I know that my Redeemer liveth" from Handel's Messiah. Accordingly the farewell concert took place on 1st April. The programme was made up of ballads, songs, duets, trios - mostly vocal, with ^{violin-} solos for ^{cello} and violin.³⁾

From January 1874 Haygarth arranged more "Drawing-Room Entertainments" in the Free and of the Point. It seemed to many that a charge of 4/- for admission was rather high in comparison with the inexpensive fortnightly concerts at the Congregational Schoolroom. Visiting artists could safely charge 5/-; but for local entertainment prices had to come

1) The burlesque, ~~improvised~~ speeches which usually formed a part of the minstrel entertainments.

2) See p. 238.

3) N.C. 21 April, 1874, p. 5, col. 5. "Harvey-Dougherty-Leslie-Braham L.R. Treble".

down unless the concert was for a charitable purpose. At this period inexpensive amateur musical entertainments were being offered to the public. The Congregational Church resumed the annual series of popular concerts on 27 June 1874, and the Durban Young Men's Association held a monthly concert in the Aliwal Street Schoolroom. One of the most impressive of these amateur concerts was held in the Congregational Schoolroom on 28 July 1874 to raise funds for the re-roofing of the native schoolroom at Inanda. It was organized by Mr. W. Pearce, Mr. E. A. Platt was the "conductor", and the evening's entertainment - consisting mainly of pianoforte solos, songs, duets, glees, and a cornet solo - was graced by "a fashionable audience".

The Durban Choral Society formed by Mr. E. A. Platt was in existence in December 1874 and gave a first concert on 9 February 1875 with a programme of choruses, solos, duets, trios from the oratorios Elijah (Mendelssohn), The Creation (Haydn) and Messiah (Handel). This was for the benefit of those bereaved by the loss of the two ships "Transvaal" and "The Star of Wales" on 8 December 1874. All the church choirs combined to make the concert a financial success, although concerts of serious music were not ideal for raising funds.

Negro minstrels, on the other hand, always drew the crowds. Soon after the Mayor's Wreck Fund had been opened in 1875 a visiting concert party, composed of some of the crew of the H.M.S. "Merlin", gave a minstrel entertainment in the Trafalgar Hall on 17 June and

1) N.M. 28 July 1874, p. 3, col. 2, "Concert in aid of the Inanda Church".

2) N.M. 2 Feb. 1875, p. 2, col. 2, "Durban Choral Society".
N.M. 11 Feb. 1875, p. 3, col. 3, "Grand Sacred Concert".

"so eager were the hundred of people to get inside the Hall that seats were occupied without any regard as to whether they had been previously engaged or not" 1)

The Christy Minstrel group at the 18th Regiment organized their own entertainment for the same week. The Congregational Church, in trying to reduce the debt on their new church, did not consider it undignified to stage a Christy Minstrel show in their schoolroom in July 1875.

The Congregational Thursday evening entertainments started again on 1 July 1875. But at this time there were other musical attractions in town: the I.O.G.F. "literary and musical" entertainments in the Templars' Hall, Field Street, usually held on Thursday evenings; the "Readings and Singing" in the Trafalgar Hall organized by the Anglican Church of St. Cyprion's in aid of their building fund; Berea Schoolroom concerts - which included "Readings and Singing" - in aid of the building fund for the Berea Congregational Church; the musical and dramatic evening in the Trafalgar Hall to establish a fund for the Band of the Royal Durban Rifles; and, in August, the professional "musical and dramatic entertainments" which the Harper-Leffler Company (formerly the Miranda-Harper Company) staged in the Trafalgar Hall during September 1875. Perhaps it was because of all these other musical attractions that the

1) N.M. 19 June 1875, p. 2, col. 4, "The Minstrel Entertainment".

2) N.M. 24 July 1875, p. 2, col. 4, "Penny Fair".

3) Independent Order of Good Templars.

4) N.M. 28 August 1875, p. 2, col. 1, advert.

5) N.M. 17 July 1875, p. 3, col. 2, "Berea School Room".

6) N.C. 24 Sept. 1875, p. 1, col. 5.
N.C. 8 Oct. 1875, p. 3, col. 1, "The Royal Durban Rifles Amateurs".

Congregational concerts in Town were discontinued after 1875.

Early in the year 1876 a famous soprano, Madame Anna Bishop, the widow of the late Sir Henry Bishop, made her third world tour and visited Durban bringing as her accompanist Charles Lascelles. From the middle of January to the middle of February she gave about three recitals a week in the Trafalgar Hall. She was 66 years old, and though her voice had lost much of its former mellowness Durban was greatly flattered by her presence in the Town. She preferred singing ballads, but included a few operatic arias, and generally made a point of singing "Home Sweet Home", the best-known of all her husband's songs. Charles Lascelles was an able pianist, and he had a baritone voice with an extraordinary range which enabled him to sing tenor solos when he chose. He was also a composer. The composition of his which excited most interest was the "National Hymn of South Africa" which was performed in Durban about four times with the reinforcement of additional singers and the Band of the R.D.M. According to a newspaper report it had

"a very partial strain and the weird-like rendering of the passages in Ruffie are particularly impressive." 2)

While Anna Bishop was in Durban an attempt was made to give a concert performance of at least two operas: The Grand Duchess of Gérolstein (Offenbach) and Il Trovatore (Verdi). To make these performances as effective as possible the best of Durban's vocal and instrumental talent was engaged, and a very fine tenor was discovered in

1) See p. 294

2) N.M. 16 Feb. 1876, p. 2, col. 5, "Madame Anna Bishop's Concert"

Mr. J. Smeaton, a singer of popular ballads, who was later known as the "Sims Reeves of South Africa".¹⁾

Several theatrical companies visited Durban in 1876 and 1877. In August 1876 Mr. and Mrs. E. V. Sinclair, formerly of the Sefton Parry Company, reached Durban after a very successful season of 50 performances on the Diamond Fields,²⁾ and became the new proprietors of the Trafalgar Hall which they converted into the "Trafalgar Theatre". In December 1876 Madame Cora Val Vose and Company arrived in Durban to be followed in April 1877 by Captain Disney Roebuck and the United Service Dramatic Company; each having completed a successful run in Capetown. These companies made their contribution to the music of the Town by giving both dramatic and musical performances. With the help of local musicians Mr. and Mrs. Sinclair organized variety concerts every Tuesday and Friday evening in the Trafalgar Theatre. On these occasions Mr. Haygarth was the accompanist and played selections on the piano ~~forte~~ during the intervals. In June 1877 the Star Variety Company arrived under the management of Professor F. Machielse, a very showy violinist whose playing was "distinguished by a variety of musical squibs and crackers".³⁾ He introduced the "orchestrion"⁴⁾ to Durban. In July Harry Rickard's Variety Company arrived

1) He first appeared in the Trafalgar Hall on 8 Feb. 1876. (N.C. 11 Feb. 1876, p. 3, col. 1, "Tuesday's Concert".)

2) N.M. 26 Aug. 1876, p. 3, col. 5, "Mr. and Mrs. Sinclair".

3) N.M. 31 July 1877, p. 3, col. 4, "Professor Machielse's Concert".

4) The orchestrion was probably a species of panharmonicon, a mechanical orchestra for which Beethoven wrote The Battle of Vittoria (Schöles, op.cit. article Mechanical Reproduction 8, 9.)

One of these instruments at the Skating Rink in Smith Street was described as "a powerful instrument of full brass band capacity, provided with six drums". Eight others were to be imported "so that none will have reason to complain of a want of music". (N.M. 18 Dec. 1877, p. 3, col. 6, "The Theatre Royal, Drury Lane, Skating Rink".)

with the solo pianist and singer, Miss Madeleine Mortimer.

Both Professor Machielse and Miss Mortimer remained in Durban as music teachers. Professor Machielse gave concerts and recitals in his studio in Smith Street, in the Masonic Hall in Smith Street, and in the Templars' Hall in Field Street.

Other new names appeared on programmes: Mrs. Atkinson (Mlle. Marie Vielle) an operatic singer from Canada and the U.S.A. who "possessed a sweet mezzo-soprano voice", made her debut in August 1877 when she assisted Mr. and Mrs. Sinclair in the Trafalgar Theatre. Her accompaniments were played by Mr. J. H. Mackay.¹⁾

Owing to the state of unrest in Natal just before the outbreak of the Zulu War in January 1879, there was a dearth of music in Durban. Nevertheless, the pantomime "Bluebeard", was produced at the "Trafalgar Theatre Royal" in January 1878, and was followed by several performances given by Baby Benson (Margaret Fish), the ten-year-old diminutive American child performer who appeared at this Theatre in February with her father, Mr. James Fish (a violinist), her mother Jennie Benson (a singer), and Mr. H. Smith (a pianist and singer). Baby Benson was mainly a singer of Christy Minstrel songs, and she blackened her face for the part. Two songs endeared her to the people of Durban: "Please give me a penny, sir" (which Anna Bishop introduced to Durban in 1876) and "Old Black Joe" - the most popular of all her songs and the highlight of the tour - which she sang to the accompaniment of "an invisible choir of 500 voices"; in other words, the audience was invited to "join in".²⁾ Baby Benson was greatly assisted by a vigorous

1) N.M. 28 Aug. 1877, p. 3, col. 3. "Mlle. Marie Vielle's Concert".

2) N.M. 15 Feb. 1878, p. 2, col. 3, advert.

publicity campaign: at one of the shows everybody was to receive "a present"; and "Baby Benson's Popular Song Books" were being sold in all the music shops.

The War Relief Fund for the bereaved and wounded stimulated much musical enterprise in the early critical months of the Zulu War, and several amateur concerts took place in the Trafalgar Theatre. By far the most popular professional entertainments of the year were those given in this Theatre in April by a group of ten Christy Minstrels who called themselves the "London Minstrels". In the sphere of more serious music the greatest achievement of the year was a "grand sacred concert" which took place in the Wesleyan Church in West Street on 19 July when excerpts from Handel's Messiah and Mozart's Twelfth Mass were sung by a choir of 60 performers conducted by Mr. W. Peace. One of the soloists was Madame Mendelssohn, a "celebrated" soprano who visited Natal in the company of Mr. J. Singer, a violinist, who on this occasion led the orchestra of 12.

John Betson, "tragedian and elocutionist", was another touring artist who, after an extensive tour of British Possessions in the Far East, called in at Durban in October 1878 and appeared at the Masonic Hall to recite and sing. With him was the pianist Mrs. Ernest Leigh who settled in Durban for a few years as a teacher of the piano and singing.

1) N.E. 24 April 1879, p. 3, col. 2, "The Christys at the Trafalgar Theatre".

2) Madame Mendelssohn resided in Johannesburg in 1891. She was the wife of the chairman of the Standard Theatre Syndicate. Dan Godfrey, conductor of the Standard Opera Company, quarrelled with her because, as he maintained, she had trained the local singers wrongly. (Sir Dan Godfrey, Memories and Music, London 1924, p. 55.)

3) N.E. 19 July 1878, p. 3, col. 5, "The Grand Sacred Concert".
N.E. 21 July 1879, p. 3, col. 8, "The Grand Concert of Sacred Music".

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Other visiting artists decided to remain in Durban: one of them, Mr. Summers Brown, Madame Mendelssohn's accompanist, gave a concert in the Masonic Hall on 18 December 1878, with the assistance of Mrs. Leigh, Mr. J. Mackey, Mrs. Atkinson¹⁾ and Mr. Smenton.

Conjuring, black magic, and stunts of all kinds still attracted many people. At the Trafalgar Theatre in November 1879 "Professor" Haselmayer, a conjuror, demonstrated a novel musical invention called the "Stylocarpe" - a little instrument like a harmonicon, made of leather, with glass or steel plates and a "magic drum". He distinguished himself still further by the incredible feat of playing the ever-popular "Carnival of Venice" on the piano, using just²⁾ a common clothes brush³⁾.

In December 1879 both the Trafalgar Theatre and the Masonic Hall were used for some Italian "operatic concerts" given by the two visiting Italian musicians Signora Neri (singer) and Signor Nelli (pianist) from the Cagliari Italian Opera Company which was disbanded after a season in Capetown. Several local musicians contributed, but there was very little Italian opera in the programmes which conformed to the usual pattern of songs, duets and piano⁴⁾ solos. One of the novelties was a piano solo⁵⁾ for the left hand only. They made their next appearance on 15 January in the Masonic Hall in Smith Street at a concert in aid of the Durban Benevolent Society. Signora Neri and Mrs. Carr from Durban sang duets from Le Nozze di Figaro (Mozart) with

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- 1) N.M. 20 Dec. 1878, p. 3, col. 4, "Grand Evening Concert".
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signor Nulli as accompanist. The remainder of the programme was quite conventional with glees, ballads and piano¹⁾ solos.

Meanwhile Charles Lascelles had established a reputation for himself in Maritzburg as a conductor of light opera, and as a singer, pianist and composer in every town that he had visited on his recent musical tour of South Africa.²⁾ In January 1880 there was another visiting conjuror in Durban, Dr. Charles Silvester, who, in addition to his many non-musical accomplishments, was a good cornet player. He and his wife joined Lascelles, then in Durban, to give variety concerts in the Trafalgar Theatre.

In May 1880 the congregation of St. Paul's Anglican Church held two concerts in aid of the organ fund: one in the Masonic Hall in Smith Street and the other in the Trafalgar Theatre. The chief attraction was Bertie Phillips, a clever impersonator from Capetown, who sang and recited humorous monologues.³⁾ The second of these Bertie Phillips concerts on 26 May stimulated the revival of choral singing in Durban; for it was the occasion when the Rev. Page Wood, the new incumbent at St. Paul's, made his debut in Durban as a conductor of the St. Paul's glee-singers, who were members of his own church choir. He was an ardent lover of choral music and had trained this choir himself, his ultimate aim⁴⁾ being to make it the nucleus of a Durban choral society.

1) N.M. 16 Jan. 1880, p. 3, col. 3, "Concert".

2) Lascelles was conductor of the Maritzburg Philharmonic Society from 1876 to 1881. (A. F. Hattersley, Portrait of a Colony, p. 148.)

3) He was very popular in Durban. When he performed at one of the Berea Road Church concerts on 5 June, he attracted most of the townspeople, thus unintentionally spoiling the success of a variety entertainment advertised for the same evening at the Trafalgar Theatre. (N.M. 5 June 1880, p. 3, col. 4, "Trafalgar Theatre".)

4) N.M. 28 May 1880, p. 3, col. 3, "Concert in the Trafalgar".

In September 1880 there was a third concert in aid of the organ fund and, in addition to the usual selection of songs and glees, excerpts from Mendelssohn's Elijah were sung by members of the church choir.¹⁾ This was the last public appearance of the Rev. Page Wood as a choral conductor in Durban. Owing to some friction in Anglican Church circles he returned the Bishop's licence to preach and left St. Paul's in October 1880. But he had already helped to start the second Durban Philharmonic Society in June.²⁾

1) N.A. Supplement, 18 Sept. p. 1, cols. 3,4, "St. Paul's Concert".

2) N.M. 16 Oct. 1880, p. 3, col. 3, "St. Paul's Church".
See p. 49.

CHAPTER NINE

CONCERTS 1881 - 1900.

The rapid musical developments on the Berea started from April 1880 when the Congregational Church, first known as the "Berea Road Church" (at the corner of Berea and Masgrave Roads), organized monthly concerts to raise funds for the purchase of a harmonium, engaging at least two professional musicians from the Town: Fred Oaklands, ¹⁾ one of the "London Minstrels" who visited Durban early in 1879, and Mrs. Atkinson (Miss. Vielle), ²⁾ a teacher of singing. A year later, ³⁾ in April 1881, the concerts arranged by the Berea Society were also held in the Congregational Church. They were called the "Berea Popular Concerts", the first of the series - "An Elecutiary and Musical Entertainment" - being opened by the Mayor of Durban on 1 April. There were as many as 18 items on the programme - songs, piano ⁴⁾ pieces, and readings. Mrs. MacColl, for many years one of Durban's most accomplished pianists, made her first appearance at this inaugural concert. Her husband, Duncan MacColl made his first appearance as a singer at the second of the series on 22 April.

During 1881 there were as many amateur concerts on the Berea as in Town, and the Berea concerts displayed quite as much musical talent. Instrumental music gained an early

1) With a fine tenor voice he, too, was known as the "Bima Reeves of South Africa".

2) N.M. 19 April 1880, p. 3, col. 1, "Concert on the Berea".

3) See p. 47.

4) N.M. 4 April 1881, p. 3, col. 3, "Berea Road Concert".

5) N.A. 25 April 1881, p. 3, col. 1 "Berea Popular Concerts". That these concerts were not always as popular as the name implied is evident from the following criticism: "Instead of enlivening the audience they throw them into a gloomy state befitting a funeral". (N.A. 16 May 1881, p. 2, col. 7, "Berea Popular Concerts".)

recognition, and the inclusion of two Haydn piano trios¹⁾ (performed by Messrs. Richards, Sehrens and Platt) showed that Berge concert-goers were willing to listen to music other than the usual succession of songs, ^{-forts} piano solos, and piano ^{-forts} duets, which, however, still made up the bulk of the programmes. It soon became apparent that much of Durban's musical talent came from the Berge. Indeed, from 1881, the amateur musical activities in Town depended very largely on support from the Berge residents.

The first public concert of the Durban Philharmonic Society under their new conductor, Duncan MacColl, took place in the Trafalgar Theatre on 16 September 1881, and the programme conformed to the "vocal" and "instrumental" division which was characteristic of earlier choral concert programmes in Durban. Selections from Handel's Judas Maccabaeus and Mozart's Twelfth Mass occupied the first part; and songs and pieces the second: all of which was repeated with a charge of 40 and an advertisement of 10. For the second concert of the Society on 1 December 1881 the division was vocal and instrumental, with excerpts from Handel's Messiah and a varied selection of songs, songs, duets and trios in the first part; and a few instrumental solos in the second. From the available accounts of these concerts - both pioneer efforts in large-scale civic musical entertainment of a serious kind - they were crude and unpolished in their presentation. For example, Mr. C. "did not understand recitative" and could not "express the depth of feeling which lay in the particular one entrusted to him"; and Mr. W. "lacked acquaintance with many of the rudimentary principles

1) N.M. 8 July 1881, p. 4; only 3, advert.

of music"; some of the performers were "talking and laughing with each other"; the conductor himself was indulging in frequent conversations with the soloists; the orchestra was "somewhat weak", and "it was unpleasant to see the leader of the orchestra and others dodging about among the performers"; the chorus was tonally ill-balanced and given to moving "heads, bodies and books to keep time during the choruses." Except for the four ill-mannered army officers who marred some of the enjoyment of the first of these concerts the audience at both of them responded with good grace; the elite of the Town were there, all in full evening dress.¹⁾

The people of Durban still preferred a varied musical repertory at their concerts; but Alice Hart, and her sister Carrie (a singer), tried to arouse interest in chamber concerts which were almost entirely piano and song recitals. The first of these took place in the Trafalgar Theatre on 24 December 1881 and was a failure owing to a

"distaste which Durban audiences exhibit towards dual or single performances; they require a full bill to induce them to spend their money."²⁾

In January 1882 these two ladies tried a similar experiment in the Trafalgar Theatre, and provided the whole programme of songs and piano pieces between them. The audience were much impressed by Alice Hart's scintillating technique in making her fingers "fairly spin round the keys".

1) N.M. 19 Sept. 1881, p. 3, col. 3, "The Philharmonic Society's Concert".

N.A. 19 Sept. 1881, p. 3, cols. 1,2, "The Philharmonic Society's Concert".

N.M. 5 Dec. 1881, p. 3, cols. 1,2, "The Philharmonic Concert".

N.A. 3 Dec. 1881, p. 3, cols 3,4, "Durban Philharmonic Society".

2) N.M. 27 Dec. 1881, p. 3, col. 7, "The Misses Hart's Concert!"

and especially by her playing of her own composition, "Joyous Thoughts".¹⁾ As a professional pianist Miss Alice Hart did not associate herself with amateur musical societies.

Usually her concerts were arranged for the benefit of her pupils, she herself contributing the major part. One of these "pupils' concerts" was held in Town's Piano Store Room in West Street and was called a "piano-forte recital", though it consisted of both piano pieces and songs. There was a very large attendance; however it was a hot Saturday afternoon, and the discomfort prompted one of the ladies in the audience to raise her umbrella to keep the sun off. But it was through these earlier concerts that the exceptional talent of Mrs. Richards (one of Miss Hart's pupils) was discovered. Later she was invited to sing at Victoria Garden, Durban's first singer of outstanding merit.

Concerts in aid of the St. George's Church Building Fund were held regularly in the Town Hall. But although the concert of 19 January 1901 revealed the best of Durban's vocal talent it was not an orderly occasion. It started in much haste, the audience were ill-behaved and

Mr. Brown, the accompanist, went Miss Robinson sitting five minutes while he looked for his music." 3)

When the Oddfellows' Hall was opened in 1900 it was used for the concerts given by the Durban Philharmonic Society. They opened their first "season" in April with a choir of 67

1) E.K. 6 Jan. 1900, p. 2, col. 4. "Miss Hart's Concert".
2) E.K. 10 April 1900, p. 3, col. 3. "Miss Hart's Piano-forte Recital".
3) E.K. 21 Jan. 1900, p. 3, col. 4. "St. George's Concert".

and an orchestra of 19 in a performance of selections from Sterndale Bennett's The May Queen, and a number of glees and part-songs. Generous praise was lavished on Duncan MacColl for his conducting, and on Mrs. MacColl for her playing of the accompaniments; but the concert did not escape a few pointed criticisms: sometimes the choir degenerated into a shout, the strings of the orchestra were frequently out of tune, and the cornet duet "Good Night" was uncharitably described as a "bad nightmare". The audience of 1,000 people was the largest ever known in Durban up to that time.¹⁾

Great effort was put into every concert given by this Society. In anticipation of their second concert in June, analytical notes on the works to be performed were published in the newspaper. Sterndale Bennett's The May Queen was performed again, and in the same programme were included Mendelssohn's setting of the Second Psalm, and Handel's Coronation Anthem Zadock the Priest.²⁾

The failure of their third concert in July was attributed partly to the weather. Including the performers, not more than 50 people were present.³⁾ It was however repeated in the same hall church on 4 August. Another D.P.S. concert given later in August on the same was spoilt by bad weather.⁴⁾ The fourth concert in September was again in the "Omnichion" Hall, with a chorus of 120. There was nothing ambitious in a programme of oratorios, part-songs and few choruses; only a few people attended, and, because of its

1) N.M. 24 April 1902, p. 3, col. 5. "The Durban Philharmonic Society's Concert".

N.A. 24 April 1902, p. 3, col. 5, 6. "The Philharmonic Society's Concert".

2) N.M. 10 June 1902, p. 3, col. 1. "The Philharmonic Society's Concert".

3) N.M. 29 July 1902, p. 3, col. 4. "Philharmonic Society's Concert".

4) N.A. 31 Aug. 1902, p. 3, col. 7. "Durban Philharmonic Society".

great length, the programme had to be curtailed.¹⁾ To add to the mismanagement there was confusion over the reserved seats, a frequent occurrence in those days, when people were not amenable to surrendering a seat once they had secured it.²⁾

The opening of the Theatre Royal in West Street on 7 November 1908 was a great event in Durban's musical history, for which the Durban Philharmonic Society prepared a performance of Mendelssohn's Elijah. It was an occasion for both music and speeches. Over 3,000 people were present. Programmes were printed with analytical notes, and the Society's greatest choral and orchestral forces were employed. The actual musical quality of the performance was assessed with prejudice. As many people in Durban had heard the celebrated CLAYTON Bentley sing in Elijah, by comparison James Watt's efforts were dismissed as far too slight.³⁾

At their final concert of the year on 15 December a third performance of Sterndale Bennett's The May Queen was given in the Theatre Royal, under two great disadvantages: bad weather, and the absence of two violinists and several singers who objected to performing in a theatre.⁴⁾

In 1913 Mlle. Grefellli, a soprano, and her accompanist, Gerald Trier, visited South Africa and were expected to give a series of concerts in January. Her illness in Capetown delayed her arrival in Durban until March, when, with the

1) N.M. 7 Sept. 1908, p. 3, col. 1, "The Philharmonic Society's Concert".
 2) N.A. 7 Sept. 1908, p. 3, col. 2, "Durban Philharmonic Society".
 3) N.M. 9 Nov. 1908, p. 3, cols. 2-4, "Our New Theatre".
 4) N.M. 18 Dec. 1908, p. 3, col. 6, "The Philharmonic Society's Concert". See p. 76.

assistance of Duncan MacColl and members of the Durban Philharmonic Society, she gave concerts in the Theatre Royal, the first of which took place on 16 March. The principal item was selections from Rossini's Stabat Mater. Mlle. Bredelli's singing was extolled as the finest ever heard in Durban; but Gerald Thies's piano, ^{-for} playing was condemned as careless and pretentious.

The Durban Philharmonic Society gave their first concert of the 1883 season on 13 April, not in the Oddfellows' Hall which was considered to be acoustically excellent, but in the Theatre Royal, a difficult hall for singers. For the main work they chose Gounod's Sacred Cantata Gloria, and completed the programme with part-songs, and glees and (most unusual) a large solo by Mrs. Hogg. The newspaper criticisms continued to be harsh, not only of the actual performance, but of the management of the concert. There was confusion in showing people to their seats, the concert started late, encores were given without discrimination, and unfortunately the gas lights played "fantastic tricks".²⁾ The concert in June, also in the Theatre Royal, was a performance of Haydn's The Creation, a full analysis of the work being published in the newspaper.³⁾ This concert was accorded kinder judgment. The Society's concert in the Philharmonic Hall in August 1883 reverted to the old pattern of solos, part-songs and glees, with the addition of an orchestral overture. Yet it was more of a musical success than some of the earlier and heavier choral efforts. With a few modifications the

1) N.M. 17 March 1883, p. 5, col. 2. "Mlle. Bredelli's Concert".

2) N.M. 16 April 1883, p. 3, col. 3. "Durban Philharmonic Society's Concert".

3) See p. 77

programme was repeated some weeks later.¹⁾ However, the Society remained true to their original intention: to perform the larger choral works. At a concert in October 1883 they performed Beethoven's Ruins of Athens and van Bree's Cantata St. Cecilia's Day. The unfulfilled hope was an early foreboding²⁾ that the Society would have to struggle hard for its existence.

In spite of this setback there were two more Philharmonic concerts before the end of the season, both of them in the Philharmonic Hall: on 6 December 1883 selections from David (Handel), Judas Maccabaeus (Händel) and Elijah (Mendelssohn) were performed; and on 8 January 1884 Handel's Messiah.

There were other musical attractions in Town and on the Beres. The Berea Road Church started a second series of concerts in January 1884, which were held in the Berea Church hall. Duncan MacCall, assisted by his wife, devoted much time to these concerts, and to the general cultural life of the Berea. Both boys and girls in Town churches and social clubs continued to hold their own entertainments in order to raise funds or to provide some diversion for their members. In April 1883 the Durban Institute was opened in South Street for "the social recreation and improvement of the young men of Durban", and the concertium was inaugurated as a concert,³⁾ the first of several to be held here until the premises were burnt down in September 1884.⁴⁾ Another social club, the

1) N.E. 11 Aug. 1883, p. 7, col. 1, "Philharmonic Society's Concert."

When the concert was held on 31 August "the attendance was very bad, and many of those who had disappointed went for the repetition were conspicuous in their absence". (N.A. 23 Aug. 1883, p. 3, col. 6, "Philharmonic Concert".)

2) N.M. 28 Sept. 1883, p. 6, col. 1, "The Philharmonic Concert".

3) N.M. 16 April 1883, p. 9, col. 3, advert.

4) N.A. 6 Sept. 1884, p. 3, col. 1, "A Catalogue of Conflagrations".

Young Men's Mutual Improvement Association, held concerts in the Congregational Schoolroom. These were mainly social functions, or drawing-room entertainments, devoted to songs, ^{-forte} piano solos and sometimes a dramatic sketch. These "smoking concerts", as they were often described, were much in vogue in the early 1880s, informality being both permissible and encouraged, within the restrictions imposed by orderly conduct. Hence it can be appreciated why the more serious concerts were not well attended, and why a piano ^{-forte} recital given in the Congregational Schoolroom in July 1883 by Mr. J. C. Dunster, a visiting pianist from Maritzburg, was treated with ¹⁾ indifference.

The Berea Hall in Musgrave Road was opened in 1883 and was used for performances given by the Berea Dramatic Society, and for concerts by the Berea musicians who had hitherto supported the Durban Philharmonic Society which, in 1884, ²⁾ was facing total extinction after the resignation of MacColl. At one of these Berea concerts on 5 March 1884 there was a choir of 40 voices conducted by MacColl, and an orchestra of 17 conducted by G. Monhaupt. The choir sang part-songs and glees, but the orchestra eschewed the distinction of playing ³⁾ two movements from Haydn's Symphony No. 94 in G major (Surprise). Vocal music was still more popular than instrumental, and a programme consisting entirely of glees and partsongs was not unusual even at this period.

While the Durban Philharmonic Society were waiting in vain for another conductor MacColl was asked to continue at

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- 1) N.M. 31 July, 1883, p. 2, col. 2. advert.
 - 2) N.M. 2 Feb. 1884, p. 2, col. 8. "Durban Philharmonic Society!"
 - 3) N.M. 28 Feb. 1884, p. 2, col. 4. ^{advert.}
N.M. 8 Mar. 1884, p. 3, col. 7. "The Berea Concert".

his post. He resumed his former duties by rehearsing the Society for a performance of Haydn's The Creation, which took place in the Philharmonic Hall in May, with greatly depleted forces. But the Society again seemed to be ill-fated, and

when James Watt sang "How furious storms tempestuous rage" he did so to the accompaniment of a real storm which was so violent that it spoilt the whole performance. At the

Society's concert in the following month, Mrs. Bragg's Concerto in Cecilia's Day was repeated, with parts sung by the choir, and glee songs by a group of Darban singers called the "Orpheus Glee Club".

The expression "Promenade Concert" has been used in the early days of Darban to mean an open-air concert, outdoor, or something less formal than a ball-dance concert. The earlier concerts at the mid-century in the Crystal Palace and St. James's Hall were associated with a low charge for admission, and at the original Crystal Palace Promenade Concerts of 1851¹⁾ tickets were free to have read the "programme". The Darban Promenade Concerts took their latter experiment at the Philharmonic Hall on 28 August 1884. The price of admission was 1/- (over 1/- less than the usual price at admission to an evening concert).²⁾ Something of the latter promenade concert atmosphere was suggested by a large palm placed in the centre of the hall, and a promenade lined with trees and plants. An unbroken file of stilettes was absolute silence during the concert, and remarks for this reason most of the time were disapproved. Except for the

1) N.H., 10 May 1851, p. 9, col. 5, "The Philharmonic Society".

2) N.H., 28 June 1884, p. 9, col. 3, "The Philharmonic Society's Concert".

3) See p. 5.

his post. He resumed his former duties by rehearsing the Society for a performance of Beethoven's Ninth Symphony, which took place in the Philharmonic Hall in May, with greatly depleted forces. But the Society again seemed to be ill-fated, and when James Watt sang "How furious is the tempestuous rage" as aid so to the accompaniment of a real storm which was so violent that it spoiled the whole performance. At the Society's concert in the following month was Verdi's Coronation Mass, which was repeated, with part-sung songs by the choir, and given sung by a group of Darnley singers called the "Orpheus Glee Club".

The expression "Promenade Concert" had been used in the early days of Darnley to mean an open-air concert, or something less formal than a full-dress concert. The regular concerts of the mid-century in the Crystal Palace and St. James's Hall were associated with a low charge for admission, and as the mid-century Darnley Promenade concerts of Julian people were free to move round the promenade. The Darnley Promenade Society tried this latter experiment at the Philharmonic Hall on 28 August 1884. The price of admission was 2/6 (only 1/- less than the usual price of admission to an amateur concert). Something of the same promenade concert atmosphere was reproduced by a large table placed in the centre of the hall, and a promenade lined with trees and plants. An unwritten rule of silence was absolute silence during the songs, and perhaps for this reason most of the items were instrumental. Except for the

1) N.Y. 19 May 1884, p. 9, col. 7, "The Philharmonic Society".

2) N.Y. 28 June 1884, p. 9, col. 7, "The Philharmonic Society's Concert".

3) See p. 11.

unfamiliarity of most of the audience with the practice of promenading during the music, the experiment was successful.¹⁾
 The same programme was repeated in the Berea Hall on 13 September; the poor attendance was explained by the fact that there was no moon that night.²⁾

The D.P.S. held their fourth concert of the 1884 season in October with a performance of The Crusaders by Elia Gade, miscellaneous songs, glees and part-songs, instrumental solos and duets, and a performance of the first movement from Mozart's Symphony No. 41 in C major (Jupiter).³⁾
 Again the newspaper offered the public a full analysis of the major choral work in the programme, but the public responded with indifference because of the counter-attraction of a circus in Town. The D.P.S., now desperately short of money, gave another promenade concert in the same month, but with only 100 people in the audience this was another dismal failure.⁴⁾

Promenade concerts may have been fashionable, but they were not entirely successful until the Band of the 41st Regiment under Bandmaster Rowlandson gave a "Grand Promenade Concert" in the Theatre Royal on 4 November. The Band played many of the old favourites: marches, overtures, national songs and descriptive glees.⁵⁾ The same Band gave another promenade concert for the benefit of the Durban Horticultural Society Exhibition in the Philharmonic Hall and

1) N.M. 30 Aug. 1884, p. 3, col. 3, "The Philharmonic Society's Concert".

2) N.A. 16 Sept. 1884, p. 3, col. 4, "The Berea Concert".

3) The first and third movements of this Symphony were performed at the D.P.S. Promenade Concert on 20 Aug. 1884.

4) N.A. 4 Oct. 1884, p. 3, col. 4, "The Philharmonic Concert".
N.M. 20 Oct. 1884, p. 3, col. 1, "The Promenade Concert".

5) N.M. 27 Oct. 1884, p. 1, cols. 5, 6, advert.

included two movements from Beethoven's First Symphony.

Both concerts being highly successful the unfortunate truth about D.P.S. concerts seemed inescapable: that "a military band succeeds in diffusing a love of music where academies and conservatoires would fail"¹⁾ and that the D.P.S., whose occupation it was to improve musical taste, could not hope to attract as many listeners as a military band.

The D.P.S. were not discouraged. They put on two more concerts in December 1884, adding to their repertoire Mendelssohn's Hymn of Praise.²⁾ At their final concert of the year Handel's Messiah was performed, again in the Philharmonic Hall with an orchestra augmented by members of the Band of the 41st Regiment - altogether about 100 performers.³⁾ It was described as "the best performance given in the Colony" and Mrs. Richards the soprano soloist was singled out for special praise being called the "prima donna of the country".

Military bands continued to be popular. The Band of the Natal Government Railways under Monhaupt was the most successful and popular of Durban's amateur bands. With 81 players it made its debut in February 1885 and after that made a useful contribution to the music of the Town by playing at open-air concerts or helping to supply the instrumental part of a concert programme.⁴⁾ Other more

1) N.M. 6 Nov. 1884, p. 3, col. 5, "The Promenade Concert".
When the Band of the 13th Hussars arrived in Durban in May 1885 they gave promenade concerts in the Theatre Royal.

2) N.A. 6 Dec. 1884, p. 3, col. 3, "Durban Philharmonic Society".

A slight inconvenience was caused by the unexplained absence of Mr. Parry, the soprano soloist, who was due to sing a solo. (N.M. 8 Dec. 1884, p. 3, col. 2, "The late Philharmonic Concert".)

3) N.M. 23 Dec. 1884, p. 3, col. 4, "Messiah".

4) N.A. 3 Feb. 1885, p. 3, col. 5, "Local and General".

accomplished bands visited the Town and when they played indoors it was to augment local orchestras, the concert usually assuming the form of a "promenade". Members of the Band of the 41st Regiment, under Bandmaster Rowlandson, had allied themselves with local musicians in Maritzburg to form an orchestral society. When this society visited Durban in March and April 1885 they had already rostered 30 players. Their programme in the Philharmonic Hall was entirely instrumental, including Haydn's Symphony in D, No. 101 (The Clock), and Mozart's Overture to The Magic Flute. The disadvantage of such an instrumental combination was soon evident to the more sensitive listeners; the strings were never strong enough to balance the other instruments.¹⁾

Yet the practice of inviting military bandsmen to join local orchestras was usual throughout Durban's musical history. Without relying on the assistance of military bandsmen the D.P.S. opened their fifth season in May 1885 in the Philharmonic Hall with a few powerful additions to the orchestra: kettledrums, double-bass, two proficient flute-players, clarinet, and a newcomer, Maurice Ferranti, who was an able violinist.²⁾

On 10 September the D.P.S. introduced two novelties: the humorous cantata The Jesters of Rheims by George Fox, and "Haydn's Toy Symphony";³⁾ adopting with the latter work the established English custom of inviting some of the well-known local musicians to play the toy instruments.⁴⁾

1) N.M. 20 April 1885, p. 3, col. 1. "Orchestral Concert".

2) N.M. 1 June 1885, p. 3, col. 3. "The Philharmonic Society's Concert".

3) No longer attributed to Joseph Haydn, but to Leopold Mozart, father of W. A. Mozart. (Grove's Dictionary article Toy Symphony)

4) Mr. Monhaupt played the large rattle, Mr. Mc Mahon the tin trumpet, G. Knox glass of water and tube imitating the nightingale, Mr. Tindal the cuckoo, Mr. Siedle the quail. (N.M. 12 Sept. 1885, p. 3, col. 6, "The Philharmonic Society's Concert.")

On Wednesday 28 October 1885 the Town Hall was formally opened, the occasion being one for a great musical festival. At the opening ceremony the D.P.S. choir and orchestra performed between the main speeches and the Hall was declared open with the singing of Handel's Coronation Anthem Zadock the Priest.¹⁾

In the evening the D.P.S. choir of 160 voices and orchestra of 25 players gave a promenade concert in the new Town Hall. It was estimated that nearly 3,000 people were in the audience; which made promenading quite impossible.²⁾

A Children's Musical Festival took place on Friday afternoon of 30 October when a massed choir of 1,300 children supported by the orchestra of the D.P.S. sang part songs. The conductor and trainer of the choir was Mr. C. C. Duffill, the organ-builder.³⁾

The Town Hall, the largest hall in Durban, was considered ideal for promenade concerts, one of which was given by the D.P.S. and the Band of the S.G.S. at the end of October; and another by the D.P.S. and the Band of the 27th Inniskilling Fusiliers in November.⁴⁾ At first it was thought that the D.P.S. might prosper if they gave their choral concerts in the Town Hall, but the singers found the hall trying because of the size (especially the height) to which they had not yet become accustomed. In spite of this difficulty Handel's Messiah was performed in the Town Hall by the D.P.S. choir and orchestra on 22 December, and was very well attended.

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- 1) N.M. 29 Oct. 1885, p. 2, col. 7. "Opening of the Town Hall!"
 2) N.M. 29 Oct. 1885, p. 2, col. 7. "Opening of the Town Hall!"
 3) N.M. 31 Oct. 1885, p. 3, col. 2. "Opening of the Town Hall!"
 See p. 135.
 4) N.M. 3 Nov. 1885, p. 4, col. 5. "The Concert".
 5) N.M. 20 Nov. 1885, p. 3, col. 5. advert.

To the more serious members of the audience there were several causes for annoyance: the practice of applauding individual numbers in an oratorio; the loud chimes of the Town Hall clock; and the childish behaviour of some members of the audience who, after the failure of the newly-installed electric lights half way through the performance, applauded ¹⁾ as each fresh lantern was brought into the hall.

The Town Hall was used for every type of public concert. During the year 1886 a number of prominent music teachers held concerts in the new Hall. Mrs. Bevis (Alice Hart) gave a concert in aid of the Lady Smith Flood Relief Fund, when the presence of a number of good string-players made possible the performance of an "instrumental quintet" by Haydn. ²⁾ The ever-popular N.G.R. Band under Benjamin Gibbon played the "South African March" by Alice Hart. ³⁾ There were several military band concerts during the year 1886: in May the Band of the 6th Inniskilling Dragoons performed in the Town Hall on behalf of the Anglican Church of St. Cyprian's; ⁴⁾ the Band of the "H.M.S. Raleigh" gave a concert on behalf of the Urban Benevolent Society in June; ⁵⁾ and the N.G.R. Band gave a promenade concert in December. ⁶⁾

The Philharmonic Hall was still available for concerts where a select and discriminating audience had to be catered for. Here Maurice Perreni, assisted by MacColl and the D.P.S., gave his first concert in March 1886: but the

1) N.A. 24 Dec. 1885, p. 3, cols. 4, 5, "The 'Messiah' at the Town Hall".

2) Probably one of Haydn's compositions arranged for string quartet and piano.

3) N.M. 13 Feb. 1886, p. 2, cols. 1, 2, advert.

4) N.M. 5 May 1886, p. 2, col. 1, advert.

5) N.M. 19 June, 1886, p. 3, col. 1, "Promenade Concert".

6) N.M. 17 Dec. 1886, p. 2, cols. 3, 4, advert.

programme was too heavy for most of the audience, and lasted three hours. Two hours was about the limit of the average concert-goer's listening capacity. It was mainly instrumental and included a performance of Beethoven's Septet Op. 20 with ¹⁾ a piano, ^{-forte} accompaniment arranged for four hands. In the same hall Mrs. Richards, in preparation for her visit overseas, gave a number of "farewell" concerts. Here too the D.P.S. opened their 1886 season on 2 July, in the presence of the Governor Sir Arthur Havelock and his wife; a "string serenade" (quartet) by Haydn being an unexpected change from the usual kind of musical fare of songs and part-songs. The choral part of the programme consisted of selections from Handel's Samson.²⁾ The second concert of the D.P.S. in August was lighter in character, but contained a sacred work, "O Salutaris", for soprano, violin obligato and pianoforte accompaniment, composed by Mr. F. R. Statham, who was at that time editor of the Natal Witness. It was sung by Mrs. Richards.³⁾

The "miscellaneous concerts" which the D.P.S. offered the public in October and November 1886 included in a single programme an extraordinary range of vocal and instrumental solos of every available kind - even a solo for alto. These concerts were mere diversions from the more serious business of preparing some of the great choral works, such as Handel's Samson and Messiah. Selections from the latter works were performed in December 1886 in the Philharmonic Hall, in the presence of the Governor of Natal, and his wife, who had now become patrons of the Society.

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- 1) N.M. 3 Mar. 1886, p. 3, col. 1, advert.
N.M. 16 Mar. 1886, p. 3, col. 2, "M. Ferranti's Concert".
- 2) N.M. 2 July, 1886, p. 1, col. 4, advert.
- 3) N.M. 21 Aug. 1886, p. 3, col. 3, "Philharmonic Society's Concert".

For this the D.P.S. Orchestra had been strengthened by some very promising young violinists. but MacColl, as a conductor, seemed to lack his former energy and skill. He made one or two false starts during the evening, and failed to keep the orchestral players together.¹⁾

In December 1886 three musical personalities arrived in Durban, one of whom was destined to play an important part in subsequent musical developments.²⁾ These were the members of a string trio - Messrs. Walther (violin), Ramsden (viola), and Bowman (cello)³⁾ - who had been touring the Cape for some years. They gave a series of chamber concerts in the Philharmonic Hall and the Theatre Royal. Except for the last of the series in the Theatre Royal on 29 December, which attracted a large crowd, the concerts were not a financial success. Again this was due to the heavy December rains which kept the people at home.⁴⁾ In July 1886 when

Mrs. Bevis put on a chamber concert in the hall of the Young Ladies' College one Thursday afternoon she had proved that chamber concerts were not doomed to failure as they were five years earlier.⁵⁾ There were in Durban at this period enough musicians who were interested in the chamber works of Haydn, Beethoven and Mendelssohn to make chamber concerts worth while. Mrs. Bevis was also responsible for the success of a new type of entertainment which combined visual art with music. This was the "Tableaux Vivants" staged in the Philharmonic Hall in November 1886, which

1) N.M. 28 Dec. 1886, p. 3, col. 6, "Philharmonic Society's Concert".

2) See p. 89.

3) N.M. 28 Dec. 1886, p. 3, col. 8, "Concert". See p. 83.

4) N.M. 24 July 1886, p. 3, col. 1, "Chamber Concert".

5) See p. 196.

"living picture" being accompanied by appropriate music, most of which was selected from the works of Mendelssohn and Chopin and played on the piano¹⁾ by Mrs. Beviss herself.

The year 1887 started badly for the D.P.S., depleted of some of its members who had joined in the gold rush to the Transvaal, but it turned out to be a year of great musical achievement. In this year of Queen Victoria's Jubilee there was very little music in the Town before June. Mr. Carl Walther, the violinist, who had severed his connection with the chamber ensemble of Walther, Boman and Ramsden, returned to Durban as a music teacher. On 13 June, with the help of the Band of the N.G.R., and various instrumentalists and singers, he gave a promenade concert in the Town Hall.²⁾ Mrs. Richards, who had returned from her Barberton tour, sang at a D.P.S. concert in the Town Hall on 25 June to over 1,000 people. Unfortunately an unruly element dominated the audience who demanded more and more encores from her, until the concert was almost beyond control; not even the official presence of the Mayor of Durban, Mr. Roberts, restrained this tiresome exuberance of a Saturday night crowd.³⁾

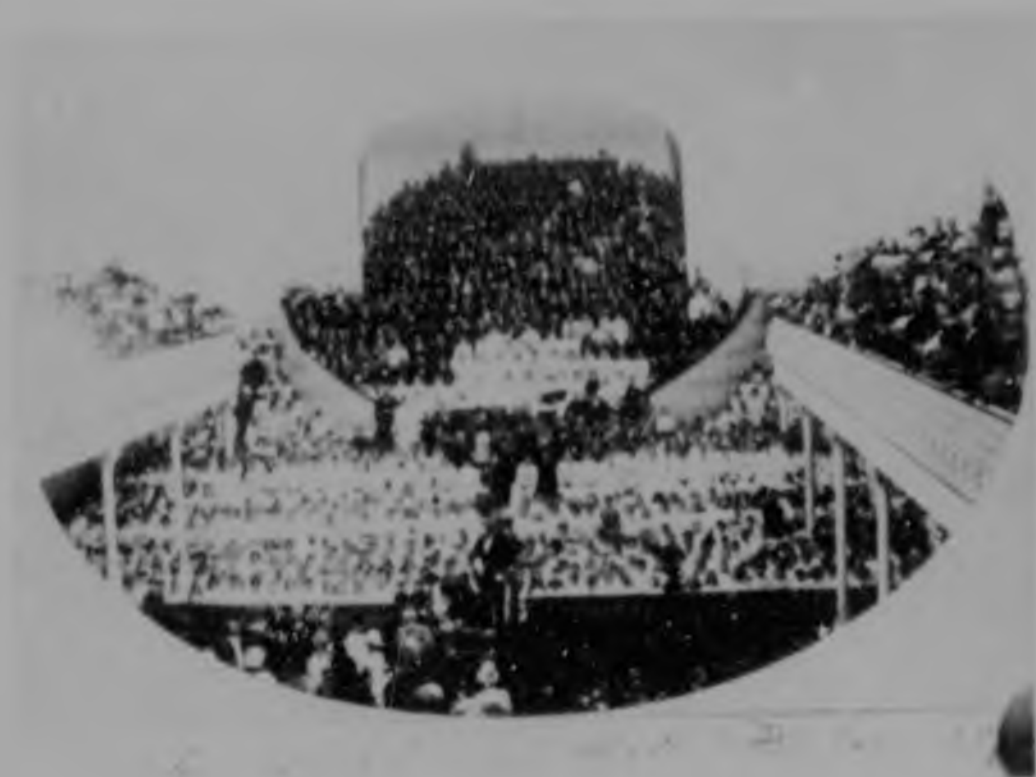
The Jubilee festivities started on the afternoon of 21 July in the Town Hall when the chorus and orchestra of the D.P.S. gave a rendering of "God save the Queen" and the "Hallelujah Chorus" from Handel's Messiah. As part of the festivities a great choir of 1,500 children performed in the new Hall under Mr. Duffell on the afternoon of 25 July.⁴⁾

1) N.M. 12 Nov. 1886, p. 2, col. 3. advert.

2) N.M. 16 June 1887, p. 3, col. 1. "Concert".

3) N.M. 27 June 1887, p. 3, col. 3. "Saturday's Concert".

4) See p. 213.



Jubilee Festival in the Town Hall Durban 1907,
showing choir and orchestra of the D.P.S. and
massed choir of children. Duncan MacCott is seen
standing at the conductor's desk.

Another great musical event of 1887 was the visit of the celebrated violinist Eduard Reményi (Hoffmann) in August. At that time he was 57 years old. He gave six concerts in the Theatre Royal, playing nearly all of the items himself, and delighting large audiences with his spectacular playing which he combined with an eccentric platform manner. Most of his accompaniments were played by Mrs. MacCall, and two great concertos - those of Beethoven and Mendelssohn - were rendered with piano transcriptions of the orchestral scores.¹⁾ Reményi also played in the Town Hall and St. Joseph's Hall. He organized string quartets and assisted the D.P.S. with their concerts.

After the departure of Reményi, Herr Eberlein arrived in Durban and hired the Town Hall for a chamber concert on 12 December 1887, doing in a smaller way what Reményi had done four months earlier. As Durban audiences were now more accustomed to purely instrumental programmes, his chamber concerts were well received.²⁾ Eberlein was an accomplished teacher of music but he was not a celebrated performer. Yet his enthusiasm should be attributed some of the success of these instrumental concerts. He introduced a few of the standard chamber works to Durban audiences and supplemented one of his concerts with short explanatory talks on the works to be performed.³⁾ For a time therefore, he became the leading musical personality in the Town, and perhaps influenced by the strong recommendation

1) N.M. 11 Aug. 1887, p. 3, col. 2. "The Reményi Concert".
N.M. 13 Aug. 1887, p. 3, col. 2. "The Reményi Concert".
 See p. 85.

2) N.M. 9 Dec. 1887, p. 2, cols. 3, 4, advert.
N.M. 14 Dec. 1887, p. 3, col. 5. "Herr Eberlein's Concert".

3) N.M. 12 Dec. 1887, p. 2, cols. 1, 2, advert.

given him by Sir George Macfarren, the Professor of Music at the University of Cambridge, Durban amateurs looked to him to revive the Town's orchestral concerts. ¹⁾ By 1888 he had already formed a small group of instrumentalists who were mainly string-players; for at this time there was a fashion among young ladies for learning to play the violin.

Vaményi's visit, followed by the arrival of Eberlein, helped to bring about a change in the musical taste of the Town, which became apparent through an increasing fondness for instrumental music, especially string-playing; and orchestras became as important as choirs. The "Durban Orchestra", as it was called, was well established by August 1888 with about 30 players. ²⁾ Before the end of the year they had given three concerts in the Town Hall. The first of them, in September, was limited to subscribers and their friends; the programme consisted of orchestral

pieces and songs, and operatic arias sung in the original language. ³⁾ The second, in November, was a greater success

than the first, and the Town Hall was crowded. At both concerts two Maritzburg musicians attracted much notice: a young violinist, Miss Antatrice Stuart, who showed great technical mastery; and Mr. F. R. Statham, two of whose compositions were sung by the choir and conducted by himself. ⁴⁾

The choir consisted mainly of Eberlein's pupils. The third concert on 18 December was given as a "Grand Complimentary Benefit" to Herr Eberlein. ⁵⁾ In all three it

1) N.M. 10 Jan. 1888, p. 2, col. D. advert.

2) See p. 87

3) N.M. 20 Sept. 1888, p. 3, col. 3. "The Durban Orchestra".

4) They were entitled "Benedictus qui venit" and "Quartet for Requiem Mass". (N.M. 22 Nov. 1888, p. 3, col. 2, "Durban Orchestra".)

5) N.M. 19 Dec. 1888, p. 3, col. 4, "Last Night's Concert".

was instrumental music that predominated. The standard of technical proficiency at these concerts did not always justify public performance; for we read that in one work

"the instrumental soloist lost the beat entirely and the conductor had eventually to bring them (i.e. the orchestra) to a pause and start the movement again." 1)

Some new ventures in the Town Hall were commendable, but showed signs of becoming "pupils' concerts" like those organised by Mrs. Beviss, only rather more ambitious in the choice of the music to be performed. In the same category were the concerts by the "Ladies' Orchestra" who were trained and conducted by Mr. Ferranti.

Meanwhile the D.P.S. seemed to have reached a period of decline, after failing to revive the interest of its remaining members. One of the few occasions in 1888 when they performed in public was on 1 March in the Town Hall during the return visit to Durham of Henry. He had offered his services as a soloist at this benefit concert for Mrs. Richards, who, at that time, was contemplating a visit to Rome for further musical training.

In January 1889 the D.P.S. ceased to function as a society under that name, but MacColl and his wife continued with what was called "MacColl's Choir", a group of about 40 singers, mainly those who had supported the D.P.S., who gave occasional concerts for various charitable purposes. In April 1889 in the Barea Hall they presented a programme of Christmas carols and "Jubilee Hymns" (or "Negro Spirituals")

1) N.M. 22 Nov. 1888, p. 4, col. 2, "Last Night's Concert".

2) See p. 88.

3) N.M. 2 March 1888, p. 3, col. 5, "Mrs. Richards' Benefit Concert".

which the Jubilee Singers had delighted so many
 thousands on their tour of England a few years before.¹⁾

On 25 June 1889 the Orchestral Society under the
 direction of Eberlein was a year old, and commemorated the
 occasion by a concert of orchestral music with instrumental
 solos and songs. The programme included a performance of
 two movements from Mozart's Symphony No. 41 in C major
 (Jupiter), the conductor adopting the early practice of
 separating the movements by other works. With insufficient
 string-players the difficulty of obtaining a satisfactory
 tonal balance between brass and stringed instruments can be
 readily appreciated; but this did not deter them from
 attempting a performance of Beethoven's Symphony No. 1 in C
 Op. 21 in December.³⁾

More military bands made their appearance in Durban.
 The Band of the 64th Regiment was in Durban in August 1889
 playing at promenade concerts in the Town Hall under
 Bandmaster Gidney. The N.G.R. Band, under Mr. Hutchinson,
 and the N.M.R. Band, under Bandmaster Gibb, played regularly
 in the Town Gardens where a new bandstand was erected in
 1890. A series of open-air band concerts was held in
 April 1891 when the delegates from the Transvaal were
 entertained in Durban as a gesture of good will on the
 extension of the railway into the Transvaal.⁴⁾

In July 1889 the English baritone Clifford Hallé, son

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- 1) N.M. 29 April 1889, p. 3, col. 3, "Concert". See p. 216.
 2) N.M. 27 June 1889, p. 3, col. 4, "Subscription Concert".
 3) N.M. 11 Dec. 1889, p. 5, col. 3, "Durban Orchestral
 Society".
 4) N.M. 9 April 1891, p. 4, cols. 1, 2, advert.
 The first bandstand was erected on the Market Square in
 1863-4. (Henderson, op. cit. p. 99)

of the famous Sir Charles Hallé, visited Durban to give three concerts in the Theatre Royal; and for that purpose he obtained the assistance of Walther, the violinist, and two local amateurs, Miss Stanbridge (soprano) and Miss Welch (pianist) - a precarious venture at this period when people did not relish whole programmes consisting almost entirely of songs, violin solos and piano solos. Both Hallé and Walther were severely criticised in the press. Hallé, who was partly relying on his father's musical reputation for a favourable reception in Durban, proved to be a disappointment, both because of his singing which was described as "lacking strength in the upper register", and his irritating mannerism of putting his hand in his pocket while he was singing. Walther was blamed for cultivating the worst feature of Bruch's playing - an excessive use of portamento (sliding).¹⁾

In September and October 1889 MacColl again became active in the musical life of the Town conducting his Choir at two concerts in the Theatre Royal. The first of these included songs, part-songs, and choral excerpts from Romberg's Lay of the Bell, supported by a small stringed orchestra.²⁾ The second was similar but, with a few additional orchestral players, made possible a performance of Handel's Acis and Galatea. The inclusion of a Mendelssohn trio for piano, violin and cello, may have helped to acquaint Durban audiences with the more abstract compositions which usually found a place in "chamber" concerts.³⁾

In 1890 the Chamber Music Society of Durban was started by Messrs. Hallé and Walther. With a programme of trios for

1) N.M. 25 July 1889, p. 3, col. 2. "Saturday Night's Concert".

2) N.M. 4 Sept. 1889, p. 3, col. 2. "Saturday's Concert".

3) N.M. 14 Oct. 1889, p. 3, col. 2. "Saturday Night Concert".

violin, piano, violin and cello, piano sonata, violin sonata
and a few arias this Society, made its debut in the Eere Hall
on 2 October 1890. It might be described today as a
"connoisseur programme"; but this effort incurred the
slight displeasure of the newspaper reporter who thought that
the works chosen were rather too difficult for the performers.¹⁾
In November 1890 two other musicians Otto von Booth (violinist)
and Morley Maclean (pianist), both from Johannesburg, offered
the public a similar programme in the Theatre Royal, but to
a very meagre audience. To be financially successful
chamber concerts, though almost a musical "cult" of 1890 in
Durban, needed light relief in the form of popular songs;
they also needed advertisement. In July the two sisters,
Julia and Rose Albu, both students of singing from the
Royal College of Music in London, visited Durban en route for
Australia. Their three "chamber concerts" were held in the
Town Hall. They were assisted by Bert Ebenstein (piano),
Mr. A. Bender (violin), Mr. E. Jackson (violin),
Mr. Frans Bender (piano) and Mr. George Israel (violin), who
between them supplied the more serious part of these
programmes. The Misses Albu themselves contributed a few
popular songs and arias.²⁾ With the help of a publicity
campaign which was organized by their "business manager"
these two ladies had a successful season in Durban.

Meanwhile the performance of large choral works was still
the ambition of amateur singers in Town. The choral
conductor who succeeded MacColl was Francis Crane, who formed

1) S.E. 4 Oct. 1890, p. 5, col. 5, "Chamber Music Society".

2) S.E. 17 Nov. 1890, p. 5, col. 3, "Concert: Violin and
Pianoforte Recital".

3) S.E. 19 July 1890, p. 2, col. 7, "Saturday's Concert".

the Berea Choral Society in August 1890. Their first concert on 30 August in the Town Hall was as much a chamber concert as those described above, the programme consisting of glees, songs, an instrumental quartet and quintet. But the public showed little interest in it.¹⁾ By November, however, they had obtained so much support from the Town and the Berea that they were justified in calling themselves the "Durban and Berea Choral Union". With a choir of 160 they gave a performance of Mendelssohn's Elijah in the Town Hall on 20 December; but according to one newspaper report this undertaking was quite beyond the capabilities of the performers, one of whom was Clifford White in the part of "The Prophet". He resented the criticism that his voice "lacked resonance" and in his own defence wrote to the newspaper.²⁾

An important musical event in 1890 was the visit to Durban of the negro choir known as the "Jubilee Singers" in November. This choir (ten in all) originated in Hampton, Virginia, U.S.A. Their leader, Orpheus M. McCoo, had a deep bass voice and a great vocal range. Another member of this company was Mattie E. Allan, a woman who usually sang tenor. On their first arrival in Durban they were regarded with some hostility at the hotel where accommodation had been reserved for them, as they were "bigger than expected".³⁾ They gave only one concert before proceeding with their tour of the country. However when they returned to Durban a year

1) N.M. 1 Sept. 1890, p. 4, col. 1, "Berea Choral Society".
The piano quartet was Dvorak's Antilles Op. 47; the piano quintet was Spohr's Vivace Op. 130.

2) N.M. 28 Dec. 1890, p. 3, col. 5, "The Choral Union: 'Elijah'".

3) N.M. 17 Nov. 1890, p. 3, col. 3, "The Jubilee Singers".

later they were favoured with a kinder reception, and sang to an enthusiastic audience in the Theatre Royal on 5 November 1891.¹⁾

musicians to go on a tour of the country, the two main centres of attraction being Kimberley and Johannesburg. Singers were much idolized and each large town had its own centres of attraction being Kimberley and Johannesburg.

Singers were much idolized and each large town had its own "nightingale". Mrs. Richards (Miss Virginie Cheron) was called the "Natal Nightingale". She returned to Durban after three years' training at the Royal Academy, London and gave several concerts in the Town Hall in October and November 1890, before going on tour to the Transvaal.

Musicians from other South African towns visited Durban.

In June 1891 Roger Ascham, the blind pianist and organist from Port Elizabeth, gave a piano recital in the Town Hall, assisted by the singer Clifford Halle, but only 70 people attended.²⁾

He also gave a concert in the hall of the Young Ladies' Collegiate School where he could cater more conveniently for a small, select audience.³⁾

In 1891 the Durban Choral Union under Francis Crane, assisted by Eberlein who trained the orchestra, gave a number of subscription concerts, one of which was the unsatisfactory performance of Stanford's The Revenge.⁴⁾ The two concerts of July and September were the best of the series: at the second on 4 September the orchestra was reinforced by

1) N.M. 7 Nov. 1891, p. 5, col. 6. "The Jubilee Singers".

2) N.M. 2 July, 1891, p. 4, col. 3, "Mr. Roger Ascham's Recital".
One reason for the poor attendance was that 5/- admission was considered too high.

3) N.M. 9 July 1891, p. 3, col. 5. "Pianoforte Recital".
The career of Roger Ascham (1864-1934) has been described in Men of the Times: Old Colonists of the Cape Colony and Orange River Colony, (Eyre and Spottiswood, 1906) p. 11; and in F. Z. van der Merwe, op. cit. p. 377.

4) See p. 95.

members of the Band of the 11th Hussars, which made possible
 a performance of a Haydn symphony.¹⁾

St. Joseph's Hall in West Street was sometimes used for chamber concerts in 1892. It was here that Miss Cheron gave a concert in February after her return from Johannesburg; the Konss-Baylis family from Johannesburg gave two concerts here in May; and when Roger Ascham returned to Durban in July he hired this hall for three of his concerts.

While the Theatre Royal was being used by dramatic and operatic companies, the Town Hall was available for concerts which were in the nature of great civic occasions: such was the promenade concert held in honour of a visiting English cricket team in February 1892, the Grand Scottish concert in the same month, and similar occasions for combining music with demonstrations of popular enthusiasms of the moment. The Zulu Choir with their European conductor, Mr. Gannev, used the Town Hall for three concerts in March.²⁾ Miss Cheron became so popular that she could afford to give what were really chamber concerts in the Town Hall.

Avon Saxon, a baritone from London, was destined to play an important part in Durban's musical life for the next 12 years. He came to Durban in June 1892. Assisted by a company of three - Mrs. McCullum (soprano) from Kimberley, Madame Hyde-Leipold (pianist) and Vernon Reid (tenor) - he gave concerts in the Town Hall and Theatre Royal during the month of July 1892. At the last of these

1) This was probably Symphony No. 93 in D major (Solomon Symphony No. 2). (H.M. 3 Sept. 1891, p. 6, col. 2, "Choral Union")

2) H.M. 10 March 1892, p. 5, col. 7, "The Zulu Choir".

3) H.M. 4 July 1892, p. 3, col. 5, "Mr. Saxon's Concert".

concerts on 23 July Miss Cheron was one of the singers.¹⁾ In September Miss Cheron went on tour again, this time to join Avon Saxon in Capetown. His next tour included Kimberley which, at this time of the Exhibition, was attracting many musicians one of whom was Eberlein.

In March the Durban and Berea Choral Union were rehearsing Handel's Messiah which was performed in July,²⁾ this being their 21st subscription concert for the year 1892. They opened the 1892-3 season with a concert on 20 December, and during the year 1893 gave three subscription concerts in the Town Hall. The last concert for 1893 took place on 17 October with a performance of Mendelssohn's Hymn of Praise as the main work.³⁾ But in addition to these three subscription concerts another three were specially arranged for the visit of the famous English baritone Charles Santley in July 1893.⁴⁾

With so many highly proficient singers and instrumental players residing in Durban amateur societies should maintain their prestige by giving concerts only when there was unlikely to be some counter-attraction in the form of a distinguished visiting musician. Musicians come and went in quick succession, gave about three concerts and then moved on to Kimberley and Johannesburg where it was profitable for them to remain for a longer period. In January Avon Saxon and Miss Cheron returned to Durban from

1) N.M. 23 July 1892, p. 3, col. 4, "Cheron-Saxon Concert".

2) See p. 90.

3) N.M. 28 July 1893, p. 3, col. 3, "Choral Union".

4) S.A. 10 Oct. 1893, p. 3, col. 8, "Choral Concert".

5) N.M. 29 July 1893, p. 3, col. 7, "Santley's Visit to Durban".

N.M. 31 July, 1893, p. 3, col. 4, "Santley's Visit to Durban".

N.M. 3 Aug. 1893, p. 3, col. 6, "Mr. Santley's Visit to Durban".

Johannesburg where she had been singing with the Johannesburg
Orchestral Society in the Wanderers' Hall. In March 1893,

Marie Stefani, a New Zealand mezzo-soprano who had made a
name for herself at the Kimberley Exhibition, came to Durban
with Signor Verdi (a baritone), Lillian Kerr (violinist), and
Herr Drexler (pianist); and the company gave two concerts in
the Town Hall.¹⁾ From Kimberley there arrived also

Madame L. Jonquier, described as "the most polished violinist
since Remenyi",²⁾ and her husband, who played her accompaniments.

Both from Mauritius originally they settled in Durban and
gave chamber concerts in the Town Hall, Borea Hall and

St. Joseph's Hall; and travelled to neighbouring towns.

They were two of the unluckiest musicians ever to visit
Durban, being dogged by bad weather wherever they went. Time

and again they suffered the disappointment of having to play

in half-empty halls. Avon Saxon and Virginie Cheron made

another visit to Kimberley and Johannesburg early in 1893

and were back in Durban in June. They combined with the

Jonquiers for one concert on 10 June, and then, after their

marriage in Durban in July, gave a farewell concert in the

Town Hall on the 21st of that month before going to Europe.

This last concert was given much publicity; souvenir portraits

of Madame Cheron-Saxon (as she then called herself) and Avon

Saxon were given to all the ladies in the 4/-, 3/- and 2/-

seats.³⁾ Another visitor to Durban was a distinguished

Irish baritone, Signor Foli, who arrived during August and

1) N.A. 20 March 1893, p. 3, col. 3, "Stefani-Verdi Concert".
N.M. 22 March 1893, p. 3, col. 7, "Stefani-Verdi Concert".

2) N.M. 22 April 1893, p. 3, col. 4, "The Jonquier Concert".

3) N.M. 24 July 1893, p. 3, col. 5, "Farewell to Natal".

gave one concert in the Town Hall on 17 August before proceeding on his musical tour of South Africa.¹⁾

In spite of all this array of distinguished musicians, local talent was being stimulated by the first Eisteddfod in Natal (December 1892) and the Eisteddfod concerts which followed. It was the second Eisteddfod of August 1893

which brought the soprano, Ada Forrest - perhaps the most famous of all Natal singers²⁾ - before the Durban musical public.³⁾

Organ recitals were given frequently in the Town and on the Berea by the few competent organists living in Durban, or by those on a visit from Maritzburg.⁴⁾

As early as January 1893 the phonograph, forerunner of the gramophone, was arousing interest when a certain Ali Cohen gave private recorded concerts on the phonograph of pieces played by celebrities. In November 1893 phonograph concerts were given in the Masonic Hall, Smith Street, and in a room in Mercury Lane, where five pieces could be heard on payment of a shilling, listening being done with the aid of ear-tubes or cone. But these novel experiments were in no way a substitute for the live concert.⁵⁾

As the number of string-players in Durban increased so too did the number of chamber concerts. Ferdinand Israel, a violinist, held at least three chamber concerts in the Congregational Hall Mungrave Road between March and June of 1894. In these he was assisted by Mrs. Jonquier and Messrs. Jonquier, E. Jackson (viola) and P. Jackson (cello).⁶⁾

1) N.M. 19 Aug. 1893, p. 3, col. 6. "Foll's Visit to Durban".

2) She too was acclaimed the "Natal nightingale". See p.121.

3) N.M. 25 Aug. 1893, p. 3, col. 3. "Second African Eisteddfod".

4) See Chapter Sixteen.

5) N.M. 4 Dec. 1893, p. 3, col. 6. "Phonograph".

6) N.M. 30 April 1894, p. 3, col. 1. "Chamber Concert".

The Jonquiers gave chamber concerts in the Berea Hall in June. In the same month Otto von Booth, the violinist, gave chamber concerts in the Masonic Hall in Smith Street, assisted again by the pianist Moray Maclean: both had just returned from a concert tour in Johannesburg. The Durban tenor George Macfarlane held a chamber concert in the Masonic Hall, Smith Street on 9 November 1894, and was assisted by the Durban Male Voice Choir and by the pianist Mrs. Challinor (formerly Mrs. Beviss) who played one of her own compositions.²⁾

As had often happened in early years, the congenial weather of July brought celebrities to Town. In 1894 a Scottish operatic soprano, Marguerite Macintyre, visited Durban and sang in several concerts arranged for her in the Town Hall. She, like so many others at this time, was making a tour of South Africa after a successful concert season in Kimberley and Johannesburg. The Choral Union with its Male Voice Choir under Crane supplemented her programme with part-songs. She gave three concerts in all in August.³⁾

When the Town Hall organ was officially opened on 19 December 1894 there followed some great choral concerts. Handel's Messiah was given two performances on 20 and 22 December with a chorus of 200. About 1,500 people were present at the performance on Saturday 21 December.⁴⁾ In March 1895, soon after the arrival of the first Borough

1) N.M. Supplement, 28 June 1894, p. 2, col. 3, "Chamber Concert".

2) N.M. 18 Nov. 1894, p. 3, col. 4, "Chamber Concert".

3) The sudden indisposition of Miss Macintyre before her first concert on 4 August caused great disappointment to the crowds who had assembled in the Town Hall. (O. Siedle, Siedle Saga, pp. 149, 150.)

4) N.M. 24 Dec. 1894, p. 2, col. 7, "Second performance of Messiah".

organist, "Corporation Popular Concerts" were started, and were usually held on Thursday afternoons, with special morning concerts to cater for the influx of holiday-makers during the winter months: these were mainly organ recitals¹⁾ at which local artists were invited to perform.

Avon Saxon and Virginie Cheron returned to Durban in May 1895 with a concert party called the "Saxon Glee Singers"-²⁾ a male quartet and a soprano. Their four concerts were held in the Town Hall, but to very sparse audiences; after which the party visited Johannesburg where, with a larger population to cater for, they were likely to be received more favourably.

In the closing years of the century there was an abundance of musical entertainment. At the time when the Saxon Glee Singers were in Durban, the Payne Family of Handbell-Ringers were attracting large crowds at the Theatre Royal.³⁾ The famous French mezzo-soprano, Zella Trebelli,⁴⁾ came to Durban in the same month with the English tenor, Charles Saunders. All three of the Trebelli concerts in 1895 drew full houses.⁵⁾ In June Norman Salmond, the English baritone, came to Durban and gave concerts in the Town Hall and Theatre Royal. In July Sir Charles and Lady Hallé (Madame Norma Neruda) arrived in South Africa with their two ~~engagements~~ grand pianos valued at £400 each. Sir Charles

1) See Chapter Sixteen.

2) N.M. 13 May 1895, p. 3, col. 3, "The Saxon Glee Singers".

3) N.M. 4 May 1895, p. 3, col. 4, advert.

4) See p. 11.

5) N.M. 20 May 1895, p. 3, col. 5, "First Trebelli Concert".

N.M. Supplement, 21 May 1895, p. 1, col. 2, "Second Trebelli Concert".

N.M. Supplement, 23 May 1895, p. 1, col. 1, "Third Trebelli Concert".

Hallé, founder of the Hallé Orchestra, was an eminent pianist,¹⁾ and his wife an even more eminent violinist. They arrived in Durban on 14 August accompanied by Luscombe Searelle, a well-known entrepreneur, who had arranged their tour for them.²⁾ They gave only two concerts in the Town Hall. In November McAdoo's "Jubilee Singers and Virginia Concert Company"³⁾ appeared again at the Theatre Royal, and in the same month, Avon Saxon, who had disbanded the Saxon Glee Singers and returned to London, came back to Durban with a new company called the Cheron-Saxon Concert Company which included Signor Adolfo Sestini, a very able cellist. Their two concerts in the Town Hall had an indifferent reception.⁴⁾

In spite of these distinguished visitors amateur societies were still very active. The Durban and Berea Choral Union had become "The Durban Choral and Orchestral Union", and, during 1895, were busy rehearsing Haydn's The Creation and Mendelssohn's St. Paul. The Durban Male Voice Choir was still being maintained by Francis Crane for occasional popular concerts. The newly-formed "Durban Orchestral Association" of 30 players under Mr. T. J. Grant gave their first concert on 4 May in the Town Hall, and were quite satisfied to play straightforward operatic selections interspersed with vocal and instrumental solos, without trying anything more ambitious or beyond the capabilities of the players:

1) See p. 9.

2) H.M. 15 Aug. 1895, p. 3, col. 4, "The Hallé Concert".
H.M. 17 Aug. 1895, p. 6, col. 4, "Second Hallé Concert".

3) H.M. 18 Aug. 1895, p. 3, col. 4, "The Jubilee Singers".

4) H.M. 25 Nov. 1895, p. 3, col. 7, "Town Hall Concert".

"The Association has so far avoided the ruinous mistake that has hitherto been so common with local orchestras - the selection of music for public performance far beyond the capabilities of the players". 1)

The popularity of Sunday evening concerts dates from about June 1895 when local amateurs gave what were called "Sacred Concerts" in the Theatre Royal. The programmes consisted of popular songs, arias from the oratorios, and sacred songs. Sunday evening organ recitals were given regularly in the Town Hall when new artists might be introduced to the public. 2)

Under Mr. R. H. Macdonald, who was appointed Borough Organist in 1896, the D.M.A.'s first concert took place on 13 May 1896 when Mendelssohn's Athalie was the main work performed. 3) Prices of admission were 3/-, 2/-, and 1/-. Athalie was repeated in October with a choir of 200, and the same Association performed Handel's Messiah on 16 December (without an orchestra) with the help of a visiting baritone Scott Seker. 4) The Association held a Musical Festival lasting for three days in July 1897, again with excerpts from the oratorios, and a few organ solos, songs and orchestral pieces. The two larger choral works performed were Macfarren's May Day and Haydn's The Creation. 5) In September a concert performance of Cellier's Dorothée, also in the Town Hall, was described as a failure: inadequate rehearsal resulted in great confusion among the orchestral players, when some of

1) N.M. 5 May 1895, p. 6, "Durban Orchestral Association". See p. 91.

2) See p. 417

3) See p. 103.

4) N.M. 19 Dec. 1896, p. 7, col. 5, "Durban Musical Association". See p. 104.

5) N.M. 20 July 1896, p. 8, col. 4, "Durban Musical Festival".

1) them observed the repeats and others did not.

Of the touring musicians who arrived in Durban one remained for at least two months. This was Signor Renzo Rotondo. Quite independently of the Cheron-Saxon Company, of which he was a member, he conducted a series of orchestral concerts in June and July 1890, and drew on all the available players in Durban and Maritzburg. These concerts took place in the Town Hall. To assist him Rotondo had several able musicians: Madame Cheron, Avon Saxon, Lionel Hargreaves (baritone) and Mr. Jonquier. 2) Another, who made her home in Durban and taught music, was Madame Letowska, a pianist and singer who was "very pretty" and could "play 40 pieces without music". 3) She came in January 1890 and gave chamber concerts in Messrs. Jackson Brothers' Saloon in West Street. Anton Strelezki, another member of the Cheron Saxon Company, who was formerly Court pianist to the Queen of Roumania, gave recitals in the Masonic Hall, Smith Street; 4) a so-called "Russian" pianist, Baron von Himmelstjerne with "a European reputation as a player and conductor" 5) left Johannesburg to visit Durban in April and played at the Music Saloon of Messrs. Young and Gutter in West Street, astonishing his listeners by playing everything from memory, an unusual feat in those days. 6) The Band of the 7th Hussars came to Durban in July. In the same month the Snowdrop Minstrels from

1) N.M. 14 Sept. 1890, p. 3, col. 5, "Durban Musical Association".

2) N.M. 23 June 1890, p. 4, col. 7, "Popular Orchestral Concert" See p. 100.

3) N.M. 14 Jan. 1890, p. 4, col. 4, "A Lady Pianist".

4) N.M. 7 Feb. 1890, p. 4, col. 4, "Piano Recital".

5) N.A. 3 April, 1890, p. 3, col. 1, "Himmelstjerne's Recital".

6) N.M. 16 April, 1890, p. 3, col. 5, "Baron Himmelstjerne's Recital".

Maritzburg - a belated edition of the Christy Minstrels - drew crowds to the Town Hall. Roger Ascham visited Durban again in July and gave organ and piano ^{-forte} recitals in the Town Hall. The Jubilee Singers returned for their third visit in August. The greatest attraction of all was the famous English tenor, Sims Reeves, who gave two concerts of popular ballads in the Town Hall in September 1896.¹⁾

1897, the year of Queen Victoria's Diamond Jubilee, was a busy year in Durban with all kinds of musical entertainments. In February Benni Schoenberger, a Hungarian pianist, appeared in the Town Hall with Signor Rotond^o and Miss Lillian Brusard, an American soprano. ²⁾ rger attracted some attention with a newly patented resonator attached to the piano. The Diamond Jubilee Concerts started in May and lasted until July. They were mainly popular in character, and not free from almost incredible mishaps:

"Mr. E. Smith twice attempted a harp solo but a string broke on each occasion and he had to abandon the number".³⁾

Military bands assisted at these concerts: 7th Hussars, 9th (Queen's Royal) Lancers, 2nd Royal Dublin Fusiliers, and West Riding Regiment. The individual performers who figured prominently were those of established musical reputation in the Town: Madame Cheron, Mr. Saxon, Signor Rotondo, Mr. E. Benzon (a Swedish violinist) and Baron von Himmelstjerna.

These were the days of harsh, exacting, musical

1) N.M. 15 Sept. 1896, p. 4, col. 6, "Sims Reeves Concert".
 N.M. 22 Sept. 1896, p. 4, col. 7, "Sims Reeves Concert".
 2) N.M. 10 Feb. 1897, p. 4, col. 1 advert.
 3) N.M. 7 June 1897, p. 4, col. 7, "Saturday's Orchestral Concert".

criticisms, many of which originated from the press.

Mr. A. Milligan the music critic on the Durham Mercury. On 10 July 1897 the D.M.A. gave a performance of Elijah, for which they had rehearsed strenuously for several months. Milligan found much to regret in the performance and quite fearlessly wrote the following critique:

"The principal soloists were Mlle. Cheron, Mrs. Boyd-Smith, Mr. C. H. Miller and Mr. Avon Saxon, but with the single exception of Mrs. Boyd-Smith who sang the contralto music, not one of those named was satisfactory. Mr. Saxon has a voice of sufficient power to sing the music of Elijah's part, but he failed altogether to catch the true spirit of the music. His rendering of the recitatives and solos was exaggerated and theatrical, rather than dignified and devoutly dramatic. In endeavouring to give expression to the sentiment of the words and music he became simply solo-dramatic. Mr. Saxon has a fine voice, and he has command over it, but he quite failed in his interpretation of Elijah's music. Mlle. Cheron was also anything but successful. She did not seem certain of her notes occasionally and her time was in some places erratic. Like Mr. Saxon she has the vocal power to sing the notes but she failed in her reading of the music to individualise as part of a great sacred drama. The tenor (Mr. C. H. Miller) was quite incapable. He did not seem to have the slightest idea of how to sing oratorio music at all, and his recitatives were sung without the least attempt at expression. Mrs. Boyd-Smith, on the other hand, although nervous and a little out in the first recitative, showed a conception of the music that none of the others had 1)

Having read the above report in the paper of 12 July Mr. Saxon, who placed much reliance on press reports to enhance his prestige as a music teacher, determined to seek reprisals. He concealed himself in Milligan's office early on that fateful Monday morning and awaited arrival of this gentleman who soon appeared. Saxon demanded an explanation from Milligan but as none was forthcoming he knocked him down, and continued to inflict heavy blows on him and as Milligan was slightly wilted by comparison with the mighty built Saxon he was subjected to a considerable battering from

1) H.M. 12 July 1897, p. 6, col. 4, "Durham Musical Association".

his assailant. The noise of this altercation attracted the attention of the whole staff who entered the office and set upon Saxon. Soon afterwards Mr. Woodhead, the Editor, arrived and ordered Saxon off the premises. ¹⁾ Milligan was removed to the hospital, and Saxon was handed over to the Police. His humble apology to Milligan through the press did not in any way appease the general public who now regarded Saxon with some abhorrence. A charge of assault was brought against him and he was tried before the magistrate; but when on 28 July he was fined only five pounds members of the press all over South Africa were so shocked by the magistrate's leniency that several of the newspapers urged that in future the public should boycott all of Saxon's concerts. ²⁾

There can be little doubt that Milligan's criticism of the concert was sound, as at least two other critiques corroborated (in some measure) the opinion that the performance was on the whole inadequate. The Durban Star wrote of the concert:

"Regarding the soloists - interest of course centered on the Prophet himself. Mr. Ayon Saxon was responsible for this part, and gave a fairly good interpretation throughout. We have never heard him in better voice, and his rendering of the allegro solo "Is not His word like fire?", one of the most difficult solos of the oratorio, was very excellent, although he failed to fully grasp the sacred motif of the piece in fact, Mr. Saxon's tendency throughout the evening was to hurry and we cannot help thinking much of the impressiveness of Elijah's utterances were somewhat lost in consequence." ³⁾

1) N.M. 13 July 1897, p. 4, col. 7. "Brutal Assault on a Journalist".

2) Durban Star, 3 Aug. 1897, p. 4, col. 6. "Assault on a Journalist".

3) D.S. 13 July 1897, p. 4, col. 5, "Durban Musical Association".

The Natal Advertiser wrote:

"Mr. Saxon pleased the audience with his fine dramatic singing, excellent declamation, clear enunciation, and fine expression, but after passing so warm an eulogium on Mr. Saxon, doubt must be expressed if Mr. Saxon caught the exact interpretation intended to be placed on the "Elijah" music." 1)

Milligan's reputation as a harsh critic was well-known in Durban, and some Durban musicians refused to perform if there was a likelihood that he was to write the critique. Nevertheless he was sufficiently knowledgeable as a musician to earn the respect of most of the Town's musicians. It was, however, difficult for the magistrate to believe that he could be entirely unbiassed when writing the reports on concerts given by Miss Cheron and Mr. Saxon. The investigation revealed that Milligan had been a close friend of the Cheron family; that in 1892 he had made an offer of marriage to Miss Cheron's sister, and had been refused: and that subsequently, when Saxon became engaged to Miss Cheron, Milligan had done everything in his power to prevent the marriage, believing as he did that Miss Cheron's career as a singer would be sacrificed. The father of the two sisters gave his evidence in court by asserting that Milligan had resorted to the expedient of attacking Saxon and his wife through the press: which of course could not be proved, but may have greatly influenced the magistrate who imposed such a light penalty for an grave and brutal an offence. 2) Very wisely the Saxons ventured on another concert tour at this stage, which removed them from Durban musical circles for three years, and when they did return in 1900 they were as

1) N.A. 18 July 1897, p. 5, col. 3, "Durban Musical Festival".

2) D.S. 29 July 1897, p. 5, cols. 3-6, "Assault on a Journalist".

popular as they had ever been before this regrettable incident.

The D.M.A. had struggled through the first year of its life and was beginning to lose some of its earlier supporters. This was due partly to Macdonald's lack of tact in the training of his choir;¹⁾ but also to the fact that nearly all of Durban's musical societies had exhibited the same tendency to thrive for a year or two and then decline rapidly. Nevertheless the D.M.A. with the help of a brass band, organ and piano²⁾ gave a performance of The Flag of England composed by Sir Frederick Bridge for the Diamond Jubilee; and in December 1897 they performed Bede's Cantata Christmas Eve, and choruses from Handel's Messiah to an audience "far beyond the capacity of the Town Hall".³⁾

Some of the musical attractions in Durban in the latter part of 1897 were: Maritzburg's Snowdrop Minstrels with 60 performers; Braden's Minstrel and Vaudeville Company (originally the Jubilee Singers); and the visit in November of Alice Lieberman, a young 16 year-old violinist from Johannesburg where she had been idolized by thousands of enthusiastic concert-goers at the Wanderers' Hall.⁴⁾

So many "distinguished" musicians had visited Durban in the last few years that it was only the best who could draw the very big crowds. Advertisement played its part. But in spite of attractive advertisements a young violinist

1) See p. 104.

2) N.M. 24 Sept. 1897, p. 3, col. 4, advert.
N.M. 4 Oct. 1897, p. 3, col. 3, "Durban Musical Association".

3) N.M. 31 Dec. 1897, p. 3, col. 7, "Sunday Concert".

4) In Johannesburg 4,000 people were present at her farewell concert in the Wanderers' Hall. (N.M. 2 Nov. 1897, p. 7, col. 7, "A Music Genius".)

Mr. Ellie Marx with his Concert Company was received with indifference when he came to Durban in January 1898. Unlike others he could not boast of international fame: moreover, the critics unkindly wrote that he played the violin "with dash and correctness", but with faulty intonation.¹⁾ He also suffered the added misfortune of holding concerts at the coldest time of the year when many people were disinclined to attend concerts of serious music, except those given by musicians whose resounding reputations preceded them wherever they went.²⁾

Singers were still more popular than instrumentalists. Madame Albani, a famous Canadian soprano, arrived in May 1898 and gave two concerts in the Town Hall, when she sang mostly arias from the operas and oratorios and sacred works, and a few well-known, simple ballads.³⁾ Her second visit was in March 1899, when she brought with her Signor Franco Leoni, her accompanist, and other artists including a tenor, a baritone, and a contralto. The greater portion of her three concerts in the Town Hall in April she devoted to opera, adopting the earlier practice in Durban concerts of combining the concert hall and opera house in one performance. Her second and third concerts were given in two parts, evenly balanced with selected arias from the operas and the staging of scenes from Verdi's La Traviata and Gounod's Faust.⁴⁾

Annie Stevens, an Australian contralto, and James Warrington, an English tenor, gave two concerts in the Town

1) N.A. 8 Jan. 1898, p. 3, col. 2, "Last Night's Concert".
But he redeemed his reputation by becoming the leader of the Capetown Orchestra.

2) N.M. 8 Jan. 1898, p. 4, col. 3, "Ellie Marx Concert".

3) N.M. 20 May, 1898, p. 5, col. 5, "Madame Albani".
N.M. 27 May 1898, p. 5, col. 7, "Madame Albani".
See p. 431.

4) N.M. 11 April 1899, p. 7, col. 7, "Madame Albani".
N.M. 13 April 1899, p. 7, col. 7, "Albani Concert".

Hall in July 1898 with the assistance of an orchestra of 38
 1) players trained by Hoby and Himmelstjerna. In July,
 Albert Friedenthal, a German pianist of world-wide reputation,
 gave three piano ^{-forte} recitals in the Masonic Hall, Smith Street
 showing in his choice of works a marked preference for those
 by Liszt and Wagner, but only a few people were interested.
 Later in the month he appeared in the Town Hall with Herr
 F. Israel, the violinist, in a programme of works for violin
 and piano ^{forte}. There were many students of music in Durban and
 he arranged a special matinee performance for them on
 5 August.

The D.M.A. performed Haydn's The Creation in the Town
 Hall on 30 April 1898. Admission to the hall was free, a
 collection being taken to defray expenses. But even this
 generosity did not draw the public. The D.M.A. held their
 Musical Festival on three nights in the early part of July
 1898 and chose The May Queen by Sterndale Bennett,
Judas Maccabaeus by Handel, and a new orchestral suite by
 Charles Hoby called Scenes from Venice as the principal
 works to be performed. The orchestra of 50 included players
 from Maitland and about 100 brass and wind-players from
 the Band of the Leinster Regiment. At the first concert on
 7 July an ambitious but unsuccessful attempt was made to
 perform the opening movement of Beethoven's Symphony No. 5 in
 E minor. The general weakness throughout the orchestra was
 all too evident. 4) One of the most successful of the D.M.A.

1) N.M. 18 July 1898, p. 7, col. 5. "Town Hall Concert".
 S.M. 18 July 1898, p. 4, col. 3. advert.

2) N.M. 20 July 1898, p. 8, col. 7. "Herr Friedenthal's
 Recital".
 S.M. 28 July 1898, p. 7, col. 7. "Herr Friedenthal's
 Recital".

3) S.M. 1 Aug. 1898, p. 4, col. 5. "Herr Friedenthal".

4) N.M. 8 July 1898, p. 8, col. 5. "First Festival Concert".
 N.A. 8 July 1898, p. 3, col. 7. "Durban Musical Festival".

Hall in July 1898 with the assistance of an orchestra of 38¹⁾ players trained by Hoby and Himmelstjerna. In July, Albert Friedenthal, a German pianist of world-wide reputation, gave three ~~three~~ ^{-forte} piano recitals in the Masonic Hall, South Street showing in his choice of works a marked preference for those by Liszt and Wagner, but only a few people were interested. Later in the month he appeared in the Town Hall with Herr Z. Israel, the violinist, in a programme of works for violin and piano. There were many students of music in Durban and he arranged a special matinee performance for them on 5 August.³⁾

The D.M.A. performed Mendel's Two Germanies in the Town Hall on 30 April 1898. Admission to the hall was free, a collection being taken to defray expenses. Not even this generosity did not draw the public. The D.M.A. held their Musical Festival on three nights in the early part of July 1898 and chose The May Queen by Sterndale Bennett, Judas Maccabaeus by Handel, and a new orchestral suite by Charles Hoby called Scenes from Venice as the principal works to be performed. The orchestra of 36 included players from Meritzburg and about ten brass and wind-players from the Band of the Leicester Regiment. At the first concert on 7 July an ambitious but unsuccessful attempt was made to perform the opening movement of Beethoven's Symphony No. 5 in C minor. The general weakness throughout the orchestra was all too evident.⁴⁾ One of the most successful of the D.M.A.

1) H.M. 10 July 1898, p. 6, col. 6, "Town Hall Concert".
H.M. 10 July 1898, p. 6, col. 2, "advert."

2) H.M. 20 July 1898, p. 6, col. 7, "Herr Friedenthal's Recital".
H.M. 20 July 1898, p. 7, col. 7, "Herr Friedenthal's Recital".

3) H.M. 1 Aug. 1898, p. 4, col. 6, "Herr Friedenthal".

4) H.M. 2 July 1898, p. 6, col. 6, "First Festival Concert".
N.A. 8 July 1898, p. 3, col. 7, "Durban Musical Festival".

concerts took place on 29 October in the Town Hall. Like most of the others it was a free concert. About 1000 people were present. The main work consisted of a musical setting by E. H. Macdonald of The Children of the Sword, a poem by Lynn Lyster (the pen name of a local poet). The last of the D.M.A. free concerts for the year 1898 was given on 21 December when the choir of 100 voices and the orchestra performed selections from Handel's Messiah.

Promenade concerts took on a new aspect in June 1898. At the weather conditions appeared favourable the Lord's Cricket Ground was used on 9 June for an open air concert given by the combined bands of the 7th Hussars and Leicestershire Regiments (a total of 20 instruments). Music of freeco and a Continental idiom and in Durban it was associated for many years with military band performances in the Town Gardens. On 3 and 10 September "Open Air Chantant" concerts were given at the Masonic Hall in Smith Street when refreshments were taken round and sold to the members of the audience. ⁴⁾ Impert's Italian String Band offered similar entertainment at the Beach Tea Rooms. By this time Durban had become a very popular winter holiday resort. The craze for learning the mandoline may have been started by the Durban Venetian Band of mandolines, guitar and banjo (in all a band of twenty ladies and gentlemen) conducted by J. Whitcutt. They played at dances and parties, not, although this kind of entertainment was intended for casual listeners and holiday-makers, Whitcutt's band made its appearance at the Town Hall

1) E.P. 31 Oct. 1898, p. 7, col. 2, "Durban Musical Association".

2) E.P. 16 Dec. 1898, p. 1, col. 2, advert.

3) N.L. 7 June 1898, p. 1, col. 2, advert.

4) E.P. 6 Sept. 1898, p. 3, col. 1, "Gala Chantant".

in November 1898 in a programme of songs, glees and instrumental music which had been arranged by

Mr. G. C. MacFarlane.¹⁾

Another similar ensemble, the

Konss-Baylis Family, headed by Willie K. Baylis, Principal

of the Rand Academy of Music, came to Durban in September 1899

from Johannesburg, where they had been called the "Rand Ideal."

At this time a number of promising Durban musicians,

mainly women, went to the Royal Academy of Music in London

for further training, intending to return to South Africa

and earn a living by teaching, and by giving occasional

concerts. Until 1898 the most distinguished of these

students was Virginie Cheron who studied singing at the

Royal Academy from 1889 to 1891 and returned to Durban during

the latter part of 1891. Early in the year 1893 Miss Elsie

Croze, a pianist, returned to Durban after studying under

Tobias Matthay, making her debut in the Town Hall in

February. Miss Lindsay Currie, a singer, returned from

the Royal Academy in November 1893, gave her first concert

in the Town Hall in March, and a second concert in July.

In September Mrs. Emily MacColl, who lost her husband in

1891 while she was in England, returned after studying for

five years at the Royal Academy and Royal College. She too

had been a pupil of Tobias Matthay. Her first concert was

in the Town Hall on 4 September 1893. At Forreast, the

following returned to South Africa in October 1893 after two

years at the Royal Academy. She gave her first Durban

concert on 10 September in the Town Hall with Mrs. MacColl who

played her accompaniments and contributed several pianoforte

solos.²⁾

1) N.M. 11 Nov. 1898, p. 6, col. 7. "Mr. MacFarlane's Concert".

2) N.M. 19 Nov. 1899, p. 4, col. 6. "The MacColl-Forreast Concert".



Madame Virginie Cheron; from a
photograph taken early this century.



Mrs. Marshall (Mrs. Marshall). From a
photograph taken early this century.

"farewell concerts" and benefit concerts were accorded to the more prominent of the Town's musicians. After 21 years of music teaching at the Convent School in Smith Street, sister Mary Gertrude was given a farewell concert at the Convent Hall on 7 September 1899 prior to her going on leave to Britain.¹⁾ She deserved to be remembered as Ada Forrest's first music teacher in Durban.²⁾ Miss Alice Scrivener, a soprano, decided to settle in Durban after spending some years in Johannesburg. She was given a farewell concert before she returned to England in February 1899. There is no record of a similar honour having been accorded to Mr. Macdonald when he went on leave to England soon after September 1899; but he was given a "Grand Benefit Concert" in the Town Hall on 15 June. Macdonald had always shown a strong aversion to military bands but, oddly enough, the success of this concert was attributed to the presence of the Band of the King's Royal Rifles.³⁾ Though his unpopularity as a conductor was a great handicap to his efforts with the D.M.A. his sincerity and fine musicianship made it possible for this Society to give some excellent concerts. One of Macdonald's greatest achievements was the performance of Sullivan's The Golden Legend (first performed at the Leeds Festival in 1886) when it was given its first Natal performance in the Town Hall on September 1899.⁴⁾ Macdonald's deputy as Borough Organist and conductor of the D.M.A. was Frank Proudman who enjoyed considerable popularity. He came to Durban in 1897. Like Duncan MacColl he was blessed with

1) N.M. 8 Sept. 1899. p. 5, col. 3. "Farewell Concert".

2) Ade Cherry Kearton, On Safari, (Robert Hale, London 1956) p. 24.

3) N.M. 16 June 1899. p. 5, col. 7. "Mr. Macdonald's Benefit Concert".

4) N.M. 18 Sept. 1899. p. 7, col. 3. "Durban Musical Association".

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a highly accomplished musician for a wife. She was both a violinist and a singer, and during 1898 and 1899 she assisted with some of the D.M.A. concerts. In September 1899 rehearsals were commenced for the first South African performance of Coleridge-Taylor's Hiawatha's Wedding Feast, but it was not until 26 May 1900, after Macdonald's return from leave, that this work was performed. By request it was repeated as "Scenes from Hiawatha" on 25 October. The D.M.A.'s last concert of the century was a performance of Handel's Messiah on 22 December 1900 when Ada Forrest sang the soprano solos.¹⁾ Proudman's "Orchestral Society"²⁾ made a first appearance on February 1900 in the Town Hall, yet even in these less primitive days the electric lights failed during the singing of the "Hallelujah" chorus.³⁾

The year 1900 was filled with anxiety and excitement and an abundance of jubilation as the year progressed. These were rewarding days for those who were musically enterprising. From about the middle of 1899 when the likelihood of war was causing some alarm British troops were arriving in Durban, and military bands of many regiments performed in the Town. The evening of 7 July 1899 was a "Grand Military Night" at the Town Hall when the massed bands of the Leicestershire Regiment, N.M.R., pipes and drummers of the Durban cadets (100 performers in all) played Julien's British Army Quadrilles under the conductor E. Price Hughes.⁴⁾ Refugees from the Transvaal (mainly Johannesburg and the Reef towns)

1) N.M. 24 Dec. 1900, p. 10, col. 2, "D.M.A. 'Messiah'".

2) See p. 109.

3) N.M. 5 Feb. 1900, p. 4, col. 7, "Durban Orchestral Society".

4) N.M. 8 July 1899, p. 6, col. 2. advert.

moved into Durban, and many musicians among them. Under
 the auspices of the Women's Patriotic League concerts were
 held to raise funds for war relief. The Durban West Country
 Association organized relief concerts in the Town Hall and
 the Theatre Royal in October. They were conducted by
 Mr. A. B. Heath, ¹⁾ ~~then manager of St. Mary's in Johannesburg.~~
 With this increasing population music prospered. The
 Orchestral Society under Mr. J. P. Proudman could muster
 30 performers. Ernest Lezard, Secretary of the Wanderers'
 Orchestra in Johannesburg, gathered round him all the
 members of that orchestra who were in Durban, and started a
 series of popular concerts, the first of which was in the
 Town Hall on 17 February 1900 and the second on 28 February
²⁾ ~~when he conducted the Ajax Orchestra of 16 players.~~ The
 burst of excitement over the Relief of Ladysmith set his
 enterprise in motion. He chose Saturday nights and the
 Town Hall for his concerts to give the people of Durban the
 music they wanted - it was mainly patriotic - and added to
 the joy of the proceedings on 10 April by hoisting one of
 the British national flags ³⁾ ~~as soon as it was played.~~ The
 arrival of the Gloucestershire Regiment who had been relieved
 at Ladysmith set people even more patriotic excitement,
 especially when their band played with an orchestra under
 Charles Hoby in the Town Hall on 6 May 1900.

With the Relief of Mafeking in May 1900 special concerts
 to celebrate the occasion were given in the Town Hall; ⁴⁾ and
 the Empire Day celebrations on 24 May were more enthusiastic
 than ever before.

¹⁾ N.M. 10 Oct. 1899, p. 7, col. 4, "West Country Association".

²⁾ See p. 113.

³⁾ N.M. 10 April 1900, p. 4, col. 1, advert. "Great National Concert".

⁴⁾ N.M. 21 May 1900, p. 7, col. 3, "Thanksgiving Concert".

during these hectic months a number of Durban musicians were inspired to write compositions to mark some special event in the course of the War, and it was these compositions which contributed to the success of the various concerts at which they were performed. Charles Henry wrote a few patriotic songs: "Britannia's Piccadilly", "Britannia's flag", "Brown, Bonnie Brown" (dedicated to the D.L.I.); all of which were sung to a large audience at the Assault-at-Arms given by the cadets of the Durban High School and the Durban Boys' Model School on 15 November 1914.¹⁾ Another of his songs "Marching on Pretoria" (words by Lynn Lyster) was sung by 150 boys at the Durban Orchestral Society Concert on 5 December 1914 and at the St. Patrick's Day Concert on 17 March 1915 when it was played by the Bijou Orchestra conducted by E. Leckie.²⁾ His descriptive piece "On Active Service" was played on 14 April (St. George's Day) by the same orchestra, he himself conducting.³⁾ MacDonald's "Lafayette" (words by Lynn Lyster) was sung by Harold Stuart (baritone) at the Thanksgiving Concert for the Relief of suffering in Germany on the 19th in the Town Hall.⁴⁾ Two other of MacDonald's songs were sung at a D.M.A. Concert on 11 May 1915: "A Prayer for the Fallen", for baritone, and "The Lone Way", for baritone and chorus: the latter composition being dedicated to the memory of MacDonald.⁵⁾ A march, "Lord Roberts' Ode" by Henry was first performed in

1) See p. 217.

2) E.H. 24 Nov. 1914, p. 4, col. 3, concert.

3) E.H. 19 March 1915, p. 3, col. 7, "Popular Concert".

4) E.H. 14 April 1915, p. 6, col. 3, "St. George's Day".

5) E.H. 11 May 1915, p. 7, col. 4, "Thanksgiving Concert".

6) E.H. 20 May 1915, p. 7, col. 4, "Durban Musical Association".

William's Piccadilly

Song

Written by George Hoby

Music by Charles Hoby

The musical score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and bar lines. The first staff begins with a treble clef and a key signature of one flat. The music is written in a style typical of 19th-century sheet music.

'William's Piccadilly' by Charles Hoby
became a Durham best-seller about the time
of the Anglo-American War. See p. 229.

the Town Hall on 6 June to celebrate the entry of Lord Roberts into Pretoria.¹⁾ Alice Hart's early composition, the march "South Africa", and her song "Heroes of the Sea" were both performed in the Town Hall on 12 June by the Bijou Orchestra at Lezard's Farewell Concert, together with other original compositions, topical or otherwise, by Proudman, Hoby, Macdonald, Lezard, each composer conducting his own work.²⁾ Madame Letowska, the pianist, composed a piano piece called "Colenso" and the song "Song of the Jack", both of which were performed at her concert organized under the auspices of the Women's Patriotic League for relief funds on 4 August 1900.³⁾ At a popular concert given by the Bijou Orchestra in the Town Hall on 11 August a local music teacher, Miss Edith Holden, played two of her own compositions: "Talani" and "Victory"; and copies of them were sold at the door to raise funds for the sick and wounded.⁴⁾ Of all these local wartime musical compositions it was Hoby's "Britannia's Picceninny" which achieved wide popularity. It was composed with special reference to the N.M.R., and a copy of it was presented to Queen Victoria. As a best seller it is comparable with Sullivan's setting of Kipling's "The Absent-Minded Beggar" of the same period.

In the months preceding the outbreak of hostilities in 1899 the Payne Family of campanologists had returned to Durban for a short visit and performed in the Theatre Royal

1) N.M. 6 June 1900, p. 4, col. 2. advert.

2) N.M. 14 June 1900, p. 6, col. 7. "Lezard's Farewell Concert".

3) N.M. 4 Aug. 1900, p. 7, col. 7. "Madame Letowska's Concert".

4) N.M. 10 Aug. 1900, p. 4, col. 7. "Tomorrow Night's Concert".

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