

**SOME SOUTH AFRICAN CONNECTIONS AMONG STUDENTS
AT THE *STERN'SCHES CONSERVATORIUM DER MUSIK* IN
BERLIN, 1850-1914**

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Suid-Afrikaanse verbintenisse onder studente by die *Stern'sches Conservatorium der Musik* in Berlyn, 1850-1914

Die doel van die navorsing was om vas te stel of enige Suid-Afrikaanse studente aan die bekende Stern-Konservatorium in Berlin studeer het in die tydperk tussen die stigting daarvan in 1850 en die uitbreek van die Eerste Wêreldoorlog in 1914. Inligting kan slegs verkry word uit die jaarverslae wat tans in die argief van die *Hochschule der Künste* in Berlyn geberg word. Ander dokumente (studenterrapporte en briewe aan en van studente) het verlore gegaan. Die bevinding is dat altesaam 28 studente van Suid-Afrikaanse oorsprong was, insluitende een uit Namibië. Hierdie studente het dikwels Duitse vanne gehad, was met een uitsondering vroulik, het van 'n groot verskeidenheid plekke in Suid-Afrika gekom, en het gewoonlik klavier as hoofinstrument studeer – maar ook viool, sang en teorie. Berlyn het in daardie tyd 'n buitengewone aktiewe kultuurlewe gehad. Die studente sou dus blootgestel word aan 'n verbasende verskeidenheid inspirerende uitvoerings deur hulle onderwysers, medestudente, Berlynse musici en besoekende kunstenaars. Die Nederlandse student Albertha Tideman-Wijers is uitsonderlik, aangesien sy later Afrikaanse gedigte van Elisabeth Eybers getoonset het.

Sleutelwoorde: Berlyn, Minnie Baettenhausen, May Boessl, Inez Borgström, Margaret Brenner, Ella Burmester, Elise Anna Büttner, Nancy de Villiers, Sophie Adelheid Franz, Beatrice Hanau, Frieda Hoffmann, Dearly Horwitz, Annie Jacobsohn, Lili Krause, Elsa Levisieur, Margar. Lindhorst, May/Mary Mitchell, Rosaline Movshon, Agnes Müller, Helene Müller, musiekstudente, Namibië, Rosa Prestwich, Blanche Shaw, Stern-Konservatorium, Suid-Afrika, Rosine Sullivan, Jeanette Thies, Albertha Wilhelmina Tideman-Wijers, Christ. van der Merwe, Johanna (Joan) van Niekerk, Alice Welchmann, Elsb. Winkelmann

The aim of the research was to establish whether or not any South African students studied at the well-known Stern Conservatorium in Berlin between its foundation in

1850 and the outbreak of World War I in 1914. Information can only be gleaned from the annual reports contained in the archive of the present-day *Hochschule der Künste* in Berlin, as the other documents (student reports and letters to and from students) have been lost. There were 28 students from South Africa, including one from Namibia. They often had German-sounding names, were female with one exception, came from a wide variety of places in South Africa, and were mostly studying the piano, but also the violin, singing and theory, as main subjects. The cultural life of Berlin was extremely active during the time of their studies. The students would therefore have been exposed to an amazing variety of inspiring performances by their teachers, fellow students, Berlin musicians and visiting artists. The Dutch student Albertha Tideman-Wijers is exceptional as she later set Afrikaans poems by Elisabeth Eybers to music.

Key words: Berlin, Minnie Baettenhausen, May Boessl, Inez Borgström, Margaret Brenner, Ella Burmester, Elise Anna Büttner, Nancy de Villiers, Sophie Adelheid Franz, Beatrice Hanau, Frieda Hoffmann, Dearly Horwitz, Annie Jacobsohn, Lili Krause, Elsa Levisieur, Margar. Lindhorst, May/Mary Mitchell, Rosaline Movshon, Agnes Müller, Helene Müller, music students, Namibia, Rosa Prestwich, Blanche Shaw, Stern Conservatorium, South Africa, Rosine Sullivan, Jeanette Thies, Albertha Wilhelmina Tideman-Wijers, Christ. van der Merwe, Johanna (Joan) van Niekerk, Alice Welchmann, Elsb. Winkelmann

Introduction¹

The music studies of South African students in German-speaking Berlin, Leipzig and Vienna have been discussed in various articles.² It was found that Leipzig's

¹ I would like to thank Dr. Dietmar Schenk, Mrs. Karen Krukowski and Mrs. Antje Kalcher of the Archive of the *Universität der Künste* in Berlin for their invaluable help. The research was undertaken with a Scholarship from DAAD (Deutscher akademischer Austauschdienst) and with financial aid from the National Research Foundation (NRF) of South Africa, for which I thank the institutions most gratefully. Any opinions, findings and conclusions or recommendations expressed in this article are those of the author and therefore the NRF does not accept any liability in regard to these matters.

² See H. van der Mescht, South African students at the Conservatory of Music in Leipzig, 1893-1914, *South African Journal of Cultural History* 8(2), 1994, pp. 79-88; Pieter Frederik Swanepoel se studie aan die Musiekakademie en die Universiteit in Wenen, 1923-1926, *South African Journal of Cultural History* 16(1), 2001, pp. 21-38; Hans Endler se studie aan die *Conservatorium für Musik und darstellende Kunst* in Wenen, 1892-1897, *Historia* 47(1), 2002, pp. 363-375; Some South African Connections among Students at the Hochschule für Musik in Berlin, 1914-1933, *South African Journal of Musicology* 23, 2003, pp. 55-70; Students with South African connections at the Conservatorium of Music in Leipzig, 1843-1943, *South African Journal of Cultural History* 18(2), 2004, pp. 31-55; Some South African connections among students at the *Hochschule für Musik* in Berlin, 1869-1914, *South African Journal of Cultural History* 19(1), 2005, pp. 98-118.

Conservatorium der Musik was a preferred destination for South African music students. It was the first music conservatory in Germany (founded in 1843) and retained its lead over other institutions created later. Whereas there were 31 South African students studying at the *Conservatorium der Musik* in Leipzig between 1893 and 1914, very few South African students studied at the *Conservatorium für Musik* in Vienna (founded in 1817). In Berlin there were among South African born students only one at the School of Church Music (which later became part of the *Hochschule für Musik*) and five at the *Hochschule für Musik* between 1872 and 1914. The *Hochschule für Musik* in Berlin was created in 1869, that is later than the *Stern'sches Conservatorium der Musik* (Stern Conservatory) which was founded in 1850.

Who are the South African students who studied at the *Stern'sches Conservatorium der Musik*? In this article a chronological overview will be presented of those South African students who studied there between 1850 and 1914.

Two very valuable accounts of the cultural life in Germany during the era under discussion are provided by Deathridge and by Whittall.³ Berlin was one of the cultural capitals of the world during the period. South African students there would have been able to enjoy, after recovering from their initial shock, a wide variety of music concerts, operas, light music, plays and the visual arts.

Sources in the archive of the *Universät der Künste* in Berlin

The archive of the Stern Conservatorium⁴ has been lost, and all we have in the archive of the *Universät der Künste* in Berlin is the printed annual reports (*Berichte*) of the Conservatorium. These start only with the academic year 1889/1890. There are no annual reports for 1893/1894 and 1894/1895; thereafter the annual reports continue (with the exception of 1914/1915, 1920/1921, 1921/1922 and 1922/1923) until 1930. The rest of the Stern archive would have supplied fascinating specific information about every individual student. But with it being lost, there is, for example, no information about the soprano Pauline Bredell (born in Cape Town in 1843) who must have studied at the Stern Conservatorium sometime in the 1870s.⁵

³ J. Deathridge, Germany: the 'Special Path', in J. Samson (ed), *The late Romantic era: From the mid-19th century to World War I* (London, 1991); A. Whittall, Germany: Cross-Currents and Contradictions, in J. Samson (ed), *The late Romantic Era: From the mid-19th century to World War I* (London, 1991).

⁴ From the annual *Bericht* of 1899, "Conservatorium" is spelt "Konservatorium". I consistently use the original spelling. See *Bericht des Stern'schen Konservatoriums der Musik zu Berlin: 49. Schuljahr 1898/1899* (Berlin, 1899).

⁵ J. Bouws, Bredell, J. Pauline G. (Mrs Richard Saksen), in J.P. Malan (ed) *South African Music Encyclopedia 1* (Cape Town, 1979), pp. 230-231.

In the reports one can nevertheless find lists of lecturers, students, and the concerts presented by students. It also provides much other general information about the Conservatorium. No personal documents about these students of the Conservatorium are available, nor can their birthdates be determined.

One can never be absolutely sure about the exact place where the student came from, as the annual reports of the Stern Conservatorium supply the “Heimath” (home country/place) only. I therefore considered only those students whose information showed clearly that their “Heimath” was South Africa. It is possible that other students could have been born outside South Africa, then immigrated to South Africa, and afterwards left South Africa to study at the Conservatorium. This can, unfortunately, not be determined from the information available. Another group of students are those who immigrated to South Africa sometime after their studies in Berlin. The article will consider some students in the last two categories whose studies in Berlin came to my attention through other means, most notably the *South African Music Encyclopedia* (edited by J.P. Malan).

The annual report of the last year of the present investigation, 1913/1914, consists of a full 124 pages, plus three photos at the end. It offers, with German preciseness, the following extensive lists:

- The “Direktion”;
- The teachers;
- An alphabetically numbered list of 1054 students;
- An alphabetically numbered list of 104 students at the Charlottenburg branch;
- An alphabetically numbered list of 180 students in the elementary school;
- The programmes of 38 student concerts;
- The programmes of 15 public student concerts;
- The programmes of three concerts by students of the elementary school;
- The programmes of two concerts by students from the middle classes (“Mittelklassen”);
- The programmes of two concerts by students from the lower classes (“Unterklassen”);
- The programmes of three opera performances by the opera school;
- The programmes of three performances by the drama school;
- The programmes of 18 examination concerts;
- The programmes of eight special concerts (two in honour of Emperor Wilhelm II; one in aid of the fund for the medical support of teachers; four covering a complete performance of Bach’s 48 Preludes and Fugues at which the eleven-year-old Claudio Arrau played nine Preludes and Fugues, the students of the

Bach performance all being students of Martin Krause; and one concert devoted to the Jaques-Dalcroze Method);

- The final examinations of the year (stating date, time, subject, teacher and examiners);
- Statistics;
- Numbers of students who took different instruments;
- The students' countries of birth (mentioning three from South Africa);
- General information (including the winners of scholarships); and
- Students who obtained positions at public institutions (for example opera houses and orchestras).

With all this information a fairly accurate picture of life at the Conservatorium can be established.

The information about each student will in this article be presented chronologically according to the date of enrolment at the Conservatorium. The entries will be of different length and depth, depending on how much information is available, remembering that the material is limited due to the destruction of the archive of the Stern Conservatorium. For this reason it is practically only the annual reports (*Berichte*) of the Conservatorium which act as sources. The article is therefore an attempt at supplying the available information (which is kept in the archive of the *Universität der Künste* in Berlin) in order to stimulate further research into the ensuing lives of these pioneering students. It is not the aim of the article to discuss the subsequent lives of these persons.

The genesis of the *Stern'sches Conservatorium der Musik*

The *Stern'sches Conservatorium der Musik* was created in 1850 by the Jewish musician Julius Stern (1820-1883), the versatile composer, author and composition teacher Adolf Bernard Marx (1795-1866), and the piano teacher Theodor Kullak (1818-1882). At first, it was called *Berliner Musikschule*.⁶ Over the years it boasted famous teachers like the pianist and conductor Hans von Bülow (1830-1894), the composers Hans Pfitzner (1869-1949) and Arnold Schönberg (1874-1951), and pupils like the pianists Edwin Fischer (1886-1960) and Claudio Arrau (1903-1991) and the conductors

⁶ H. Becker, D.G. Green & C.A. Roesler, Berlin, in S. Sadie (ed), *The New Grove dictionary of music and musicians 2* (London, 2001), p. 380.

Bruno Walter (1876-1962) and Otto Klemperer (1885-1973).⁷ In spite of its huge success, the Jewish proprietors were forced to sell the Conservatory in 1936. Afterwards called the *Städtisches Conservatorium*, the institution gradually declined and was incorporated into the *Hochschule für Musik und Darstellende Kunst* in the winter of 1966/67.⁸

In the Conservatorium's annual report of 1889/1890 an unnumbered list of 303 students is presented.⁹ Apart from German places given as "Heimath", there are many other places mentioned all over the world, including Albany (New York), Ann Arbor, Blackburn (England), Brazil, Charlesburg, Chicago, London, Milan, Minneapolis, New York, Norway, Ohio, Oxford, Philadelphia, Richmond, San Francisco, St. Paul, Stockholm, Tangier (Morocco), Vienna, Washington and York. One can deduce that the Conservatorium had attained an international reputation.

Two chapters devoted specifically to the Stern Conservatorium have been written by Dietmar Schenk, the present Head of the archive of the *Hochschule der Künste* in Berlin.¹⁰

Jeanette Thies

The first South African student that I could find in the annual lists of students of the Stern Conservatorium is Jeanette Thies who enrolled in the academic year 1892/1893.¹¹ (One must remember that we do not have any list of students prior to 1889/1890, and that other South Africans might most probably have studied there before this date.)

She was from "Cap d. Guten Hoffnung" (Cape of Good Hope) and was studying two practical subjects: singing with Bertha Samuelsohn and piano with Karl Schmeidler. On Friday 24 March 1893 at 16:00 there was a "Prüfung" at which Jeanette Thies sang "Romanze" from *Zemire und Azor* by Spohr and *In der Fremde* by

⁷ D. Schenk, Das Stern'sche Konservatorium der Musik: Ein deutsch-jüdisches Privatkonservatorium der Bürgerkultur Berlins 1850-1936, in J. Wetzel (ed), *Berlin in Geschichte und Gegenwart: Jahrbuch des Landesarchivs Berlin 2000* (Berlin, 2000), pp. 59-60.

⁸ D. Schenk, Das Stern'sche Konservatorium der Musik, p. 76.

⁹ *Bericht über das Schuljahr 1889/1890: Stern'sches Conservatorium zu Berlin* (Berlin, 1890), pp. 6-15.

¹⁰ D. Schenk, Das Stern'sche Konservatorium der Musik, pp. 57-79; D. Schenk, Das Stern'sche Konservatorium der Musik: Ein Privatkonservatorium in Berlin, 1850-1915, in M. Fend and M. Noiray, *Music education in Europe 1770-1914: Compositional, institutional and political challenges* 1 (Berlin, 2005), pp. 275-297.

¹¹ *Bericht* 1893, p. 11.

Taubert.¹² On Friday 30 June 1893 Jeanette Thies sang again: an aria from Handel's *Josua* at the "musical evening" ("Musikalischer Abend").¹³

As no reports appeared in the next two years, there is no further information about Jeanette Thies and one does not know whether she continued her studies.

An example of the information that can and must still be established about each of the students mentioned in this article is found in Van Blerk's doctoral thesis on the musical life of Stellenbosch between 1679 and 1950:¹⁴ Miss Thies was appointed singing teacher at Jannasch's Greylock Music Academy in Stellenbosch in 1904, and from 1905 she became a singing teacher at the newly founded Music Conservatorium in Stellenbosch. According to an article in *Ons Land* (12 January 1904), Miss Thies had a very charming soprano sound ("een zeer bekoorlijk sopraan geluid"). More research on her contributions to musical life in South Africa is now needed (also on the lives of each of the other musicians discussed in this article).

Helene Müller and "Mrs. Müller"

In the *Bericht* of 1896 of the Stern Conservatorium the violin student Helene Müller is listed.¹⁵ She came from "Bloomfontein" (Bloemfontein) and studied with Prof. Gustav Hollaender, the Director of the Conservatorium. But, lower and unalphabetically down the list, there is a "Mrs Müller", also from "Bloomfontein", who clearly came along to support her daughter. Mrs. Müller was studying the piano with Gustav Adolf Papendick. The word "Mrs" might indicate that the Müllers were not German speaking, otherwise she would have been included as "Frau Müller". (Students from the English-speaking world were presented in concert programmes as "Mr." and "Miss".)

On 3 November 1895 there was a special concert to celebrate the Conservatorium's 45th anniversary. As a part of this concert, Helene's teacher played (with the composer at the piano), the Sonata for Piano and Violin in C major Op. 50 by Friedrich Gernsheim as well as the *Rondo Brillant* in B minor by Schubert.¹⁶ Prof. Hollaender also played at the Beethoven concert on 27 January 1896 to celebrate the birthday of Emperor Wilhelm II.¹⁷ Hollaender was the violinist in a performance of the Trio Op. 70 No. 1 and the Sonata Op. 47 (the "Kreutzer"). On 13 February 1896 Hollaender took part in a concert when he played the Sonata in G minor by Tartini, *Air* by Bach and

¹² *Bericht* 1893, p. 30.

¹³ *Bericht* 1893, p. 17.

¹⁴ B.E. van Blerk, *Die musieklewe van Stellenbosch 1679-1950*, D.Phil. thesis, University of Stellenbosch, 1986, p. 387.

¹⁵ *Bericht* 1896, p. 14.

¹⁶ *Bericht* 1896, p. 36.

¹⁷ *Bericht* 1896, p. 37.

Larghetto by Nardini.¹⁸ Helene Müller therefore had ample opportunity to hear her teacher and learn from the experience. It is clear that Hollaender was a foremost soloist and teacher.

One wonders whether Helene Müller's standard on the violin was high enough to allow her to take part in the performance on Wednesday 24 June 1896 of the "Concert No. 6, G-Moll, für Streichorchester" by Handel¹⁹ and on Saturday 27 June 1896 of a *Moto perpetuo* for violin by Paganini which was performed by "16 Schüler und Schülerinnen der Violinklassen" (16 students from the violin class).²⁰

Helene Müller from "Blomfontein" was still studying the next year, but her mother is no longer in the list.²¹

The international status of the Conservatorium becomes clear when one considers the "Uebersicht der Schüler nach ihrem Geburtslande" (Overview of students according to their country of birth).²² In the academic year 1896/1897 there were 165 students from Berlin and 169 from the rest of Germany, plus students from other countries: America (25), Austria-Hungary (4), Belgium (1), British India (1), England (13), France (1), Holland (3), Java (1), Madeira (1), Norway (2), Russia (8), South Africa (Helene Müller), Sweden (3) and Switzerland (2). Miss Müller's name is not found in the concert programmes printed in the annual report.

During this year a special concert was given in honour of Brahms who had died on 3 April 1897. At this concert on 11 April, Helene Müller's teacher, Prof. Gustav Hollaender, played the violin in performances of Brahms's Sonata No. 3 in D minor for Violin and Piano Op. 108 and the Trio in B minor Op. 8.²³

Miss Müller, from "Blomfontein Afrika", is included for the last time in the list of 1897/1898.²⁴ She had studied for three years but had not appeared at the student concerts.

Annie Jacobsohn, Agnes Müller and Nancy de Villiers

There were three South Africans among the total of 480 students (including the 62 in the "Elementarklassen") who enrolled at the *Stern'sches Conservatorium* during the academic year 1898/1899.²⁵

¹⁸ *Bericht* 1896, p. 38.

¹⁹ *Bericht* 1896, p. 31.

²⁰ *Bericht* 1896, p. 32.

²¹ *Bericht* 1897, p. 11.

²² *Bericht* 1897, p. 17.

²³ *Bericht* 1897, p. 42.

²⁴ *Bericht* 1898, p. 12.

²⁵ *Bericht* 1899, pp. 6-20, 21.

Annie Jacobsohn was from “Kronstadt (Süd-Afrika)” (Kroonstad) and studied the piano with Felix Dreyschock (1860-1906). During her first year, on 18 December 1898, Miss Jacobsohn’s teacher presented a recital in the hall of the Conservatorium.²⁶ It consisted of the Sonata Op. 31 No. 3 by Beethoven, the Sonata Op. 11 by Schumann, and other pieces by Chopin, Godard and Liszt, and also the Barcarolle Op. 38 and Intermezzo Op. 21 by Dreyschock himself. At the concert in honour of the birthday of Emperor Wilhelm II, two of the teachers of the three South Africans appeared on 27 January 1899 in the hall of the Conservatorium in Wilhelmstrasse 20.²⁷ Dreyschock played Beethoven’s “Kreutzer” Sonata with the violinist Gustav Hollaender, and Ernest Hutcheson performed Brahms’s Handel Variations.²⁸ It is noticeable that the South African students had connections with some of the foremost teachers at the Conservatorium.

It was a great day for the Conservatorium when it could move into its new rooms at the Philharmonie in Bernburgerstrasse 22a.²⁹ The *Bericht* supplies a ground plan of the building.³⁰ The first of the three festive concerts was given by teachers of the Conservatorium in the new hall on 11 March 1899.³¹ At this concert Dreyschock played the 32 *Variations* by Beethoven.

Annie Jacobsohn studied for another year.³² Her name is not found in the programmes of the student concerts.

Agnes Müller from “Bloomfontaine (Oranje Freist.)”³³ could quite probably have been the sister of Helene Müller from Bloemfontein who had studied at the Conservatorium for three years until the end of the academic year 1897/1898. One could imagine that the two Misses Müller met in Berlin to ease Agnes’s entry at the Conservatorium. Agnes Müller was studying the piano with Ernest Hutcheson and could therefore have her lessons in English.

She attended the Conservatorium for another three years.³⁴ On Wednesday 23 May 1900 Agnes Müller played the first movement of Mozart’s Piano Concerto K.466 at the “Uebungsabend” (Practice Evening).³⁵ She would therefore have been an

²⁶ *Bericht* 1899, p. 38.

²⁷ *Bericht* 1899, p. 39.

²⁸ The Australian Hutcheson (1871-1951) became well-known as a pianist. His book *The literature of the piano* was first published in 1948.

²⁹ *Bericht* 1899, p. 53.

³⁰ *Bericht* 1899, after p. 53.

³¹ *Bericht* 1899, p. 40.

³² *Bericht* 1900, p. 12.

³³ *Bericht* 1899, p. 13.

³⁴ *Bericht* 1900, p. 16; *Bericht* 1901, p. 18; *Bericht* 1902, p. 17.

³⁵ *Bericht* 1900, p. 39.

advanced pianist. This performance would most probably have been with a second piano. As a series of other concerts are called “Oeffentliche Schüler-Aufführungen” (Public Student Concerts),³⁶ one can deduce that the concert at which Agnes Müller appeared was a private student concert.

At the concert in honour of the birthday of Emperor Wilhelm II on Saturday 27 January 1900, Miss Müller could hear her present and future teachers.³⁷ Ernest Hutcheson played the *Kaizermarsch* by Wagner on two pianos with Emma Koch, Alfred Sormann and Hans Pfitzner, and Ernest Jedliczka performed Anton Rubinstein’s Sonata for Piano and Violin in A minor with the Director of the Conservatorium, Gustav Hollaender.³⁸ As Ernest Hutcheson accepted a position in Baltimore,³⁹ Miss Müller had to change her teacher. So, after two years with Hutcheson, she was now studying with the very popular Prof. Ernest Jedliczka. Miss Müller could have heard Prof. Jedliczka play the first movement of Tschaikowsky’s Piano Concerto No. 1 with the reinforced student orchestra on Saturday 10 November 1900.⁴⁰ At this concert the lecturers were the soloists at the festivities celebrating the Conservatorium’s 50th anniversary.

The third South African to enroll during the academic year 1898/1899 was Nancy de Villiers from “Paarel b.Kapstadt” (Paarl near Cape Town) who was also studying the piano: with Gustav Pohl.⁴¹ She stayed for a total of four years.⁴²

After studying with Pohl, Nancy de Villiers joined the class of Prof. Jedliczka. It appears as though this teacher often arranged concerts for his students. In the lists of student concerts he is the only one to have a series of concerts (six) exclusively for his students.⁴³ On Thursday 2 November 1899 Miss de Villiers played the *Polacca* in E flat by Weber-Liszt at Jedliczka’s “Vorspieltag” (Performance day),⁴⁴ and on Thursday 25 January 1900 she performed *Four Fantasy Pieces* by Schumann.⁴⁵ Her next performance was on Thursday 11 October 1900 when she played the *Humoreske* by Tchaikovsky.⁴⁶ Although her name appears in the list of students for the academic

³⁶ *Bericht* 1900, p. 43.

³⁷ *Bericht* 1900, p. 46.

³⁸ As an introduction to the *Bericht* of 1903, Jedliczka wrote an essay on his teacher at the Conservatorium in St. Petersburg: “Erinnerungen an Anton Rubinstein als Lehrer” (Reminiscences of Anton Rubinstein as a teacher), *Bericht* 1903, pp. 5-6.

³⁹ *Bericht* 1900, p. 62.

⁴⁰ *Bericht* 1901, p. 49.

⁴¹ *Bericht* 1899, p. 18.

⁴² *Bericht* 1900, p. 21; *Bericht* 1901, p. 24; *Bericht* 1902, p. 24.

⁴³ *Bericht* 1900, pp. 47-50.

⁴⁴ *Bericht* 1900, p. 48.

⁴⁵ *Bericht* 1900, p. 49.

⁴⁶ *Bericht* 1901, p. 54.

year 1901/1902,⁴⁷ Nancy de Villiers did not take part in Jedlidczka's student concerts during that year. She started organ lessons with Otto Dienel in her fourth year of study; it could therefore be that she concentrated on this instrument.

Justina Wilhelmina (Nancy) de Villiers was born in 1871 and was therefore 27 years old when she enrolled at the Stern Conservatorium in 1898.⁴⁸ In 1905 she was a co-founder of the Conservatorium of Music in Stellenbosch. She later taught singing at the Conservatorium.

Rosa Prestwich

While Agnes Müller and Nancy de Villiers were still studying at the *Stern'sches Conservatorium*, they were joined by Rosa Prestwich from "Kapstadt" during the academic year 1900/1901.⁴⁹ She studied the piano with Gustav Pohl with whom Nancy de Villiers had started her studies. Already on Friday 2 November 1900 Miss Prestwich performed at an "Übungs-Abend" (Practice Evening) where she played the *Novelette* in F major by Schumann.⁵⁰ She did not enroll for the next year.

Ella Burmester and "Margar. Lindhorst"

When Ella Burmester and Margarete/Margaretha Lindhorst enrolled for the academic year 1901/1902, they joined Agnes Müller and Nancy de Villiers. It was the first time that the Conservatorium now had four South Africans among the 726 students.⁵¹

Ella Burmester came from "Somerset (East-Cap-Con.)".⁵² Her home town would therefore be Somerset East. Ella was a piano student who studied for three years under Ernst Lochbrunner.⁵³

According to the *Bericht* of 1902 Miss Lindhorst came from "Idytywa, Cap-Colonie" and was studying the piano with Günther Freudenberg.⁵⁴ In the next annual report her "Heimath" is indicated as "Idytiva, Cap-Colonie".⁵⁵ She is included in the list of students of the Conservatorium for two years. It remains impossible to determine her

⁴⁸ B. van Blerk, Die aanloop, in I.J. Grové (ed), *Konservatorium 1905-2005: Die Departement Musiek en die Konservatorium van die Universiteit Stellenbosch by geleentheid van die eeufees 1905-2005* (Stellenbosch, 2005), p. 6.

⁴⁹ *Bericht* 1901, p. 20.

⁵⁰ *Bericht* 1901, p. 32.

⁵¹ *Bericht* 1902, p. 30. One must remember that the lists of students prior to 1889 are not available.

⁵² *Bericht* 1902, p. 8.

⁵³ *Bericht* 1903, p. 13; *Bericht* 1904, p. 17.

⁵⁴ *Bericht* 1902, p. 16.

⁵⁵ *Bericht* 1903, p. 23.

exact name. But the place she came from is Idutywa, a town about 132 km north-east of East London.⁵⁶

Albertha Wilhelmina Tideman-Wijers

An interesting student who studied at both the *Stern'sches Conservatorium der Musik* and the *Hochschule für Musik* in Berlin is Bertha Wyers (sic). In the official list of students of the *Conservatorium* of 1902/1903 it is mentioned that she was from “ten Haag” (The Hague in the Netherlands).⁵⁷ Together with her studied Betsy Wyers, also from “ten Haag”, probably her older sister.⁵⁸

On Sunday 15 March 1903 Bertha Wyers played her own composition, *Variationen über ein eigenes Thema*, at a concert at the Conservatorium.⁵⁹ She is indicated as a composition student of Max Loewengard. Both Misses Wyers continued their studies the next year as well.⁶⁰ Bertha's *Allegro, Andante, Allegro* (sic) for violin and piano was performed by herself with Anna Hütter on Tuesday October 1903,⁶¹ and on Thursday 24 March 1904 she (or her sister, also B. Wyers) played her *Präludium und Fuge*.⁶² On Tuesday 16 February 1904 Bertha Wyers played the Suite in A minor by Bach. It is indicated that she was a pupil of Bethy Wyers,⁶³ probably Betsy.⁶⁴ A composition of Bertha Wyers was on the programme again on Thursday 2 June 1904 when the composition class of Loewengard had an Examination Concert (“Prüfungs-Aufführung”). Included in the programme was her *Trauermarsch* for orchestra.⁶⁵ It has to be deduced that Miss Bertha Wyers was an accomplished student of composition.

Albertha Wyers's name is also found in the *Jahresbericht* of the *Hochschule für Musik*.⁶⁶ In this publication one can see that Miss Wyers was born at Zütphen in the

⁵⁶ P.E. Raper, *Dictionary of Southern African place names* (Johannesburg, 1987), p. 154.

⁵⁷ *Bericht* 1903, p. 33.

⁵⁸ Betsy had lessons with Jedliczka and performed works like the difficult Sonata Op. 11 by Schumann and the “Waldstein” Sonata by Beethoven. See *Bericht* 1903, p. 58. She must therefore have been a very good pianist.

⁵⁹ *Bericht* 1903, p. 55.

⁶⁰ *Bericht* 1904, p. 39.

⁶¹ *Bericht* 1904, p. 44.

⁶² *Bericht* 1904, p. 56.

⁶³ *Bericht* 1904, p. 69.

⁶⁴ One cannot determine whether Betsy was on the teaching staff, as the pages providing this list have been torn out of the *Bericht* 1904, pp. 11-14.

⁶⁵ *Bericht* 1904, p. 80. It is interesting to note that seven of the nine composers presented at this concert were female.

⁶⁶ *Jahres-Bericht über die mit der Königlichen Akademie der Künste zu Berlin verbundene Hochschule für Musik für den Zeitraum vom 1. Oktober 1905 bis zum 1. Oktober 1906* (Berlin, 1906), p. 17.

Netherlands on 8 January 1887. She was therefore only 16 years old when she played her own composition at the Conservatorium on 15 March 1903. Following her studies at the Stern Conservatorium, Miss Wyers studied at the *Hochschule für Musik* in Berlin between April 1906 and October 1909. Her teacher was the famous pianist and composer Ernst Dohnányi, and in the summer semester of 1909 she completed the *Reife-Prüfung* (Examination of Maturity).⁶⁷ There are, unfortunately, no documents about Alberta Wyers in the *Acten* of the *Hochschule* which are kept in the archive of the *Universität der Künste* in Berlin.

But what is Alberta Wyers's connection with South Africa? She lived in Indonesia from 1910 to 1930, and then returned to the Netherlands.⁶⁸ Among her compositions there are three songs on Afrikaans texts: *Drie liederen op Zuid-Afrikaanse tekst van Elisabeth Eybers*, published by Broekmans & Van Poppel in Amsterdam. The poems are "Broers" (Brothers), "Die eerste nag" (The first night) and "Die laaste week" (The last week). Eybers (1915-2007) was the foremost Afrikaans poetess.

Frieda Hoffmann, Elsa Levisieur and Blanche Shaw

Three South Africans enrolled for the academic year 1902/1903. This date is significant as the Anglo-Boer War had just ended on 31 May 1902.

Frieda Hoffmann came from the "Cap-Kolonie" to study the piano with Theodor Schönberger and the violin with William Kritch who taught violin and theory in English.⁶⁹ For 1903/1904 and 1904/1905 she was enrolled for piano.⁷⁰ She therefore studied during three academic years. There is no more information available about Miss Hoffmann.

Elsa Levisieur [Fig. 1] was from Bloemfontein.⁷¹ She studied the piano with Emma Koch. On Friday 20 March 1903 she performed her own *Rondino* at the "Uebungs-Abend".⁷² Miss Levisieur attended the Conservatorium for one academic year only.

⁶⁷ *Jahres-Bericht* 1909, p. 8.

⁶⁸ J. Bouws, Tideman-Wijers, Albertha Wilhelmina (Née Wijers), in J.P. Malan (ed), *South African Music Encyclopedia* 4 (Cape Town, 1986), p. 345.

⁶⁹ *Bericht* 1903, pp. 19, 8.

⁷⁰ *Bericht* 1904, p. 23; *Bericht* 1905, p. 24.

⁷¹ *Bericht* 1903, p. 23.

⁷² *Bericht* 1903, p. 48.

10. **Zwei Klavierstücke**
 a) Zwei Inventionen J. S. Bach.
 b) Sonate, A-moll (I. Satz) Raff.
 Herr Aloys Groh.
11. **Zwei Klavierstücke** a) Barcarolle, F-moll . . . A. Rubinstein.
 b) Walzer, As-dur . . . F. Chopin.
 Fr. Olga Weltmann.
 No. 8, 9, 10 u. 11 Klasse des Herrn Theodor Schönberger.

⌘ Zwanzigster Uebungs-Abend ⌘

Freitag, den 20. März 1903.

VORTRAGS-ORDNUNG.

1. **Klaversonate**, A-moll (I. Satz) F. Schubert.
 Fr. Selma Liebig.
 Klasse des Fr. Emma Koch.
2. **Sechs Lieder** a) 1. Ueber die Haide . . . } Käte Jüdel.
 2. Schliesse mir die Augen }
 b) Widmung Ernst Schauss.
 c) 1. Stummer Gruss . . . }
 2. Heimliche Gewalt . . . } Agathe Mallachow.
 3. Suchen und Finden . . . }
 Kompositionen aus der Kompositions-Klasse des Herrn Max Loewengard.
 Gesungen von Fr. Grete Steffens.
 Klasse des Fr. Anna Wallner.
3. **Präludium und Fuge** für Pianoforte Anna Bohm.
 Fr. Anna Bohm.
 Kompositions-Klasse des Herrn Max Loewengard.
4. **Violinkonzert**, D-dur op. 77, I. Satz Joh. Brahms.
 Herr Petreskü Woikh.
 Klasse des Herrn Issay Barmas.
5. **Sonate**, D-dur, für zwei Klaviere A. Mozart.
 Fr. Martha Hoffers und Fr. Gabriele Hausburg.
 Klasse des Herrn Felix Dreyschock.
6. **Präludium und Fuge** für Pianoforte Paul Schnyder.
 Herr Paul Schnyder.
7. **Barcarolle** für Pianoforte Käte Jüdel.
 Fr. Käte Jüdel.
 No. 6 u. 7 Kompositions-Klasse des Herrn Max Loewengard.
8. **Sonate**, D-moll, op. 31 L. v. Beethoven.
 Fr. Gabriele Hausburg.
 Klasse des Herrn Felix Dreyschock.
9. **Rondino** Elsa Levisseur.
 Fr. Elsa Levisseur.
10. **Zwei Cellostücke** Flora Joutard.
 Herr Gottharde Vechi.
 No. 9 u. 10 Kompositions-Klasse des Herrn Max Loewengard.

⌘ Einundzwanzigster Uebungs-Abend ⌘

Freitag, den 27. März 1903.

VORTRAGS-ORDNUNG.

1. **Doppelkonzert**, für zwei Violinen J. S. Bach.
 Fr. Alice Blank und Fr. Ellen Cohn-Pyk.
 Klasse des Herrn Issay Barmas.
2. **Arie** aus der Matthäus-Passion mit obligater Violine J. S. Bach.
 (Violin-Solo Herr Willy Weidemann.)
 Fr. Frieda Beckershaus.
 Klasse des Fr. Anna Saemann.
3. **Klavierkonzert**, A-moll (I. Satz) R. Schumann.
 Herr Egon Herz.
 Klasse des Herrn Günther Freudenberg.

Figure 1: Programme with Elsa Levisseur as composer and pianist
(Bericht des Stern'schen Konservatoriums der Musik zu Berlin: 53. Schuljahr
1902/1903 (Berlin, 1903), p. 48)

With Joan van Niekerk (see later), Elsa Leiseur is an exception to the other students discussed in this article, as the *South African Music Encyclopedia* supplies extensive information about her.⁷³ She was born in Bloemfontein on 7 September 1878 and was therefore 24 years old when she started studying at the Stern Conservatorium in 1902. (Malan gives 1908.) By that time she had already gained much experience as a singer in the Orange River Colony. She was active as a musician during the Anglo-Boer War (1899-1902). After her return from Berlin, she appeared as a singer in Johannesburg, Krugersdorp, Potchefstroom and Pretoria. Leiseur left South Africa in 1908 and spent her life in England where she died in 1969. Her diary of 1899-1901 is of special interest because of her acute powers of observation. Among her compositions there is a set of piano pieces called *African Pieces*.⁷⁴

With the violinist Blanche Shaw the number of South African students for the academic year 1902/1903 come to five. Miss Shaw came from “Cap d. g. H.”, that is the Cape of Good Hope, and was studying the violin for two years with the Director, Prof. Gustav Hollaender.⁷⁵

Miss Shaw could have heard her teacher taking the first violin part in Brahms’s Sextet Op. 18 which was performed on Tuesday 27 January 1903 in honour of the birthday of Emperor Wilhelm II.⁷⁶ The next year, at the same event on Wednesday 27 January 1904, Hollaender played the first violin in a performance of Brahms’s Piano Quartet Op. 26.⁷⁷

Minnie Baettenhausen, Dearly Horwitz, Rosine Sullivan and “Elsb Winkelmann”

Four students from South Africa enrolled for the first time in 1903/1904. The copy of the *Bericht* of 1903/1904 of the Conservatorium available in the archive of the *Universität der Künste* in Berlin has been heavily annotated in ink. In it the name of Minnie Baettenhausen is found.⁷⁸ She studied the piano with Schönberger, with whom Miss Hoffmann was studying, and was still at the Conservatorium the next year.⁷⁹ Miss Baettenhausen was from “Philipstown, Cap-Colony”.

⁷³ J.P. Malan, Leiseur, Elsa, in J.P. Malan (ed), *South African Music Encyclopedia* 3 (Cape Town, 1984), pp. 154-157.

⁷⁴ C.G. Henning & K. Schoeman, Leiseur, Elsa, in C.J. Beyers (editor-in-chief), *Dictionary of South African Biography* 4 (Durban, 1981), pp. 310.

⁷⁵ *Bericht* 1903, p. 28; *Bericht* 1904, p. 33.

⁷⁶ *Bericht* 1903, p. 65.

⁷⁷ *Bericht* 1904, p. 70.

⁷⁸ *Bericht* 1904, p. 15.

From Johannesburg came Dearly Horwitz who studied the violin with Clara Schwartz.⁸⁰ His/her name does not appear in the Conservatorium's student list of 1904/1905.

Rosine Sullivan came from Queenstown to study the piano with Gustav Pohl.⁸¹ She is included in the lists for the next two years.⁸²

Although the *Bericht* of 1904 mentions a total of six South African students for the academic year 1903/1904,⁸³ I count seven: Burmester, Hoffmann, Shaw, Baettenhausen, Horwitz, Sullivan, and also Elsb(eth?) Winkelmann from "Wellington (Süd-Afrika)". This would be Wellington. She studied the piano with Otto Hegner and chamber music with Eugen Sandow for one year.⁸⁴

There were some interesting students during the academic year 1903/1904: The American composer Charles Griffes (1884-1920) was studying the piano with Jedliczka and composition with Prof. Philipp Rüfer;⁸⁵ the student from Amsterdam Sem Dresden (1881-1957, who later became a well-known composer and teacher) was in the composition class of Hans Pfitzner,⁸⁶ but also had *Kapellmeister* training with Pfitzner and piano with Max Landow; and the soprano Frieda Hempel (1885-1955) from Leipzig studied singing under Selma Nicklass-Kempner.⁸⁷

Sophie Adelheid Franz and May/Mary Mitchell

A total of four South African students is indicated in the *Bericht* of the Conservatorium of 1905.⁸⁸ But I find five. It could be that Rosine Sullivan (from Queenstown) was not counted as a South African, as the word "South Africa" was not included behind her name. The five are Baettenhausen, Hoffman, Sullivan, and the new students Sophie Adelheid Franz and May Mitchell.

Miss Franz came from East London and studied the piano with Prof. Martin Krause for two years.⁸⁹ Krause had wide experience of teaching in many cities in

⁷⁹ *Bericht* 1905, p. 15.

⁸⁰ *Bericht* 1904, p. 30.

⁸¹ *Bericht* 1904, p. 34.

⁸² *Bericht* 1905, p. 34; *Bericht* 1906, p. 32.

⁸³ *Bericht* 1904, p. 89.

⁸⁴ *Bericht* 1904, p. 38.

⁸⁵ *Bericht* 1904, p. 21.

⁸⁶ *Bericht* 1904, p. 18.

⁸⁷ *Bericht* 1904, p. 23.

⁸⁸ *Bericht* 1905, p. 88.

⁸⁹ *Bericht* 1905, p. 21; *Bericht* 1906, p. 15.

Germany and was extremely popular, having a large number of students as well as eight children.⁹⁰

After the death of Prof. Ernest Jedliczka on 3 August 1904,⁹¹ his tradition of letting his pupils play in public was continued by Krause whose students gave two concerts: on Saturday 25 March 1905 and Tuesday 23 May 1905.⁹² One gets the impression that the standard of the South African students was often not good enough for them to appear at these concerts.

May Mitchell was the first student from Pietermaritzburg (“Maritzburg”) in the available lists of the Conservatorium.⁹³ Like many of the other South Africans, she was a piano student, and she was enrolled in 1904/1905 with the same teacher as Miss Franz, namely Martin Krause. She is included in the lists of students for the next two years as Mary Mitchell.⁹⁴

Six years later, May C. Mitchell from “Pietermaritzburg, Natal” was back at the Conservatorium in the academic year 1913/14 and now studied with a young Edwin Fischer,⁹⁵ subsequently a famous pianist. Her previous teacher, Prof. Martin Krause, was still teaching at the Conservatorium.⁹⁶ The later very famous pianist Claudio Arrau was studying with Krause at this time. See later.

Margaret Brenner and Alice Welchmann

Two new students joined May Mitchell for the academic year 1905/1906. They were Margaret Brenner from “Graff-Reint, Capcolonie” (sic, Graaff Reinet) and Alice Welchmann from “Graff-Reint, Capland” (sic). Once more these South Africans were piano students. Miss Brenner’s teacher was Max Landow, and Alice Welchmann had piano lessons from Carl Stabernack and singing lessons with Elsa Sant.⁹⁷

The Misses Brenner and Welchmann studied for another two academic years: 1906/1907⁹⁸ and 1907/1908, with Alice now doing only the piano as practical subject.⁹⁹ Margaret Brenner had changed to Miss Welchmann’s teacher, Carl Stabernack, in 1906/1907.

⁹⁰ W. Rathert and D. Schenk, *Pianisten in Berlin: Klavierspiel und Klavierausbildung seit dem 19. Jahrhundert* (Berlin, 1999), p. 73.

⁹¹ *Bericht* 1905, p. 5.

⁹² *Bericht* 1905, p. 67.

⁹³ *Bericht* 1905, p. 29.

⁹⁴ *Bericht* 1906, p. 27; *Bericht* 1907, p. 26.

⁹⁵ *Bericht* 1914, p. 25.

⁹⁶ *Bericht* 1914, p. 5.

⁹⁷ *Bericht* 1906, pp. 11, 36.

⁹⁸ *Bericht* 1907, pp. 11, 36.

⁹⁹ *Bericht* 1908, pp. 11, 36.

At that time the Conservatorium had some students who afterwards became famous musicians. The later celebrated conductor Otto Klemperer played big piano pieces: the first movement of Brahms's Piano Concerto No. 1 on Tuesday 14 November 1905¹⁰⁰ and Beethoven's "Hammerklavier" Sonata on Tuesday 16 January 1906.¹⁰¹ The pianist Edwin Fischer performed the Prelude and Fugue in A minor by Bach-Liszt on Friday 1 December 1905,¹⁰² and Liszt's *Totentanz* on Sunday 8 April 1906.¹⁰³ Another student, Helene Prätorius, became the teacher of Helga Bassel who eventually immigrated to South Africa and was the mother of the pianist Tessa Uys and the actor/playwright Pieter-Dirk Uys.¹⁰⁴

“Christ. van der Merwe”

The first male South African student in the available lists of the Conservatorium could be Christ(iaan?) van der Merwe who enrolled during the academic year 1907/1908.¹⁰⁵ He was also the first student from Stellenbosch (remembering that the annual reports before 1889 are not available), and came to do theory as his main subject with William Kritch. Kritch was announced in the *Bericht* as a violin and theory teacher “in englischer Sprache”.¹⁰⁶ So, Mr. van der Merwe could have his lessons in English.

Van der Merwe had the opportunity of hearing his theory teacher playing the violin in a performance of three movements from Kritch's own String Quartet in B flat minor on Monday 29 June 1908 in the Beethovensaal.¹⁰⁷ In this year there was a total of 1077 students at the Conservatorium.¹⁰⁸ Mr. van der Merwe stayed for one academic year only.

One wonders what the reasons were that Mr. van der Merwe did not study (or continue to study) at the Conservatorium in Stellenbosch (which was opened in 1905), and rather decided to go to Berlin for a year. He might have been inspired by the singing teacher Jeanette Thies or by Nancy de Villiers who had both studied at the Stern Conservatorium (see above).

¹⁰⁰ *Bericht* 1906, p. 43.

¹⁰¹ *Bericht* 1906, p. 48.

¹⁰² *Bericht* 1906, p. 44.

¹⁰³ *Bericht* 1906, p. 67.

¹⁰⁴ H. van der Mescht, Some South African Connections among Students at the Hochschule für Musik in Berlin, 1914-1933, *South African Journal of Musicology* 23, 2003, pp. 63-65.

¹⁰⁵ *Bericht* 1908, p. 25.

¹⁰⁶ *Bericht* 1908, p. 7.

¹⁰⁷ *Bericht* 1908, p. 91.

¹⁰⁸ *Bericht* 1908, p. 102.

Beatrice Hanau

In October 1906, the Conservatorium opened a branch at Kantstrasse 8-9 in Charlottenburg in Berlin.¹⁰⁹ The Virgil-Klavier-Schule was attached to it. It is at this branch that Beatrice Hanau was a student during the academic year 1907/1908.¹¹⁰ There were 59 students receiving training, plus 37 in the “Elementarklassen”.¹¹¹ Miss Hanau, who was from Cape Town, was taking piano lessons with Hans Torshof. This meant that there were four students from “Capland” at the Conservatorium.¹¹² Beatrice Hanau’s name is found in two annual reports.

But Miss Hanau’s name is not among those students of the Charlottenburg branch who played at a concert on Wednesday 15 April 1908.¹¹³ Neither did she play the next year at the two concerts.¹¹⁴ She could have attended other concerts where fellow students of Hans Torshof performed.¹¹⁵

Inez Borgström and Lili Krause

Inez Borgström came from Kimberley.¹¹⁶ She enrolled at the Stern Conservatorium during 1908/1909 for singing as main instrument and was studying with Madame Blanche Corelli. In her last year, 1909/1910, she added the piano as a main instrument and studied with Erich Krakauer.¹¹⁷

Some of Madame Corelli’s students sang at the student concerts. On Tuesday 27 October 1908, Myrtle R. Lee from Mitchell (USA) sang “Hellstrahlender Tag” from *Odysseus* by Bruch.¹¹⁸ And on Tuesday 8 December 1908 Helen de Wit from Chicago performed works by Gordigiani, Pergolese (sic), Tosti and Hildach.¹¹⁹ The same Miss Lee was joined by Miss Hazel Lathrop (from “Apleton, U.S.A.”) in a performance of a duet from *Norma* by Bellini on Sunday 13 June 1909.¹²⁰ Miss Lathrop sang “Prima vera, Gesangswalzer” by Johann Strauss on Wednesday 23 June 1909.¹²¹ At the same

¹⁰⁹ *Bericht* 1907, p. 105.

¹¹⁰ *Bericht* 1908, p. 41.

¹¹¹ *Bericht* 1908, pp. 41-44.

¹¹² *Bericht* 1908, p. 102.

¹¹³ *Bericht* 1908, p. 75.

¹¹⁴ *Bericht* 1909, p. 66.

¹¹⁵ *Bericht* 1909, pp. 50, 61.

¹¹⁶ *Bericht* 1909, p. 11.

¹¹⁷ *Bericht* 1910, p. 11.

¹¹⁸ *Bericht* 1909, pp. 22, 47.

¹¹⁹ *Bericht* 1909, pp. 35, 52.

¹²⁰ *Bericht* 1909, pp. 22, 84.

¹²¹ *Bericht* 1909, p. 90.

examination concert Helene Höckert from Berlin sang three songs by Grieg, de Fesch, and Kienzl. Miss Lee performed an aria from *Der Prophet* by Meyerbeer on Thursday 24 June 1909.¹²² These different occasions were important for students in order to hear results from the person they were studying with.

In the academic year 1908/1909 there were three students from “Capland” studying at the Conservatorium.¹²³ Apart from Beatrice Hanau (Cape Town) and Inez Borgström (Kimberley), Lili Krause from Middelfontein in the Transvaal was apparently also regarded as coming from “Capland”.¹²⁴ She was studying the piano with Clara Krause.¹²⁵ One wonders whether she was related to this lady.

Many concerts were given at the Conservatorium during the academic year 1908/1909 and all the programmes were printed in the annual report.¹²⁶ It is clear that performance was regarded as very important for students. There were 38 practice concerts (called “Uebungs-Vortrag”), two performance evenings (“Vorspiel-Abend”) by the Charlottenburg branch, ten public performances (“Aufführung”), two concerts by the elementary school, one by the elementary school of the Charlottenburg branch, five presentations by the opera school, two by the drama school, twelve examination concerts (“Prüfungs-Aufführung”), and yet another concert by the elementary piano and violin classes. And, finally, a concert to celebrate the birthday of Emperor Wilhelm II. Lili Krause attended for one year only.

Johanna van Niekerk

“Miss Joan” is a well-known name in South African music history.

Miss van Niekerk [**Fig. 2**] was from Uitenhage and enrolled for piano with August Spanuth in the academic year 1909/1910.¹²⁷ As she does not appear in the list of 1910/1911, one has to conclude that she studied for one year only. It is a great pity that archival material about the Conservatorium was lost, as there is no further information about Joan van Niekerk’s studies in Berlin.

¹²² *Bericht* 1909, p. 91.

¹²³ *Bericht* 1909, p. 102.

¹²⁴ *Bericht* 1909, p. 21.

¹²⁵ *Bericht* 1909, p. 21.

¹²⁶ *Bericht* 1909, pp. 45-95.

No	Name	Heimat	Hauptfach	Lehrer bzw. LehrerIn
510	Mühlenbruck, Erna	Chicago	Theorie	Taylor
511	Müller, Carl	Colberg	(Oboe Klavier	Bundfuss Oehlschläger
512	Müller, Elisabeth	Magdeburg	Gesang	M. Brieger-Palm
513	Müller, Elsa	Breslau	Gesang	Rothmühl
514	Müller, Ernst	Berlin	(Klavier Violine	Krakauer Nelken
515	Müller, Gerhard	Alt-Glienicke	(Trompete Klavier Violine	Königsberg Cairati Nelken
516	Müller, Käthe	Berlin	(Gesang Seminar Deklam.	Eibenschütz Tuerschmann
517	Müller, Dr. Paul	Torgau	Klavier	Correns
518	Münzberg, Elfriede	Detmold	Klavier	Martin Krause
519	Muren, Toivo	Mäntsala, Finl.	Klavier	Schaeling
520	Nadelkopf, Louis	London	Violine	Portnoff
521	Naecker, Clara	Berlin	Klavier	Bertram
522	Nau, Heinz	Gross-Gartz	Schauspiel	Tuerschmann
523	Nauen, Frieda	Berlin	Theorie	Geyer
524	Naumann, Guido	Trier	(Kapellm. Klavier	Kleffel Spanuth
525	Nemeth, Julia	Budapest	Gesang	Nicklass
526	Nemitz, Charlotte	Lauenburg i. Pom.	Klavier	Hoffzimmer
527	Nettstraeter, Claus	Kochem	Klavier	Bertram
528	Neubeck, Eduard	Schwerin	Klavier	Martin Krause
529	Neumann, Angela	Prag	Gesang	Nicklass
530	Neumann, Else	Berlin	Gesang	Rothmühl
531	Neupert, Suse	Blasewitz	Klavier	v. Dubiska
532	Ney, Frau Hedwig	Berlin	Gesang	Corelli
533	Nicklass, Emmy	Wien	(Gesang Oper	Nicklass Rothmühl
534	Niekerk, Johanna van	Uitenhage, Capl.	Klavier	Spanuth
535	Niementowska, Karolina von	Drohobycz	(Klavier Seminar	Eisenberger
536	Niemöller, Johanna	Wersen	Klavier	Eisenberger
537	Nienaber, Gertrud	Breslau	(Klavier Seminar	Bertram
538	Nonschnikoff, Olga	Yalta	Klavier	Lutzenko
539	Nowokreschtschinnoff Olga	Samara	Klavier	Martin Krause

Figure 2: Johanna (Joan) van Niekerk's entry in the list of students
(Bericht des Stern'schen Konservatoriums der Musik: 60. Schuljahr
1909/1910 (Berlin, 1910), p. 24)

But, surprisingly, her name turns up in the material of the Music School in Weimar. She is indicated as a second year student in the report of 1912.¹²⁸ The annual report was printed every year, but the one of 1910/1911 has been lost and is therefore not in the archive of the *Hochschule für Musik Franz Liszt Weimar*. The name of Joan van Niekerk could have been found in this lost copy. She could have come directly from Berlin to Weimar for the next year of her training. As it stands now, one cannot be certain where she was during the 1910/1911 academic year.

The *South African Music Encyclopedia* states that Van Niekerk was born about 1900.¹²⁹ This would mean that she was nine years old when she started studying at the Stern Conservatorium. It seems unlikely. Her birth date could much rather be guessed as about 1890. Stegmann does not mention her studies in Weimar. After her European studies she taught in Germiston and settled in Stellenbosch in 1924. Apart from her concerts as accompanist to the soprano Gladys Hugo and others, her great contribution is her volume *Die Groot Afrikaanse-Hollandse Liederbundel* (The big Afrikaans-Dutch Volume of Songs) published in 1927.¹³⁰ She taught singing at the Conservatorium of the University of Stellenbosch.¹³¹

C.G.S. (Dr Con) de Villiers included a humorous chapter called “Gladys en Joan en Ek” (Gladys and Joan and I) in his book *Musici en mense* (Music and people). He paints the concerts held by the soprano Gladys Hugo with Joan van Niekerk at the piano, writing that “Miss Joan” was without any doubt the best accompanist South African had produced.¹³²

Rosaline Movshon

Another student from Cape Town was Rosaline Movshon whose main subject was Theory which she studied with Wilhelm Klatte.¹³³ Like Joan van Niekerk, she enrolled

¹²⁷ *Bericht* 1910, p. 24.

¹²⁸ *Bericht der Großherzogl. Musikschule in Weimar Juli 1911 bis Juli 1912* (Weimar, 1912), p. 12.

¹²⁹ F. Stegmann, Van Niekerk, Johanna (Joan), in J.P. Malan (ed), *South African Music Encyclopedia* 4 (Cape Town, 1986), pp. 421-422.

¹³⁰ J. van Niekerk, *Die groot Afrikaanse-Hollandse liederbundel* (Cape Town, 1927).

¹³¹ See I.J. Grové (ed), *Konservatorium 1905-2005: Die Departement Musiek en die Konservatorium van die Universiteit Stellenbosch by geleentheid van die eeufees 1905-2005* (Stellenbosch, 2005), p. 145. This publication mentions “c. 1900” as her date of birth, as well as studies in Vienna. Nothing is mentioned about her studies in Berlin and Weimar. See p. 132.

¹³² C.G.S. de Villiers, Gladys en Joan en ek, *Musici en mense* (Cape Town, 1958), pp. 56-62.

¹³³ *Bericht* 1910, p. 23.

for the academic year 1909/1910 and was still studying the next year when she was the only person left from “Capland”.¹³⁴

Rosaline could have attended the two concerts to celebrate the Conservatorium’s 60th birthday. The first was held on Sunday 6 November 1910 and was given by students with the student orchestra and choir,¹³⁵ and the second on 7 November 1910 by lecturers with the collaboration of the student orchestra.¹³⁶ At this concert, Clara Krause, the teacher of Lili Krause (see above) accompanied two singers at the piano.

During this time it was important for music students in Berlin to consult the guide by Richard Stern, *Was muss der Musikstudierende von Berlin wissen?*, published for the first time in Berlin in 1909 and annually until 1914.¹³⁷ The 1909 edition of 178 pages supplied all possible information about music studies in Berlin, including lists of teachers according to instruments, particulars about music institutions, music societies, concert halls, piano factories, instrument makers, places to stay, plus photos of some of the leading teachers.

May Boessl, Elise Anna Büttner and May Mitchell (again)

After Miss Movshon from Cape Town had left, there were no South African students studying at the Conservatorium during the academic years 1911/1912 and 1912/1913.¹³⁸ But for the year 1913/1914 there were three from “Südafrika”: May Boessl (Cape Town), Elise Anna Büttner (Southwest Africa) and May Mitchell (Pietermaritzburg).¹³⁹ They were all regarded as coming from South Africa. Miss Mitchell had previously studied at the Conservatorium (see above).

May Boessl came from Cape Town and studied singing with the head of the opera school, Nicolaus Rotmühl, who was a Royal opera singer (“Königlicher Kammersänger”), and the piano with Frieda von Mikulicz.¹⁴⁰ Miss Boessl could hear some other students who studied with the same singing teacher: On Sunday 28 September 1913 Elsa Müller and Anni Golisch sang three duets by Anton Rubinstein: *Wanderers Nachtlid*, *Beim Scheiden* and *Die Nacht*, and four students sang the

¹³⁴ *Bericht* 1911, p. 25.

¹³⁵ *Bericht* 1911, p. 93.

¹³⁶ *Bericht* 1911, p. 94.

¹³⁷ R. Stern, *Was muss der Musikstudierende von Berlin wissen?* 1. Jahrgang. Deutsche Ausgabe (Berlin, 1909).

¹³⁸ *Bericht* 1912, p. 113; *Bericht* 1913, p. 108.

¹³⁹ *Bericht* 1914, p. 118.

¹⁴⁰ *Bericht* 1914, p. 11.

Quartet from *Rigoletto*.¹⁴¹ This was at a public student concert. Rothmühl's students also took part in the centenary Verdi celebrations.¹⁴² The opera performances of the opera school were interestingly varied.¹⁴³ Full operas and scenes from operas were presented: On Thursday 9 April scenes from *Die Walküre* and *Lohengrin* were given. On Saturday 11 April 1914 scenes from *Der Prophet* by Meyerbeer were offered, followed by the complete *Joseph in Egypten* by Méhul. The last performance was on Saturday 2 May 1914 when the complete *Il Trovatore (Der Troubadour)* by Verdi was staged. Most of the students who participated were from Rothmühl's class. Miss Boessel is not among the soloists, but she could have been one of the "Jungfrauen von Memphis, Israeliten, Egypter, Leibwache Josephs, Soldaten, Sklaven, Volk". A full examination concert was devoted to Rothmühl's students on Tuesday 30 June 1914.¹⁴⁴

Elise Anna Büttner came from "Deutsch-Südwestafrika" (now Namibia). She was in the Schulgesang-Seminar¹⁴⁵ and studied the violin with Blanche Hubbard. Miss Büttner could have heard her fellow student Heidi Wilms play the second and third movements from Rode's Concerto for Violin No. 7 in A minor at the practice concert on Friday 7 November 1913.¹⁴⁶ The list of students provides the information that Adelheid Wilms came from Metz.¹⁴⁷ In 1915/1916, Miss Büttner was still studying at the Conservatorium. She was doing the method of class music singing which was presented in a class called a "Seminar" by Max Ast.¹⁴⁸ Her violin teacher was Miss Dora Kolbe. We do not possess the annual report for the academic year 1914/1915, but it seems likely that Miss Büttner would have been a student during that time, as she was in the list for the two adjacent years. She would have experienced the difficult transitional time of the outbreak of World War I in July 1914.

A contemporary of these South African students was Claudio Arrau from Santiago in Chili who was studying with Martin Krause.¹⁴⁹ Born on 6 February 1903 and therefore ten years old, he performed often, for example on Friday 3 October 1913 when he played Bach's Suite in E major at a practice concert.¹⁵⁰ On 27 and 29 March and 18 and 29 May 1914 the complete *Wohltemperiertes Clavier* by Bach was

¹⁴¹ *Bericht* 1914, p. 65.

¹⁴² *Bericht* 1914, p. 66.

¹⁴³ *Bericht* 1914, pp. 84-85.

¹⁴⁴ *Bericht* 1914, pp. 105-106.

¹⁴⁵ *Bericht* 1914, p. 12.

¹⁴⁶ *Bericht* 1914, p. 51.

¹⁴⁷ *Bericht* 1914, p. 36.

¹⁴⁸ *Bericht* 1916, p. 4.

¹⁴⁹ *Bericht* 1914, p. 9.

¹⁵⁰ *Bericht* 1914, p. 48.

performed by students of Martin Krause. At these concerts, the eleven-year-old Arrau played nine Preludes and Fugues.¹⁵¹ Arrau became one of the greatest pianists of the 20th century. He died in 1991.

One wonders whether the three students from Southern Africa were in a position to attend on 25 and 27 January 1914: During the year of the outbreak of World War I, two concerts were given in honour of the birthday of Emperor Wilhelm II. First, the lecturers performed on Sunday 25 January 1914, and then on Tuesday 27 January 1914 there was a performance of Haydn's *Die Jahreszeiten* with students as soloists and the choir and orchestra of the Conservatorium.¹⁵² The oratorio was conducted by the Director of the Conservatorium, Prof. Gustav Hollaender.

Conclusions

It is a great pity that the personal documents of the students at the Stern Conservatorium (copies of student reports and letters to and from them) have been lost, but a considerable amount of information can nevertheless be gleaned from the annual reports (*Berichte*).

The following is the complete list of students with South African connections who studied at the Stern Conservatorium between 1850 and 1914. Their places of origin and main subject are indicated:

- Jeanette Thies (enrolled for the first time in 1892/1893, from “Cap d Guten Hoffnung”, Cape of Good Hope, singing and piano)
- Helene Müller (1895/1896, Bloemfontein, violin)
- “Mrs Müller” (1895/1896, Bloemfontein, piano)
- Annie Jacobsohn (1898/1899, Kroonstad, piano)
- Agnes Müller (1898/1899, Bloemfontein, piano)
- Nancy de Villiers (1898/1899, Paarl, piano)
- Rosa Prestwich (1900/1901, Cape Town, piano)
- Ella Burmester (1901/1902, Somerset East, piano)
- “Margar. Lindhorst” (1901/1902, Idutywa near East London, piano)
- Frieda Hoffmann (1902/1903, “Cap-Kolonie”, piano and violin)
- Elsa Levisieur (1902/1903, Bloemfontein, piano)
- Blanche Shaw (1902/1903, “Cap d. g. H.”, Cape of Good Hope, violin)

¹⁵¹ *Bericht* 1914, p. 110.

¹⁵² *Bericht* 1914, pp. 107-108.

- Minnie Baettenhausen (1903/1904, Philipstown, piano)
- Dearly Horwitz (1903/1904, Johannesburg, violin)
- Rosine Sullivan (1903/1904, Queenstown, piano)
- Elsb. Winkelmann (1903/1904, Wellington, piano)
- Sophie Adelheid Franz (1904/1905, East London, piano)
- May/Mary Mitchell (1904/1905, Pietermaritzburg, piano; again from 1913/14)
- Margaret Brenner (1905/1906, Graaff Reinet, piano)
- Alice Welchmann (1905/1906, Graaff Reinet, piano and singing)
- Christ. van der Merwe (1907/1908, Stellenbosch, theory)
- Beatrice Hanau (1907/1908, Cape Town, piano)
- Inez Borgström (1908/1909, Kimberley, singing, later also piano)
- Lili Krause (1908/1909, Middelfontein, Transvaal, piano)
- Johanna (Joan) van Niekerk (1909/1910, Uitenhage, piano)
- Rosaline Movshon (1909/1910, Cape Town, theory)
- May Boessl (1913/1914, Cape Town, singing and piano),
- Elise Anna Büttner (1913/1914, “Deutsch-Südwestafrika”, now Namibia, school music, violin)

To this list can be added the name of the Dutch student Albertha Wilhelmina Tideman-Wijers (from The Hague) who subsequently studied at the *Hochschule für Musik* in Berlin from April 1906 to October 1909 with the famous pianist and composer Ernst Dohnányi. She later set three poems by the Afrikaans poet Elisabeth Eybers (1915-2007) to music.

Some of these South African-born students studied with famous musicians, for example the violinist Gustav Hollaender (1855-1915, Director of the Stern Conservatory from 1894), the pianist Felix Dreyschock (1860-1906), the Australian pianist Ernest Hutcheson (1871-1951) and Martin Krause (1853-1918) to whom the education of the piano prodigy Claudio Arrau (1903-1991) was entrusted and who was also the teacher of Edwin Fischer (1886-1960).

Many concerts containing the great works by Beethoven and Brahms (for example) were constantly being performed. Often the students could hear their own teachers playing in public. Much could be learnt from the regular performances of fellow students. The South African students would therefore have been imbued with a high standard and a versatile repertoire. Certainly their pupils in South Africa would have gained significantly through this knowledge. But who were these South African pupils, and where did they receive their training from the Stern Conservatorium student?

Only Elsa Levisieur and Joan van Niekerk of the South African students are discussed in the *South African Music Encyclopedia* and only Elsa Levisieur is included in the *Dictionary of South African Biography*, proving that answers to these questions will have to be provided by further research. The present article passed on the information available in Berlin, but much can still be done in South Africa to complete the picture of each person discussed. The information provided in this article can now be utilised as a springboard for research on the later lives of these persons.