

Southern African connections among students who studied at the Royal College of Music in London between 1883 and 1899



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Introduction

Until the establishment of the South African Conservatorium of Music in Stellenbosch in 1905 and the South African College of Music in Cape Town in 1910, there was no institution on a bigger scale where a musician could receive advanced classical music training in South Africa. Talented students had to embark on a long voyage overseas and face the difficulties of surviving in very foreign circumstances. Often they were taught in South Africa by teachers who had studied in Europe, and who certainly inspired them to follow the same course, especially since South Africa's musical life, although surprisingly lively (as will be alluded to later in this article), could not nearly approach that of the main centres of Europe. Some students might have been the most talented among their peers in South Africa, but were confronted with very high standards in Europe.

Taking South Africa's historical connections with England into consideration, the Royal College of Music in London was deemed one of the main institutions to investigate.

The aim of this article is therefore to report on my investigation into the material available on South African students and other South African connections at the Royal College of Music (RCM) in London. The present article will concentrate on those students who studied at the RCM between 7 May 1883 (when the College was opened) and 11 October 1899, at the outbreak of the Anglo-Boer War. I shall provide the information available in the archive of the Royal College of Music, which has hitherto never been disclosed.¹ As far as the context of their studies is concerned, the RCM and London will be the main milieus referred to. For some students more detail became available, and therefore the various entries on the students will be of unequal length. The information on the ensuing lives of some students is included in order to indicate the route future research projects could take. Some of the students came from extraordinary backgrounds and led extraordinary lives, while some came from more conventional circumstances and returned to ordinary lives, leaving few historical traces. Some became 'ordinary' music teachers, their RCM studies certainly serving as a good testimonial. Of some only their study records are available, the vicissitudes of their further lives being unknown. It is not the primary aim of the present article to investigate the ensuing lives of the students. In a future

research project, the information contained in the present article could be used as a starting point to investigate the lives of the individual students separately. The students will be presented chronologically according to their dates of enrolment. In this way the developments at the RCM could in my opinion be conveyed to best advantage.

The origins of the RCM

London has a long tradition of institutions offering music training. The Royal Academy of Music was the first conservatory of music to be established in London, in 1822 (Lebrecht 1992, 117). This was followed by the founding of the Royal Military School of Music which opened at Kneller Hall, Twickenham in 1856 and the Royal College of Organists in Kensington in 1864 (Lebrecht 1992, 121, 122). The London Academy of Music (founded in 1861) and the National Training School for Music (founded in 1873) are no longer in existence (Rainbow and Kemp 2001, 160). Trinity College of Music was started in 1875 (Lebrecht 1992, 123) and another school, the Guildhall School of Music, was founded in 1880 (Rainbow and Kemp 2001, 162).

Only three years later, in 1883, still another music school, the Royal College of Music, was created with Sir George Grove as Director.² In the first *Report of the Council to the First Annual General Meeting of the Corporation. May 28th, 1884. Balance Sheets and Other Statements connected therewith (RCM Report 1884, 5)* it is stated that 'The Council, in presenting their First Annual Report to the members of the Corporation of the Royal College of Music, are much gratified in being able to speak in very favourable terms of the work which has been carried on within its walls during the first year of its existence.'³ Among the first 'Professors and Teachers' (*RCM Report 1884, 22-24*) were well-known musicians: Jenny Lind for singing, Ernst Pauer, Franklin Taylor and Arabella Goddard for piano, Walter Parratt for organ, Richard Gompertz for violin, Hubert Parry and Charles Villiers Stanford for Composition, and Parry for History of Music. The College opened on 7 May 1883 with 92 pupils: 50 were 'scholars', that is students who had a scholarship paying for either both tuition and maintenance (15 pupils) or paying for tuition only (35 pupils). 42 were 'Paying Students'. At the end of the academic year the total number had risen to 100 'and includes pupils from Canada, Queensland, the United

States, and Belgium' (*RCM Report* 1884, 14). A list of pupils, divided into 'Scholars' and 'Students', as on 30 April 1884 is provide on pp. 25–27, stating Name, Residence (that is home town) and 'Principal Study'. According to this list, students came from places in England, Ireland, Scotland and Wales, and from Melbourne, South Australia, Brisbane, Brussels (Arnold Dolmetsch), Canada, Stuttgart, Switzerland, California and Tasmania. It is clear from this list that only a few students came from abroad and that some of them came from British possessions: Australia, Canada and New Zealand. But there were no students from South Africa. (The complete lists of pupils included in the annual reports mention a South African student for the first time only in 1892. This is incorrect, as Edith Andrews arrived in 1891. See below.) A year later, on 30 April 1885 the student numbers had increased to 197 (*RCM Report* 1885, 15). In 1886 the number was 154, and in 1887 there were 146 pupils (*RCM Report* 1887, 16). The RCM had expanded quickly.

The first building of the College was situated opposite the Royal Albert Hall on its western side. It was later occupied by the Royal College of Organists.

As already mentioned, there were 50 students who received scholarships when the College started in 1883 (*RCM Report* 1884, 14). Special so-called 'closed' scholarships were awarded for the South Province (of Victoria, Australia) and there was a South Australian Scholarship. From 1886 a scholarship for Montreal was added. There were, however, no specific scholarships for South Africans in 1883.

For students who embarked on studies in Victorian London between 1883 and 1899, and especially those who came from far-off and secluded places, the impression London made on them could have been overwhelming.⁴ The population of the city doubled between 1848 and 1898, and the number of music concerts, an important part of a music student's training, increased five-fold (Burrows 1991, 285). By 1900 the population of London was more than that of Paris, Berlin, St Petersburg and Moscow combined. It was also very much greater than that of South Africa (White, 2001, 4–5). Famous conductors could be heard: Dvořák, Saint-Saëns, Tchaikovsky and Grieg (Burrows 1991, 275). There were many good music teachers, and sheet music could be bought from publishers like Chappell, Novello and Boosey (Burrows 1991, 270, 285). In short: 'the Victorian public created the most welcoming and most lucrative market that continental musicians found anywhere, and [...] in terms of interest and participation there was no more vital musical culture in Europe' (Solie, 2010, 101–2).

Sources in the library and archive of the RCM

The main sources in the archive and library of the Royal College of Music in South Kensington in London are firstly the pupils' enrolment books from 1883 onwards and secondly the annual reports which were published from 1884, reporting on the events of every previous

year. Thirdly, the issues of *The R.C.M. Magazine* are also important. They were published from 1904, providing valuable information about the later lives of students between 1883 and 1899.

The College started off in grand style with huge enrolment volumes: 42 cm x 32.5 cm measuring the covers, and 41.5 cm x 29.5 cm measuring the pages. Here all the details about every pupil were entered. A strict separation was maintained between the volumes for Scholars and those for Students. Scholars were those pupils who received scholarships. The rest of the paying pupils were called 'students'. But sometimes a pupil would start as a student, and then progress so much that he/she would gain a scholarship. The *Royal College of Music: Scholars' Register & Reports No. 1⁵* and the *Royal College of Music: Students' Register & Reports No. 1⁶* supply exhaustive information filled in on two facing pages. The left side has the caption 'SCHOLAR' (or 'STUDENT') and the right side 'SCHOLAR'S REPORTS' ('STUDENT'S REPORTS'). The left page of the *Scholars' Register* provides information on Application No., Name in full, Address, Principal Study, Second Study, Age at date of Election, Date of Birth, Place of Birth, Date of Entering the College, Description of Scholarship, Date and Place of Preliminary Examination, Date of Final Examination, Father's Name, Father's Address, Father's Calling or Profession, Date of leaving the College, Diploma or Degree, and First Professional Position. The left page of the *Students' Register* has slightly different information: Application No., Name in full, Address, Age last Birthday, Principal Study, Second Study, Date of Birth, Date of Entrance Examination, Names of Examiners, Date of Entering the College, Father's Name, Father's Address, Father's Profession or Calling (to which some students said 'Gentleman'), Date of Leaving the College, Number of Terms Resident, and Diploma or Degree. It is interesting to see that the *Students' Register* does not ask for information about 'First Professional Position', but this was hardly ever filled in in any case. This left page also contains space for 'Remarks' and a section (drawn by hand) about payments by students. It is clear that pupils' affairs were very meticulously handled at the RCM. On the right hand page there are rows for every subject taken, with the name of the professor, as well as 'General Attendance' and 'General Conduct', and columns for three years divided into three terms each. These remarks were written in until 1885, but after this year no further comments were provided. From the second volume of registers each pupil's particulars are presented on one page only, leaving no space for the professors' comments, and not indicating who the specific professors were. This is a great pity, as valuable information about the professor with whom the student was studying is not available. Lists with information about students' specific professors only become available from 1921.⁷

In the first two issues of *Students' Register*, it is often not easy to determine whether a student was of south(ern) African origin. The registers provide an 'Address', which could be the home address of the student, but could also be

the address where the student resided in London, and might therefore not be the home address. The 'Father's Address' is also required, but when the father was deceased, there was no address given. It could therefore be that the home address (that is the father's address) was in fact in South Africa and that a London address was provided under 'Address'.⁸ In this way some South African students might have 'slipped through' the net that I cast. From the *Students' Register No. 3*, the 'Home Address', 'London Address' and 'Father's Name and Address' are filled in, making it much easier to determine the Southern African connection.

Pupils' concerts and the ARCM diploma

In the *RCM Report* of 1885 (13) it is stated that the 'Pupils' Concerts' held every two weeks 'in the evening in the West Theatre of the Royal Albert Hall', had been a great success. The College attached 'great importance as part of the educational system of the College' to these concerts. From 17 March 1887 the concerts were given in the Concert Hall (One of the First Scholars 1907, 43). It is evident that, from the very beginning, the College paid much attention to the performance of its pupils in public. Programmes of these early concerts are not available, but from 1904 the full programmes were published in Volume 1 No. 2 of *The R.C.M. Magazine*.

The RCM started in 1886 to examine pupils for its own qualification, the Associate of the Royal College of Music (ARCM). The Annual *RCM Report* 1886 (40) provides a first list of 'Associates of the College. Holding Certificates of Proficiency'. It was explained: 'The first examination for Certificate of Proficiency and for the title of Associate of the College took place here on the 20th April. Thirty-six candidates presented themselves, of whom 10 were passed (five of them old Pupils of the College)' (*RCM Report* 1886, 29). It was clear from the very beginning that the ARCM was going to be a difficult examination, as can be seen from the low pass rate. The complete list of successful candidates appeared in every annual *Report* between 1886 and 1899.

Southern African connections

It is not easy to determine who the first 'real' southern African student at the RCM was. For the purposes of this article I have defined 'Southern African student at the RCM' as 'a student who grew up in Southern Africa and then came to the RCM to study'. For most of the students the information provided does not prove that they were born in southern Africa. The student might have been brought up in England and left for South Africa at a later stage, returning to study at the RCM. Another possibility is that the parents' (new) South African address was given, without the student ever having been to South Africa. So, determining the exact background of these students is riddled with difficulty.

Edith Andrews, probably the first pupil of southern African origin, only arrived at the RCM in 1891. But before that time there were some students of other origins who later

came to South Africa and exerted a profound influence on the development of South African culture. Each of the students with southern African connections will now be presented separately.

Ada Beatrice Bloxham

Page 55 of the *Scholars' Register No. 1* gives information about Ada Beatrice Bloxham who was born on 13 July 1865 at Jalimont, Melbourne. Bloxham, who took singing as first instrument, entered the College on 5 May 1884 and stayed as a scholar until 5 April 1887. After that date she remained as a student until 24 December 1887. Bloxham passed the ARCM in teaching singing in 1888 (*RCM Report* 1888, 44). Behind her name in the *Scholars' Register No. 1*, 'Mrs. J.E. Palmer' is added between brackets, as well as 'Yokohama' and 'Johannesburg'. It is possible that these were the later stations of Bloxham's life.

Vivien Elsner (Mrs. Langford James)

The first issue of the second volume of *The R.C.M. Magazine* (Anon. 1905, 26–27) included a reference to the activities in South Africa of a former student, Mrs. Langford James (née Vivien Elsner) who was living in Kimberley and experiencing the vast difference in musical consciousness and weather between Dublin and London on the one hand and a British colony on the other:

I have played at concerts, orchestral and otherwise, and have now begun teaching again. But the people are not really musical, and when good artistes come, the attendance is poor at their concerts. [...] Summer is a bad time for concert touring in this country, and the heat is very trying, particularly during December, January and February. I have reason to know this, because my beautiful old violin, a Petrus Guarnerius, cracked in ever so many places, and the glue melted. [...] Of course, in other parts of the Colony things are not so bad: it is this excessive dry heat which only certain woods can stand.

Vivien Elsner's name appears in the *Students' Register No. 1* as student number 145. She was, like Bloxham, one of the earliest students at the RCM. She came from 6 Wilton Terrace in Dublin, enrolled on 26 September 1884, studied the violin and piano, and left on 8 October 1890. In the top left of the enrolment page it is indicated, 'Mrs Langford James – Kimberley, 1906'.

Jeanie Price

In the *Students' Register No. 1* (177) it is stated that Jeanie Price's father, Roger, was a missionary at Molepolole in South Africa (now in Botswana). She was only 17 years old (b. 21 July 1867 at Molepolole) when she enrolled on 12 January 1885, and was living at 14 Blythe Villas, West Kensington Park W. She left at the end of the year, on 22 December. Miss Price was privileged to have Franklin Taylor as her piano teacher. Taylor (1843–1919) was a very experienced musician who had studied under Plaiddy and Moscheles at the Leipzig Conservatory and also with Clara

Schumann in Paris. When the RCM was founded, Taylor was appointed professor of piano (Grove and Allan, 2001, 139).⁹ Taylor wrote his views about Price's studies on the right-hand side of the huge enrolment page: 'moderately good progress'. In her singing classes with Gertrude Mayfield, she was 'only beginning'. Price was 'Regular & Punctual' in her General Attendance, and her General Conduct was 'Good'. For her Harmony classes, Prof. Eaton Fanning wrote: 'Has made a good beginning'.¹⁰ On the page there are only entries for the first term.

Jeanie Price came from an extraordinary background. Her father, Roger Price (b. Altarnog, South Wales 1834), had left England for South Africa with his first wife Isabella in June 1858. He was a missionary of the London Missionary Society (Arkin 1968, 654–655). In July 1860 his wife died under very difficult circumstances in what is today Botswana (Long 1956, 10–13). On 16 October 1861, at the Kuruman Mission church, Price remarried. His new wife was Elizabeth Lees Moffat (b. on a ship in Table Bay 1839), the ninth child of Robert Moffat, the famous missionary (Long 1956, 13). Elizabeth's sister, Mary Moffat, had married David Livingstone. Roger Price had eight sons and six daughters of whom Jeanie was one. In 1866 Price was transferred to Molepolole, and in 1875 he took his wife and seven children for furlough in England (Long 1956, 17, 24). According to Mrs. Price, they travelled for three months by ox-wagon via Kuruman and Grahamstown to Port Elizabeth (Long 1956, 287). Jeanie Price was seven or eight years old during this trip. In London they stayed in Brixton with her grandfather, Robert Moffat, who had retired from Kuruman in 1870, losing his wife on 10 January 1871 (Long 1956, 25). From England, Price was sent to East Africa and returned to Bechuanaland (now Botswana) in 1879 (Long 1956, 25–27). Jeanie had stayed in England for her schooling, like her siblings Roger, Isabella and Elizabeth (Long 1956, 24, 299). Here they received frequent letters from their mother, mostly addressed to 'Dear Children' (Long 1956, 299–518). Jeanie had come to South Africa for a visit in 1883 or 1884.¹¹ After eight years at Molepolole, Price moved to Kuruman in the year Jeanie enrolled at the RCM, 1885. He was appointed as Tutor to the Moffat Institute (Long 1956, 35).

Roger Price died at Kuruman on 21 January 1900 (Long 1956, 36).¹² His wife left Kuruman in August 1900 to live in Cape Town where four of her children were living and where she died on 9 May 1919 (Long 1956, 37, 535). Jeanie Price had apparently inherited her love for music from her mother. Miss Christian Wallace Price (1879–1949), one of Jeanie's sisters (Long 1956, 540), wrote a 'Valediction' about her mother, containing the following paragraph (Long 1956, 537):

She was passionately fond of music. I always regret that she died before the day of wireless or even of gramophones, but I used to take her every fortnight in her wheeled chair to listen to the Cape Town Orchestra. In fact, she attended one of these concerts only a fortnight before her death,

and the evening before she died my sister, Jean Ashburnham, sang to her Schubert's *Ave Maria*, and all her other favourites.

Jeanie Price, now Mrs. Jean Ashburnham, the mother of three children, died in Johannesburg in 1937 (Long 1956, 539).

Apolline Niay

Apolline Niay's information is on page 368 of the *Students' Register No. 2*. Her father, Gustave François Antoine Niay, was the hotel keeper of the Mitre Hotel in Victoria Street, Wolverhampton. She was 18 when she enrolled on 26 April 1887 for piano as principal study, and stayed until 25 July 1890.¹³ Under 'Remarks' it is stated on the enrolment form that Niay was elected 'Council Exhibitioner' at the entrance examination in April 1887. She received £10 for one year, and was granted £15 in April 1888.

According to the article on Niay in the *South African Music Encyclopedia*, she studied with Franklin Taylor and played at a Command Performance for the Prince of Wales (later King Edward VII) (Morison 1984, 299–300). After spending some time in Australia, where she organised a Conservatory of Music in New South Wales, she came to South Africa at the end of 1893. Before the outbreak of the Anglo-Boer War in 1899, she established the Eisteddfod in Cape Town. She was the leading instigator of the South African College of Music (now part of the University of Cape Town), which was founded in 1910, and became its first principal. She was also instrumental in the founding of the Music Teachers' Association of South Africa. Some of her compositions were published in Cape Town.

At the beginning of the twentieth century, Apolline Niay-Darroll was therefore one of the most influential musicians in South Africa. She died in 1920.

Emily Grace Alice Batchelder (Mrs. Deane)

It is clear from the later registers of the RCM that a considerable number of the South African students came from Grahamstown. A very important reason for this situation was the fact that some of the RCM students left England to teach in Grahamstown.¹⁴

The *Scholars' Register & Reports No. 1* (111) provides the particulars of Emily Grace Alice Batchelder, who enrolled on 9 January 1889 and left on 22 December 1892. She came from Norwich and her deceased father was a professor of Music. But Grace Batchelder had already been at the RCM from 26 September 1888, according to the *Students' Register No. 2* where she was student No. 489. She won a Council Exhibitioner and therefore proceeded to the *Scholars' Register*. In 1894 she passed the ARCM in piano solo.

Behind her name on her enrolment form was added in pencil: 'Mrs Deane / Clovelly / West Hill / Grahamstown / S.Africa / (Nov. 03)'. Mrs Deane's husband, William

Deane (1869–1954), was a pupil of C.H. Lloyd in Oxford and Louis Vierne in Paris (Jackson 1979, 317). ‘As a short, fair and rather stockily built young man, he had rescued some small boys from a blazing school room and his face was heavily scarred as a result of burns’ (Jackson 1979, 318). He accepted the post of organist at the Cathedral of St. Michael and St. George in Grahamstown in 1894.¹⁵

Grace Batchelder had already performed in Grahamstown ‘on her own grand piano entirely from memory’ in 1900, as reported in the Grahamstown paper *The Journal* on 23 April and 10 May 1900 (Sparrow 1978, 158–159).¹⁶ She also played at the Diocesan School for Girls (Sparrow 1978, 254), and in August 1900 participated in a concert organised by Mr. Deane where she played a Prelude and Fugue in E minor by Mendelssohn, *Auf Flügeln des Gesanges* by Mendelssohn-Liszt, the Concert study in G flat by Moszkowski, and the Grand Polonaise in A flat by Chopin (Sparrow 1978, 175, 316–317). *The R.C.M. Magazine* of the Midsummer Term of 1905 reports about ‘Mrs. William Deane (*née* Grace Batchelder) whose husband is organist of Grahamstown Cathedral’ and who had ‘been in Africa for seven years, giving many piano recitals, playing at concerts and teaching’. Mrs. Deane is therefore an example of those former RCM students who came to South Africa as a type of ‘colonial missionary musician’. Mrs. Deane writes (Anon. 1905, 25):

[T]here are a good many College folk in S. Africa [...]. Last year, we had Miss Katherine Jones, Mr. Archdeacon and Mr Branscombe, then Mr. Dykes, who was the music examiner. Madame Albani and Madame Ada Crossley gave concerts here, so that we are not quite out of the world.

As a person living in the colonies, Mrs. Deane would have longed for the active cultural life of London, but nevertheless was sustained by the visits of musicians with connections to the RCM. Mrs. Deane seemed to have been a very dedicated informant about her own work. In another issue of *The R.C.M. Magazine*, there was another message about her (Anon. 1906a, 56):

Mrs. Deane sends us a programme of an Orchestral Concert given in Grahamstown on March 8, 1906, the eve of the unveiling of a Memorial to those who fell in the Anglo-Boer War. Mrs. Deane opened the concert with pianoforte solo [*sic*] Beethoven’s ‘Funeral March on the death of a Hero’ from *Ab* Sonata. Besides other pianoforte solos Mrs. Deane also undertook the Tympani department.

In the same year (Anon. 1906b, 28) more is written about Mrs. Deane:

Mrs Deane (Miss Grace Batchelder [*sic*]), whose name seems to figure in most Grahamstown programmes, gave a recital with Mr Albert Archdeacon on December 5. It is gratifying to note the appreciation by the local press of the ‘classical’ programme.

It is clear that a ‘musical missionary’ like Mrs. Deane did not shy away from including the standard concert repertoire in her concert programmes and acting as an example to other musicians. Mrs. Deane also let *The R.C.M. Magazine* know about her piano recital on 22 April 1908 in the Assembly Rooms in Grahamstown (Anon. 1908, 90): ‘The programme was entirely of pianoforte works, and included no fewer than ten composers’ names.’

She reported later (Anon. 1909a, 61) on her appearance at a Johannesburg Music Society Concert in January 1909 where she played Beethoven’s *Appassionata*, Schumann’s *Études Symphoniques*, Liszt’s transcription of the Overture from *Tannhäuser*, and other pieces by Brahms, Chopin and Moszkowski. She also gave a private recital for Lady Osborne at Government House.

On 22 November 1909 (St. Cecilia’s Day) Mrs. Deane wrote a letter to the editor of the *The R.C.M. Magazine* from ‘Clovally’ in Grahamstown (Anon. 1909b, 23–24). It reveals much about (musical) life in South Africa at that time.

Dear Mr Editor—

I am writing to tell you and fellow-Collegians that in future my home will be in Johannesburg, Transvaal, whither we are departing next month. Now, Johannesburg is a place which a great many people visit, and I want to say that if anyone should come out from the College, or members of the R.C.M. Union, my husband and I will be delighted to welcome them at our house, and to do what we can for them. I know that people on tour are often somewhat lonely, especially in a big town, and it is such a pleasure to us to see friends from England. Mr Deane has just been appointed organist of St. Mary’s Church, Johannesburg, which is the pioneer church of the Rand and the Parish Church—so to speak—of Johannesburg; so that the post is a very important one. After sixteen years as organist of the Cathedral here, Mr Deane is looked upon as quite an ‘institution’, and there is a great outcry at this departure, but we feel that the possibilities of the Rand are so great that we must go and try to do the best we can for music up there. We have no settled address yet, but ‘c/o St. Mary’s Church’ will find us at present.

I will try, later on, to write to the Magazine about Johannesburg and life there—it may be of interest. We are so horribly sorry to leave our pretty home here (which some of the Collegians have seen), but we hope to make as pretty a one up country and we are taking a great many of our treasures. A friend suggested our going up in two ox-wagons with our pianos, and then we could practice every day whilst the oxen ‘outspanned’, that is, are unyoked to have a feed and rest. It would be glorious; but from the fact that the distance is little under a thousand miles, and that an ox-wagon travels at the rate of two miles an hour, and not at all in the heat of the day, it is rather impossible. I wish I could take the Collegians for an ox-wagon picnic—it is the jolliest thing

possible. We take plenty to eat and drink, a large kettle and sundries, either walk to the rendezvous or rumble along in the wagon; the 'boys' light a fire (we always manage to find plenty of material) between a Druidical arrangement of stones to prevent setting the veldt or bush alight, and rig up notched sticks to hang the kettle from; then we cook our coffee, often mutton chops and roast potatoes. After lunch there is nothing to do but to read a book, enjoy the sun and the scenery, and be generally lazy till tea-time. Later, on we jolt, or walk, home, absolutely refreshed in mind and body.

To-day, I suppose, you have a fog in dear old London. Here it is warm, sunny and perfect, and every garden a blaze of spring flowers! Still, as I have been teaching harmony to the youthful mind, I have not had time to go out to enjoy it, and now, as I am giving a party to-night, and must go and make the 'trifle', cut sandwiches, etc., and, next, do some 'technique', for I shall be expected to play, I must not write more.

With love to the College, and wishing I could come to the next concert.

Believe me,
Yours very sincerely,
Grace Deane.

(Grace Batchelder)

In Johannesburg both Deanes were very active in giving organ and piano recitals. Their final stop was Durban where they moved in 1920 and where William Deane was the organist and choirmaster of St. Paul's for seventeen years. Later he became organist of the Anglican Church of St. John the Divine. Deane was also influential as an organ teacher (Jackson 1979, 317–318).

It is evident that Mrs. Deane was a very good pianist. Her South African students would have profited greatly from her expertise. But she was not only a performing artist. *The Southern Cross Chorister*, consisting of two books, which appeared at J. Curwen and Sons under the editor Arthur Lee (1864–1923) in about 1908–1909, contained poems by Grace Deane set to music, as well as a composition by her on words by P. Townsend: *African Breezes* (Fick 1984, 162–165, 219–220).

Grace Hullah

The 15-year-old Grace Hullah enrolled on 26 September 1889 and stayed for thirteen terms until 21 December 1893.¹⁷ At her entrance examination on 24 September 1889, the examiners were Professors Ernst Pauer and Franklin Taylor for piano and Richard Gompertz for violin. Her address was given as 18 Colville Square in Bayswater where she was staying with her aunt, Miss Mary E. Hullah. The address was later changed to 5 Colville Mansions, but another line was included: 'Grahamstown. S. Africa'. Grace Hullah progressed well and passed the ARCM in teaching pianoforte in 1894 (*RCM Report* 1895, 34). She

had also taken violin, singing and organ as 'Second Study' during the course of her time at the RCM.

Miss Hullah's father, Robert Hullah, was a surgeon in 'Grahams Town. S.Africa'. More specifically, he was medical superintendent of the Asylum in Grahamstown and a keen amateur musician. In December 1883, a prize donated by Dr. Hullah was awarded for music at the Diocesan School for Girls (Sparrow 1978, 245). The internet provides interesting information about Miss Hullah's family (Anon. 2010): In 1901, the 27-year-old Grace was living in a flat in Notting Hill in London with her aunt Mary, an author. Grace was

a teacher of music and herself a writer in a small way publishing a piece in the *Girl's Own Paper* a few years later entitled, 'The Music of Jane Austen'. Grace was born out in Cape Colony in South Africa and had at least one brother, John [...]. They were the children of Robert Hullah.

Mary and Robert Hullah were the children (and Grace the grand-daughter) of the very influential educationalist and composer John Pyke Hullah (1812–1884), a follower of the fixed doh method of sight-singing (Rainbow 2001, 815).

Edith Andrews

The first South African student at the Royal College of Music (remembering that Jeanie Price was born in what is now Botswana) is possibly Edith Andrews, who was 17 years old when she enrolled on 1 October 1891, after having passed the entrance examination on 29 September.¹⁸ Andrews was born on 21 June 1874, and her father, Albert Andrews, was an 'Outfitter' from 'West St. Durban. Natal.' Behind her name on the enrolment page is added '(Durban. Natal.)', but in the authoritative *RCM Report* (1892, 52) her 'Residence' in the 'List of paying students: year ending 30th April, 1892' is erroneously entered as 'Durham' instead of 'Durban'. Edith Andrews gave both her 'Home Address' and 'London Address' as 7 Castletown Road in West Kensington. Under 'Name & Address of Guarantor for Fees' was written 'Mrs. E. Andrews (Mother)' with the same address in West Kensington. It could be that Mrs. Andrews came all the way from Durban to be with her daughter who attended the RCM for one academic year only, leaving on 23 July 1892. The street address in Kensington was later changed in pencil to 72 Abingdon Road. Andrews was doing violin as first instrument and singing as second instrument.

Edith Andrews was a contemporary of two young men who had both enrolled on 25 September 1890 and later became famous composers: Ralph Vaughan Williams (1872–1958) and Samuel Coleridge Taylor (later Coleridge-Taylor, 1875–1912). They were 17 and 15 years old, respectively, when they started studying at the College.¹⁹

Evelyn Gertrude King (Buchanan)

Gertrude King is well-known in musical circles in South Africa as the person who donated money to the University

of South Africa for a music prize, which has been awarded since 1945 to the runner-up of the annual Overseas Music Scholarship. It is called the Gertrude Buchanan Memorial Prize (Paxinos 1994b, 181–182, 194).

Gertrude King was born on 24 April 1874 in Richmond, London, and studied at the RCM from 28 April 1892 to 28 March 1896.²⁰ She gave her address as 9 Frogmore Street, Abergavenny in Wales. Her instrument was the piano, but she also studied the viola and the violin. On entering, King received a Foundation Scholarship, which was followed in May 1894 by the Morley Scholarship. In March 1896 she was awarded the Challen & Son Gold Medal for her piano playing, and in April she passed the ARCM. Gertrude King was clearly a fine pianist. She is not included in the *South African Music Encyclopedia*.

Margaret Spence

Margaret Spence was from North Brook, Godalming, Surrey.²¹ Her London address was c/o Mrs. Dudley, 36 Graddon Road, West Kensington. But her father's address was given as 'Colonel Spence, City Club, Cape Town, S.Africa'. He was 'Coll. & Adj. Cape Rifles'. The name of Miss Spence's Guarantor for Fees was 'Mrs. Louisa Ewart. (Aunt.) Northbrook. Godalming'. Again, many questions arise: Had Margaret Spence's mother died and had her father sent her to England? Or did she grow up in England, and did only her father leave for Cape Town?

Spence was only 16 years old when she passed the entrance examination and enrolled on 9 June 1892. (Doing the entrance examination and enrolling on the same day often implied that the candidate was from far away. This can be deduced from entries of other students from Australia, New Zealand, etc.) After one and a half years, Spence left the RCM on 21 December 1893. She was doing piano as 'Principal Study' and singing as 'Second Study'. In the 'List of paying students' of the *RCM Report 1893* (54), Margaret Spence is listed as coming from Godalming.

Eloïse I. Hopley

The first South African mentioned in the annual *Reports* with a South African town under 'Residence', was Eloïse I. Hopley who came from Swellendam. She passed the entrance examination and enrolled on 17 June 1892 (*RCM Report 1893*, 52).²² Hopley was therefore a contemporary of Spence. Eloïse's home address was given as 'Hope Lodge, Swellendam, S.Africa' and she was living at '25 Gloucester Crescent, Regents Park'. Hopley was 23 years old, having been born on 26 September 1868. Her father (simply 'Mr. Hopley') was a 'Government Surveyor'. Under 'Name & Address of Guarantor for Fees' was written 'Miss Strong, 6 Upper Baker Street, N.W.' It is indicated that Hopley left the College after a year, on 25 July 1893, and 'Went to S.Africa Aug '93' was added in pencil. Hopley was taking singing as her first instrument and piano as 'Second Study'. Under 'Remarks' it was stated that she was 'absent part of Xmas Term'. As it is only the very first *Scholars'* (1883–1893) and *Students' Registers* (1883–1885) which contain

space for remarks by the professors, there is no information about Hopley's specific professors and what they thought of her achievements. In this year the staff responsible for teaching singing at the College consisted of Messieurs Alfred Blume, Albert Visetti, Henry Blower, Gustave Garcia, Samuel P. Musson and Daniel Price, Mademoiselle Sophie Löwe and Miss Gertrude Mayfield (*RCM Report 1893*, 39). As Hopley left in July 1893, her name is included in both the 1893 (until 30 April 1893) and the 1894 (until 30 April 1894) report. But she only studied for three terms, that is one year. Among the '310 Pupils on the books' during her year of enrolment, there were students from all over England, Ireland, Scotland and Wales, as well as from Calcutta, Christchurch (New Zealand), 'Colorado, U.S.A.', Melbourne and Trinidad (*RCM Report 1893*, 8, 50–55). She was a contemporary of the composer Gustav Holst (1874–1934) who was then known as Gustavus Theodore von Holst and enrolled on 27 April 1893.²³

It is a pity that Miss Hopley left in July 1893, as she would have experienced only the old building of the College (later occupied by the Royal College of Organists). The inauguration of the new (and present) building of the College was on 2 May 1894.

Gertrude Louise Hobday

Gertrude Louise Hobday's address changed from 13 West Street, Faversham, which she gave when enrolling on 27 September 1894, to Zenith House, Borstal Road, Rochester.²⁴ Over the two years of her studies, she stayed at three different addresses in Kensington. Although she gave Charles Dunn Hobday, a 'Music Seller' from Faversham and then Rochester, as her father, the 'Name & Address of Guarantor for Fees' was quite unexpectedly given as 'Bessie H Hobday, Girls Collegiate Sch. Kingwilliamstown S.Africa'. This could have been Hobday's mother or aunt. Hobday studied piano and singing and stayed until 22 July 1896. Her place of residence is given as Rochester in the list of pupils as on 30 April 1895 (*RCM Report 1895*, 47).

After coming to South Africa and teaching at the Girls' Collegiate School in Pietermaritzburg (Human 1976, 540–541), Gertrude Hobday became an influential music teacher at St. Michael's School in Bloemfontein and the founder of the Bloemfontein Music Club (Human 1976, 541, 20). The aim of this private club was to hold monthly house concerts at which her pupils could perform and where they could hear professional musicians from Bloemfontein. From 1927, the club became an open association (not only for performers), and in 1930 it had 104 members (Human 1976, 20, 25). When the Bloemfontein branch of the South African Society of Music Teachers was founded in 1928, Gertrude Hobday was elected to the executive (Human 1976, 330). In 1930 Miss Hobday was still on the executive of the Bloemfontein Music Club. Gertrude Hobday started, with her sister Maud (1874–1941), who came to South Africa and Bloemfontein in 1929 (Human 1976, 613), a Junior Music Club which was governed by children (Human 1976, 23–24).

The sisters Hobday were responsible for most of the chamber music practised in Bloemfontein (Human 1976, 541). Gertrude kept on performing in public: In April 1935 she performed the Sonata in C minor by Leclair with Maud playing the violin (Human 1976, 28); in August 1936 she played the piano part of Schumann's Piano Quintet (with her sister playing the viola) and also supplied the piano part of Doppler's *Andante and Rondo* for two flutes and piano (Human 1976, 27); and in May 1938 Gertrude and Maud took part in a performance of Mendelssohn's Trio in D minor (Human 1976, 31). It can be deduced that Gertrude Hobday must have had an excellent piano technique to have been able to perform the difficult piano parts of the works by Schumann and Mendelssohn. She was elected official accompanist at the meeting to found the Free State Philharmonic Society on 31 January 1935 (Human 1976, 145), and on 26 June 1935 both Gertrude and Maud Hobday performed with the orchestra (Human 1976, 147). Gertrude later played the organ for the orchestra (Human 1976, 147). The Bloemfontein paper *The Friend* reported on 5 April 1941 on a recital of 2 April at which the two Misses Hobday played Beethoven's C minor Trio together with Inez Newberry (Cromhout 1994, 739). At that time, Gertrude Hobday was in her late forties.

Anna C. Bergh

On the same day as Hobday (27 September 1894), the 21-year-old Anna C. Bergh from Lutgensburg, Rondebosch, Cape Town enrolled at the College.²⁵ She was probably the first Afrikaans-speaking pupil of the College and was doing singing as her first instrument and piano as second instrument. Her father was N.A. Bergh, a retired merchant. She was staying at 43 Hamilton Road, Highbury, but moved to Alexandra House, a hostel for women next to the College's first building and less than 150 metres from the new building.²⁶ Bergh ceased her studies on 22 July 1896, but returned on 7 January 1897 and stayed until 18 December 1897. Two of the contemporaries of Gertrude Hobday and Anna Bergh were the later composers John Ireland (14 years old) and Thomas Dunhill (16 years) who both had entered the College on 28 September 1893.²⁷ Another composer, William Hurlstone (18 years old), had enrolled on 26 April 1894.²⁸

During Hobday's and Bergh's studies, and after the retirement of Sir Charles Grove, Hubert Parry became the director of the College on 1 January 1895 (Colles 1933, 31).

At the 'Grahamstown South African Exhibition of Arts and Industries' held in Grahamstown between 15 December 1898 and 21 January 1899, a 'grand miscellaneous concert' was held on Tuesday 20 December 1898. At this concert Anna Bergh performed *When Twilight Comes* by Strelizky with the orchestra (Sparrow 1978, 230–231). Bergh also took part in a concert on Friday 23 December 1898 when she was accompanied by Theophile Wendt (Sparrow 1978, 231–232). It was stated that Bergh was a contralto.²⁹

Irene T. Browning

During the first examinations held by the University of the Cape of Good Hope in Cape Town in 1894, Irene Browning earned distinction for 'Piano, Higher Division' from the examiner, Franklin Taylor (Paxinos 1994a, 31). Three years later, on 3 May 1897, Browning joined the other Capetonian Anna Bergh at the RCM (*RCM Report* 1898, 37).³⁰ There were now 406 pupils in total (*RCM Report* 1898: 42).

Irene Theodora's father, Thomas, was a clergyman who lived at 42 Bree Street, Cape Town. As 'Guarantor for Fees' Miss Browning nominated 'Miss Jessie Wight, 6 Lansdowne Rd. Wimbledon'. She was 18 years old when she enrolled and stayed for three years until 31 March 1900. As second instrument she played the violin. According to the list of 697 successful candidates who had completed the ARCM by 30 April 1900, Irene T. Browning was the first South African to pass the ARCM. This she did in 1900 in 'Teaching Pianoforte' (*RCM Report* 1900, 31).

Annie Louisa Visser

Annie Louisa Visser of Jagersfontein enrolled on 27 September 1897 to study singing.³¹ She was 21 years old (b. 6 August 1876) and took elocution, and later Italian, as second subjects. Her home address was 'Lockshoebn [?], Jagersfontein, O.F.S. South Africa'. Her father, whose 'Profession or Calling' was not stated, was deceased and her temporary guardian was Miss Palmer of the hostel Alexandra House where Visser originally stayed. Visser studied for four terms and left on 17 December 1898.

The correct name of the farm where Annie Visser was born, is Lo(c)kshoek in the southern Free State district of Jagersfontein (Malan 1986, 447). Her father was Gert Petrus Visser (1819–1879) who had been a very influential politician in the Free State and a wealthy farmer (Moll 1981, 748). He had died when she was only three years old and her mother (1837–1896) died the year before Annie embarked on her studies abroad (Moll 1981, 748). Annie's mother, Comfort Victoria Plewman, was a descendant of the 1820 Settlers (Moll 1981, 748; Malan 1986, 447). From 1890, Annie was educated at the Wesleyan High School for Girls in Grahamstown which provided a very good training in music.³² To get to Grahamstown, Annie and her sister Lily (Martha Maria, b. 1874) had to travel by Cape cart and then take the train from Springfontein (Read Lloyd 2002, 25). Annie later moved to the Cape of Good Hope Seminary in Cape Town. This school was governed by the Dutch Reformed Church and instilled in Annie a strong love for Dutch traditions. Here she had lessons with Thomas Barrow-Dowling (1861–1926), organist and choirmaster of St. George's Cathedral in Cape Town, who advised her to study abroad (Read Lloyd 2002, 30–31). Annie Visser left for London, and was later joined by her sister Lily who wanted to study nursing. They were not the first of the Visser siblings to study in England: Tom (Thomas Christoffel, b. 1872) had studied at Dublin University, Durham's University College of Medicine, and University College, London.³³

After staying in Alexandra House, Annie moved into an apartment at 200 Harrow Road Paddington, apparently joined by her sister Lily and two other South African girls, Coosie (sic) de Villiers³⁴ and Hancie (sic) Eilenberg (Read Lloyd 2002, 35). On 24 September 1899, Gert Petrus Visser of Lokshoek, Annie and Lily's eldest brother (b. 1869), wrote to them (Read Lloyd 2002, 76):

[W]e are on the eve of a bloody struggle. We are going to have war. We are going to offer resistance to the mightiest power on earth. God knows when it is going to end. Do not credit all the accounts you hear in England, you know how these people distort realities, if you hear the Boers have been dispersed with great slaughter take it with the proverbial grain of salt. We are 'eengezind' [united] and determined to resist British aggression, our national honour is involved, and if we are ultimately subjected we will bow to superior might.

One wonders when the sisters in London had the opportunity to read this letter. War broke out on 11 October 1899, and the sisters received the news that Gert was taken prisoner. Under these circumstances, Annie and Lily left for The Hague in Holland (Read Lloyd 2002, 80). Lily returned to South Africa during the war, sailing from Southampton on 2 June 1900 (Read Lloyd 2002, 106), but Annie stayed in Europe and visited London since about the end of 1901. In May 1903, after the war had been over for more than a year, she made her debut in a concert at the Albert Hall in London (Read Lloyd 2002, 136). Annie Visser gave her first solo concert on 28 April 1904 in the Aeolian Hall in Wigmore Street, singing arias from operas by Verdi and Massenet. She included the *African romances* by Coleridge Taylor (the former RCM student who had an African father) who accompanied her in the performance of his work (Malan 1986, 447). Instrumental items were supplied by the cellist WH Squire (1871–1963), one of England's most famous cellists (Anderson, 2001, 228). The standing of Taylor and Squire denotes the quality of Annie Visser's performing abilities.

Returning to South Africa, Visser joined the touring company of the American violinist Maude Powell. She also appeared in Bloemfontein before the governor and in the small southern Free State town of Fauresmith, only 11km from Jagersfontein, where the banner read 'Welcome back to your native country' (Read Lloyd 2002, 140). She settled for a while in Fauresmith, where her two concerts in March 1906 were not successful, according to Read Lloyd (2002, 140–141). Thereafter Annie travelled with the pianist Bosman di Ravelli and appeared in many places in the country, even in Lourenço Marques, now Maputo in Mozambique (Read Lloyd 2002, 145). Between 1908 and 1910 Annie returned to London to make recordings of psalms, hymns and Afrikaans folk songs for the Gramophone Concert Record Company and for Zonophone (Groenewald 1979, 393–394; Malan 1986, 448; Read Lloyd 2002, 140). Annie Visser became more and more dedicated to the cause of the Afrikaner, and her rendering

of the Transvaal *Volkslied* caused a stir in Pretoria in 1909 (Read Lloyd 2002, 146). In October 1912 she told the *Natal Mercury* (Read Lloyd 2002, 151):

I am certain [...] that I can do a great deal more to enthuse the Dutch [= Afrikaans] people over their language than [the politician that Annie was supporting] Mr Hertzog – and I am going to tell him so, too. I don't mean by stirring up bitter feelings, but by making the Dutchman proud of his language by singing about it and in it. Without hesitation I say that the Dutch people need stirring up in this way. They are too apathetic.

Annie also sang the Transvaal anthem at the meeting at De Wildt in December 1912 (Read Lloyd 2002, 152) where Hertzog delivered his influential speech in which he rejected the strong emphasis on reconciliation at the expense of the Afrikaner. She included more Afrikaans and Dutch songs in her repertoire after the establishment of the National Party in 1914.³⁵ In July 1915, during the first congress of the National Party in Bloemfontein, it was Annie Visser who chose the party's colours, orange and white, which are prominent colours in the flag of the Orange Free State (Read Lloyd 2002, 153).

As Annie had no home of her own, she often stayed with her sister Lily Read in Johannesburg (Read Lloyd 2002, 145). The house in Parktown was called Lokshoek after the farm near Jagersfontein. After 1921, Annie devoted herself to child welfare in Johannesburg. In 1924, Hertzog became prime minister of South Africa, and Annie was one of the first guests at Groote Schuur in Cape Town (Read Lloyd 2002, 189). After Lily had died in February 1923 (Read Lloyd 2002, 170), Annie had no home except Lokshoek farm. Her once glorious life drew to a close when in 1924 she became the warden of a girls' hostel in Fauresmith. She founded a choir, started giving singing lessons (Read Lloyd 2002, 189–190) and lived in the Visser family's 'kerkhuis'. A highlight of this time was the visit to Fauresmith, in the winter of 1927, of the popular Governor-General of South Africa, the Earl of Athlone, and his wife Princess Alice whom Annie had met at Groote Schuur. Annie could not be there, as she was seriously ill, but she sent a bouquet of violets to the station to greet Princess Alice. The princess concluded her letter of thanks with the words, 'My husband and I are so grieved to hear how suffering you are, and we pray that your pain may be eased and that you may be spared further suffering' (Read Lloyd 2002, 190). Annie Louisa Visser died of cancer at Fauresmith in August 1927. Her last words were, 'Laat net die kinders by my graf sing.' (Let only the children sing at my grave.) (Read Lloyd 2002, 191.)

It appears as though Annie had learnt much about the care of children from Miss Palmer of Alexandra House, where Annie stayed when she started studying at the RCM. Miss Palmer must have been a very special person. It was reported in *The R.C.M. Magazine* (Anon. 1907, 3) that

With the death of Miss Palmer, at an advanced age, Alexandra House has lost a gracious presence, and

every member of the House and of the College has lost a friend [...] her influence must have been wide, for no girl ever left Miss Palmer's care without having received the impress of her ready sympathy. [...] It is the testimony of hundreds that to have been an Alexandra House girl under Miss Palmer is to have carried forth into the aroma of nobleness of thought and purpose.

Miss Palmer of Alexandra House could have been Annie Visser's model for the last stage of her life.³⁶

Mary Mandy

On the same day as Annie Louisa Visser (27 September 1897), the 19-year-old Mary Mandy from Park Road, Kimberley enrolled for piano with singing as second instrument.³⁷ Her father, Frank, was 'Manager De Beer's Mines' and his address was 'De Beer's Compound, Kimberley'. Miss Mandy was staying with her mother, Mrs. H.M. Mandy, at 24 Elsham Road, Kensington. Mary was absent for the 'Xmas Term '98' and left on 29 March 1899. Again, one wonders about the reasons for her not being at the RCM over the Christmas term: She could have been ill, which is possible for a young lady from Kimberley who had to survive the cold and damp winter in London.

Elizabeth Ruth Evans and Mary Hall Evans

Two sisters, Elizabeth Ruth Evans (17 years) and Mary Hall Evans (20 years), enrolled on 10 January 1898.³⁸ Elizabeth was one of the students who started off with a London address and had it changed to a South African address. Their father, Robert W. Evans, was, at the time of their enrolment, a merchant from 'Durban, Natal'. The sisters stayed with their mother, Mrs. M. Evans, at 4 Cardigan Mansions, Hill Rise, Richmond in London. This address was scratched out both for the Misses Evans's address and for that of their mother (under 'Guarantor for Fees'). The 'London Address', written in later, was 38 Castletown Road, West Kensington. This address was also scratched out on Elizabeth's page, and the only address left was one added in pencil: Kingsdown, Musgrave Road, Berea, Durban, Natal.

Elizabeth studied the piano with singing as second study and elocution as 'Extra study',³⁹ while Mary started with violin as first instrument and singing as second instrument, switching the two round later. She also took elocution as extra study. Whereas Elizabeth terminated her studies in July 1898, Mary carried on until 5 November 1899. (But on 6 November 1905, the elder sister Mary was back, now 27 years old, and stayed until 16 June 1906. She had returned with her mother and her younger sister Joan.)⁴⁰

Frederick Johnson

In an issue of *The R.C.M. Magazine* (Anon. 1906a, 55–56) we can read about the death of an ex-student of the College:

Frederick Johnson's last post was that of organist at St. Andrew's Church, Pretoria: he was also

conductor of the local Music Society. After four and a half years at College, pulmonary troubles had compelled him to go to South Africa, where he spent nine months on a Griqualand farm, but soon after resuming work his health gave way completely, and his doctor advised him to go back to England. He died on the voyage home and was buried at sea.

The case of Mr. Johnson provides another category of connection between the RCM and South Africa: that of a student whose enrolment form does not state anything about South Africa, but who nevertheless worked here. Stuart Frederic (sic) was from 13 Warwick Row, Coventry and lived at Stanley House, Milner Street in Chelsea.⁴¹ Johnson was born on 3 December 1880 and enrolled on 26 September 1898, staying until 31 March 1903. He studied the piano and organ. When he died, Johnson must have been only about 25 years old.

Conclusions

With some of the eighteen RCM students discussed in this article (nine born in southern Africa and nine foreign), it is not easy to determine whether the student is a real southern African. But all have connections with southern Africa. It is evident from the scrutiny of the *Students' Registers* and the annual *Reports* that the *Reports* cannot be used to determine the names of all the South African students: Often the student's London address was used as the place of residence in the complete list of students in the *Reports*. It is only the *Registers* which supply more information.

When the information contained in the *Scholars' Registers* and *Students' Registers* is analysed, South African students can be divided into two groups: those who stated clearly that their home address was in South Africa, and those who (for example, when the mother accompanied the daughter to England) gave a London address. In the latter instance, the father's address reveals the South African identity of the student. In most of these cases the South African place is not given under 'Residence' in the official 'List of paying students' which appeared in every year's *Report*.

The first 'Southern African' who studied at the RCM after its inception in 1883 was Jeanie Price who was born in Molepolole in what is now Botswana, and started studying in 1885. Other students, who were not South African, later came to South Africa and played a major role in the cultural development of the country. Among them was Apolline Niay (later Niay-Darroll), one of the founders of the South African College of Music in Cape Town in 1910. Gertrude King is immortalised in the Gertrude Buchanan Prize awarded annually by the University of South Africa to the runner-up in its Overseas Music Competition.

The information available in the Royal College of Music's archive does not answer all questions about the South African students who studied there between 1883 and 1899. Often one feels that more questions are raised than answers found. It is possible to discover particulars of the later lives

of only some of these students. Some questions remain unsolved, for example whether they stayed in England after their studies, or whether they returned to South Africa. As the students discussed here were all female (barring one), tracing their later lives after they married and earned new last names, is nearly impossible.

The information nevertheless provides us with detail about these students which has not been published before. Further research is needed to determine the extent of every student's influence, especially in South Africa. Some students might have been the most talented among their peers in South Africa, but were confronted with very high standards in Europe. With the experience of having been taught by famous teachers and having lived in one of the most exciting cultural centres of the world, they were in a privileged position to contribute to the musical development of a country situated far from the mainstream of cultural activity.

References

- 1 I would like to thank Chris Bernet, archivist and records manager in the library of the Royal College of Music in London, for his invaluable help.
- 2 Grove was the first editor of *A Dictionary of Music and Musicians*, which appeared in four volumes between 1879 and 1889 (Graves and Young 2001, 455). This dictionary has become in the English world the standard reference work on music.
- 3 This annual publication will be referred to as *RCM Report*.
- 4 Burrows (1991) provides an excellent overview of music in Victorian England, and more specifically in London.
- 5 The volume provides information about scholars who enrolled until 27 April 1893.
- 6 As there were many more students than scholars, the volume supplies particulars about students until 4 May 1885 only.
- 7 Information from Chris Bernet, archivist and records manager in the library of the RCM, 2006.
- 8 Sometimes the mother's address was specially added when it differed from the address in London and when the father had died.
- 9 When the University of the Cape of Good Hope instituted its first music examinations, Franklin Taylor was appointed the first examiner in 1894. In 1896 he was the examiner of the first examinations for the 25 candidates for piano teaching. See Le Roux (1982, 217).
- 10 Fanning was the examiner for the music examinations of the University of the Cape of Good Hope in 1895. See Le Roux (1982, 217).
- 11 This is not clear from *The journals of Elizabeth Lees Price* (Long 1956, 504).
- 12 Long (1956, 1–37) provides a history of the Price family in the Introduction of the edited letters of Elizabeth Lees Price, Jeanie Price's mother. For further information about Roger Price, see the biography by E. Smith, *Great lion of Bechuanaland* (London, 1956).
- 13 Queen Victoria's Golden Jubilee was celebrated in June 1887. The Service of Thanksgiving was held in Westminster Abbey on 21 June and a party for 30 000 children was given in Hyde Park (Wilson 2002, 502, 507).
- 14 See J.P. Malan (1982, 118–35) on matters musical in Grahamstown.
- 15 For more information on Mr. Deane's contribution in Grahamstown, see Sparrow (1978, 68–75).
- 16 This extensive recital contained a *Pastorale* in E minor by Scarlatti, a Prelude and Fugue in C sharp (Bach), the *Appassionata* (Beethoven), the *Impromptu* in B flat op. 142 No. 3 (Schubert), *Arabesque* (Schumann), Nocturne in E flat, Étude op. 25 No. 3 and Valse in A flat op. 34 No. 1 (Chopin), *Andante* and *Rondo Capriccioso* (Mendelssohn), *Hungarian Dance* (Brahms), *Troika* (Tchaikovsky), *Valse de Concert* (N. Rubinstein), *Bridal Procession* (Grieg) and the *Hungarian Rhapsody* No. 12 (Liszt).
- 17 *Students' Register No. 2*: 571.
- 18 *Students' Register No. 3*: 846.
- 19 *Students' Register No. 3*: 703, 709.
- 20 *Scholars' Register No. 1*: 99.
- 21 *Students' Register No. 3*: 929.
- 22 *Students' Register No. 3*: 934.
- 23 *Students' Register No. 3*: 1018.
- 24 *Students' Register No. 3*: 1179.
- 25 *Students' Register No. 4*: 1205. References to Bergh are found in four *RCM Reports* (1895, 45; 1896, 34; 1897, 33; 1898, 36).
- 26 The hostel 'was opened in 1887 ... for women students of the South Kensington Colleges' (Colles 1933, 15). Previously the Council of the College had licensed seven boarding houses (One of the First Scholars 1907, 45). The cornerstone reads, 'Alexandra House. / This stone was laid by / The Prince of Wales / June 30–1884. / Founder Sir Francis Cook Bart.' The hostel is now called Queen Alexandra's House.
- 27 *Students' Register No. 3*: 1062, 1073.
- 28 *Scholars' Register No. 2*: 17.
- 29 Wendt (1874–1951) was born in England and studied at the Royal Academy of Music in London and in Cologne. He was teaching in Grahamstown and in 1914 became the first conductor of the Cape Town Symphony Orchestra (Malan 1986, 476–7).
- 30 *Students' Register No. 4*: 1547.
- 31 *Students' Register No. 4*: 1579.
- 32 For more information on the excellent music life of this school, see Sparrow (1978, 254–262, 335–338). Read Lloyd's book provides a fascinating history of Annie's family.
- 33 At 21 years of age, Tom Visser became the Medical Officer of Health of Johannesburg in 1894. The town was not yet ten years old. He had been admitted as a doctor in the Free State at the end of 1893. Tom spent two years in jail for plotting to kill Lord Roberts in Johannesburg in July 1900. Taking after his father, he was a member of the House of Assembly for Vrededorp in Johannesburg from 1920 to 1929, and a senator between 1929 and 1939. See du Preez (1987, 847–848).
- 34 Coosie de Villiers had passed the examination for 'Piano, Higher Division' of the University of the Cape of Good Hope with distinction in Cape Town in 1894 (Paxinos 1994a, 31). The examiner was Franklin Taylor.
- 35 Malan (1986, 447) mentions 1912, which is incorrect. The journal *De Goede Hoop* of 1 June 1914 contains, between pages 270 and 271, a photograph of Annie Visser, 'Een bekwame vrijstaatste zangeres en warm patriot' (A capable Free State singer and warm patriot).

- 36 A section on Annie Visser is included in Human (1976, 394–402). A poem, ‘Miss Palmer’, by A.A. Crawshaw appeared in *The R.C.M. Magazine* (1907, 14).
- 37 *Students’ Register No. 4*: 1582.
- 38 *Students’ Register No. 5*: 1647, 1648.
- 39 From the *Students’ Register No. 5* onward there is a rubric for ‘Extra Study’ added after ‘Principal Study’ and ‘Second Study’.
- 40 *Students’ Register No. 8*: 2810.
- 41 *Students’ Register No. 5*: 1728.

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