

The copyright of this thesis vests in the author. No quotation from it or information derived from it is to be published without full acknowledgement of the source. The thesis is to be used for private study or non-commercial research purposes only.

Published by the University of Cape Town (UCT) in terms of the non-exclusive license granted to UCT by the author.

**Conductors of the Cape Town Municipal Orchestra,
1914-1965: a historical perspective**

by

Sjoerd Alkema

THESIS PRESENTED FOR THE DEGREE OF

DOCTOR OF PHILOSOPHY

South African College of Music

FACULTY OF HUMANITIES
UNIVERSITY OF CAPE TOWN

August 2012

Compulsory Declaration

This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in this thesis from the work, or works, of other people has been attributed, and has been cited and referenced.

Signature:.....

Date:.....

University of Cape Town

Acknowledgements

Throughout my research I received clear guidance and helpful support from my supervisor, Emeritus Professor James May. For this, his keen interest, thorough knowledge, and almost unlimited availability, I am immensely grateful! I would also like to thank Julie Strauss, senior librarian of the WH Bell Music Library, South African College of Music, who was of great assistance to me during the time I spent writing the thesis.

I am indebted to the following heads of libraries and archives, and their personnel, for their kind assistance and advice during many hours spent at their institutions:

- Leonard Benjamin, supervisor: reader services of the National Library of South Africa
- Ebrahim Kenny, reading room official of the Western Cape Archives and Records Service
- Lesley Hart, manager at Manuscripts & Archives Department, University of Cape Town
- Santie de Jongh, archivist at Documentation Centre for Music, University of Stellenbosch

Finally, I wish to thank my wife, Anna-Marie, for her loving support, encouragement and patience shown during the period of my studies.

Abstract

This thesis profiles the conductors of the Cape Municipal Orchestra since its inception in 1914 until the resignation of David Tidboald in 1965.

After the introductory Chapter 1, Chapter 2 includes a historic review of the period before 1914. It also highlights the influences leading towards the inauguration of the Cape Municipal Orchestra.

Chapters 3-7 discuss the permanent conductors who conducted between 1914 and 1954. The following list extends from the dates of their first concerts up to their resignations, or up to the date of their final concerts:

- Theo Wendt (from 28 February 1914 to 30 September 1924: a period of about 10 years).
- Leslie Heward (from 17 July 1924 to 31 May 1926: a period of about 2 years).
- William Pickerill (from 5 May 1927 to 12 October 1946: a period of about 19 years).
- Geoffrey Miller as Associate Conductor (from 31 October 1946 to 19 February 1948: a period of nearly two years).
- Enrique Jordá (from 19 February 1948 to 31 December 1953: a period of nearly five years).

Assistant and guest conductors are discussed within these chapters. Chapter 8 discusses guest conductors from January 1954 until June 1960. Here they are organised chronologically according to their first appearances.

Chapter 9 deals with the period of David Tidboald's conductorship (from 20 August 1960 to 1 July 1965).

The concluding remarks of Chapter 10 briefly touch on such aspects as the number of premières, recurrence of works mentioned in this thesis, and the guest conducting system.

An index of all conductors mentioned in this thesis is included at the end.

Table of Contents

Compulsory declaration.....	ii	
Acknowledgements.....	iii	
Abstract.....	iv	
Editorial note.....	viii	
Abbreviations.....	x	
Chapter 1	Introduction.....	1
Chapter 2	Orchestral activities before 1914.....	5
Chapter 3	Theo Wendt.....	15
3.1	The CMO's first year.....	18
3.2	The period during WWI.....	24
3.3	The period after WWI.....	26
3.4	Wendt's resignation.....	33
3.5	Wendt's other achievements.....	35
3.6	Wendt's conducting and last years.....	36
Chapter 4	Leslie Heward.....	43
4.1	The British tour and financial difficulties.....	46
4.2	Heward's conducting and resignation.....	49
Chapter 5	William Pickerill.....	53
5.1	Pickerill's initial years.....	55
5.2	The Great Depression.....	63
5.3	Challenges and highlights.....	66
5.4	WWII.....	74
5.5	Pickerill's last years.....	77
5.6	Ill-health and resignation.....	78
Chapter 6	Geoffrey Miller.....	81
6.1	The Royal visit and Miller's ill-health.....	89
6.2	Miller's retirement.....	91
Chapter 7	Enrique Jordá.....	96
7.1	Initial successes.....	100
7.2	Initiatives and tours.....	102
7.3	Highlights.....	107
7.4	Guest conductors.....	110
7.5	The Van Riebeeck Festival.....	112
7.6	Financial difficulties and Jordá's resignation.....	116

Chapter 8	Guest conductors between 1954 and 1960	122
8.1	Walter Swanson.....	122
8.2	Edward Dunn.....	127
8.3	Percival Kirby.....	137
8.4	Erik Chisholm.....	140
8.5	Edgar Cree.....	146
8.6	Frits Schuurman.....	149
8.7	Pièrre Colombo.....	153
8.8	Basil Cameron.....	154
8.9	Hugo Rignold.....	156
8.10	Willem van Otterloo.....	163
8.11	George Weldon.....	165
8.12	Clarence Raybould.....	173
8.13	George Hurst.....	176
8.14	Piero Gamba.....	180
8.15	Anatole Fistoulari.....	183
8.16	Anthony Collins.....	186
8.17	Charles Groves.....	188
8.18	Leo Quayle.....	194
8.19	Anton Hartman.....	197
8.20	Jeremy Schulman.....	204
8.21	Charles Mackerras.....	205
8.22	Franz Litschauer.....	210
8.23	Minas Christian.....	212
8.24	Mátyás Seiber.....	216
8.25	Occasional appearances by guest conductors	218
8.25.1	Joseph Manca.....	218
8.25.2	Ernest Fleischmann.....	220
8.25.3	Keith Jewell.....	221
8.25.4	Claude Brown.....	222
8.25.5	Daniel Ulster.....	223
8.25.6	Alec Sherman.....	224
8.25.7	Stirling Robins.....	225
8.25.8	Lawrence Leonard.....	226

Chapter 9	David Tidboald	229
9.1	Initiatives and challenges.....	238
9.2	More guest artists.....	243
9.3	Golden Jubilee, finances and the Woodman case.....	248
9.4	Guest conductors	256
9.4.1	Constantin Silvestri.....	256
9.4.2	David Littaur.....	259
9.4.3	Edgar Cosma.....	260
9.4.4	Arthur Fiedler.....	261
9.4.5	Peter Erös.....	263
9.4.6	Anthony Morss.....	266
9.4.7	Michael Scott.....	268
9.4.8	Brian Buggy.....	269
Chapter 10	Concluding remarks	270
References		274
1	General.....	274
2	Electronic sources.....	278
3	Minutes of the Orchestra Committee.....	285
4	Newspapers: NLSA.....	286
4.1	<i>Die Burger</i>	286
4.2	<i>The Cape Argus</i>	286
4.3	<i>Cape Times</i>	287
4.4	<i>Sunday Times</i>	287
Index of conductors.....		288

Editorial note

Titles of works are given as they appeared in the programmes, newspaper articles and/or advertisements. Where English titles were used in parentheses, they were quoted as such. Hence Stravinsky's *The Firebird* suite or *L'oiseau de feu* were both found. It was not until the 1960s that both the original and English translations of works were mostly included in the programmes. Towards 1965 the English translations were gradually phased out in favour of original titles. In the case of spelling mistakes or uncertainties *Grove Music Online* or *Oxford Music Online* was consulted.

Exact dates for all quotations of the minutes of Orchestra Committee and newspaper articles are listed in the references under the year within which they occurred. To list all of these individually would have been too cumbersome.

In general, Kate L Turabian's manual¹ was used for all the referencing, except from *Grove Music Online* and *Oxford Music Online*, for which *The Chicago Manual of Style*, as suggested by *Grove*, was employed.

Newspaper articles were quoted as printed. Where they appeared more than once, the reference was abbreviated when its occurrences came on the following page or two, but noted in full if repeated later. Page numbers for newspaper articles are omitted according to the recommendation of *The Chicago Manual of Style*.² Where given, the names, pen-names or initials of the critics, reporters or columnists were included in the notes.

The day of the week was included for almost all concerts.

Unless otherwise indicated, all composers are mentioned by their surnames. If works by Strauss Jr were quoted, it was indicated as such. Otherwise Strauss means Richard Strauss. In Bach's case, his initials, JS, were always included. To avoid confusion, the names and surnames of composers such as William Schuman, Malcolm Arnold, Arnold van Wyk, Norman Dello Joio, Carlo Marbelli, etc., were included.

Mostly, all conductors are profiled according to their chronological first appearances with the Cape Town Municipal Orchestra. In some instances, guest conductors are included under different headings, due to the number of their reappearances. These were discussed within the

¹ Kate Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*, 7th ed. (Chicago: The University of Chicago Press, 2007).

² *The Chicago Manual of Style*, 13th ed. (Chicago: The University of Chicago Press, 1982).

historical context so as not to disrupt the timeline of concerts and events. For example, Walter Swanson and Geoffrey Miller were mentioned substantially more often because of their appointments as assistant conductors, and their association with the orchestra over a period of twenty-five years collectively.

For numbers I followed the following convention: numbers one to nine are written out, and from 10 onwards I use figures.

In certain documents where pages were not numbered, I have supplied numbers. These are given in square brackets.

University of Cape Town

Abbreviations

Abbreviations were used so as not to clutter the text. The following lists these used in the main text of the thesis.

ABRSM	Associate Board of the Royal Schools of Music
BBC	British Broadcasting Corporation
CAPAB	Cape Provincial Arts Board
CBO	City of Birmingham Orchestra
CBSO	City of Birmingham Symphony Orchestra
CMO	Cape Municipal Orchestra
CPO	Cape Philharmonic Orchestra
C.P.P.A.	Cape Peninsula Publicity Association
CTMO	Cape Town Municipal Orchestra
CTSO	Cape Town Symphony Orchestra
CV	Curriculum Vitae
Diss.	Dissertation
DOMUS	Dokumentasiesentrum vir Musiek, Universiteit Stellenbosch (Documentation Centre for Music, Stellenbosch University)
FAK	Federasie van Afrikaanse Kultuurvereniginge
FRCO	Fellow of the Royal College of Organists
ISCM	International Society for Contemporary Music
JSO	Johannesburg Symphony Orchestra
Jr	Junior
JSO	Johannesburg Symphony Orchestra
LCM	London College of Music
LP	Long-play (vinyl) [records or recordings]
LPO	London Philharmonic Orchestra
LSO	London Symphony Orchestra
MA	Manuscripts and Archives Department, UCT
n.	note (footnote)
NLSA	National Library of South Africa
Op.	Opus
p.	page
pp.	pages
RAM	Royal Academy of Music

RCM	Royal College of Music
RCO	Royal College of Organists
SABC	South African Broadcasting Corporation
SACM	South African College of Music
SACS	South African College Schools
SAME	South African Music Encyclopedia
SASMT	South African Society of Music Teachers
Sr	Senior
UCT	University of Cape Town
UCTL	University of Cape Town Libraries
UNISA	University of South Africa
WCARS	Western Cape Archives and Records Service
Wits	University of the Witwatersrand
WW	World War

Chapter 1

Introduction

Orchestral conducting is a highly specialised form of musical expression. No single study can ever embrace all its intricacies. Much has been written about international conductors and the art of conducting. As no comprehensive study on the conductors of the CMO in South Africa exists,³ my training and experience as a conductor greatly influenced my decision to study these conductors. Where known, the following aspects of those of the CMO formed a point of departure:

- A CV
- Contract period
- Conducting skills and other attributes
- Concerts and programme content
- Contributions towards the musical standard and development of the orchestra

Due often to mixed opinions of newspaper critics, reporters and columnists, an objective approach had to be maintained in reporting on CMO concerts. Opinions were gathered from the Orchestra Committee, the City Council, conductors, artists, lecturers, and the public. Generally speaking, criticism was selectively included, whether positive or negative. In the end, a clear impression of the work of the conductors was formed through the process of evaluating the historical evidence at hand. Included were media comments relating to the conductor's ability in presenting exciting programmes, including new works and unique interpretations, while attracting a large audience and raising the standard of the orchestra.

Programmes discussed in this dissertation encompass a wide variety from the traditional and popular repertoires, operas, premières, educational and touring programmes. Venues such as the City Hall, the Pier, pavilions, town halls, schools, surrounding cities, and those on tours were mentioned. Where works were repeated at short intervals, the programmes were not included, hereby maintaining a selection as interesting as possible.

Works performed were mainly the responsibility of the conductors. In the printed programmes the outside pages mostly contained advertisements of reputable companies such as the then Bothners' and R Müller, others that trade in beauty products and furnishing, and ho-

³ Ingrid Gollom's MMus dissertation discusses the development of the CMO, CTMO, CTSO and the CPO until 1997. Brief mention of conductors is included. See Ingrid Gollom, "The history of the Cape Town Orchestra: 1914-1997" (MMus diss., University of South Africa, 2000).

tels. Though mentioned in most anniversary programmes, the orchestra members were seldom included.⁴ On the penultimate pages, details of the forthcoming concerts were included. Sometimes important announcements such as subscription prices, vacations, and even the members of the Thursday Concert Subscribers' Society, were mentioned. Information on this page provided a fair insight into the running of the orchestra at times, of which the following is an example:

For the information of Patrons of the Thursday Evening Concerts, arrangements have been made with the S.A. Broadcasting Corporation for these Concerts to commence at 8.15 p.m. instead of 8 p.m., from July 25th, 1946.

In the interest of the concert-going public it will be greatly appreciated if members of the audience will make a special effort to be punctual at the commencement of concerts, and endeavour to keep as quiet as possible during performances.⁵

The historic perspective of the conductors of the CMO as portrayed in this research evolved from the main research question concerning the establishment of the CMO and their contributions towards its development. Tours of the CMO to Durban and Johannesburg, referred to in context,⁶ influenced the authorities to start orchestras there. This, being a subject for a separate research, was not pursued.

The following sources were consulted:

- The *Die Burger*, *The Cape Argus*, and *Cape Times* newspapers. An isolated article was taken from *The Sunday Times*.
- Newspaper clippings, microfilms, books and other material at the NLSA; minutes and relevant material on the orchestra at the Western Cape Archives and Records Service; collections and papers of Theo Wendt, Erik Chisholm, Colin Taylor, William Henry Bell, Edgar Cree, Percival Kirby, Elsie Hall at the Manuscripts and Archives Department of UCT, and those of Walter Swanson, CPO, Joseph Manca and Michael Scott at DOMUS, Stellenbosch University; the Pamphlet Collection at WH Bell Music Library, UCT; and the CPO library.

⁴ There were exceptions. From 26 programmes between June 1944 and February 1948, all held at the NLSA, six include the names of orchestra members.

⁵ Taken from the 1363rd Thursday concert programme on 30 May 1946, held at the NLSA.

⁶ See Chapters 3-5 below.

- Minutes of the Orchestra Committee and various sub-committees of the Cape Town City Council.
- Programmes, books, dictionaries, encyclopaedias, journals, magazines, electronic and unpublished material.
- Three interviews with David Tidboald.

Biographical details of the conductors were taken from these sources and included under the heading of each conductor. In some cases, where conductors made occasional appearances, biographical details were included either in-text, or as a note. Regular inclusions of conductors' CVs in the programmes only occurred after 1960. There are some exceptions: Basil Cameron (programme of 18 November 1954);⁷ Anatole Fistoulari (programme of Thursday 5 April 1956);⁸ and Anton Hartman (programme of 13 September 1958).⁹

The NLSA, which holds most programmes between 1928 and 1968, was used as a primary source in researching programme content.¹⁰ As there are considerable gaps at times, other sources were also utilised: media advertisements and articles, the Pamphlet Collection at the SACM, and collections held at the Manuscripts & Archives Department, UCT Libraries, and at DOMUS.

The minutes of the Orchestra Committee are held at the Western Cape Archives and Records Service. Here the Cape Town City Council minutes and those of its sub-committees, the Parks and Improvements¹¹ and the Amenities committees, were consulted. In the notes, the Orchestra Committee was designated by its official title. This changed from time to time to the Concerts Sub-Committee; the Concerts-Committee; the Cape Town Orchestra Committee; the Orchestra Sub-Committee; the Orchestra Special Committee; and the Orchestra and Entertainments Committee. Relevant to the orchestra, the minutes included the following aspects, for example: the appointment of conductors; assistant and guest conductors; salaries; appointments of new members and extra players; management issues and problems within the orchestra; resignations; schedules; tours; statistics of performances and attendance figures;

⁷ See p. 155, n. 972 below.

⁸ See p. 184, n. 1168 below.

⁹ See p. 200, n. 1274 below.

¹⁰ See catalogue no. 1089 under Cape Town Municipal Orchestra.

¹¹ The Parks and Improvements Committee is referred to as the Improvements and Parks Committee of the City Council in some references. See, for example, "City Council and the Orchestra", *The Municipal Journal* 1 (May 1924): 8. This was presumably a report by the City Council as the author is not given.

marketing; revenue and expenditure; financial statements; tenders for the programmes; broadcasting; and other staff matters.

University of Cape Town

Chapter 2

Orchestral activities before 1914

Much has been written about the musical activities in Cape Town since the arrival of Jan van Riebeeck in 1652. As part of the garrison of officers and soldiers, the military musicians of the Dutch East India Company played for routine “exercises and religious acts of worship”.¹² Music-lovers performed on a variety of instruments and in ensembles roundabout 1800, for which musical scores were regularly supplemented by incoming ships.¹³ Some keyfigures in these performances were the violinist, Carl Christoph Pabst; the violinist, Johan Christoffel Schruppf; the violinist, pianist, organist and harpist, Carel Frederick Lemming; and the guitarist, Charles Boniface.¹⁴ There were teachers and composers among them. Many performances were at the “Afrikaanse Skouburg aan die Boereplein”.¹⁵ Plays, pantomimes, ballets and operas were also performed at this theatre by the German, British, French and Dutch amateur theatrical companies.¹⁶ On 17 July 1802, Pabst conducted an orchestra for the comedy, *Der Wildfang*, by August von Kotzebue. It is not known whether they played incidental music before, during interval or after the comedy, or whether they actually played during the performance.¹⁷ Charles Maturin Villet is singled out as a central figure in the performances of the early *opéras comiques*, which blossomed in the second half of the nineteenth century.¹⁸ Examples of British “operas” dating from 1815 were Dibdin’s “The Padlock” and Storace’s

¹² Lily Wolpowitz, “The development of the musical life of Cape Town up to the middle of the nineteenth century”, *Quarterly Bulletin of the South African Library* 48:1 (1993): 15.

¹³ Jan Bouws, “Watter musiek is rondom 1800 aan die Kaap gespeel?” *Die Burger*, 6 February 1963.

¹⁴ Jan Bouws, *Die Musieklewe van Kaapstad 1800-1850 en sy verhouding tot die Musiekkultuur van Wes-Europa* (Cape Town: A.A. Balkema, 1966), 7-86. No programme exists of Schruppf’s first performances in November 1803 at the “Skouburg aan die Boereplein”. Hereafter he often performed with an orchestra, evident from the programmes mentioned by Bouws in “Watter musiek is rondom 1800 aan die Kaap gespeel?”.

¹⁵ The square where this theatre was built was first called the Hottentotplein, then the Boereplein and later re-named Riebeeck Square. See photos of *The Old Playhouse on Boereplein, c.1806*; available from <http://www.flickr.com/photos/hilton-t/4438126839/> (accessed 21 March 2012). It was situated between Shortmarket, Long, Wale and Buitengracht Streets. See Peter Murray, *Murray: Short history*; available from <http://www.murray.za.net/inleiding-e.html> (accessed 21 March 2012). The theatre opened in September 1801. See M.B.D. [Minna Barrow-Dowling], “Old Cape Town Theatres”, *Cape Times*, 1 September 1927.

¹⁶ Jan Bouws, “Ou Skouburg aan Boereplein - Opera en Ballet aan die Kaap in vroeër dae”, *Die Burger*, 15 February 1963.

¹⁷ Ibid.

¹⁸ Ibid.

“No Song, no Supper”.¹⁹ Some examples follow of orchestral activities dating from the eighteenth to the twentieth centuries, leading to the formation of the CMO.

One of the earliest reports of orchestral activities in Cape Town dates from the first British occupation in 1795, when most “burgher households were able to assemble an orchestra as accompaniment to dancing”.²⁰ These included bands of Malaysian slaves. With the British annexation in 1806, military bands of up to 25 members, “at times including woodwind and even string instruments”, played marches, waltzes, polkas, gallops, and quadrilles.²¹ Wolpewitz further reports as follows:

Serious contemporary music of composers such as Auber, Donizetti, Flotow, Rossini, Verdi and Weber was introduced to improve and widen popular taste, in addition to which operatic overtures and movements from Haydn and Mozart symphonies were played.²²

In 1831 Weber’s *Der Freischütz* was performed under direction of Wilhelm Brandt. The orchestra consisted of an amateur group of young South Africans.²³ The Amateur Musical Society, which gave their first concert on 30 July 1844, had an orchestra of 30 members.²⁴ The Capetown²⁵ Musical Society was inaugurated in 1864²⁶ by the pianist, composer, and later business dealer and publisher, George Silver Darter.²⁷

Many touring soloists and groups performed in the Cape as it became a more vibrant cultural centre. The violinist, Ede Reményi, was engaged shortly after his arrival in June 1887 by Luscombe’s Searelle’s English and Australian comic opera company to perform for half an hour during the interval.²⁸ This company staged “Grand Opera Maritana” by William Vincent

¹⁹ *Grove’s Dictionary of Music and Musicians*, 5th ed., s.v. “South Africa: Opera”.

²⁰ Wolpewitz, 17.

²¹ *Ibid.*, 22.

²² *Ibid.*

²³ Bouws, *Die Musieklewe van Kaapstad 1800-1850*, 12.

²⁴ *Ibid.*, 111-112.

²⁵ The spelling Capetown was common in those days. Later this Society used Cape Town as well.

²⁶ “Music in the past - Some Cape Town Organisations”, *Cape Times*, 18 April 1924. See also the programme of the Cape Town Musical Society of 1901 quoted in Lucy Faktor-Kreitzer, *Taking a Bow* (Cape Town: Gryphon Press, 1988), 75.

²⁷ Anna Bender-Brink, *Geleenthedsmusiek in Suid-Afrika 1786-1896* (Pretoria: Nasionale Kultuurhistoriese en Opelugmuseum, 1983), 17.

²⁸ Jan Bouws, “Ein ungarischer Violinmeister in Südafrika: ein Beitrag zur Biographie von Ede Reményi”, *Studia Musicologica Academiae Scientiarum Hungaricae* 10 (1968): 353.

Wallace at the Royal Theatre at the time.²⁹ Hereafter Searelle arranged a series of eight concerts for Reményi together with the best talent from his opera company.³⁰ In the same year, Signor Modggi,³¹ director, producer and conductor of an Italian opera company, staged four operas at the Opera House for a period of three months: Mozart's *The Magic Flute*, and Verdi's *Aida*, *Rigoletto*, and *La traviata*. He stayed for 16 years afterwards, formed an orchestra from local musicians, and produced other operas and oratorios.³² Other touring groups, performing operas and operettas at the Opera House, were the Quilan Opera Company³³ and the Wheeler-Edwardes Gaiety Company.³⁴ Operas performed by the former in the early 1900s were the “‘Ring’, ‘Aïda’, ‘The Barber of Seville’, ‘Faust’, and ‘Il Trovatore’”.³⁵ In August 1907, Frank Wheeler's company staged Hugh Morton's *The Belle of New York* (with music by Gustave Kerker) and Seymour Hicks's and Cosmo Hamilton's *The Catch of the Season* (with music by Herbert Haines and Evelyn Baker),³⁶ and a year later, Lehár's *The Merry Widow* at the Opera House.³⁷

Thomas Barrow-Dowling (1861-1926) was a chorister at the Salisbury Cathedral, England. It can be assumed that he studied the organ at the RAM between 1880 and 1884, as little is known about his early organ tuition. He became organist at St Philip's, Regent Street, from 1884 to 1885.³⁸ In 1888 he was appointed as organist and choirmaster of St Georges Cathedral in Cape Town, a position he held until 1926.³⁹ He also became the musical director of the Cape Town Choral Society shortly after his arrival. A period of choral activity flourished under his direction “perhaps not equalled in Cape Town's musical history”.⁴⁰ In 1895 he also

²⁹ Ibid.

³⁰ Ibid., 355.

³¹ First name unknown.

³² Constance Macleod, “When Cape Town set the trend in music”, *The Cape Argus*, 3 July 1971.

³³ Ibid.

³⁴ Jan Bouws, “Het Muziekleven in de Kaapkolonie gedurende de tweede helft van de Negentiende Eeuw”, *Belgisch Tijdschrift voor Muziekwetenschap* 1 (December 1946), 104.

³⁵ Macleod. It is unlikely that there was a complete performance of Wagner's *Der Ring des Nibelungen*.

³⁶ Advertisement, *Cape Times*, 10 August 1907.

³⁷ Advertisement, *Cape Times*, 13 August 1908.

³⁸ SAME, s.v. “Durban Orchestra, The”.

³⁹ *The Cape Organ Guild Barrow-Dowling Scholarship*; available from <http://www.capeorganguild.org.za/scholarship.html> (accessed 7 February 2012).

⁴⁰ SAME, s.v. “Durban Orchestra, The”.

became conductor of the Cape Town Musical Society. This Society had about sixty players in Barrow-Dowling's time; a core of these consisted of professionals.

For the inauguration of the City Hall in 1905, Barrow-Dowling conducted a mass choir of 400 members from various choral societies in a performance of the "Hallelujah" chorus from Handel's *Messiah*, and Mendelssohn's Psalm 95. The orchestra of the Cape Town Musical Society accompanied.⁴¹

On 9 April 1907, at the first committee meeting of the Music and Entertainments Committee, a sub-committee of the Cape Town City Council, a decision was taken to alter its name to the Concerts Committee.⁴² This Committee consisted of the Mayor, four council members, the Town Clerk, and the Joint City Organists, "who would only serve in an advisory capacity".⁴³ Councillor W. Duncan Baxter, who became the Mayor of Cape Town later that year, was appointed as chairperson. Barrow-Dowling and the City Hall's organist, Denholm Walker, the Joint City Organists, sat on the Concerts Committee. Barrow-Dowling also liaised with the Cape Town Musical Society.⁴⁴

Evident from the handwritten minutes of the monthly meetings between April 1907 and August 1909, the Concerts Committee played a decisive role in co-ordinating various musical activities in the Cape at the time. Some of the key functions included networking with visiting artists, discussing their fees, arranging the concerts, ticket sales and ushering (by Darter & Sons), programmes (which included tenders and printing), marketing and advertising (including placarding in other districts such as Sea Point, Claremont and Wynberg), discussing revenue and expenses incurred, maintenance of the City Hall organ and Bechstein grand, the orchestra and choir chairs, and compiling financial statements.

Both the Concerts Committee and the Cape Town Musical Society functioned independently, interacting whenever the need arose. Under the chairmanship of Dr Thomas Muir, the Society had to assemble an orchestra for a "Grand Choral Festival", an initiative of the Concerts Committee, scheduled to take place between 5 and 10 August, and 5 to 10 September 1907.⁴⁵

⁴¹ "History and influence of the City Hall", *Cape Times*, 24 July 1930.

⁴² WCARS. Concerts Sub-Committee: Minutes. Inventory 3/CT. Vol. 1/4/6/1/2/1/1. 9 April 1907, 12.

⁴³ Ibid.

⁴⁴ Ibid.

⁴⁵ WCARS. Concerts Committee: Minutes. 1 March 1907, 8.

Barrow-Dowling, who had held such festivals annually since 1902,⁴⁶ agreed to organise and conduct the Festival subject to the same conditions as for the previous year:

Dr Dowling stated that he was prepared to organize for the Council six Grand Choral & Orchestral Concerts upon the same conditions as obtained in 1906, viz., "To conduct, organize & conclude, in the capacity of Musical Director of the Council, the series of Concerts at a fee of £150 for a period of about six months", the four proposed concerts in which the Albert Archdeacon & party take part being arranged privately...⁴⁷

The Archdeacon Party was a group of singers from England that performed twice in this Festival, at the beginning and the end of their tour through the country. The Festival was a great success and drew capacity audiences. As a result a surplus of £386-18-11 was made, definitely the only one if compared to later years. This was higher than that of the Joint City Organists for the same period.⁴⁸ With this surplus the Concerts Committee fitted six rows of choir chairs with "wooden shoes".⁴⁹

For the August and September 1907 Festival concerts, the three singers of the Archdeacon Party were Perceval Allen, Lloyd Chandos and Albert Archdeacon. They opened with a Ballad concert on Tuesday 6 August consisting of opera arias and songs by various composers.⁵⁰ Barrow-Dowling opened with the Morandi's "tuneful Concert Overture in E".⁵¹ In Berlioz's *Faust* on Thursday 8th, previously performed in 1899,⁵² the Musical Society Orchestra was led by Ellie Marx, who had just taken over from Percy Ould.⁵³ JS Bach's Concerto for two violins,⁵⁴ and Mendelssohn's "Hear my Prayer" with the Dutch Reformed Church Choir, followed on Saturday 10th.⁵⁵ Walker included some solo items.⁵⁶ There were two Festival con-

⁴⁶ "Music in the past - Some Cape Town Organisations", *Cape Times*, 18 April 1924.

⁴⁷ WCARS. Concerts Committee: Minutes. Inventory 3/CT. Vol. 1/4/6/1/2/1/1. 1 March 1907, 8.

⁴⁸ WCARS. 11 October 1907, 64-65. The Joint Organists' surplus amounted to £265-2-7.

⁴⁹ Ibid.

⁵⁰ Advertisement, *Cape Times*, 6 August 1907. The opera arias were from Gounod's *Faust* and *Queen of Sheba*, and Leoncavallo's *Pagliacci*. The songs were Ardit's "Il bacio", Tosti's "Goodbye", Stephan Adams's "Nirvana", Blumenthal's "An Evening Song", Schumann's "The two Grenadiers", and "The Old Plaid Shawl" by Haynes.

⁵¹ "Choral Festival - Ballad Concert", *Cape Times*, 7 August 1907.

⁵² "Choral Festival - Berlioz' 'Faust'", *Cape Times*, 9 August 1907.

⁵³ Ibid.

⁵⁴ This was accompanied by Walker on the organ.

⁵⁵ Advertisement, *Cape Times*, 9 August 1907.

⁵⁶ "Amusements - City Hall Concert", *Cape Times*, 10 August 1907. These were by Ferdinand Herold, JS Bach, Hoffmann (spelt "Hofman") and Widor.

certs between 5 and 10 September: Elgar's *King Olaf* and a Ballad concert on Friday 6th,⁵⁷ and Mendelssohn's *Elijah*, with the chorus of the Combined Choral Societies, on Tuesday 10th.⁵⁸

In addition to the Festival concerts, a number of other concerts were organised by the Concerts Committee during the second half of 1907. These included a concert for the "Massed Bands of Pipers of the Volunteer Regiments" in June,⁵⁹ a series of five recitals in the City Hall by the touring blind organist, Albert Hollins, in July and August,⁶⁰ and Barrow-Dowling's proposed Gala Season, scheduled to open on Saturday 26 October with a concert the Cape Town Musical Society had been asked to organise.⁶¹ Regular organ recitals were also held during the season.⁶²

Jan Luyt Sr (1876-1935), violinist,⁶³ conductor and teacher,⁶⁴ an immigrant from Amsterdam, Holland, had started the Amateur Orchestral Society,⁶⁵ an orchestra of about fifty members. This is not to be confused with the Capetown Philharmonic, of which Luyt is mentioned as conductor.⁶⁶ The Jan Luyt Amateur Orchestral Society, as they were referred to in the Minutes,⁶⁷ made an application in July 1907 to the Concerts Committee for a concert on any Saturday evening the Council might decide upon. The application failed as the Committee was "unable to undertake any further engagements, but suggesting that possibly one of the Joint City Organists would set apart a Saturday evening for such an engagement".⁶⁸

⁵⁷ Advertisement, *Cape Times*, 4 September 1907.

⁵⁸ Advertisement, *Cape Times*, 9 September 1907.

⁵⁹ WCARS. Concerts Committee: Minutes. Inventory 3/CT. Vol. 1/4/6/1/2/1/1. 15 May 1907, 29-30.

⁶⁰ WCARS. 26 April 1907, 21. Hollins included some benefit concerts in Paarl.

⁶¹ WCARS. 11 October 1907, 65.

⁶² WCARS. 24 October 1907, 1.

⁶³ Luyt Sr is later mentioned as an extra violist of the CMO assisting in the Thursday and Sunday evening concerts in the fifteenth anniversary programme in February 1929. Programme held at the NLSA, catalogue no. AQ 788.29CAP. In the twenty-first anniversary programme of February 1935, he is mentioned as a full member of the orchestra. Programme held at the UCTL. MA. Erik Chisholm Collection, BC129, box 20, file 155:2.

⁶⁴ Jan Luyt Sr taught the violin at the SACM from 1912 until 1923. See SAME, s.v. "Luyt, Jan (Sr)". In another source he is mentioned as having taught conducting at the SACM. See *Dictionary of South African Biography*, s.v. "Luyt, Jan (Sr)".

⁶⁵ This orchestra operated independently from the Cape Town Philharmonic Society. The Amateur Orchestral Society often performed in conjunction with the Percival Male Voice Choir. Arthur Percival was known in Cape Town as "concert singer and producer of opera". See "Stage and Show", *The Cape Argus*, 2 May 1908.

⁶⁶ *The Arts in South Africa*, s.v. "Luyt, Jan, Junior".

⁶⁷ WCARS. 19 July 1907, 45-46.

⁶⁸ *Ibid.*

In July 1908, the Archdeacon Party visited South Africa again for a series of five concerts.⁶⁹ These included two Ballad concerts (on 10 July⁷⁰ and 14 August⁷¹), and three Festival concerts: Coleridge-Taylor's *Hiawatha* (on 8 July),⁷² Handel's *Samson* (on 14 July),⁷³ and Elgar's *King Olaf* (on 14 August).⁷⁴ The soloists in all the Festival concerts were members of the Archdeacon Party: Perceval Allen, William Green and Albert Archdeacon. The Combined Choral Societies of 360 members performed with the orchestra in all the productions. The Concerts Committee offered a fee of £360 for all five concerts, "subject to satisfactory arrangements being made with Dr. T Barrow Dowling [*sic*] for the conduct of these concerts".⁷⁵ For these concerts the services of the Cape Town Musical Society was once again utilised. Dr Muir complained that only eight members of the Society had been included in the Festival orchestra, and appealed to the Concerts Committee that more of the Society's amateur players be included.⁷⁶ The Minutes do not report whether his request was successful. The Committee agreed to leave the selection of music for each concert to the Society.⁷⁷

Barrow-Dowling ended the Festival with a performance of Handel's *Messiah* on Tuesday 18 August. As the latter date coincided with the fiftieth anniversary of the Combined Choral Societies,⁷⁸ Barrow-Dowling had "proposed to make a special effort to secure the co-operation of old members of the Society".⁷⁹ Here Griffith Vincent was a soloist together with the mentioned Archdeacon singers. So busy was the schedule of the Concerts Committee that Madame Apolline Niay-Darroll was refused a series of piano recitals in that year.⁸⁰

⁶⁹ WCARS. Concerts Committee: Minutes. Inventory 3/CT. Vol. 1/4/6/1/2/1/1. 21 January 1908, 22.

⁷⁰ Advertisement, *Cape Times*, 3 July 1908.

⁷¹ Advertisement, *Cape Times*, 3 August 1908.

⁷² Advertisement, *Cape Times*, 3 July 1908.

⁷³ WCARS. 21 January 1908, 22.

⁷⁴ Advertisement, *Cape Times*, 3 August 1908.

⁷⁵ WCARS. 21 January 1908, 22.

⁷⁶ WCARS. 21 February 1908, 26-29.

⁷⁷ WCARS. 17 March 1908, 32.

⁷⁸ The Combined Choral Societies had a considerable repertoire: "'Faust' (Berlioz), 'The Redemption,' 'Israel in Egypt,' 'Judas Maccabeus,' 'The Creation,' 'Elijah,' 'St. Paul,' 'Antigone' (Mendelssohn), 'Stabat Mater' (Rossini), 'Blest Pair of Sirens,' 'The Revenge,' 'The Golden Legend,' and 'The Martyr of Antioch,'...". See "Municipal Choral Festival - Jubilee Celebration", *Cape Times*, 19 August 1908.

⁷⁹ WCARS. 11 June 1908, 50.

⁸⁰ WCARS. 20 July 1908, 54-55.

In March 1909 Albert Archdeacon suggested to the Committee that Dr Harris⁸¹ from Canada be allowed to conduct his own choral idyl, *Pan*.⁸² This concert took place on Thursday 15 July, a concert that also included a Ballad concert by the Archdeacon Party.⁸³

On Wednesday 18 August, Jan Luyt Sr conducted a “Grand Choral and Orchestral Concert” with the Cape Town Philharmonic Society in the City Hall. On the programme were Beethoven’s *Egmont* Overture, “Die Allmacht” by Schubert sung by Johanna Luyt,⁸⁴ Mendelssohn’s “Scotch Symphonie” [*sic*], Handel’s “Largo” (with violinist, Miss A. Hansen, and Walker at the organ), Mendelssohn’s “Hear my Prayer” with Joey Stramrood as soloist, and Wagner’s *Kaiser* March.⁸⁵ The choir is not mentioned in the advert.

For the final concert of the Festival on Monday 23 August, “this stupendous undertaking” as it was referred to,⁸⁶ Barrow-Dowling conducted more than 600 children in a performance of Gabriel Pierné’s *Children’s Crusade*. The soloists were Esta D’Argo, Llyod Chandos, and Albert Archdeacon from the Archdeacon’s Party.⁸⁷

During 1910 the Cape Town Musical Society or rather, the Cape Town Philharmonic Society as it was called by then, experienced financial difficulties in maintaining concerts of interest to the public.

About the year 1910 the financial aspect of orchestral music gave cause for anxiety, due to the rapidly-increasing cost of producing concerts. The public expected to hear modern works, and these involved a larger outlay for professional help. At that time the Municipal Council were not disposed to lower the tariff for hire of the City Hall, which, after paying incidental municipal charges, amounted to about £30 per concert. Hampered by lack of funds, the old brigade struggled on until the formation of the Municipal Orchestra became an established fact.⁸⁸

⁸¹ First name unknown.

⁸² WCARS. Concerts Committee: Minutes. Inventory 3/CT. Vol. 1/4/6/1/2/1/1. 29 March 1909, 82.

⁸³ Advertisement, *Cape Times*, 9 July 1909.

⁸⁴ Wife of Jan Luyt Sr.

⁸⁵ Advertisement, *Cape Times*, 18 August 1909.

⁸⁶ Advertisement, *Cape Times*, 21 August 1909.

⁸⁷ *Ibid.*

⁸⁸ “Music in the past - Some Cape Town Organisations”, *Cape Times*, 18 April 1924.

A significant development was the establishment of the SACM by the pianist, Madame Apoline Niay-Darroll, in 1910 with six students.⁸⁹ Increasing numbers of music students were reported by William Henry Bell.⁹⁰ This was from 69 in 1912 to 315 at the beginning of 1914, and “made certain farsighted members of the City Council [to] see that music was becoming a living force in the cultural life of the city...”.⁹¹ A special meeting had been called by the Superintendent-General of Education, Dr Muir,⁹² to discuss how music could be furthered in Cape Town. Councillor Walter Marshall, who immigrated to South Africa to open a branch for Hepworths in 1892,⁹³ was also in attendance. It is believed that he was the most guiding influence in establishing an orchestra:

To Mr. Marshall goes the credit, around the time of the Union, in 1910, of having put forward the effective claims for a Municipal Orchestra.

Emphasising the need for such an institution with the new Pier, as well as with seaside amenities and the College of Music, Marshall gradually persuaded his fellow-Councillors that such an acquisition would not only raise the status of Cape Town, but add to its business profits”.⁹⁴

Bell said that “...the real birth of the Orchestra took place at that meeting”.⁹⁵

Other factors that influenced the City Council’s decision to start an orchestra were:

- The British garrisons, having hitherto entertained at military and social functions, were gradually withdrawn after the unification on 31 May 1910. From about 1880, the garrison wind bands gave open-air concerts on Friday afternoons between 16h00 and 18h00 in the Company Gardens (“Compangniestuin”).⁹⁶

⁸⁹ *South African College of Music*; available from <http://www.sacm.uct.ac.za/background.html> (accessed 21 March 2012).

⁹⁰ Himself a composer, conductor and musicologist, Bell was appointed Principal of the SACM in Cape Town in 1912.

⁹¹ WH Bell, “The birth of the orchestra”, *Cape Times*, 10 February 1925.

⁹² First name unknown.

⁹³ Eric Rosenthal, *Fifty years of the Cape Town Orchestra: 1914-1964* (Cape Town: Galvin & Sales, 1964), 8. Booklet held in the Pamphlet Collection: Cape Town City Orchestra, WH Bell Music Library, UCT.

⁹⁴ *Ibid.*

⁹⁵ WH Bell, “The birth of the orchestra”.

⁹⁶ Bouws, “Het Muziekleven in de Kaapkolonie”, 103.

- The process of unifying the smaller suburban municipalities into the central Cape Town Municipality was accomplished in 1913.⁹⁷ These were the municipalities of Rondebosch, Sea Point, Camps Bay, Muizenberg, Claremont and Woodstock. It meant that the City Council could provide entertainment beyond the City Hall.

- The 300-metres long Promenade Pier was built in 1913 under the then Honorary Administrator of the Cape Province, Sir Frederick de Waal, and the Kirstenbosch Botanical Gardens were established in the same year. Cape Town had become a holiday destination for many tourists and an orchestra would enhance its image.

All that was required for the City Council was to find a conductor and audition for suitable players. To this end it was committed, the product of which was the first professional orchestra in South Africa, the Cape Municipal Orchestra.

⁹⁷ Marjorie van der Post, *Theo Wendt 1874-1974: A Biography: The musical world of his days including the first decade of the Cape Town Orchestra 1914-1924, the SABC Orchestra* (Cape Town: Tafelberg, 1974), 55.

Chapter 3

Theo Wendt (1874-1951)

Theophil Otto Frederick Charles Wendt was born in London on 22 August 1874. His father had emigrated from Boizenberg, near Hamburg, at the age of 21. His mother had been brought up in London and played the piano. He entered a private school at eight, but his father, not approving of his progress, sent him to an educational centre of the Moravian Brothers (Herrnhüter [*sic*]) in Niësky [*sic*], Germany, at the age of 11.⁹⁸ Theo was an ardent cricket lover, and, though talented as a young pianist and composer, his father intended him to become a clergyman.⁹⁹ His father, distrusting his son's future dreams of becoming a musician, advised him to "be examined by some famous musician".¹⁰⁰ His headmaster, Brother Goerlitz,¹⁰¹ suggested that he play to Dr Carl Reinecke, the director of the Leipzig Conservatoire and conductor of the Gewandhaus Orchestra.¹⁰² He undertook this trip during the Christmas holiday of 1888-1889.¹⁰³ Reinecke spoke favourably of his musical talent. Wendt left school in 1889 and returned to London where he studied piano and harmony privately.¹⁰⁴ Here he attended many concerts at the Crystal Palace, a half hour's walk from home, where the composer and conductor August Manns conducted an orchestra of between 50 and 90 players in performances of a variety of serious and light music.¹⁰⁵

In 1890 his father sent Theo to study the piano with Professor Max Pauer at the Cologne Conservatoire. He also studied the violin, harmony and counterpoint, and he attended many concerts and opera performances in the course of his two-year stay in Cologne. This is where he was exposed to all the Beethoven and Brahms symphonies.¹⁰⁶ Due to financial reasons and for the sake of his family he moved back to London and continued his studies at the RAM

⁹⁸ Van der Post, 4.

⁹⁹ Theo Wendt, "Theo Wendt" (1874...). Autobiographical paper held at the UCTL. MA. Theo Wendt Collection, BC723, box 1, file 1, [1].

¹⁰⁰ Theo Wendt, "History of Music in S. Africa". Paper held at the UCTL. MA. Theo Wendt Collection, BC723, box 1, file 1, [10].

¹⁰¹ *Ibid.*

¹⁰² Theo Wendt, "Theo Wendt" (1874...), [1].

¹⁰³ Theo Wendt, "History of Music in S. Africa".

¹⁰⁴ Theo Wendt, "Theo Wendt" (1874...), [1].

¹⁰⁵ Van der Post, 10-11.

¹⁰⁶ Van der Post, 14-16.

between 1892 and 1896.¹⁰⁷ His piano teacher was Professor Fritz Hartvigson, a former student of Hans von Bülow. Initially he studied composition under Ebenezer Prout, but later transferred to Frederick Corder. Though it is not known whether he received any formal training in conducting at the RAM, he conducted the student orchestra, in which he was the timpanist, on various occasions. In his curriculum vitae, Wendt mentioned conducting Beethoven's Symphony no. 5 and Wagner's *Faust Overture* and *Siegfried Idyll* with the RAM's student orchestra.¹⁰⁸ He also conducted a choral society at the time.¹⁰⁹ He made rapid progress as a composer and twice won the Sterndale Bennet Scholarship for composition. Examples of compositions that date from this period include his Sinfonietta, Symphonic Variations, Symphonic Fantasia, a piano sonata, a piano quartet and a string quartet.¹¹⁰

A co-student, Bell, became Theo's life-long friend and played a most supportive role throughout his career. As students they regularly attended orchestral concerts conducted by such famous conductors as Nikisch, Richter and Tchaikovsky. There can be no doubt that Wendt was greatly influenced by the interpretations and conducting styles of these conductors. He was particularly enthusiastic about Tchaikovsky as a composer and conductor. At a concert of the Royal Philharmonic Society in Cambridge, honorary doctorates were bestowed on five distinguished composers.¹¹¹ Tchaikovsky conducted the first England performance of his Fourth Symphony; Saint-Saëns performed his Second Piano Concerto; Grieg, who was too ill to conduct, was represented by a performance of his *Peer Gynt* Suite no. 1.¹¹² The other two candidates were Bruch and Boïte.¹¹³ Wendt was so captivated by this experience that he was believed to have attended no fewer than 18 performances of Tchaikovsky's *Pathétique* Symphony after it had been published in 1893.¹¹⁴

Wendt's first engagement as conductor was in 1894 for a circus band in Cairo as part of a holiday job while studying at the RAM. Shortly thereafter in 1896 he was recommended by the Principal of the RAM for a post in piano and harmony at the Diocesan School for Girls in

¹⁰⁷ Theo Wendt, "Theo Wendt" (1874...), [1-2].

¹⁰⁸ Ibid.

¹⁰⁹ Ibid., 2. He did not identify this choral society.

¹¹⁰ Ibid.

¹¹¹ Van der Post, 30. The date is not mentioned.

¹¹² Ibid. It is not mentioned whether it was the first or second *Peer Gynt* Suite no. 1, nor who conducted it.

¹¹³ Ibid. No works are mentioned.

¹¹⁴ Ruth Thackeray, *Theo Wendt - A Tribute on the Centenary of his Birth*, 22 August 1974, SABC broadcast between 21h20 and 22h00, 2. Typescript held at the UCTL. MA. Theo Wendt Collection, BC723, box 3, file 1.

Grahamstown, South Africa.¹¹⁵ Wendt commented on how he missed hearing orchestral music over the better part of three years he was to hold this position:

There was I, an inexperienced youngster, suddenly transported from England and the Continent, where I had spent 6 years at a boarding school and 2 years at the Cologne Conservatoire, into a quiet little town in which one heard no orchestra, except an enthusiastic, but very efficient amateur one. This was the thing I missed most.¹¹⁶

In 1898 an Exhibition of Arts and Industries was held in Grahamstown. For this an *Exhibition Ode* had been written by Brinsley White. Wendt set this to music and conducted its performance at the official opening on Wednesday 14 December 1898.¹¹⁷ After a brief return to England due to the death of his father, he conducted light opera all over England and resumed teaching at the Diocesan School in Grahamstown the following year. This time he was also appointed as choirmaster and organist at the St Andrew's College.¹¹⁸

He served as an infantry trooper during the Anglo-Boer War and settled in East London in 1902. Here he conducted the first South African performance of *The Mikado* by Gilbert and Sullivan. In 1903 he took a complete break from teaching and worked on a cattle ranch in the Argentine for a couple of months. He then returned to London in 1904 and held three jobs simultaneously: “editor of wellknown firm of London musicpublishers [*sic*], editor of a Music Trades journal [and] conductor of a recording company”.¹¹⁹ He married Anges Parry.¹²⁰ He composed various works including a light opera, *The Gay Lord Vergy*, and orchestrated ballet music for a company of the Old Empire Theatre. In 1909 he resigned these positions and made a decision to devote himself wholly to conducting.¹²¹ Though opportunities were scarce in those days, he was fortunate to obtain the conductorship of the George Edwardes' Light Opera Company with which he toured for almost two years.¹²² This Company special-

¹¹⁵ Theo Wendt, “Principal dates in Theo Wendt's life”. Autobiographical paper held at the UCTL. MA. Theo Wendt Collection, BC723, box 1, file 1, [1].

¹¹⁶ Theo Wendt, “The Beginnings of the Capetown Municipal Orchestra”. Paper held at the UCTL. MA. Theo Wendt Collection, BC723, box 1, file 1, 3.

¹¹⁷ Van der Post, 44.

¹¹⁸ *Ibid.*, 46.

¹¹⁹ Theo Wendt, “1874 Born in London...”. Autobiographical paper held at the UCTL. MA. Theo Wendt Collection, BC723, box 1, file 1, 2.

¹²⁰ Van der Post, 48-50. The date is not given.

¹²¹ *Ibid.*, 54.

¹²² Theo Wendt, “Principal dates in Theo Wendt's life”, [2].

ised in light Viennese operettas.¹²³ The company toured South Africa between 1911 and 1913 and visited many small towns. It was in Johannesburg that Wendt learnt of the Cape Town City Council's decision, taken on 14 August 1913, to start a symphony orchestra.¹²⁴

Most of the City Councillors knew nothing about serious music and simply wanted a dance band. Whilst still on tour with the Light Opera Company, a deputation of Cape Town musicians met with Wendt and encouraged him to apply for the post. From among a number of applicants, Bell strongly recommended Wendt to the City Council.¹²⁵ Wendt responded negatively at first. He left for London after the tour, and wrote that he found it "absurd" to start an orchestra with 17 players, which, in his opinion, was nothing more than a "seaside dance orchestra".¹²⁶ When Bell pointed out that it was up to him to persuade the City Council of proper representation in all sections of the orchestra, Wendt changed his mind.

3.1 The CMO's first year

In August 1913 the post as conductor of the CMO was advertised in various South African and London newspapers. It read as follows:

City of Cape Town

Municipal Orchestra

The Council will receive applications from qualified persons up to Wednesday, 22nd October, 1913, and endorsed on the outside "Municipal Director and Conductor". Salary £500 per annum. Further particulars upon application to the Undersigned.

By order,

J.R. Finch,

Town Clerk.

The City Hall, Cape Town

16th August, 1913¹²⁷

¹²³ Ibid., [1].

¹²⁴ Van der Post, 56.

¹²⁵ The City Council was also referred to as the Corporation.

¹²⁶ Theo Wendt, "The Beginnings of the Capetown Municipal Orchestra", 2.

¹²⁷ Van der Post, 56.

Wendt was appointed on 1 January 1914 as conductor of the first professional symphony orchestra in South Africa. He viewed his official title in a much broader sense than just being a conductor of an orchestra: “Musical Director of the City of Cape Town & Conductor of the Cape Town Municipal Orchestra”.¹²⁸

Wendt was very excited about his new appointment, especially as he had studied many scores and observed many great conductors of both the standard classical and modern repertoire, of which Nikisch was his unqualified role model:

At last, the chance I had waited for years had come. I had prepared myself by studying all the scores I could obtain & heard [*sic*] the finest conductors & orchestras of those times: Hans Richter, whose Beethoven, Brahms & Wagner I can still remember; Felix Mottl, the great Wagner conductor, [of] Munich & Bayreath [*sic*]; Richard Strauss, Beecham, Henry J Wood, Weingartner, Mahler, & numerous others, not to forget the finest of them all, Nikish [*sic*], from whom I learned what to do & what not to do.¹²⁹

Wendt immediately negotiated with the City Council for more players. Though they insisted that he should engage South African players only, he persuaded the City Council members that excellence is not bought cheaply. Out of a total of 30 players,¹³⁰ Wendt was granted permission to recruit 12 from abroad, the remaining number were assembled from all over the Union, especially Johannesburg and Cape Town. The players from abroad were mainly drawn from Robert Courtneidge’s Shaftesbury Theatre Orchestra in England, conducted by Wendt’s colleague and good friend, Arthur Wood.¹³¹ Wendt had to persuade the City Council to increase the suggested monthly salary of £16 to £24.¹³² Rehearsals commenced in preparation for the first concert on Saturday 28 February 1914, even though certain instrumentalists arrived at the last minute. The oboist only attended the final rehearsal on the penultimate day. Ellie Marx, leader of the then Cape Town Philharmonic Orchestra, was appointed concert master and assistant conductor.

¹²⁸ Theo Wendt, “Personal Recollections of Theo Wendt”. Paper held at the UCTL. MA. Theo Wendt Collection, BC723, box 1, file 3, 1.

¹²⁹ Theo Wendt, “Theo Wendt” (1874...), Autobiographical paper held at the UCTL. MA. Theo Wendt Collection, BC723, box 1, file 1, [4].

¹³⁰ A brief overview of the musical history of Cape Town incorrectly states that the orchestra initially had only 18 players. See Caroline Mears and James May. “Cape Town.” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/04831> (accessed 18 December 2011).

¹³¹ Van der Post, 59.

¹³² *Ibid.*, 58-59.

The programme was a combination of both serious and lighter works and posed a great challenge for such a small orchestra:

Wagner's *The Mastersingers Overture*; Schubert's *Unfinished*; German's *Welsh Rhapsody*; Nicolai's *The Merry Wives of Windsor Overture*; "Nocturne" and "March of the Dwarfs" from Grieg's *Lyric Suite*; Järnefelt's *Prelude*; Sibelius's *Valse Triste*; two Hungarian dances by Brahms (the numbers not mentioned); selections from Monckton-Talbot's *The Arcadians*, Waldteufel's waltz, *Toujours ou jamais*, and Ganne's march, *Lorrain*.¹³³

A promotional booklet was released in June 1914 with pictures of the string, woodwind, brass and percussion sections of the orchestra.¹³⁴ It includes the names of the members; the history of the orchestra, CVs of Wendt and other orchestra members; and various critiques of concerts held up to that point. There were eight violins (six firsts and two seconds), two violas, two cellos, two double basses, two flutes, one oboe, two clarinets, two bassoons, two horns, two trumpets, three trombones and two percussionists.¹³⁵ No tuba player was appointed.

The conditions under which the orchestra had to start their work can hardly be imagined today. There was no library from which music could be drawn, no tubular bells, celesta or harp; even the timpani had to be ordered. Though Wendt only received the assistance of a clerk and a stenographer later in the first year, his only daughter, Marjorie van der Post, aptly summarised his responsibilities other than conducting:

He put in a full day's work at this office in the City Hall...; he dealt with all correspondence, ordered all music and instruments, attended committee meetings, held auditions and gave press interviews, wrote all the programme notes, drafted the advertisements for the concerts and personally corrected the proofs.¹³⁶

Wendt's tireless organisational efforts in preparation of the inaugural concert on 28 February 1914 paid off and it was not only an enormous success, but received wide public acclaim. Cabinet Minister and Field Marshall JC Smuts attended and wrote a kind letter stating that he

¹³³ Advertisement, *Cape Times*, 27 February 1914.

¹³⁴ The Corporation of the City of Capetown and the South African Railway Administration, *The City of Cape Town Municipal Orchestra: The story of its establishment* (Cape Town: Sid. P. Cohen Printer & Lithographer, 1914): 32 pp. Booklet held at the NLSA.

¹³⁵ Van der Post, 57.

¹³⁶ Van der Post, 73.

was proud to have been witness to a historical event. One critic criticised the programme choice to be too light for a Saturday evening concert.¹³⁷

The orchestra immediately settled into the routine of morning rehearsals and performed between six and eight concerts per week - quite a phenomenal feat for those early days. The Council expected the orchestra to perform symphonies, light and educational concerts, as well as opera, operetta and oratorio. Initially, weekly concerts were held on Wednesday and Saturday evenings. The latter were referred to as “smoking” evenings by Elizabeth (Olga) Racster, or Treble Violl, the *Cape Times* critic.¹³⁸ Later, the Wednesday concerts were changed to Thursday evenings. Pier concerts were always on Sunday afternoons.

Wendt did not leave any stone unturned in his endeavours to perform the works of his choice. In his own words, a conductor had “to obtain good performances often under very difficult conditions”.¹³⁹ If parts were not represented by available players, he would re-write (“cue-in”) a substitute part for the missing one for another player, rather than omitting it. This on-going re-arranging of parts often kept him working into the early hours of the morning. During the first three months, for example, he chose to perform Wagner’s *The Mastersingers* Overture, Tchaikovsky’s Symphony no. 5 and Debussy’s *Prélude à l’après-midi d’un faune*, for which only two horns were available. Geoffrey Miller, assistant conductor to William Pickerill from 1929, remarked on Wendt’s endless fervour to provide a constant variety of orchestral music to the Cape Town audiences:

I was amazed every time I went into the orchestra library to see the amount of work he must have put in cueing up parts of standard symphonic works which could not have been introduced to the public of Cape Town otherwise. His work was almost super-human. In the early days it would have been a very easy thing for this orchestra to slip into the position of becoming a seaside band, had it not been for his high ideals and his equally high courage.¹⁴⁰

¹³⁷ Ibid., 62.

¹³⁸ Elizabeth Olga Racster, “Music in South Africa”, *The Musical Times* 60:919 (September 1919): 495. Patrons were allowed to smoke at these concerts.

¹³⁹ Theo Wendt, “Experiences of a Conductor”. Paper held at the UCTL. MA. Theo Wendt Collection, BC723, box 1, file 1, single page.

¹⁴⁰ The extract is from a letter Geoffrey Miller wrote shortly after Wendt’s death. Van der Post does not mention to whom the letter was addressed. See Van der Post, 74.

A series of concerts in which all nine Beethoven Symphonies were performed, included “Daddy” Bell, as he was fondly called, who gave introductory lectures before each concert.¹⁴¹ The order of the movements of the Ninth was adapted to the first, third, second, as at that time, no choir existed that could comfortably manage the range and technical difficulties of the last movement. Even after the City Council had initiated the Cape Town Municipal Choral Society in August 1918, a reporter commented that the fourth movement was excluded once again on the fifth anniversary of the orchestra (Thursday 27 February 1919) in a performance of the Ninth. He commented that “... some day we may hear the choral part given in the City Hall, though perhaps only a great Welsh or Yorkshire choir could deal with it satisfactorily, so difficult and exhausting as it is”.¹⁴² It was only in 1922 that the first complete performance of the Ninth was given.¹⁴³

Wendt involved the music-loving public of Cape Town to choose their best first, second and third choices from a repertoire list¹⁴⁴ of no less than 298 works the CMO performed between 28 February and 16 June 1914. The lists were widely distributed by Darter & Sons and R Müller, among others, and at the Pier, Sea Point and Muizenberg Pavilions concerts. The works included symphonies, symphonic poems, suites, rhapsodies and larger works, overtures and preludes, opera selections, miscellaneous pieces, waltzes, marches, and concertos by well-known composers such as Beethoven, Bizet, Brahms, Debussy, Dvořák, Grieg, Haydn, Mozart, Mendelssohn, Saint-Saëns, Schubert, Tchaikovsky and Wagner. Included were also works by lesser-known composers such as Benjamin Godard, Paul Lacome, Percy Pitt, Johan Svendsen, Ferenc Erkel, Henry Hirschmann, Vladimir Rebikoff and two movements from Wendt’s Suite for Orchestra.¹⁴⁵ The most popular choices were performed on Saturday 27 June 1914 and were, by public vote: Tchaikovsky’s Symphony no. 5; Grieg’s *Peer Gynt* Suite no. 1; Liszt’s Hungarian Rhapsody no. 1; Wagner’s *Tannhäuser* Overture; Brahms’s Hungarian Dances in G major, D major and G minor; selections from Mascagni’s *Cavalleria rusticana*, “Blue Danube” waltz by Strauss Jr; and the fourth march from Elgar’s

¹⁴¹ There were in fact ten concerts in this series: the nine Beethoven symphonies and one concert that included Mozart’s Symphony no. 40 in G minor. Bell gave pre-concert lectures at all ten concerts. See “Foreign and Colonial News”, *The Musical Times* 56:870 (1 August 1915): 494.

¹⁴² “Thursday concert”, *The Cape Argus*, 28 February 1919.

¹⁴³ Van der Post, 118.

¹⁴⁴ List held at the UCTL. MA. Theo Wendt Collection, BC723, box 3, file 1, [1-8].

¹⁴⁵ According to Wendt, he published over 70 compositions in London and New York. See Theo Wendt, “Pension”. Paper held at the UCTL. MA. Theo Wendt Collection, BC723, box 1, file 1, 5.

Pomp and Circumstance. Tchaikovsky's Piano Concerto no. 1 was also on the list, but not performed due to the length of the programme.¹⁴⁶

A special farewell concert was given on Sunday afternoon 28 June 1914 at the Pier, also representing works from the 'plebiscite' results, which drew a capacity audience of 7000.¹⁴⁷ After this successful event, the CMO embarked on its first tour of the Union in July 1914. The tour lasted nine weeks. Wendt was known as a supreme organiser and someone who members could trust with their personal problems, like a "father".¹⁴⁸ The orchestra slept on the train and were provided with their own dining saloon and railway staff.

As a result of the outbreak of WWI on 4 August 1914, attendances at concerts dropped significantly. In Durban, through re-advertisement, a successful audience for the final Saturday evening concert was secured. From a commemoration broadcast account Walter Swanson remarked on the popularity of these performances and the thoroughness of Wendt's preparation:

People travelled hundreds of miles on horse-back and by oxcart to get their first glimpse of a real orchestra in action... The standard of performance at symphony concerts was amazingly high, particularly in view of the very small number of strings available. It was here that Wendt's sterling qualities of patience and thoroughness in rehearsal were so invaluable: no work was allowed to go into the orchestra's repertoire until it was completely ready: once having decided on his interpretation of a work, Wendt never altered it, so that subsequent performances could be done with a minimum of rehearsal and in this way the orchestra's repertoire was gradually built up into a remarkably large one for so small a body of players.¹⁴⁹

Only 22 of the 30 orchestra members returned to Cape Town; the rest were called up for active military duty.

¹⁴⁶ "Amusements – Plebiscite Programme", 26 June 1914. Due to its popularity, two 'plebiscite' concerts were held on Wednesday 17 and Thursday 18 June 1915, once again in the City Hall and at the Pier. This time the programme choice consisted of Tchaikovsky's Symphony no. 5 and the *The Sleeping Beauty* Suite; Wagner's Prelude and Finale from *Tristan and Isolde*, his *Ride of the Valkyries*, and the Prelude, Prentices' Dance and Procession from *The Mastersingers of Nuremberg*. See Elizabeth Olga Racster (as Treble Violl), "Music - Chamber Music Union Concert. Municipal Orchestra Plebiscite Results", *Cape Times*, 16 June 1915.

¹⁴⁷ "City Hall - 'Plebiscite' Orchestral Concert: A Packed House. Record Crowd on Sunday", *Cape Times*, 29 June 1914.

¹⁴⁸ Theo Wendt, "Experiences of a Conductor".

¹⁴⁹ Walter Swanson, "Theo Wendt: 1874-1951 - A Tribute by Walter Swanson", SABC broadcast, 7 February 1951 between 19h15 and 19h30, Cape Town, English programme, 4. Photocopy held at the UCTL. MA. Theo Wendt Collection, BC723, box 3, file 1.

In February 1915, Wendt submitted a report¹⁵⁰ of the concert statistics for the pioneering previous year. It appeared that the orchestra had performed no less than 355 concerts in 1914, of which 44 were held at the City Hall, six at suburban town halls, 55 on concert tours in 40 towns, 204 at the Pier, 11 at Sea Point, 31 at Muizenberg and four at Camps Bay. The average attendance per concert was 779. Twelve open-air concerts had to be cancelled due to bad weather.

3.2 The period during WWI

After the outbreak of WWI in August 1914, the orchestra continued inspiring and uplifting the spirits of the music-loving public, soldiers and guest audiences all over the Peninsula. Conditions were not easy during this period. Criticism of the performance of German composers' music on the Pier and the obvious restraint on the import of soloists from abroad were some of the problems Wendt had to overcome. Except for the occasional visit of an overseas artist, local artists such as the singers Gladys Kelly, Harry Geale, Cecilia Wessels; violinists Ellie Marx, Jan Luyt Sr, RB Young; and pianists Adolph Hallis and Anna Marsch, performed. Also successful were performances of Helen Webb's Ballet School in association with the CMO.

Outdoor concerts at the Pier were sometimes cancelled due to bad weather because of the treacherous South Easter. A reporter commented on the performance of Tchaikovsky's "Pathetic" Symphony on Thursday 7 January 1915, mentioning that "...the blatant south-easter robbed the Franco-Russian programme presented by Mr. Wendt of much of its excellence. The orchestra was comfortably accommodated within one end of the restaurant...The more impressive beauties of the Symphony were spoiled by gusts of wind which swept across the Pier with great force".¹⁵¹ Hereafter the following Thursday concerts followed in the City Hall.¹⁵² The famous caricature depicting Wendt with his rather grotesque old-fashioned opera cloak, conducting the *Pathétique* with hands outstretched dates from this performance.¹⁵³

The schedule of the orchestra seemed relentless in those early days. The following dates and times were taken from the daily advertisements in the *Cape Times* between 7 and 14 January

¹⁵⁰ Theo Wendt, "Municipal Orchestra Anniversary - Feb. 28, 1914; Feb. 28, 1915: Musical Director's Report", *Cape Times*, 27 February 1915.

¹⁵¹ "Music on the Pier - The Pathetic Symphony", *The Cape Argus*, 8 January 1915. Note that on this microfilm, held at the NLSA, p. 8 has been incorrectly numbered before p. 7, the ordering being 8, 7, 9, 10.

¹⁵² *Ibid.*

¹⁵³ Van der Post, 84, picture no. 3.

1915: a French-Russian programme was presented on Thursday 7 January 1915 at the Pier (20h15). This was followed by a lighter programme on Friday 8 at the Muizenberg Pavilion; two Pier concerts on Saturday 9 (at 16h00 and 20h30); two Pier concerts on Sunday 10 (16h00 and 20h30); a Pier (16h00) and a Sea Point Pavilion concert (20h15) on Monday 11, and a City Hall concert on Thursday 14. On the last date two works of the French-Russian programme were repeat performances of that of a week earlier: Tchaikovsky's *Pathétique* Symphony and Rimsky-Korsakov's *Capriccio Espagnol*. For some Pier concerts the orchestra members had to rely on their sight-reading capabilities. Trombonist, Billy Hunter, recalls:

In those days [under Theo Wendt] we had about seven concerts a week, which left time for only three or four rehearsals. There was not enough time to rehearse for all the performances, so the Sunday afternoon concerts on the pier were for the most part unrehearsed. Nevertheless, the Cape Town public greatly enjoyed these concerts and attended in large numbers.¹⁵⁴

Wendt went far beyond the call of duty in those trying War times. Because the import of scores was problematic, Wendt asked for donations in March 1915 to supplement the orchestra's library. The result was that Schumann's Symphony no. 1, Glazunov's Symphony no. 6 and Brahms's first and fourth symphonies were donated by individuals. These works were soon added to the orchestra's repertoire.

In the second half of this year he added a series of matinee concerts to the schedule of the orchestra. The first matinee concert was on Friday 30 July 1915 at 16h30, conveniently after working hours. A series of these concerts followed on alternate Friday afternoons thereafter.¹⁵⁵ Though he intended to join active duty in 1916, Wendt was fortunately persuaded not to participate in the War. Some, like J. Rowland Hill and Herbert Fellowes, two of the eight players that left in 1916, never returned.¹⁵⁶ Wendt immediately engaged students from the SACM and Grahamstown as substitute players, of which some he admitted "proved useless, but the majority proved excellent & many of those I trained are still to this day in the C.T. orchestra".¹⁵⁷

¹⁵⁴ "Fireworks enlivened the orchestra", *The Cape Argus*, 22 February 1964.

¹⁵⁵ "Amusements - Municipal Orchestra Concerts", *Cape Times*, 27 July 1915.

¹⁵⁶ Rosenthal, 21.

¹⁵⁷ Theo Wendt, "Perhaps no one who was not behind the scenes...". Paper held at the UCTL. MA. Theo Wendt Collection, BC723, box 1 file 1, [2].

Wendt encouraged both the public and private sector to subscribe to the orchestra. This contributed to an increase of subscriptions from 25 in October 1917, to 298 in January 1918.¹⁵⁸ Concerned City Council members waged heated debates in 1918 arguing that the orchestra was too lavish an undertaking to sustain. This coincided with a general musicians' strike on the part of roughly 145 members of the Cape Musicians' Association (changed to the Musicians' Union in September 1919), who agitated against the low wages African Theatres paid their musicians.¹⁵⁹ For the orchestra, the Council responded with a 10% salary increase. According to Wendt, the growth in revenue could have been "considerably greater than the previous year [1917]", had it not been that "all places of entertainment were closed, so that consequently there was very little revenue derived during the month of October [1918]", because of the outbreak of the Spanish flu in that month.¹⁶⁰ At that time the cost for annual subscription to the Thursday concerts was £5.5.0.¹⁶¹ Wendt demonstrated his interest in the personal well-being of orchestra members when he and his second wife, Maude, visited sick orchestra members who suffered from the Spanish flu.¹⁶²

Wendt gave many first performances of the standard symphonic repertoire in South Africa. Examples during WWI are Dvořák's *Carnival Overture*, which was premièred on Thursday 28 January 1915;¹⁶³ Glazunov's *Symphony no. 4* on Thursday 19 April,¹⁶⁴ his *Symphony no.*

¹⁵⁸ Van der Post, 91.

¹⁵⁹ Though the number of players quoted is not precise, the extent of the strike is apparent from an article in the *Cape Times*. The Alhambra Theatre ("later changed to the Royal") had 12 players in the orchestra, the Opera House between eight and ten, the Tivoli about ten, the Grand ("where Security House is now", probably the later Grand African Theatre) about eight, the Wolframs in Ochberg's Buildings and the Bijou in the basement of the Royal Hotel in Plein Street about six each, "apart from the various suburban cinemas, the Defence Force and Railways and Harbours Bands. There were 145 foundation members". See "The musicians' strike of 1918", *The Cape Argus*, 11 April 1964.

¹⁶⁰ Theo Wendt, "Municipal music in South Africa", *S.A. Railways and Harbours Magazine* (December 1918): 798.

¹⁶¹ Van der Post, 93.

¹⁶² *Ibid.*, 94.

¹⁶³ Thespian, "Thursday Concerts: Last Night's Programme", *The Cape Argus*, 29 January 1915. This concert was poorly attended. Thespian wrote: "Although there were many vacant seats in the City Hall last evening, the attendance was distinctly better than that of a week previously".

¹⁶⁴ Van der Post, 87.

6 on 2 August 1917,¹⁶⁵ and his Symphony no. 5 on 4 July 1918;¹⁶⁶ and Franck's symphonic poem, *Psyché*, on Thursday 22 August 1918.¹⁶⁷

3.3 The period after WWI

The commemoration of the CMO's fifth anniversary on Friday 28 February 1919 at the Pier was an exact repetition of their first concert in 1914. In April 1919, the orchestra embarked on its second tour of the Union. This time, other than in 1914 when 40 towns were visited, they performed in Kimberley, Johannesburg, Kroonstad and Bloemfontein. In Johannesburg, the Brahms *German Requiem* received its first South African performance with the Johannesburg Philharmonic Society, of which John Connell as the city organist was the choirmaster. Connell played the organ in this performance.¹⁶⁸

Regardless of the success of the tour, the Orchestra Sub-Committee of the Parks and Improvements Committee was still in favour of the outdoor entertainment concerts, rather than the Thursday evening concerts. Various events and meetings followed over a period of time to convince the City Council of the importance of the orchestra, and to expand its numbers and to increase the salaries of its members.

On 12 July 1919 a meeting was held at the Mount Nelson between Gwelo Goodman (a painter friend of Wendt), James Dunn (manager of Reuters), David Pargiter (manager of the Cape Union Castle) and Wendt, which led to the formation of the Thursday Evening Subscribers' Society. Wendt's wife, Maude, was appointed its honorary secretary. All these efforts must have been very strenuous as noted in his autobiographical papers:

Before long there was a list of about 1,000 subscribers, which paid for the expenses of the Concerts. Single admissions meant a clear profit. As I was business manager, conductor, 'cued-in' every work, wrote all the program notes[,] I had very little leisure.¹⁶⁹

¹⁶⁵ Ibid., 88.

¹⁶⁶ Ibid., 93.

¹⁶⁷ "Thursday Evening Concert", *The Cape Argus*, 23 August 1918. Only three movements were presented as the music of the second movement "failed to arrive" in time. They were: "Psyche's Dream"; "The Gardens of Eros"; and "Psyche and Eros". Ibid.

¹⁶⁸ Van der Post, 97.

¹⁶⁹ Theo Wendt, "Theo Wendt" (1874...), Autobiographical paper held at the UCTL. MA. Theo Wendt Collection, BC723, box 1, file 1, [7].

An Orchestra Augmentation Fund was launched on 4 December 1919 into which donations could be made for the import of essential players. At the end of May 1920, Wendt put a detailed proposal to the City Council for the revision of orchestra salaries in line with that of government employees, and for a second oboe and a third horn player. Wendt compiled a draft in the programme note of Thursday 4 March 1920 whereby the true instrumental setting of Franck's D minor Symphony¹⁷⁰ and the instruments available of the CMO are compared.¹⁷¹

[Instruments]	The Composer [Franck's D minor Symphony]	Cape Town [Municipal Orchestra]
Woodwinds	10	7
Brass	12	8
Drums and harp	2	2
Strings	42 (at least)	18
Total	66	35

The last concert of the XVII Thursday series was held on Tuesday 20 April 1920 after which the orchestra went on holiday. Concerts were to resume on Thursday 13 May 1920, but Wendt cancelled these and shifted the subscription concerts to the Wynberg Hall, until the Council had met their demands for increased salaries. The situation was regrettable. The regular *Cape Times* critic, Barrow-Dowling's wife, Minna, stated that, except for vacations, the 1919 tour and the October influenza, 247 uninterrupted Thursday evening concerts had taken place since January 1915.¹⁷² It was proposed that, for the estimated deficit of £850 between August and December 1920, the Orchestra Guarantee Fund would stand in.

To meet the obligation of the £850 deficit, the Thursday Evening Subscribers' Society organised a ball for Thursday 17 June 1920. Special trains and trams were organised to and from

¹⁷⁰ This work was the all-time favourite of Wendt.

¹⁷¹ Van der Post, 102.

¹⁷² "Thursday evening concerts", *Cape Times*, 12 May 1920.

the City Hall, costume lancers from various art clubs in Cape Town entertained the guests, and the attendants were honoured by the presence of the Governor and Lady Buxton. Later in the month the normal Thursday evening concerts resumed at the City Hall and the Council agreed to fill vacancies immediately and adopt the salary increases Wendt had proposed.

The situation the orchestra found itself in was aptly summarised by Superintendent-General of Education, Dr WJ Viljoen, who addressed a Subscribers' Society meeting in the banqueting Hall:

In order to bring new players from England to restore the Orchestra to its official strength, it was necessary to raise the salaries of the members, and as the sub-committee of the Parks and Improvements Committee held out no prospect of the City Council passing these increases there was every danger of the Orchestra being disbanded. Their Executive had therefore decided to guarantee the extra amount required from August 1 until the end of the year (£850), and thus the proceeds of the ball would be devoted to this guarantee.¹⁷³

At the same meeting, Bell concluded that "if Cape town [*sic*] could not afford an adequately staffed and equipped orchestra all year round, then the co-operation of other cities must be found. But the orchestra must be kept on at whatever cost".¹⁷⁴ On 24 June 1920 Wendt took the initiative in organising a deputation of more than 50 concerned members of various organisations to address the Council on the plight of the orchestra.¹⁷⁵

Wendt made a special effort to première original compositions. These included Bell's *Arcadian Suite* and *Symphonic Variations* in 1915, and his *Symphony no. 2*, dedicated to Wendt in 1918. Later, between September and November 1921, a number of works received their South African premières: Elgar's overture *Cockaigne (In London Town)*; Turina's Tone Poem, *La procesión del Rocio*; FH Wood's *Variations (M.S.)*; Holst's *Beni Mora* suite, and Debussy's *Brigg Fair: An English Rhapsody*.

Wendt continued bringing the orchestra to the people. Examples of this were in October 1920 on Saturday 9 at the City Hall (20h15); Sunday 10 at the Pier (15h30); Tuesday 12 at the Salt River Railway Institute (15h00), and at Wynberg Town Hall (20h15) on the same day; Wednesday 13 at the Stellenbosch YMCA, and Thursday 14 at the City Hall (20h10).

¹⁷³ "Thursday Subscribers' Society Meeting - Orchestra Guarantee Fund", *Cape Times*, 16 June 1920.

¹⁷⁴ *Ibid.*

¹⁷⁵ "City Council discuss salary question - Big deputation from influential bodies", *Cape Times*, 25 June 1920.

The 1921 budget of £8000 received strong criticism from certain Council members. In February 1921 it was proposed that the Cape Peninsula Publicity Association (C.P.P.A.) officially take over the management of the orchestra. JS Dunn became its chairperson. Wendt resigned as conductor of the CMO in 1921, having accepted “the first” professorship from Wits.¹⁷⁶ A delegation of the Thursday Evening Subscribers’ Society came to ask whether he could make “any suggestion” whereby he could be convinced to remain in Cape Town.¹⁷⁷ Wendt submitted the following conditions:

1) That the management of the Orchestra should be taken over by a committee elected by a responsible body... The City Council would have two representatives on the committee... 2) A business manager was to be appointed... 3) The Musical Director’s salary to be increased to £1500 per annum. 4) That the Witswatersrand University Senate agreed *with good grace* to release him from his appointment.¹⁷⁸

All these conditions were met and Arthur Dickson was appointed business manager. In April 1921 the orchestra, with 37 members, embarked on a six-week tour to Durban, Johannesburg, Bloemfontein and Kimberley. The following year, two tours were undertaken, one of nine and the other of four weeks. This resulted in a substantial deficit towards the end of 1922. Shortly before the second tour in October 1922 the Durban Council cancelled three concerts due to a double booking of the concert venues there, compounding the deficit with a further loss of revenue of between £4000 and £5000.¹⁷⁹ Financially, pressure mounted for the orchestra to become self-supportive. New goals were placed to increase the subscription from 800 to 1000 in the following year. The tours to Durban influenced the Durban Town Council to start an orchestra there.

Wendt’s responsibilities also included suggesting ways to secure future audiences, an ongoing process requiring innovative thinking. In June 1920, for example, a series of six concerts were held at the Wynberg and Claremont town halls, the YMCA Hall in Stellenbosch, and the Salt River Railway Institute, all under the patronage of the Administrator, Sir

¹⁷⁶ Theo Wendt, “Personal”. Paper held at the UCTL. MA. Theo Wendt Collection, BC723, box 1 file 1, 5.

¹⁷⁷ Van der Post, 115.

¹⁷⁸ Ibid.

¹⁷⁹ “Difficulties of the orchestra”, *Cape Times*, 18 October 1922.

Frederic de Waal.¹⁸⁰ Special concerts for scholars started at 14h30 at most of these venues. A similar series followed in July, which included the Rondebosch Town Hall.¹⁸¹

In October 1923 the public were invited to enter a competition for the most balanced programme for the Thursday evening concerts and the more popular Saturday evening concerts, each lasting approximately 105 minutes, which included the interval. Consideration was to be given to the standard of works entered. The public enthusiastically supported this competition with 200 entries of which 125 were for the Thursday and 75 for the Saturday evening concerts. Wendt served on both panels with the addition of Bell and Victor Hely-Hutchinson (then a lecturer at the SACM) for the Thursday evening programmes, and Councillor Coldicott Gardener and Colin Taylor for the Saturday evening programmes. Four prizes were offered, of which the Thursday evening programme prize entailed a free season ticket for all Thursday concerts between November 1923 and April 1924. All the works of the prize winners were performed to capacity audiences. The most popular Thursday evening programme was that of Mrs E Black, who listed three works with an interval between the first two items: Tchaikovsky's *Symphony no. 5*, Mozart's *A Little Night Music*, and *Death and Transfiguration* by Strauss.

During this period long debates were held on the viability of forming a national orchestra funded by the city councils of Cape Town, Durban (with Henry Lyell-Taylor as their newly appointed musical director) and Johannesburg. In February 1922 negotiations concerned rotating the two existing orchestras, whereby the CMO would perform in Johannesburg in April and the Durban Orchestra¹⁸² in September. While the CMO was on tour in Johannesburg, the Durban Orchestra would perform in Cape Town and vice versa. Another idea was to have the Durban and Cape Town orchestras co-operate to offer one season in all three centres every year. Yet another possibility was to amalgamate both the Cape Town and Durban orchestras into one national orchestra, something Wendt, speaking for himself, clearly supported:

On the one hand it seems pretty certain that no one town in South Africa will be in a position for many years to come to maintain an adequate orchestra. By 'adequate' I mean one that numbers at least fifty. To maintain a combination of that number will entail the co-operation of two or more of the large towns,

¹⁸⁰ Advertisement, *Cape Times*, 11 June 1920. See also the Advertisements later in June 1920.

¹⁸¹ Advertisement, *Cape Times*, 28 June 1920.

¹⁸² The Durban Orchestra was also referred to as the Durban City Orchestra or the Durban Municipal Orchestra. It became known as the Durban Civic Orchestra in April 1948, after Edward Dunn had recruited 24 players to form a band of 45 players. See SAME, s.v. "Durban Orchestra, The".

and that will necessitate the orchestra dividing its time between the towns concerned...¹⁸³

After various consultations between Cape Town, Durban and Johannesburg, Cape Town hosted a conference on the formation of a national orchestra, the outcome of which turned out largely to be in favour of such a proposition. However, in March 1924, the Durban Town Council decided to retain its orchestra with the choice of performing in Cape Town and Johannesburg and other municipalities “on such terms and conditions as this [Durban] Council may determine...”.¹⁸⁴ Some of the reasons they put forward were that the Durban ratepayers would benefit for only certain periods of the year from its own orchestra; that they foresaw organisational difficulties in having the Durban orchestra perform outside its Municipality; and Lyell-Tayler doubted whether two conductors like himself and Wendt could satisfactorily conduct one orchestra in the light of their divergent personalities.¹⁸⁵ In April 1924, as soon as Durban withdrew from these discussions, Cape Town pursued negotiations with Johannesburg for a regular symphonic season under Wendt’s direction. These negotiations received a setback when the CMO players were reduced to 30, giving the impression that the City Council of Cape Town had financial problems. All these developments occurred prior to Wendt’s resignation in April 1924 and before his last tour with the CMO. Johannesburg stated clearly that without Wendt they would terminate their co-operation in the formation of a national orchestra:

- 1) The suggested co-operation depended on the financial aid of Johannesburg being used to maintain the numerical strength of the Orchestra, and to retain Mr. Wendt as conductor, it being understood in Johannesburg that the reduction of the personnel [of the CMO] and the termination of Mr. Wendt’s engagement were dictated solely by financial considerations;
- 2) The Johannesburg Committee considered that the loss of Mr. Wendt to the Orchestra would be an irreparable loss to music in South Africa; and
- 3) If the Cape Town Committee were not prepared to consider the continuation of Mr. Wendt’s engagement, that the proposal of co-operation by Johannesburg fell through.¹⁸⁶

¹⁸³ “Music and money won’t mix - Stumbling block to progress. Two orchestras or one?”, *Cape Times*, 17 May 1923.

¹⁸⁴ “Proposed National Orchestra - Decision of the Durban Town Council”, *Cape Times*, 6 March 1924.

¹⁸⁵ *Ibid.*

¹⁸⁶ “Mr. Wendt and the Orchestra”, *Cape Times*, 15 May 1924.

Talks of a national orchestra were considered again after Durban experienced financial difficulties at the end of 1925 and also in 1934. After 1934 Johannesburg could now contribute to these debates as they had started their own orchestra in 1928. Nothing materialised in the end as each province continued developing its own orchestra.

3.4 Wendt's resignation

After the tenth anniversary celebrations in February 1924, for which the Edison Bell Gramophone Company recorded 20 records of about 50 items, the City Council held lengthy discussions on the reconstruction of the orchestra and announced that it would reduce their annual subsidy of the orchestra from £7500 to £7000.¹⁸⁷ The motivation given was that the Pier concerts had “previously afforded a handsome income, and the recent Johannesburg tour was a loss”.¹⁸⁸ Many appeals for support were made of which that of WH Bell requested the public to keep the high standards of the orchestra at heart, and not to allow financial considerations to influence their support.¹⁸⁹ In reaction a donation of £1000¹⁹⁰ was offered for three consecutive years by a “well-known Cape Town citizen”,¹⁹¹ on condition that the City Council reinstated the annual contribution of £7500 for the same number of years, and that leading citizens and the general public generate £3000 annually, also for a period of three years.¹⁹²

Notwithstanding these financial incentives, the orchestra numbers were decreased from 40 to 30 players and Wendt's salary dropped from £1500 to £1200 per annum. Arguments flew back and forth, Wendt arguing that he had not been notified in writing and that notice should be given per mutual agreement six months in advance.¹⁹³ One outrageous suggestion by one Councillor was that the orchestra simply had to blow louder in order to be heard.¹⁹⁴ Mr Goldstein harshly attacked Wendt's seemingly uncompromising attitude towards the Council. Any criticism by Wendt, he said,

¹⁸⁷ Van der Post, 128.

¹⁸⁸ “City's grant to Orchestra”, *Cape Times*, 26 February 1924.

¹⁸⁹ “Rally round the Orchestra - An Appeal from Mr. W.H. Bell”, *Cape Times*, 13 March 1924.

¹⁹⁰ Rosenthal incorrectly mentioned that the anonymous donor offered £7500. See Rosenthal, 28.

¹⁹¹ Van der Post, 129.

¹⁹² *Ibid.*

¹⁹³ “Mr. Wendt and the Orchestra”, *Cape Times*, 16 May 1924.

¹⁹⁴ “Some years ago I [Wendt] was explaining to a City Councillor the desirability of adding some extra players; he, a rigid economist, would have none of it, and finally said: ‘Tell your chaps to blow louder’. On this remark I need not comment”. See Theo. Wendt, “Music in Capetown in 1923”, *The waste paper basket of the Owl Club* (1923): 92. Held at the NLSA; a reprint in Van der Post, 119-125.

...‘made you [be] regarded as a sort of a Philistine’...The fault lay in Mr. Wendt. Why did he not play on Sundays on the Pier, when there was to be found the largest number of people who went to hear the Orchestra? Mr. Wendt seemed to consider them with contempt, and played only for a small percentage of the ratepayers in Cape Town. Even in the popular concerts there was too much that the people do not understand; the people wanted amusement, not instruction. People laughed at Mr. Lyell Tayler [*sic*], but he knew how to make the Durban Orchestra pay. Mr. Wendt was ‘too highbrow’, and should be a professor of music.¹⁹⁵

Wendt’s commitments prohibited him from attending the initial meetings of the C.P.P.A. on the reconstruction scheme. At its third meeting, he was merely informed that both the number of players and his salary would be decreased, whereupon he resigned. He announced this to the orchestra at a rehearsal on Thursday 3 April 1924.¹⁹⁶ Wendt expressed various opinions on his resignation. These ranged from his dismay at the C.P.P.A.’s decision to reduce both the number of players and his salary, and dissatisfaction with certain Council members with whom he could not see eye to eye any longer. His relationship with the Council had already become somewhat strained because of his refusal to conclude with the traditionally played National Anthem, “God Save the King”, at the end of a Potchefstroom concert in May 1924.¹⁹⁷ Apparently, Wendt abruptly left the stage after the last number because, he argued “...at last year’s concert there a number of the audience put on their hats and walked out...” on hearing the “God save the King” being played. The Council promptly apologised to the Mayor of Potchefstroom.¹⁹⁸

It remains speculative whether the orchestral strike of January 1924 had influenced Wendt’s decision to resign. Like his salary, those of the orchestra members had been reduced by five per-cent at the end of the previous year. Failed negotiations concerning the demands of the orchestra immediately to reinstate the intended reduction, as well the privilege of enjoying regular holidays and a tour allowance¹⁹⁹ resulted in the cancellation of a Thursday and a Rosebank Town Hall concert.²⁰⁰

¹⁹⁵ “City’s Grant to Orchestra - Reduction of £500 carried”, *Cape Times*, 26 February 1924.

¹⁹⁶ “A surprise for the orchestra - Conductor announces his resignation”, *Cape Times*, 4 April 1924.

¹⁹⁷ Van der Post, 133-134.

¹⁹⁸ “Potchefstroom ‘Incident’ - Explanation by the conductor”, *Cape Times* 21 May 1924.

¹⁹⁹ Van der Post, 125.

²⁰⁰ Theo Wendt, “Orchestra on strike - No Rosebank Concert”. Paper held at the UCTL. MA. Theo Wendt Collection, BC723, box 2, file 2.

Wendt admitted that there was a “divergence of opinion between the Management Committee and himself on certain matters”,²⁰¹ and that he had not resigned, in his opinion, but that his contract had been terminated.²⁰² He was also against the proposed tour to England the following year:

Further, the Orchestra Committee decided to send the C.T. Orchestra to England, which I felt to be a very risky move, which would lead to disaster. As the Committee still persisted, I felt I could not be associated with such a suicidal move & resigned. That I was right was proved by the unsatisfactory visit to England by the Orchestra under my successor in 1925, where the loss of £16,000 nearly caused the death of the C. T. Orchestra.²⁰³

Wendt’s resignation was leaked to the press shortly before the extensive tour in April 1924 to Johannesburg, Lorenzo Marques, Pietermaritzburg, Durban, East London, Port Elizabeth and Oudtshoorn. His resignation caused public speculation and Wendt’s complaint concerning the reduction of his salary resulted in the Council accepting his resignation to take effect on 30 September 1924, with full salary.

After ten years of uninterrupted dedication in which he never allowed himself a visit to his home country, Wendt’s work with the CMO came to an end. Bell stated that the unfortunate resignation was “...a tragedy that should never have happened”.²⁰⁴

3.5 Wendt’s other achievements

Wendt became a Fellow of the RAM in 1922,²⁰⁵ and was an examiner of theoretical subjects for UNISA between 1922 and 1924.²⁰⁶ Wendt was also a writer and speaker on various subjects throughout his life. His knowledge of the orchestra, symphonic music, conducting, composition, education, and the musical life in South Africa was comprehensive.

²⁰¹ “Mr. Wendt and the Orchestra - Close of Johannesburg Season”, *Cape Times*, 15 May 1924.

²⁰² Ibid. In his self-defence he said that no opportunity had been offered him to thrash out the matter with the Council, though he had tried to do so. In order to see how matters stood, because of the pending departure of the Orchestra to Johannesburg, he had written to the committee and tried to keep the matter along business-like lines and not to allow his personal feelings to enter into it. “The result was, not that I resigned, but that my contract was terminated...” Wendt had said.

²⁰³ Theo Wendt, *Curriculum Vitae* (1874...), [4-5].

²⁰⁴ “An appreciation by Prof. W.H. Bell”, *Cape Times*, 2 December 1926.

²⁰⁵ Van der Post, 118.

²⁰⁶ Theo Wendt, “Personal”. Paper held at the UCTL. MA. Theo Wendt Collection, BC723, box 1 file 1, 5.

Throughout his career he encouraged the development of young South African talents and he submitted a ten-year plan for the growth of music in the then Transvaal schools in 1939.²⁰⁷ Among Wendt's achievements is his Chairmanship of the Society of South African Composers, together with composers like William Henry Bell, August Manns, Johannes Fagan, Victor Hely-Hutchinson, Colin Taylor, Sidney Rosenbloom, Anton van Wyck [*sic*],²⁰⁸ Blance Gerstman, Hubert du Plessis, and the pianist, Adolphi [*sic*] Hallis.²⁰⁹ He was also co-founder of the African Music Society in Johannesburg together with Percival Kirby, Hugh Tracey, Reverent HP Junod, Mrs AW Hoernlé and Mr Hallet.²¹⁰

3.6 Wendt's conducting and last years

Not much is known of Wendt's conducting. According to Van der Post, it appears that he had a manner of indicating exactly what he wanted:

His manner was usually quiet and controlled, but he could get excited and fiery, and gesticulated violently at times. It is in the gentle adagio passages, however, that he will perhaps be remembered.²¹¹

Concert master Alfred Gibbs sheds further light. Wendt, he said, "...was easy to get on with provided you put your back into your job and pulled your weight, but he would come down on anyone for slack or slovenly playing..."²¹² In a tribute article about Wendt's contributions over a period of nearly 55 years, other qualities of his conducting are quoted from an article in the New York Times by a reporter for *The Cape Argus*:²¹³

He has a flair for making an interesting musical programme, and his conducting displays a wide understanding of musicianship. He has a clear technique and ability in handling orchestras.²¹⁴

In July 1924 Wendt accepted an offer to develop the music section of the first broadcasting station in South Africa (SABC) as musical director. He was given an 'orchestra' of eight

²⁰⁷ Ibid., 6.

²⁰⁸ This is probably Arnold van Wyk.

²⁰⁹ Theo Wendt, "Standard bearers of our musical future". Paper held at the UCTL. MA. Theo Wendt Collection, BC723, box 1, file 4, 4-12.

²¹⁰ The initials of Mr Hallet are not known.

²¹¹ Van der Post, 118.

²¹² "A violinist remembers the tears and laughs of early days", *The Cape Argus*, 23 November 1963.

²¹³ The name of the reporter is not given. See "Profile - Mr. Theo Wendt", *The Cape Argus*, 13 November 1948.

²¹⁴ Ibid.

members which was enlarged to more than 20. He conducted symphony and chamber concerts, opera and oratorio, and played for all the educational music programmes.²¹⁵ In 1926, after two and a half years, the SABC restructured under the African Theatres Trust and retained a skeleton staff. With no pension and having divorced his wife, Maude, Wendt saw no future in South Africa and decided to leave for America.

Prior to his departure, Dr Orenstein organised benefit concerts in Johannesburg and Pretoria to assist him financially.²¹⁶ Gwelo Goodman and WJ Thornes organised a benefit concert in Cape Town and Karl Gundelfinger one in Durban.²¹⁷ The Cape Town concert, conducted by Wendt, was on Monday 6 December 1926 and included the following works: *The Mastersingers* Overture, César Franck's Symphony in D minor, the first movement of Rachmaninoff's Piano Concerto no. 2 with Elsie Hall as soloist,²¹⁸ the recitative and song, "Star of Eve", from Wagner's *Tannhäuser* sung by Hubert Curling, Saint-Saëns's *Introduction and rondo capriccioso* with Ellie Marx as soloist, Siegfried's "Death" from *Götterdämmerung* and the Prelude and Closing Scene from *Tristan and Isolde* by Wagner, and the Felix Weingartner arrangement of Weber's "Invitation to the Dance".²¹⁹ Hereafter he left for America on a six-week voyage feeling quite miserable and stated "...I hated the world & everybody in it".²²⁰

Between 1926 and 1937 he found ample opportunities to conduct in America. He conducted, among others, the People's Symphony Orchestra in Boston (1928-1930), the Newport Casino Symphony Orchestra (1930-1931), the Radio City [New York] Symphony Orchestra (1931), various concerts in New York City (1932-1933), and the Buffalo Philharmonic Orchestra

²¹⁵ Thackeray remarked, that together with the Ketelbey String Quartet, the group of about 12 musicians attempted standard symphonic works such as Dvořák's Symphony *From the New World*, proof of "Wendt's irrefutable skill as orchestrator, transcriber and arranger [which was] taxed beyond imaginable limits during this period". See Ruth Thackeray, *Theo Wendt - A Tribute on the Centenary of his Birth*, 22 August 1974, SABC broadcast between 21h20 and 22h00, 2. Typescript held at the UCTL. MA. Theo Wendt Collection, BC723, box 3, file 1, 9-10.

²¹⁶ Van der Post, 137.

²¹⁷ *Ibid.*, 138.

²¹⁸ Though the programme just stated "First Movement, Piano Concerto [by] Rachmaninov", this was his Second Piano Concerto. See Elsie Hall, *The good die young: An autobiography* (Cape Town: Constantia, 1969), 4. Elsie Hall's debut performance of this concerto was on 19 November 1919 under Wendt. Interestingly, this concerto had also been performed by Adolph Hallis two weeks earlier. *Ibid.*

²¹⁹ For a photocopy of the programme see Pamphlet Collection: Theo Wendt, WH Bell Music Library, UCT. See also "Music and Drama - Farewell Concert to Theo. Wendt", *Cape Times*, 7 December 1926.

²²⁰ Theo Wendt, "Jan? 1927". Paper held at the UCTL. MA. Theo Wendt Collection, BC723, box 1, file 1, [1].

(1933-1935).²²¹ From 1935 to 1936 he was Director of Music at the Buffalo Museum of Science “lecturing and holding classes in Harmony, Counterpoint, Orchestration and Conducting”.²²² While conducting the Boston’s People’s Symphony Orchestra of 90 players, he commuted between Boston and New York,²²³ where he taught at the College of Music and orchestrated for “Metro-Goldwyn-Mayors”.²²⁴

In January and February 1937 Wendt was asked to do “certain musical work for a group of New York music lovers in Germany”.²²⁵ It was during this visit that he was invited to conduct the “Berlin and London (B.B.C.) Broadcasting Stations”.²²⁶ In June 1937 he met with René Caprara in Munich.²²⁷ Caprara, a former first clarinetist of the CMO and since 1925 the first director-general of the SABC, was on a fact-finding mission to certain broadcasting studios in Europe. He offered Wendt “an appointment to train & conduct the then recently increased Broadcasting Symphony Orchestra of 50”.²²⁸ Wendt sailed for Cape Town in February 1938 and was welcomed by the entire CMO.²²⁹

Wendt had already started with his autobiography and his *Book of Conducting* in the early 1930s.²³⁰ As a well-known figure, he was interviewed by the South African press on various occasions. He also conducted the CMO’s twenty-fifth anniversary concert with a repetition of some of the works from its first concert on 28 February 1914.²³¹ Wendt lived through the de-

²²¹ Theo Wendt, “Principal dates in Theo Wendt’s life”, [2].

²²² Ibid.

²²³ Theo Wendt, “Theo Wendt”, Autobiographical paper held at the UCTL. MA. Theo Wendt Collection, BC723, box 1, file 1, [15].

²²⁴ Ibid. “Mayors” is Wendt’s spelling of “Meyer”.

²²⁵ Theo Wendt, “Knowing no one and feeling at first ill...”. Paper held at the UCTL. MA. Theo Wendt Collection, BC723, box 1, file 1, [3].

²²⁶ Ibid.

²²⁷ Ibid., [4].

²²⁸ Ibid. Wendt related that upon his return from America in 1938, the string section of the Radio Orchestra of the SABC consisted of the following numbers: 10 first violinists, six seconds, four violas, four cellos, and two double basses. The bass section was soon to be expanded with an extra cello and double bass player. See Theo Wendt, “When I arrived in 1938,...”. Paper held at the UCTL. MA. Theo Wendt Collection, BC723, box 1, file 2, 2.

²²⁹ Van der Post, 167. It is interesting to note that some newspaper critics and commentators refer to The Cape Municipal Orchestra as the Cape Orchestra, Cape Town Orchestra or Cape Symphony Orchestra. All seem legitimate names for the Cape Municipal Orchestra.

²³⁰ This book was never completed. See Theo Wendt, “Book of Conducting”. Paper held at the UCTL. MA. Theo Wendt Collection, BC723, box 1, file 6, various chapters, handwritten.

²³¹ The programme consisted of the *The Mastersingers* Overture by Wagner; Wendt’s “Plainte d’Amour”; Bell’s Symphonic Variations; and Tchaikovsky’s Symphony no. 5. Programme held at the UCTL. MA. Theo Wendt Collection, BC723, box 2, file 1.

pression years in the early 1930s and now faced WWII with the outcries against performances of music by Wagner and other German composers.

Wendt was invited to guest-conduct on various occasions.²³² For the opening concert of the twenty-ninth anniversary on Thursday 18 February 1943 he opened with Brahms's Symphony no. 2, followed by three of his own songs for voice and orchestra, sung by Albina Bini: "Wind among the Garden Willows", "South African Lullaby" and "There is a Garden in her Face". Respighi's "Three Botticelli Pictures" and Henry Hadley's suite, *Streets of Peking*, ended "an unusually enjoyable concert".²³³ Wendt observed that WWII had a negative effect on the orchestra as there was only one horn player (the second horn player's part was transcribed for a violist), and one trombone player.²³⁴

On the eve of his seventieth birthday the SABC broadcast special commemoration programmes in Johannesburg and Cape Town for his service to music in South Africa.²³⁵ On 22 August 1944, his actual birthday, Wendt conducted a live broadcast concert with the SABC Orchestra which included orchestral arrangements of his *Six Old English Songs* for women's chorus.²³⁶

On Thursday 16 January 1947 Wendt conducted the CMO in an all-Wagner programme and he also conducted on the Sunday thereafter. On Thursday 15 May he conducted a programme that included the première of Pickerill's orchestration of JS Bach's Fugue from the Fantasia and Fugue in G minor.²³⁷ On Sunday 2 November he included his "Plainte d'Amour" from a suite based on old troubadour melodies, and "È strano!" from Verdi's *La traviata* sung by Nan Duncan Taylor.²³⁸

In August 1948 Wendt came to Cape Town for a six month's holiday in the hope that the lower altitude would help his insomnia. In the same month he conducted his *Two Concert*

²³² In addition to those mentioned in this chapter, his appearances in 1939 and 1946 are discussed later.

²³³ "Music Festival", *The Cape Argus*, 19 February 1943.

²³⁴ Gollom, 96.

²³⁵ Van der Post, 175.

²³⁶ South African Broadcasting Corporation, "Wendt[']s Birthday Programmes". Broadcast programmes held at the UCTL. MA. Theo Wendt Collection, BC723, box 3, file 1.

²³⁷ Programme held in the Pamphlet Collection: Cape Town Municipal Orchestra 1943-1947, WH Bell Music Library, UCT.

²³⁸ B.M., "Coloratura soprano scores success", *Cape Times*, 3 November 1947. B.M. was Beatrice Marx. As critic of the *Cape Times*, Beatrice Marx was known as 'Bloody Mary' in the Cape Town music circles. See Faktor-Kreitzer, 154.

Tangos and *Four Bantu Melodies*,²³⁹ with the SABC orchestra.²⁴⁰ Wendt had been awarded two prizes for these compositions by the SABC earlier in the year in a competition of South African composers organised by them.

His third wife, Maxine Keiser, an American Wagnerian opera singer, whom he married in 1933, joined him from New York in October 1948 after a separation of ten years.²⁴¹

A special benefit concert was organised for Wendt to pay tribute to his “distinguished services to music and culture in Cape Town and South Africa”.²⁴² This concert, scheduled for Monday 8 November 1948, had been promoted by the Mayor of Cape Town and the Subscribers’ Society, and was shared by Wendt, Enrique Jordá²⁴³ and Albert Coates.²⁴⁴ Wendt opened with *The Mastersingers* Overture by Wagner, whereafter his wife, Maxine Keiser (née Dorelle), sang Schubert’s “Ave Maria”, Strauss’s “Cäcilie” from *Vier Lieder*, and “Du bist der Lenz” from *Die Walküre* by Wagner. As encore she sang Wendt’s “Sweet Waters”. Jordá conducted three movements from *The Three-Cornered Hat* by De Falla, and Coates the

²³⁹ For solo violin and orchestra. The violinist is not mentioned.

²⁴⁰ Elfriede Weich, “Talking music seriously”, *Radio & TV* (19-25 August 1974): 14. See also Van der Post, 180.

²⁴¹ Van der Post, 180. See also Theo Wendt, “History [of the] Broadcast House: 1938-1947”. Paper held at the UCTL, MA. Theo Wendt Collection, BC723, box 1, file 2, [13].

²⁴² “The Wanderer’s Talk at the Tavern of the Seas - 74 To-morrow”, *The Cape Argus*, 21 August 1948.

²⁴³ While in Cape Town the spelling of Jordá was without the accent, which I have followed.

²⁴⁴ Albert Coates was born in St Peterburg, Russia, on 23 April 1882. In 1902 he entered the Leipzig Conservatory where he studied piano and cello. He was greatly influenced by the conducting classes of Arthur Nikisch. Coates made his conducting debut in 1904 with Offenbach’s *Les Contes d’Hoffmann* at the Leipzig Opera. On Nikisch’s recommendation he was appointed as conductor of the opera house at Elberfeld in 1906 and held this position until 1908. He then conducted in Dresden and Mannheim, Germany, and the Mariinsky Theatre, St Petersburg, the last-mentioned for five years until 1918. His London debut was in 1910 with the LSO after which regular invitations followed. His American debut followed in 1920 where he was the musical director of the Rochester Philharmonic Orchestra, New York, from 1923 to 1935. His recordings of Wagner opera excerpts with Lauritz Melchior, Frida Leider and Friedrich Schorr, and with Vladimir Horowitz in a performance of Rachmaninoff’s Piano Concerto no. 3 are of his best. In 1946 he moved to South Africa and became conductor of the JSO a year later. He married the opera singer, Vera de Villiers, founded the South African Opera and Ballet Company, and presented various opera productions: Gluck’s *Orfeo and Euridice* (1947), Wagner’s *Die Walküre* (1948), and Humperdinck’s *Hänsel und Gretel* (1951). Staging *Die Walküre* between 20 November and 11 December 1948 in the City Hall, Coates said: “I also want to pay a tribute to those dear musicians in the Municipal Orchestra, who must be among the hardest-working orchestral players in the world. On the afternoon of the performance of “The Valkyrie”, they had an exacting orchestral rehearsal, and after a break of hardly more than a couple of hours they were back at it again, playing Humperdinck’s masterly condensation of the huge Wagner score as if they were fresh and well rested”. See “Pioneering Wagner in Cape Town”, *Cape Times*, 26 November 1948. Coates died in Milnerton, Cape Town, on 11 December 1953. See Michael Kennedy. “Coates, Albert.” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/05999> (accessed 7 May 2010). See also *Albert Coates: Conductor*, available from <http://www.bach-cantatas.com/Bio/Coates-Albert.htm>, and SAME, s.v. “Coates, Albert”.

tone-poem, *Night on the Bare Mountain*,²⁴⁵ by Mussorgsky. Wendt concluded with two of his favourites: Franck's *Psyché* and Strauss's *Death and Transfiguration*. Ellie Marx as concert master handed Wendt a "laurel wreath from the promoters of the concert at its conclusion".²⁴⁶ Marjorie van der Post had the following to say of her father's interpretation of the final Strauss item:

...there are few interpretations that allow the Transfiguration section to soar - that is the only word to describe it - as in his rendering. His rendering gave a clear visual impression of a series of irregular arches, following closely the pattern of the notation of the motif, soaring away into the sky - ethereal - floating away into outer space - until they dissolve into shimmering luminosity. That is what the word transfiguration means: a change of form; and change of form surely, is the meaning and purpose of art - an illumination of experience.²⁴⁷

On 10 December 1948 UCT bestowed an honorary Doctorate on him. From a pamphlet on the "Honorary Graduands", which includes a short CV of Wendt, he is mentioned as having "rendered services of inestimable value to music in South Africa and Cape Town in particular".²⁴⁸

Although Wendt had worked on his autobiography intermittently, especially after 1948, it was never completed. He had hired a Miss de Groof to help him type, but it progressed slowly as she often missed their appointments.²⁴⁹ The Theo Wendt Collection comprises five boxes of unpublished material held at UCT's Manuscripts & Archives Department. These contain his recollections of his childhood; papers on composers such as Wagner, Beethoven, Elgar, and others; analyses of works; lectures on music; letters; personal reminiscences of great men; his *Book on Conducting* (with precise instructions on how to beat time); CVs; programme notes; writings on his problem with insomnia in later life; and so on.²⁵⁰

²⁴⁵ Also known as (*St John's*) *Night on Bald Mountain*, or *Night on a Bare Mountain*.

²⁴⁶ B.M., "Memorable Concert for Theo Wendt", *Cape Times*, 9 November 1948.

²⁴⁷ Van der Post, 182.

²⁴⁸ "Honorary Graduands", Pamphlet Collection: Theo Wendt, WH Bell Music Library, UCT.

²⁴⁹ In a letter, dated 18 September 1948, Theo Wendt expressed his disappointment toward Miss de Groof, stating that he was "unable to collaborate with you in the proposed biography of myself". See the UCTL. MA. Theo Wendt Collection, BC723, box 3, file 1, [1].

²⁵⁰ UCTL. MA. Theo Wendt Collection, BC723, boxes 1-5.

A final holiday in Cape Town followed in the summer of 1950, in which he had dinner with Coates and his wife.²⁵¹ On 5 February 1951, Theo Wendt “was found dead in his flat in Johannesburg...”²⁵²

Walter Swanson, assistant conductor of the CMO, Director of the SABC from 1947 and also conductor of its orchestra, said in a tribute broadcast by the SABC on 7 February 1951:

Theo Wendt was a man of sterling character. Gentle in manner and slightly hesitant in speech, he had a fund of quiet humour and was a most entertaining companion. Of him, it can truly be said that he leaves many friends and not a single enemy.²⁵³

In Ruth Thackeray’s commemoration broadcast of August 1974 she aptly described Wendt as “one of the most important pioneers of musical development in South Africa”.²⁵⁴

²⁵¹ Van der Post, 184.

²⁵² “Mr. T. Wendt dies on Rand”, *The Cape Argus*, 5 February 1951. See also “Death of Mr. Theo Wendt”, *Cape Times*, 6 February 1951.

²⁵³ Walter Swanson, “Theo Wendt: 1874-1951 - A Tribute”, SABC broadcast, 7 February 1951 between 19h15 and 19h30, Cape Town, English programme, 7. Photocopy held at the UCTL. MA. Theo Wendt Collection, BC723, box 3, file 1.

²⁵⁴ Ruth Thackeray, *Theo Wendt - A Tribute on the Centenary of his Birth*, 22 August 1974, SABC broadcast between 21h20 and 22h00, 2. Typescript held at the UCTL. MA. Theo Wendt Collection, BC723, box 3, file 1, 1.

Chapter 4

Leslie Heward (1897-1943)

Leslie Hays Heward was born on 8 December 1897 in Littleton, West Yorkshire, England.²⁵⁵ He was a pupil at the choir school of Manchester Cathedral for five years as a chorister and assistant organist.²⁵⁶ In 1914 he became the organist at St Andrew's Church in Ancoats, Manchester.²⁵⁷ He moved to London in 1917, having received a composition scholarship from the RCM.²⁵⁸ He studied composition with Stanford and Vaughan Williams, and conducting with Sir Adrian Boult.²⁵⁹ Hans Richter, who conducted the Hallé Orchestra and later on the LSO, had a profound influence on his career.²⁶⁰ After his studies, he conducted the British National Opera Company for three years. It was during this period that Heward's extraordinary ability to conduct operas from memory became apparent.²⁶¹

Wendt had resigned on the evening prior to CMO's tour in April 1924. The immediate concern of the Management Committee was to find a successor, as the orchestra had to resume its next season on 17 July. Bell had just been appointed to the Management Committee and offered to interview conductors during a visit to England. He assured the Committee of his willingness to conduct the orchestra if the new conductor was not in a position to take up his duties by July.²⁶²

After Bell's recommendation, the business manager, Arthur Dickson, interviewed Heward in London during the annual holidays of the CMO in June 1924. Heward was offered the post. He expressed the hope that Heward's compositions would be heard in Cape Town soon.²⁶³ Heward arrived in Cape Town on 14 July and received a cordial reception by the Parks and Improvements Committee at a luncheon the following day.²⁶⁴ There were two days left to

²⁵⁵ Eric Blom. "Heward, Leslie." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/12959> (accessed 15 February 2012).

²⁵⁶ *25 Years Naxos: Leslie Heward*; available from http://www.naxos.com/person/Leslie_Heward/45051.htm (accessed 15 February 2012).

²⁵⁷ *Ibid.*

²⁵⁸ Blom, "Heward, Leslie".

²⁵⁹ *25 Years Naxos: Leslie Heward*.

²⁶⁰ "New conductor of the Orchestra - Arrival of Mr. Leslie Heward", *Cape Times*, 15 July 1924.

²⁶¹ *Ibid.*

²⁶² "Future of the Orchestra - Co-operation with the North welcomed", *Cape Times*, 10 April 1924.

²⁶³ "Cape Town's musical season - A promise of good things", *Cape Times*, 28 June 1924.

²⁶⁴ "Ons nuwe orkesdirigent - 'n Feestelike ontvangs", *Die Burger*, 15 July 1924.

prepare for the 390th Thursday evening concert on Thursday 17 July and a hearty round of applause greeted him after the first rehearsal on Wednesday morning. On the programme were mostly better known works: Mozart's *Magic Flute* Overture, Bizet's *L'Arlésienne* Suite no. 1, Borodin's *Prince Igor Dances*, Wagner's *The Mastersingers* Overture and Dvořák's Symphony *From the New World*.

Heward continued regular concerts at the Claremont and Rondebosch town halls, Camps Bay Pavilion and the Pier. No fewer than four concerts followed in the week after the opening concert: a "Pop" concert on Saturday evening 20 July (of which the programme was quite different),²⁶⁵ a Sunday evening concert, a Monday afternoon concert (15h45), and a concert at the Wynberg Town Hall on Wednesday evening.

Following the popularity of the Camps Bay Pavilion concert on Friday 12 September 1924, a competition was launched whereby listeners had to choose the eight most popular works for the orchestra to perform at the Pavilion until 20 February 1925. The concert dates were publicised well in advance²⁶⁶ and the first prize winner would receive £10 and the second, a season ticket valued at £4.15s for the 1925 to 1926 series of "Classical Concerts".²⁶⁷ It was hoped that the most ideal popular programme would be broadcast on the "Cape Town Wireless Station".²⁶⁸ The competition was launched at a time when a controversy over popular works was carried on in the press. Victor Hely-Hutchinson, composer, teacher, conductor and columnist of *The Cape Argus*, reported that some criticised Pier concerts as being "too like a Thursday concert".²⁶⁹ He continued that a plea had been made to "relegate" Schubert's *Unfinished* to the more popular Saturday evening concert.²⁷⁰ The choice of programme being primarily that of the conductor, Heward reacted to these debates by the scheduling of conservative works performed during this period: Mozart's Symphony no. 40 on Thursday 7 August 1924;

²⁶⁵ The programme of this Pop concert included, among other shorter works, the following: Berlioz's *Hungarian March*, Rossini's *The Barber of Seville* Overture, Friml's Chanson (probably the *Chansonette*), Percy Grainger's "Shepherd's Hey", selections from Offenbach's *Tales of Hoffmann*, Margaret Paarl singing Musetta's Valse Song from Puccini's *La bohème* and Carew's "Love's a Merchant", and selections of Dan Godfrey's Gilbert and Sullivan opera arrangements.

²⁶⁶ These were on 19 September, 10 and 31 October, 21 November, 12 and 26 December 1925, 9 and 23 January, and 6 and 20 February 1925. See "What is popular music? - Search for ideal seaside programme", *Cape Times*, 13 September 1924.

²⁶⁷ Ibid.

²⁶⁸ Ibid.

²⁶⁹ Victor Hely-Hutchinson, "Music and the Gramophone - Popular concerts and the Orchestra", *The Cape Argus*, 18 September 1924.

²⁷⁰ Ibid.

Brahms's Symphony no. 1 on Thursday 14; Schubert's *Unfinished* on Thursday 28, and Beethoven's Symphony no. 3 on Thursday 25 September.

A fundraising masked ball took place on Tuesday 26 August 1924 in the City Hall and special trains were organised from Simon's Town. It was so successful that one of the dancers remarked that "a Rugby Test match scrum is an easy affair compared with the hectic excitements of dancing in a crowd at the City Hall".²⁷¹ In September 1924 Heward conducted the first live broadcast of a Thursday evening concert. After the orchestra had played the National Anthem, a 45-minute programme followed which included Bach's Suite no. 2 in B minor for Flute and Strings with John Lamb as soloist, Grainger's *Robin is to the Greenwood Gone* for strings, Dubois's Suite for winds, *Au Jardini*, and Brahms's *Variations on a Theme by Haydn*. Thereafter the weather report, market prices and "general talk of interest" followed and the programme concluded with Haydn's Symphony no. 3 in D major.²⁷²

Weekly Thursday and Saturday evening and Monday afternoon concerts, and concerts at other venues such as the pavilions, town halls, and the Pier, continued throughout 1924. A concert version of Gilbert and Sullivan's *The Mikado* with the Cape Town Amateur Operatic Society was given on Saturday 22 November 1922, with NR Ingleby (FRCO), who had also trained the choir, as guest conductor. Sullivan's *Overture di ballo* was included before the start of the second act.²⁷³

Of note was Heward's "extraordinarily impressive and stirring performance" of Tchaikovsky *Pathétique* Symphony on Thursday 18 December 1924.²⁷⁴ Other works were Glinka's *A life for the Tsar* Overture and Rachmaninoff's Piano Concerto no. 2 with Audrey Goldstein as soloist. The final concert of the orchestra before their departure to England was held on Thursday 7 May 1925. Heward, who was ill, only conducted Dvořák's Symphony *From the New World* during the first half. Pickerill conducted Franck's *Psyché* and Haydn's *Farewell* Symphony, after which Barrow-Dowling wished the orchestra all the very best on behalf of the Municipal Choral Society and the Cathedral Augmented Choir.²⁷⁵

²⁷¹ "The Dancer's Page - After the Ball is over", *The Cape Argus*, 27 August 1924.

²⁷² This is Symphony no. 101, the 'Clock' Symphony. See "Music and Drama - Cape Town Orchestra: tomorrow's Concert", *Cape Times*, 17 September 1924. See also Advertisement, *The Cape Argus*, 18 September 1924.

²⁷³ "Music and Drama - Saturday 'Pop': 'The Mikado'", *Cape Times*, 24 November 1924.

²⁷⁴ "Music and Drama - Thursday Concert", *Cape Times*, 19 December 1924.

²⁷⁵ "Music and Drama - Cape Town Orchestra's farewell concert", *Cape Times*, 8 May 1925.

4.1 The British tour and financial difficulties

The orchestral tour to Johannesburg during the first semester of 1924, which coincided with the General Election, resulted in a loss of £1353.11s.11d.²⁷⁶ This loss did not deter the City Council from organising a tour to England from May to July 1925. With this tour to the “Old Country”,²⁷⁷ the orchestra represented South Africa culturally and internationally for the first time. “The Springbok Musicians”, as they were referred to in the British press,²⁷⁸ enjoyed an excellent voyage during which they practised daily, as Heward reported.²⁷⁹

The opening concert was at the Empire Exhibition at Wembley, London, on Wednesday 27 May 1925. The orchestra of 36 players was scheduled to perform 50 concerts over nine weeks. Appropriately, works by South African composers were included. At the first of five concerts at the Æolian Hall in London, Hely-Hutchinson’s *Fugue Sonata* for strings was performed. At the Buckingham Palace concert, Heward’s *Afrikaanse Pieknieklidjies Patrol* (pot-pourri of South African folk tunes), Pickerill’s *Evening on the Veldt* and FC Barker’s *Moonlight on Table Mountain* were presented, apart from works by Tchaikovsky, Boccherini, Dubois and Grainger. King George V and Queen Mary, Princess Beatrice and Lady May Cambridge were among the dignitaries, and all were very complimentary at hearing the first performance of a Dominion symphony orchestra. A “signal honour” was conferred on the orchestra at this historic Buckingham Palace performance.²⁸⁰ Adrian Boult commented that the Birmingham performance was “one of the loveliest things in my experience”.²⁸¹ Sydney H Nicholson, organist and choirmaster of the Westminster Abbey, made a public appeal for support of the orchestra in a letter which, in his opinion, was “not only of musical, but of Imperial importance”.

‘I am not concerned at the moment’, he writes, ‘to enlarge on the admirable playing of the orchestra under their brilliant young conductor at their opening

²⁷⁶ “The £ s. d. of the Orchestra - Marked improvement in local takings”, *Cape Times*, 28 November 1924.

²⁷⁷ “Union of South Africa: Cape Town Symphony Orchestra - command performance at Buckingham Palace”, *The African World Annual* (1925): 248. In the copy held at the NLSA, this page is missing. I found this page in envelope number 12205 among other *Cape Times* clippings as part of a folder titled “Art, Music Orchestras, 1922-1940”. The only conclusion is that the collector of the *Cape Times* clippings must have torn the original page from this journal and never replaced it.

²⁷⁸ Rosenthal, 29.

²⁷⁹ “Cape Town Orchestra in London - Looking forward to a successful tour”, *Cape Times*, 26 May 1925.

²⁸⁰ “By Royal Command - Cape Town Orchestra at Buckingham Palace”, *Cape Times*, 4 June 1925. It is not clear what this honour entailed.

²⁸¹ Eric Blom, ed., *Leslie Heward, 1897-1943: a memorial volume* (London: J.M. Dent & Sons Ltd., 1944), 20.

concert at Wembley on Tuesday or their first London concert at the Æolian Hall this afternoon, but I ask to be allowed to voice the regret which must have been felt by those who were present at the smallness of the audiences on both occasions. This was probably due not to lack of sympathy, but to lack of publicity'.²⁸²

Generally, a very hot summer was to blame for the bad attendances at concerts. Inland music-lovers were on holiday along the southern coastal regions. Sir Dan Godfrey, Director of the Pavilion and Winter Gardens, Bournemouth, commented:

During the summer season in England, especially if the weather is fine, there is no desire for indoor orchestral concerts in industrial towns, and therefore it is not surprising that there were poor attendances in such places as Birmingham, Newcastle, etc. People generally seek every opportunity for outdoor recreation at these times.²⁸³

On 26 June 1925, the orchestra was recalled to South Africa and the rest of the concerts cancelled. Financially it was a disaster as the revenue that the orchestra had hoped to earn had not been forthcoming. Even the continued positive reports were overshadowed by a net loss of £3212 for the six months, including the tour. By the end of 1925 the deficit had risen to over £4000.²⁸⁴

At a meeting in January 1925 at which the expenditure of the orchestra was discussed, the Improvements and Parks Committee requested that the City Council agree to a donation of £2000 on behalf of the Orchestra Committee, subject to the following conditions:

(1) That an equal amount be collected by the Cape Peninsula Publicity Association for the same purpose during the month of February, 1926; (2) that the Management Committee [of the orchestra] in future consist of six individuals, three of whom are to be councillors appointed by the Council, one of whom shall be the chairman, the other three to be appointed as follows, viz., one representing the Publicity Association, one representing the Broadcasting Association and one representing the Thursday Concert Subscribers; (3) that the new committee submit a report to the Council in six months' times as to the prospect under the new conditions; (4) that the debt of £1,300, due by the Publicity Association to the Eisteddfod Committee, be cancelled.²⁸⁵

²⁸² "Union of South Africa: Cape Town Symphony Orchestra - command performance at Buckingham Palace".

²⁸³ "Orchestra players lauded - Sir Dan Godfrey's open admiration", *Cape Times*, 28 July 1925.

²⁸⁴ "Position of the orchestra - Deficit of over £4000", *Cape Times*, 29 January 1926.

²⁸⁵ Ibid.

At a meeting of about 30 Thursday concert subscribers, Bell expressed his concern that these subscribers were “falling off in numbers rapidly” due to lack of enthusiasm.²⁸⁶ Concerns were also raised that broadcasting, from which an annual revenue of between £3000 and £4000 was envisaged,²⁸⁷ was actually “killing audiences” as Thursday music-lovers rather listened to the radio than attend concerts.²⁸⁸ Statistics of the eighteen concerts reviewed between 28 June and 25 July 1926 showed that attendances at the popular Sunday concerts provided by far the largest attendance figures with 68% capacity, but providing only 6,5% of the revenue, as they were free of charge.²⁸⁹ Thursday concerts totalled 14% attendance, contributing 43% of the revenue. Saturday concerts provided 18% attendance with 50,5% of the revenue.²⁹⁰ During the same period 21 programmes were broadcast.²⁹¹

In the meantime, the activities of the orchestra continued as normal and a tour to Natal was scheduled for August 1926. In what may be described as extraordinary conditions, Heward had to make a number of quick decisions after a head-on train collision in broad daylight just outside Volksrust. Various players were injured and were substituted with the help of John Connell, Johannesburg city organist and later first conductor of the JSO.²⁹² The damaged instruments included two cellos, two basses, three tympani (not so badly damaged, according to Heward), a celeste, a glockenspiel, “another bell instrument, and Mr. Chosack’s famous xylophone, which was slightly damaged. The big drum is damaged, though possibly not beyond repair, and also one bassoon”.²⁹³

Back home the Management Committee appealed to the public in an effort to secure at least 1000 subscribers for the Thursday evening concerts. In an effort to encourage 1000 subscribers to pay £5 per annum for five consecutive years, Sloman made a public appeal with the slogan: “Oh! For a Thousand Tongues to Say: ‘A ticky a Day - Makes the Orchestra Pay’”.²⁹⁴ Joint meetings of the Sea Point and Green Point Ratepayer’s Association were held where the financial position of the orchestra was discussed. Listing of subscribers was done on a daily

²⁸⁶ “Clean slate for Cape Orchestra - Subscribers and the New Management”, *Cape Times*, 8 February 1926.

²⁸⁷ “Optimism and the Orchestra - Works of the Publicity Association”, *Cape Times*, 5 February 1926.

²⁸⁸ “Clean slate for Cape Orchestra”.

²⁸⁹ It was not allowed to charge for concerts on Sundays. Patrons paid for the hire of a chair.

²⁹⁰ “The Cape Town Orchestra - Record of a month’s work”, *Cape Times*, 27 July 1926.

²⁹¹ *Ibid.*

²⁹² This orchestra was also referred to as the Johannesburg City Orchestra.

²⁹³ “Cape Town’s Orchestras misfortunes - Musician’s injuries”, *Cape Times*, 31 August 1926.

²⁹⁴ J.B., “Sloman’s Slogan”, *Cape Times*, 28 September 1926.

basis and finally, the deficit having been eradicated, a budget of £12500 was approved by the City Council for 1927.²⁹⁵

4.2 Heward's conducting and resignation

Adrian Boult thought that the attendance of his students at the rehearsals of the Amsterdam Concertgebouw Orchestra by Nikisch in 1920 must have had a profound influence on Heward.²⁹⁶ Some opinions on Heward's conducting warrant mention. The quite spontaneous impressions of one of the senior players of the orchestra after Heward's first rehearsal, suggested his technical ability:

The great point about Mr. Heward's conducting, apart from his undeniably fine technique, is the energy he gets into it. Don't call it vivacity, it is something more than that. There is something wonderfully broad and majestic about it.²⁹⁷

Beatrice Marx, Ellie's wife, violinist and orchestra member under Theo Wendt, and a full-time lecturer at the SACM until 1920, mentioned a primary quality of good conductors, namely, their hearing: "His [Heward's] ear, as sharp and keen as a needle, detected inaccuracies the moment they occurred".²⁹⁸ Bell, whose opinion was greatly valued, referring to Heward's conducting technique, said that "a degree of musical insight and technical skill...can only elicit the admiration of anyone who is competent to judge of such things".²⁹⁹ This opinion was shared by Adrian Boult in a tribute broadcast on the day of Heward's death, that "here was a man whose staggering technical skill, whose sensitive musicianship and steady development marked him out for the very highest world honours".³⁰⁰

In the light of the prevalent financial difficulties of the orchestra and because of his poor health (he had trouble with asthma), Heward resigned on 11 February 1927. This came as quite a surprise. Heward claimed that it was for personal family reasons. Bell, explained Heward's reasoning at the time in a letter to the editor of the *Cape Times*:

²⁹⁵ "Our Orchestra", *Cape Times*, 20 January 1927.

²⁹⁶ "There was not yet that amazing expressiveness and economy which developed with a jump during the week he heard (and watched) Athur Nikisch in Amsterdam...", Blom, 19.

²⁹⁷ "Mr. Heward meets the Orchestra - His first rehearsal today", *The Cape Argus*, 16 July 1924.

²⁹⁸ Blom, 46.

²⁹⁹ "Orchestra not on the decline", *Cape Times*, 21 January 1925.

³⁰⁰ Adrian Boult, "Leslie Heward (1897-1943)", *Music and Letters* 24:3 (July 1943): 132-133.

He resigned because, in the first place, he felt an urgent call to a wider sphere of work than Cape Town seemed to afford him; and, in the second place, because he feared that certain orientations which the new management seemed to wish to inaugurate would throw the balance of the Orchestra's work into a field that he, personally, felt would be distasteful to him, and in which he could not function as he wished to function.³⁰¹

It should also be born in mind that Heward had married during the British tour and that a need to settle there probably played a role.

Of interest was Gideon Fagan's conducting of an all-South African composers' concert on Saturday 19 March 1927 in the City Hall. Complete works and movements of works of WH Bell, Colin Taylor, Percival Kirby, Gideon and Johannes Fagan, WJ Pickerill, FC Barker and Leslie Heward were presented.³⁰²

Heward conducted his final Thursday concert on 28 April 1927. Bell's Japanese opera, *Tsuneyo of the Three Trees*, with Timothy Farrell in the principal role and students of the SACM, received its first performance. Also on the programme were JS Bach's Overture in C major (for strings, oboes and bassoons), and the Prelude, Fugue and Sonata for solo violin played by Harry Terhart, a student of Ellie Marx.³⁰³ Franck's *Les Djinns* with Una Richards as soloist and "Capricio" by SACM student, Joyce Kadish, followed. Svendsen's *Carnival in Paris* ended the evening. The critic wrote that Heward had "on many occasions made the very spirit and atmosphere of an unfamiliar work his own in an incredible short time. To this quality in Mr. Heward's musical equipment any member of his Orchestra could testify. Added to all this, Mr. Heward is a brilliant pianist and accompanist".³⁰⁴ On Saturday 25 July 1925 Heward performed Saint-Saëns's *Carnival of the Animals* with Geoffrey Miller, a first in South Africa. Pickerill conducted.³⁰⁵

Heward's final Pop concert was on Saturday evening, 30 April 1927, in the City Hall. This was the final appearance of the timpanist, Issy Chosack, who was leaving for Durban. Weber's *William Tell* Overture opened the programme. Then a recital by Timothy Farrell followed with Heward at the piano in a performance of operatic arias, English ballads and Ger-

³⁰¹ "The Orchestra - Professor Bell's plea for support", *Cape Times*, 9 June 1927.

³⁰² "Music and Drama - Saturday Popular Concert", *Cape Times*, 21 March 1927.

³⁰³ It is not clear which these pieces were.

³⁰⁴ M.B.D. "Music and Drama - Thursday Concert: A brilliant event", *Cape Times*, 29 April 1927.

³⁰⁵ "Animals' musical carnival - First performance of clever French work", *The Cape Argus*, 27 July 1925.

man songs.³⁰⁶ The orchestra accompanied Farrell in “Within these sacred walls” from Mozart’s *The Magic Flute*. He also conducted the *Pagliacci* prelude from the opera by Leoncavallo. Chosack performed Liszt’s Hungarian Rhapsody no. 2 on xylophone as a solo. Heward ended the evening with Chabrier’s *España* to deafening applause.³⁰⁷

His resignation took effect from the end of May 1927. Pickerill arranged a farewell concert for Heward on Wednesday 25 May 1927.³⁰⁸ Pickerill opened with Mozart’s *The Magic Flute* Overture, followed by “Strike the lyre” sung by the Cambrian Male Voice Choir, Tchaikovsky’s “None but the weary Heart” (“in a different translation”) sung by Ivy Philips, who also sang the following items: Craxton’s “The Snowdrop”, Edward Horsman’s “The Bird of the Wilderness”, and Gretchaninov’s berceuse, “Dors, Mignonne”. The famous cellist, May Mukle, claimed to have appeared “as the first woman conductor to handle a symphonic orchestra in this country”,³⁰⁹ conducted Saint-Saëns’s Cello Concerto³¹⁰ with Eric Leftwich as soloist, which ended the first half. Heward opened the second half with “Wotan’s Farewell” from “The Valkeries” [*sic*] by Wagner, sung by Farrell, after which Dorothy Macpherson played Sarasate’s *Zigeunerweisen* and Chaminade’s “Symphonie Espagnole” (probably the *Chanson espagnole*). Then Heward and Elsie Hall played Arensky’s Suite no. 1 for two pianos,³¹¹ “an item repeated from the recent two-piano concert”.³¹² Concluding the evening, Heward conducted Wagner’s *The Mastersingers* Overture.³¹³

Heward became the conductor of the British National Opera Company and, in 1933, the CBSO in succession to Adrian Boult,³¹⁴ a position he held until 1943. He also conducted the BBC Midland Orchestra in a performance of his suite, *Quodlibet*, during this period.³¹⁵ Ernest Moeran’s Symphony in G minor, first performed by Heward in January 1938 with the

³⁰⁶ “‘Pop’ concert farewell to Mr. Heward - His last appearance as conductor”, *The Cape Argus*, 2 May 1927.

³⁰⁷ *Ibid.*

³⁰⁸ Advertisement, *Cape Times*, 24 May 1927.

³⁰⁹ “Farewell to Mr. Heward - Last appearance with the orchestra”, *The Cape Argus*, 26 May 1927.

³¹⁰ The number is not given.

³¹¹ “Farewell to Mr. Heward - Last appearance with the orchestra”.

³¹² “Music and Drama - Farewell to Leslie Heward”, *Cape Times*, 26 May 1927.

³¹³ *Ibid.*

³¹⁴ “Obituary: Leslie Heward”, *The Musical Times* 84:1204 (June 1943): 192.

³¹⁵ *25 Years Naxos: Leslie Heward*; available from http://www.naxos.com/person/Leslie_Heward/45051.htm (accessed 15 February 2012).

LPO,³¹⁶ was recorded in 1942 with the Hallé Orchestra under him, and won international acclaim.³¹⁷ In a memorial volume on Leslie Heward that includes contributions by Adrian Boult, William Henry Bell, Ernest Ansermet, John Barbirolli, Arthur Bliss, Eric Blom, and Ernest Moeran. Moeran wrote:

He had that rare gift of getting right inside a composition and re-creating it in performance in such a way that new aspects, which had only existed dimly in the composer's mind, would stand out and take their logical shape.³¹⁸

Heward died of tuberculosis on 3 May 1943 at the early age of 46. His accomplishments were honoured by the British to some extent, but he never reached his full potential of his musical talent. Sir John Barbirolli said, "...Leslie was a rare musician and a rare being".³¹⁹ Of Heward, Swanson wrote that "in spite of the glittering array of names in recent years, no greater artist than he has ever mounted its [the City Hall's] rostrum".³²⁰

³¹⁶ Ibid. See also Anthony Payne. "Moeran, E.J." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/48243> (accessed 16 February 2012).

³¹⁷ Ibid.

³¹⁸ Blom, 39.

³¹⁹ Ibid., 53.

³²⁰ Marjorie Swanson, *Walter Swanson: a biography* (Cape Town, Mowbray: The Printing Press, 1996), 114.

Chapter 5

William Pickerill (1892-1955)

William Joseph Pickerill was born on 6 March 1892 in Nottingham.³²¹ He was educated at the Roman Catholic cathedral of St Barnabas where his father was Director of Music. At eight, he became a member of the Cathedral choir and received a wide music education. Part of a musical family of twelve, of whom everyone was involved in music, he said that the “sound of music was in my ears almost every day of my life”.³²² He mentioned that, as a boy, he attended all the concerts of the Hallé Orchestra, which could have influenced his preference for conducting.³²³

Pickerill furthered his studies at the Royal Manchester College of Music where he studied bassoon under Otto Schnieder, and harmony and counterpoint under Robert Clinson.³²⁴ He also studied the piano. After the completion of his studies, he joined various orchestras as a bassoonist: the Castellano Italian Opera Company, the Bath Municipal Orchestra,³²⁵ the D’Oyly- Carte Opera Company (famous for their performances of Gilbert and Sullivan operas at the Savoy Theatre), and the Hallé Orchestra. In 1909, as a seventeen-year-old conductor, he was reported to have given a “fine rendering” of a number of Sullivan glees and part songs with the Nottingham Glee and Madrigal Society, a concert that included Mozart’s Symphony no. 40 and Weber’s *Oberon* Overture.³²⁶

In January 1914, Pickerill became a founder member of the CMO with his appointment as first bassoonist by the Cape Town City Council. Regardless of the orchestra’s stringent schedule of between six and eight weekly concerts in those early days,³²⁷ Pickerill remained an ardent student of orchestral scores, which he analysed and played at the piano. According to Walter Swanson, he literally “studied the score of every orchestral work he could lay his

³²¹ *The Arts in South Africa*, s.v. “Pickerill, William J.”.

³²² William Pickerill, interview by James Brough, “Why I Chose my Career”, *Cape Times*, 11 February 1939.

³²³ *Ibid.*

³²⁴ Joh. Luijt, “William Pickerill - Dirigent van die Kaapse Orkes”, *Die Huisgenoot* (22 August 1930): 15. Johanna Luijt was the mother of City Carillonneur, Jan Luyt. The surname is the Dutch spelling of Luyt.

³²⁵ *The Arts in South Africa*, s.v. “Pickerill, William J.”.

³²⁶ “Music in Nottingham and District”, *The Musical Times* 50:791 (1 January 1909): 45.

³²⁷ See p. 21 above.

hands on and it was during this period that he began to compose”.³²⁸ Having played in theatre orchestras for a number of years, his incidental music to the play, *The Maker of Dreams*, and the fantasy play, *Prunella*,³²⁹ are among his earliest compositions. A light opera, *The Mill of Youth*, received 50 performances in 1923.³³⁰ Apart from the many string works and arrangements, his other compositions included the popular *Evening in the Veld*, *The Pagan Dance* (a symphonic work for ballet), *Symphonic Memories* (composed for the 1932-commemoration concert), and *Capetown* (a suite composed for the 1933-commemoration concert).³³¹ According to Swanson the scherzo movement from this suite called *The South Easter* was “undoubtedly the most successful of his later works... [and was] performed in many parts of the world”.³³² A more comprehensive list of his compositions is presented in the South African Music Encyclopedia.³³³

Pickerill was also a keen amateur actor and was part of the cast of *Everyman*, produced by Wilhelmina Freund, Head of the Department of Speech Training at the SACM from 1912.³³⁴ Another example of his participation on stage was in the 1935 performance of Bell’s one-act comic opera, *The Wandering Scholar*.³³⁵

In September 1921, after the resignation of the concert master and assistant conductor Ellie Marx, Pickerill was appointed as assistant conductor under Theo Wendt. He continued in this position under Leslie Heward. During this period, he mostly conducted the popular Saturday evening concerts, the Sunday afternoon Pier concerts and the afternoon tea-concerts in which dance music were provided. With the sudden resignation of Heward in February 1927, Pickerill was the obvious choice to take over as principal conductor. He had conducted Thursday

³²⁸ Walter Swanson, “William J. Pickerill. D. Mus. 1892-1955: A Tribute”, SABC broadcast, 1955, 2. Photocopy held at the NLSA. The date and time of the broadcast is not given.

³²⁹ This title is incorrectly quoted as *Prunella, or, Love in a French Garden* in the *New Dictionary of South African Biography* I, s.v. “Freund, Wilhelmina Louisa Ida (Minna)”. The correct title is *Prunella, or, Love in a Dutch Garden*. See Advertisement, *Cape Times*, 9 November 1928. Freund staged *Prunella* for the first time on Friday 3 and Saturday 4 January 1919 in the City Hall. See “The Passing Show: Cape Town, *A Lady’s Pictorial Magazine* IX: 102 (February 1919): 14, held at the NLSA.

³³⁰ *The Arts in South Africa*, s.v. “Pickerill, William J.”.

³³¹ *Ibid.*

³³² Walter Swanson, “William J. Pickerill”, 2.

³³³ SAME, s.v., “Pickerill, William Joseph”.

³³⁴ *New Dictionary of South African Biography* I, s.v. “Freund, Wilhelmina Louisa Ida (Minna)”.

³³⁵ Faktor-Kreitzer, 90.

evening concerts before.³³⁶ His official appointment as Acting Musical Director of these concerts started on Thursday 5 May 1927. For this concert, he chose to include Glasounov's Symphony no. 4, Mozart's *A Little Night Music*, the finale from Holst's suite *Beni Mora*, "In the Street of the Ouled Naïls", and Saint-Saëns's symphonic poem, *Le Rouet d'Omphale*. The programme concluded with Wagner's *The Flying Dutchman* Overture and "Mr. Pickerill and the Orchestra stood in response to continued applause".³³⁷

It was not without criticism that Pickerill was appointed as conductor of the orchestra. As concert attendances had dropped, Bell made a public appeal in support of Pickerill:

...he understands and sympathises with his audiences quite as Wendt and Heward ever did; he is ready to take up this work in the only spirit that is ever worth-while; that is, he will either make a success of it or break himself in the process. The least, then, it seems to me that we music-lovers can do is to give him our heartiest support, and not stay away from these concerts...³³⁸

Thus, "Pick", as he was affectionately known, entered a period of 19 years as conductor of the CMO. Not very happy to be in an acting position, he was appointed on a permanent basis from the beginning of September 1927. Swanson became assistant conductor until 1929, while Alfred Gibbs remained concert master until 1960.

5.1 Pickerill's initial years

In 1927, having agreed to a budget of £12500 for the financial year, the City Council placed the orchestra members on a permanent payroll and offered pension benefits similar to those of other municipal employees. In June 1927, twelve bursaries were made available to promising students from within the Union for the development of orchestral training with the intention of future careers as members of the orchestra.³³⁹ With the inclusion of the best student talent works with larger orchestral settings could be included. For example, the first performance of Berlioz's *Symphonie fantastique* took place on Thursday 28 June 1928, and for the

³³⁶ For instance, on Thursday 7 April 1927, he opened with Schubert's Symphony in C major (the "Great"), followed after interval by Beethoven's *Coriolanus* Overture, Gretry-Mottl's suite, *Céphale et Procris*, and Rimsky-Korsakov's *Capriccio Espagnol*. See M.B.D., "Music and Drama - Thursday Concert", *Cape Times*, 8 April 1927.

³³⁷ "Music and Drama - Thursday Concert", *Cape Times*, 6 May 1927.

³³⁸ "The Orchestra - Professor Bell's plea for support", *Cape Times*, 9 June 1927.

³³⁹ According to the submission of the business manager, Mr. RSF Lewis, an applicant was to study at the SACM for three years, "to which would be added a further year of Probationership [*sic*] in the Municipal Orchestra". See WCARS. Cape Town Orchestra Committee: Minutes. Inventory 3/CT. Vol. 1/5/5/1/1. 22 June 1927, Annexure A, [1-2].

Schubert centenary, his Symphony in C major (the “Great”) was performed with an expanded orchestra of 43 players on Wednesday 21 November 1928.³⁴⁰

In July 1927 negotiations for the recording and broadcast of concerts by the African Broadcasting Company Ltd., were finalised. The agreement stipulated that a weekly studio orchestral recording, as well as six studio solo recordings per week, and two quartet or trio chamber music recordings per month, would earn a monthly return of £10.10s (ten guineas) per recording.³⁴¹ With only a secretarial assistant, the administrative duties of Pickerill required consistent work. In December 1927, he published an article encouraging the music-loving public to invest in a season ticket of £6.10s for the six-month period from 1 January to 30 June 1928. This ticket secured two seats in rows E, F and G.³⁴² Pickerill’s concern to maintain a steady income from subscription concerts often required extraordinary efforts. Reporting on anecdotes and personal experiences, Gibbs mentioned Pickerill’s unconditional commitment:

During those early years of his [Pickerill’s] regime the orchestra went through a particularly shaky period; it looked as if we were going over the precipice. In desperation he bought himself a brief-case to hold his tickets and documents and then went around to the heads of all the big firms in Cape Town persuading them to buy season tickets for our concerts.³⁴³

In 1928 the concert schedule remained much the same as before with the exception of the Sunday evening concerts that shifted to the City Hall. These were still free of charge. Though Pickerill had the assistance of Betty Mackay as secretary, the load of organisational work attached to the maintenance of such a schedule was no mean feat.

A typical weekly orchestral schedule consisted of the following concerts:

- A Sunday afternoon popular concert on the Pier at 15h30, often conducted by the assistant, Swanson.
- A Sunday evening concert in the City Hall at 20h30.
- A Monday lunch hour concert at 13h20 in the City Hall.

³⁴⁰ For this concert, Pickerill included eight first violins, nine seconds, four violas, seven cellos and four double basses. See “Music and Drama - Schubert Centenary”, *Cape Times*, 23 November 1928.

³⁴¹ “City Orchestra’s share in broadcasting”, *Cape Times*, 1 July 1927.

³⁴² “Cape Town orchestra - A suggestion to the mercantile section”, *Cape Times*, 27 December 1927.

³⁴³ Alfred Gibbs, “Cape Town conductors - I’ve played under them all”, *The Cape Argus*, 12 June 1965.

- A Wednesday evening open-air concert at 20h15 at the Botanical Gardens.³⁴⁴ This was advertised as a “popular music [concert], [with] artistic lighting [in] restful surroundings”.³⁴⁵
- A Thursday evening subscribers’ concert in the City Hall at 20h15.
- Finally, a Saturday evening popular concert in the City Hall. At these concerts, Pickerill always discovered means of stimulating audience attendance. He held a musical quiz on Saturday 4 February 1928 in which the audience had to guess whether “the usual selection” from Arthur Sullivan’s incomplete light opera, *The Emerald Isle*, was in fact Sullivan’s or that of Edward German, who completed the work after Sullivan’s death. German’s waltz, “Gracieuse”, had been played before the selection “as an example of his style”.³⁴⁶ On another occasion, Pickerill held an introductory talk and gave demonstrations of the instruments of the orchestra.³⁴⁷

A particularly busy period was the annual anniversary birthday celebrations of the orchestra close to 28 February. Five consecutive concerts were held during the fourteenth anniversary week between Tuesday 28 February and Saturday 3 March 1928. Of note was the performance of Elgar’s Symphony no. 1 for the opening concert, as a special request after its first successful South African performance two months earlier. As it had become traditional, the concert opened with Wagner’s *The Mastersingers* Overture. Tchaikovsky’s Violin Concerto, with Ellie Marx as soloist, preceded the Elgar. Wednesday was a chamber music evening. Bell’s *South African Symphony* was premièred on Thursday evening. On Friday evening, Helen Webb’s students performed her ballet arrangement of the chamber opera, “The Quaker”. A performance of Gounod’s *Faust*, given “in concert style”, in conjunction with the Municipal Choral Society under Alban Hamer³⁴⁸ and Ingleby as organist, ended the festivities on Saturday evening.³⁴⁹ After the weekly concerts in March and April 1928, the orchestra enjoyed a three-week holiday after 7 May 1928.

³⁴⁴ The Botanical Gardens had been ceded to the Cape Town Municipality as public gardens in 1892.

³⁴⁵ Advertisement, *Cape Times*, 21 March 1928.

³⁴⁶ “Music and Drama - An Interesting ‘Pop’”, *Cape Times*, 6 February 1928. Programme held at the NLSA. Of German’s “Gracieuse”, the programme notes read: “For this item patrons are to enter for the little novel competition. The Musical Director will explain the conditions”.

³⁴⁷ Advertisement, *Cape Times*, 1 September 1928.

³⁴⁸ Hamer was an FRCO.

³⁴⁹ “Music and Drama - ‘Faust’ Concert”, *Cape Times*, 5 March 1928.

The fifteenth anniversary, which started on Tuesday 26 February 1929, was structured along similar lines to that of the previous year. Holst's *The Planets* received its first South African performance, and Bell's *An English Suite*, which he conducted, was premièred at the opening concert. On Wednesday evening, a ballet production titled "What of Rhodes" with Helen Webb's pupils followed, presented in the Botanical Garden with "hundreds of coloured fairy lights illuminating the statue of Cecil Rhodes".³⁵⁰ The script was self-compiled.

The Thursday evening opened with the traditional 'birthday overture', *The Mastersingers* Overture by Wagner, followed by the first South African performance of Mahler's Fourth Symphony with Ivy Philips as soloist, Elgar's Violin Concerto with Margret Fairless as soloist, and Elgar's arrangement of JS Bach's Fantasia and Fugue in C minor. A quartet under Ellie Marx provided a chamber concert at the Hiddingh Hall on Friday, while opera arias and choral excerpts with Olga Ryss as soloist (her first appearance), and the Municipal Choral Society under Alban Hamer, concluded the festive week.³⁵¹

Many touring artists performed under Pickerill. In 1928, some international singers made their appearance with the CMO. Featured were the Wagnerian baritone Percy Heming, the British tenor Arthur Jordan and the American soprano Emma Redell. The Russian violinist, Leo Cherniavsky, leader of the famous Cherniavsky Trio,³⁵² performed Mendelssohn's Violin Concerto on Thursday 23 August 1928³⁵³ and Bruch's Violin Concerto in G minor on the Saturday evening thereafter.³⁵⁴ The English violinist, John Dunn, performed the Tchaikovsky and Mendelssohn violin concertos on Thursday 28³⁵⁵ and Saturday 30³⁵⁶ March 1929 respectively, and Brahms's Violin Concerto on Thursday 8 August³⁵⁷ of the same year.

Pickerill equally championed the development of South African talent and in the following year, a number of singers performed with the CMO. These included Betsy de la Porte, Helen Deacon, Gladys Daniel, Albina Bini and Cecilia Wessels. Wessels, who first appeared with

³⁵⁰ "Entertainments - A ballet in the Gardens", *Cape Times*, 28 February 1929.

³⁵¹ "Entertainments - Festival popular concert", *Cape Times*, 4 March 1929.

³⁵² This youthful trio made a "triumphant" first tour of South Africa in 1908. See Faktor-Kreitzer, 77.

³⁵³ "Music and Drama - Reappearance of Leo Cherniavsky", *Cape Times*, 24 August 1928.

³⁵⁴ "Music and Drama - Saturday 'Pop': Cherniavsky night", *Cape Times*, 27 August 1928.

³⁵⁵ Advertisement, *The Cape Argus*, 27 March 1929. This was Dunn's first appearance in South Africa.

³⁵⁶ "A splendid Pop concert - Brilliance of Mr. John Dunn", *The Cape Argus*, 1 April 1929.

³⁵⁷ Programme held at the NLSA.

the CMO in 1927 and was already a renowned dramatic soprano countrywide, was invited to join the tour of the orchestra in 1929.

The one-month tour, described by Pickerill as the “shortest tour yet undertaken by the Orchestra”,³⁵⁸ lasted from 20 May to 19 June 1929. This included 13 concerts in Kimberley, Burgersdorp, Graaff Reinet, Cradock, Grahamstown, Port Elizabeth, Bloemfontein, East London, King William’s Town, Oudtshoorn, Mossel Bay, Worcester and Paarl. Various programmes had been prepared, the main work for the formal concerts being Dvořák’s Symphony *From the New World*. Pickerill commented that a feature of the tour was “the educational concerts for children, ...[which had] proved very popular in Cape Town.”³⁵⁹ After the tour, the orchestra enjoyed a short holiday and resumed their activities on Thursday 18 July 1929, for their 594th subscription concert.

Not all concerts were equally well attended. Holst’s *The Planets* referred to above was poorly attended, whereas the performance of the prize-winning Swedish composer, Kurt Atterberg’s Symphony no. 6 in C major, dedicated to the memory of Schubert, was well attended and enthusiastically received. Pickerill offered an explanatory article in the *Cape Times* on the composer and his work before this performance, which naturally stimulated curiosity and a better understanding of the work.³⁶⁰

While the regular accompaniment of opera and ballet by the CMO occurred much later, Pickerill enjoyed deviating from the normal concert schedule. In September 1928, he conducted Sullivan’s cantata, *The Golden Legend*, in conjunction with the Municipal Choral Society. In May 1929, Pickerill made his debut as opera conductor with seven performances, all sold out, of Rossini’s *Il barbiere di Siviglia*, produced under the auspices of the SACM, at the Opera House in Parliament Street.³⁶¹ Appointed as singing lecturer and opera producer at the SACM in 1926, Guiseppe Paganelli was “his own stage manager, producer, repetiteur and, on top of all this, his own leading actor” in this production, according to Bell.³⁶² The opera occurred after a world tour of the Sistine Chapel Choir to South Africa, of which Paganelli was the so-

³⁵⁸ “Entertainments - Cape Town orchestra’s tour”, *Cape Times*, 21 May 1929.

³⁵⁹ *Ibid.*

³⁶⁰ “Entertainments - Music - Atterburg’s [*sic*] new Symphony”, *Cape Times*, 17 January 1929.

³⁶¹ Désirée Talbot, *For the love of singing: 50 years of opera at UCT* (Cape Town: Oxford University Press, 1978), 12.

³⁶² *Ibid.* The article, from which the quotation has been taken, is not in the *Cape Times* of 18 May 1929 as Talbot stated. Having consulted the *Cape Times* and *The Cape Argus* a week before and after this date, the article was not found. A photocopy of this article, with *Cape Times* and 18 March 1929 handwritten on it, is held in the Pamphlet Collection: Opera UCT, WH Bell Music Library, UCT.

lo tenor. On the 18 May 1929, between the final two performances of the opera, a proposal was put forward to start an opera school.³⁶³ Probably meaning to have included both the rehearsals and performances of *Il barbiere di Siviglia*, Lucy Faktor-Kreitzer, attended a performance and reported as follows:

William J Pickerill conducted twenty rehearsals of the opera with the singers and the Cape Town Orchestra, contributing no mean share to the triumph of the production - in more ways than one...³⁶⁴

A concert version of Leoncavallo's *Pagliacci*, conducted by Pickerill, followed on Saturday 5 October 1929. Soloists were Pierre de Beer, Alfred Selby and Timothy Farrell. With the restoration of the Little Theatre in Orange Street in 1931 into a proper opera theatre, after the SACM had moved to the chemistry building of the UCT's Groote Schuur campus in 1930, regular productions followed. The evolution of an Opera School was inevitable and Paganelli³⁶⁵ was to play an important role in the future development of opera.

Pickerill was known to have provided great entertainment at school concerts, which started in the second half of 1928. These were intended to instil a love for orchestral music in children and to ensure a future audience. Monday afternoons were most suitable for the presentation of these concerts. Various schools were identified. St Cyprians being one of these on Monday morning, 23 September 1929 at 11h30, after which the orchestra repeated this programme in the Muizenberg Town Hall at 15h00. The town halls of Sea Point and Claremont, as well as the Railway Institute at Salt River were also utilised for this purpose. For each concert, the music teachers and parents were encouraged to send as many children as possible. Remarking on one such a concert held at the Railway Institute, the *Cape Times* columnist remarked:

The hall was crowded, and the Orchestra played a very happily chosen programme, which was enthusiastically applauded. It is impossible to overestimate the educational value of these concerts, and Mr. Pickerill is most suc-

³⁶³ "Between the matinee and the evening performances, a very pleasant function took place in the private dining room at the Opera House, when Councillor H. J. C. Stephan, Chairman of the Orchestra Committee, entertained Mr. W. J. Pickerill and members of the Orchestra, Signor Paganelli and members of the company, the business and stage managers, representatives of the press, and other guests". See "Entertainments - Barber of Seville", *Cape Times*, 20 May 1929.

³⁶⁴ Faktor-Kreitzer, 67.

³⁶⁵ Among the many operas Paganelli directed at the Opera House, Alhambra Theatre, and the Little Theatre after *Il barbiere di Siviglia*, were *Shamus O'Brien*, *Don Pasquale*, *Hänsel und Gretel*, *Il matrimonio segreto*, *La bohème*, *La traviata*, *The Marriage of Figaro*, *La sonnambula*, not mentioning the operatic concerts presented by his pupils. Pickerill conducted many of these productions.

cessful in his efforts to make the programmes intelligible and interesting to his young listeners.³⁶⁶

These concerts sometimes took on a boisterous character. Gibbs remembered such a performance of “The Flight of the Bumblebee”:

He would explain that during the playing of this piece a bumblebee would fly in at ‘that window over there,’ circle the hall and then fly out by the opposite window. Of course, before we even started, about 500 seats were banging up and 500 school-children were on their feet shouting and trying to get a glimpse of that imaginary bumble-bee.³⁶⁷

Johanna Luyt explained in an interview³⁶⁸ how Pickerill captured the attention of schoolchildren of whom thousands had already attended the concerts. Pickerill always started by demonstrating the instruments of the orchestra. Because the children applauded enthusiastically after each item, absolute silence descended as soon as he took to his baton. He explained that these concerts should never be too long, as their concentration could not endure if too much time was spent on the same subject. The minds of the children drift so easily when tired, he concluded.³⁶⁹

For Pickerill the film version of Puccini’s *La bohème*, screened at the City Hall on Friday 18 and Saturday 19 October 1929, created an opportunity for the orchestra to accompany appropriate extracts from the opera with the assistance of the two singers, Beryl Lucas and Alfred Selby.³⁷⁰ Pickerill had chosen the music to fit the relevant episodes of the opera.³⁷¹ This came at a critical time in which the screening of silent films was gradually replaced by talkies.³⁷² In the 1930s, much resistance against the introduction of talkies followed as musicians were deprived of their livelihood playing live music before, during and after the films. There were even strikes. This situation affected musicians countrywide, especially at the Alhambra and Royal theatres in Cape Town and the Bijou Theatre on the Reef. Soon the refinement of film technology caused live music at film theatres to disappear and left many musicians without work. Teaching became the only alternative. As CMO members taught outside their orches-

³⁶⁶ “Entertainments - City Orchestra’s engagements: Growing popularity of school concerts”, *Cape Times*, 27 August 1929. The reporter is not given, though it can be assumed to have been Minna Barrow-Dowling.

³⁶⁷ Alfred Gibbs, “Cape Town conductors - I’ve played under them all”, *The Cape Argus*, 12 June 1965.

³⁶⁸ Joh. Luyt, “William Pickerill - Dirigent van die Kaapse Orkes”, *Die Huisgenoot* (22 August 1930): 15.

³⁶⁹ *Ibid.* Pickerill said, “Die kinders hul gedagtes dwaal so maklik af as hul moeg word”.

³⁷⁰ “Entertainments - Music and Cinema at the City Hall”, *Cape Times*, 18 October 1929.

³⁷¹ “La Boheme - Special musical programme”, *Cape Times*, 19 October 1929.

³⁷² Originally spoken of as ‘Talking Pictures’.

tral activities, the teaching profession was unduly competitive, according to the secretary of the Cape Musicians' Association, JA Kennedy:

This association, while realising that the Municipal Orchestra is an asset to the town, has always felt most strongly that the activities of the Orchestra should be confined to fields in which they did not compete with outside musicians, especially at the present time, when many players have been thrown out of employment by the substitution of mechanical music for local orchestras.³⁷³

In March 1929, after Swanson's resignation as assistant conductor, Pickerill appointed the horn player, Geoffrey Miller, in his place. On 13 January 1930, the cartoonist, Wyndham Robinson, featured Pickerill, conductor of the "Cape Town Municipal Orchestra", as the *Cape Times* personality of the week.³⁷⁴

Pickerill involved a number of guest conductors during his period as conductor. In January 1929 Dan Godfrey, conductor of the Bournemouth Municipal Orchestra and musical director of the Durban Orchestra at the time, conducted two concerts. The British composer, Granville Bantock, conducted a programme of his own works in November 1930. Sir Henry J Wood, the well-known conductor of the Queen's Hall Promenade Concerts,³⁷⁵ conducted three concerts on 3, 6 and 8 January 1931.³⁷⁶ The Austrian conductor, Paul Kerby, who had conducted ten years before on invitation of Wendt, also conducted two concerts in August 1932. Other conductors that were engaged occasionally were Lothar Kraus, Herman Weigert and Alexander Kitchine (1934); Stewart Deas³⁷⁷ (1935); Theo Wendt (1939, 1940, and 1944); Eric Grant (1941); John Connell³⁷⁸ and Edward Dunn³⁷⁹ (1938).

³⁷³ "Readers' Views - Cape Musicians' Association", *The Cape Argus*, 28 May 1931.

³⁷⁴ Personalities, *Cape Times*, 13 January 1930.

³⁷⁵ He had also conducted the Nottingham Orchestra, guest-conducted the New York Philharmonic and was Professor in conducting and orchestral studies at the RAM, London.

³⁷⁶ On Saturday 3 January the programme consisted of two arias sung by Cecilia Wessels ("Pace, pace, mio Dio" from Verdi's *La forza del destino* and "Softly awakes my Heart" from Saint-Saëns's *Samson and Delilah*), Wagner's *The Flying Dutchman* Overture, Elgar's Suite, *Wand of Youth*, Rimsky-Korsakov's *Capriccio Espagnol*, three Spanish Dances by Granados, and the first movement of Mendelssohn's Violin Concerto with Ellie Marx as soloist. On Tuesday 6 January, Wood conducted Berlioz's *Le carnaval romain* Overture, De Falla's "Three Dances from the Three Cornered Hat" and Handel's Concerto Grosso no. 12. On Thursday 8 January, Beethoven's Fifth Symphony and Brahms's Double Concerto for violin and cello with Dorothy McPhearson and Granville Britton, and Handel's Sinfonia from *Solomon* were performed.

³⁷⁷ Deas was Director of the SACM and Professor of Music after Bell's retirement in 1935.

³⁷⁸ In 1926 Connell had started his annual Music Fortnight series in Johannesburg. Opera productions regularly formed part of these series, referred to as Musical Festivals after 1938. See SAME, s.v. "Johannesburg, Music in", 3.

³⁷⁹ Dunn was conductor of the Durban Municipal Orchestra at the time.

5.2 The Great Depression

Regardless of the financial implications of the Wall Street Crash in October 1929 and the fact that many musicians were without work because of the talkies, orchestral activities initially continued as normal in the 1930s. Pickerill augmented the orchestra from 45 to 50 professional players for the Thursday evening concerts,³⁸⁰ resulting in a better balance among the string and wind players. Educational concerts were generally well attended and numbered an impressive 24 in 1930.³⁸¹ A sharp decline of subscription numbers for the Thursday concerts was recorded in the same year however:

...it is interesting to learn the number of subscribers has decreased considerably since the last year. The subscription to the Thursday Concerts this year are nearly 50 per cent. less than last year, the number of yearly season tickets (to all the concerts) 60 per cent. less, and the mercantile tickets (to all the concerts) 20 per cent. less.³⁸²

As subscribers numbered about 1000 in 1920 according to Wendt,³⁸³ and decreased to 805 in 1922,³⁸⁴ the decline became evident from the effort of securing 500 subscribers for the Thursday concerts in 1931. Having conducted three concerts with the CMO in January 1931,³⁸⁵ Henry Wood made a public appeal in support of this effort:

I hope that the public will support Mr. Pickerill for many years to come, and that I shall hear in the near future, that he has secured "full houses" and a waiting subscription list, for in the Cape Town Orchestra, South Africa has a musical asset of great value, that deserves the help and financial support of an ever-widening musical circle.³⁸⁶

Pickerill regularly reported to the Orchestra Committee,³⁸⁷ a special committee of the City Council. In October 1931, drastic measures to curb over-spending were effected:

³⁸⁰ "Entertainments - Now permanent in Cape Town: Tonight's Birthday Concert", *Cape Times*, 27 February 1930.

³⁸¹ *Ibid.*

³⁸² "Subscriptions to the Orchestra - Heavy decreases", *Cape Times*, 7 November 1930.

³⁸³ Theo Wendt, "Theo Wendt" (1874...), Autobiographical paper held at the UCTL. MA. Theo Wendt Collection, BC723, box 1, file 1, [7].

³⁸⁴ "The orchestra secure", *Cape Times*, 29 October 1922.

³⁸⁵ See p. 62, n. 373 above.

³⁸⁶ "A musical asset of great value - Sir H. J. Wood and the City Orchestra", *Cape Times*, 26 January 1931.

³⁸⁷ From September 1931 until the end of the year the members of the Orchestra Committee were Councillors S Bernstein (Chairman), His Worship the Mayor PJG Stephan, A Bloomberg, L Gardner, CW Harrison, EH Sotherton, EH Von Witt and JH Whitaker. See WCARS. Orchestra Committee: Minutes. Inventory 3/CT. Vol. 1/5/5/1/2, 11 September 1931, 44, to 9 November 1931, 51.

- As the budget for the hiring of additional players exceeded £18.12.0, the services of three additional players were terminated: Ellie Marx, the former concert master and violin lecturer at the SACM,³⁸⁸ Olive Baker and Iris Holmes. This resulted in a total saving of £210. Hereafter the hiring of only one additional player for the Thursday evening concerts was permitted. It was recommended that the services of the harpist, amounting to £300 per annum, be dispensed with.

- The payment of soloist fees to members of the Orchestra was under discussion. At a special meeting with the orchestra on 4 November 1931, the Mayor, Councillor HJC Stephan, announced the intention of the Council to dispose of soloist fees altogether. This met with much opposition from the orchestra.

- Pickerill was requested to reduce spending on advertisements, from a total of £800 to £600 per annum.

- Schoolchildren would have to pay a small entrance fee for the attendance of school concerts. Schools were then required to pay this amount.

- The salary of Jan Luyt Sr was to be reduced with £50 to £450 per annum.³⁸⁹

The revenue received from the Plaza and Alhambra Theatre performances was about £10.10.0 per performance at the time. It was not until July 1933 that Pickerill's suggestions for the hiring of the orchestra to outside bodies, was tabled.³⁹⁰

In November 1931, the Council approved a budget estimate of £20310 for 1932, of which their contribution was to be £11500. The orchestra had to secure the balance. The estimate included a total saving of £480, of which £100 was for the adjustment of the salaries of the musical director and the orchestra. As the country was slowly recovering from the depression, even stricter measures were imposed at the beginning of 1932, including:

- a saving of £50 per annum was achieved by discontinuing the salary of Alban Hamer due to "stringent economy at the present time".³⁹¹ He was conductor of the Munic-

³⁸⁸ SAME., s.v. "Marx, Ellie".

³⁸⁹ WCARS, Orchestra Committee: Minutes. 21 October 1931, 47-49.

³⁹⁰ WCARS. 25 July 1933, 85-88.

³⁹¹ WCARS. 12 January 1932, 57.

ipal Choral Society and organist and choirmaster of the Anglican Cathedral. Hamer continued with the St. George's Cathedral Choir.

- that the previous system of the Council advancing funds for the purchase of non-functional instruments be abolished. Henceforth players had to foot the bill themselves.
- that, regardless of the disapproval expressed at the Mayor's meeting, soloist fees be discontinued from May 1932. The minutes state that "no payments be made in respect of concertos performed by members of the Capetown Orchestra".³⁹² The funding of the orchestra's string quartet as part of the season ticket chamber concert series would remain.

In the midst of all this, the visiting playwright and music critic, Bernard Shaw, pronounced support for Pickerill and the CMO, but criticised Cape Town, clearly implying the City Council, for either "stinginess" or "ignorance":

I grant you there are conductors and bands on whom money is wasted; but Mr. Pickerill and his Orchestra are so good that they can give rich value for every extra instrument they get, especially as the strings are so good that they manage with 20, though they have to perform works for which the composers have explicitly demanded 'at least 15 first violins and 15 seconds,' which means nearly 50 strings all told.

When Mr. Pickerill has effected this enormous economy, the stinginess - or is it ignorance? - which grudges him half a dozen winds instruments makes angels weep.³⁹³

In March 1932, Pickerill proposed a new scheme of subscription whereby subscribers could pay either annually, monthly or quarterly for the 40 symphony concerts scheduled from April 1932 to the end of that year. Pickerill came under increasing pressure to make ends meet. It is no wonder that he became ill in April 1932 and was granted a month's sick leave.

Special concerts were organised to maintain a regular source of income. On Friday 8 April 1932, Miller replaced Pickerill, who was ill at the time, for the first of a series of concerts in aid of improving subscription:

³⁹² WCARS. Orchestra Committee: Minutes. 23 May 1932, 65.

³⁹³ "The Orchestra Starved - 'Is it stinginess or ignorance?'" , *Cape Times*, 25 January 1932.

The orchestra's subscription concert in the City Hall last evening was especially important as the first concert to be given under the scheme for securing 500 subscribers.³⁹⁴

5.3 Challenges and highlights

Pickerill had a creative mind and took charge of any opportunity that presented itself. As Minna Barrow-Dowling, the regular *Cape Times* critic and columnist for nearly 13 years, was leaving for Kenya, a farewell concert funded by the African Consolidated Theatres, Ltd., was arranged for Friday 22 July 1932 in the Opera House.³⁹⁵ Both she and her husband, Dr Thomas Barrow-Dowling, had been founding staff members of the SACM. Her informative column, "City Orchestra Notes", was a weekly summary of the forthcoming activities of the orchestra, which included the regular Thursday evening concerts, "Pop" concerts, lunch-hour concerts, special concerts, choral events and any dates and venues of note. In her articles, she elaborated on the programme content, school concerts, tours and biographies of composers and their works.

In October of the same year, Pickerill presented a public rehearsal in which 16 SACM students performed "songs, piano and instrumental solos".³⁹⁶ In this way Pickerill was convinced that he would discover "real talent".³⁹⁷ This Monday afternoon rehearsal was free of charge.

Issues relating to good governance of the orchestra and its players were often under discussion at City Council meetings. Decisions, as apparent from the following two incidents, were not taken lightly:

- Harry Durrant, the second oboist and founder member of the orchestra, was charged with misconduct³⁹⁸ by the City Council and dismissed by the Mayor in August 1933. Pickerill stated that he was apparently "absolutely incapable"³⁹⁹ for the Saturday evening performance of 19 August. The decision was also based on evidence given by other orchestra members, though Durrant initially gave impaired hearing as the reason for his behaviour. He tragically died in a tram accident in 1938.

³⁹⁴ "Orchestra's '500 Scheme' - Successful opening concert", *Cape Times*, 8 April 1932.

³⁹⁵ "This afternoon's concert - Mrs. Barrow Dowling's farewell", *Cape Times*, 22 July 1932.

³⁹⁶ "City Orchestra notes - Public rehearsal for students", *Cape Times*, 17 October 1932.

³⁹⁷ Ibid.

³⁹⁸ The speculation is drunkenness.

³⁹⁹ WCARS. Orchestra Committee: Minutes. Inventory 3/CT. Vol. 1/5/5/1/2. 24 August 1933, 112.

- Violist, Jan Luyt Sr, was given a month's notice after he reported a hearing problem in March 1933. As the City Council was under no contractual obligation to supply reasons for a dismissal, Pickerill had no choice but to sanction the decision. However, Luyt protested against the decision on the grounds that he was 57 years of age then, had only three years left before going on pension, and had acquired a hearing apparatus which, he said, "had greatly improved this temporary disability".⁴⁰⁰ He was immediately re-appointed, but had to relinquish his position as leader to John Spink. Spink was to receive Luyt's salary of £450, while that of Luyt decreased to £400 per annum. This was the second time that Luyt's salary had been reduced.⁴⁰¹ In August 1934, Luyt resigned from the position as founder conductor of the Cape Town Orchestral Society. Pickerill took over the rehearsals, while the Orchestra Committee managed the Society.

On top of his very busy schedule, Pickerill conducted four concerts during the annual holiday of the CMO between 24 June and 21 July 1934; on 26 June and 1 July in Johannesburg and on 5 and 8 July in Durban.⁴⁰²

Grand opera became increasingly popular in the 1930s, mainly through the intercession of the African Consolidated Theatres, Ltd., and the African Broadcasting Company or SABC, as it became known after August 1936.⁴⁰³ So for example, the touring Gonzalez Italian Opera Company staged extracts from the following operas between 22 September and 3 October 1931 in the Opera House: *Cavalliera rusticana*, *Pagliacci*, *Rigoletto*, *Mignon*, *Il trovatore*, *La bohème*, *Aida*, *Lucia di Lammermoor*,⁴⁰⁴ *Madama Butterfly*, *Il barbiere di Siviglia*, *Tosca*, *Norma* and *Carmen*.⁴⁰⁵ Guiseppe Gonzalez was the musical director for these performances.⁴⁰⁶ During this period, the CMO continued its scheduled concert routine under Pickerill. In

⁴⁰⁰ WCARS. Orchestra Committee: Minutes. 6 March 1934, 128.

⁴⁰¹ See p. 64 above.

⁴⁰² WCARS. 2 August 1934, 1.

⁴⁰³ The SABC was established on 1 August 1936 by a Broadcasting Act 22 after having taken over the African Broadcasting Company of the Schlesinger organisation. See Elsa McDonald, "Broadcasting at its best", *South African Panorama* (January 1987): 36. See also Douglas Fuchs, "Die Radio en die gesproke woord", *Tydskrif vir geesteswetenskappe* 9 (September-December 1969): 246.

⁴⁰⁴ This opera was withdrawn on account of the illness of one of the singers. Ticket holders for this performance could transfer their tickets to any other performance.

⁴⁰⁵ Advertisement, *Cape Times*, 14 September 1931.

⁴⁰⁶ So popular was the run that another week was added during the week starting on Monday 5 October. *La Gioconda*, *Un ballo in maschera* and *Martha* were added to the list. See Advertisement, *Cape Times*, 2 October 1931.

1933, the social worker, Helen Southern-Holt, started the Eoan⁴⁰⁷ Group in District Six.⁴⁰⁸ Joseph Manca, appointed in 1941 as conductor and choir master of the Eoan Group, often sought the accompaniment of the CMO in opera productions, which either he or Pickerill conducted. Pickerill sometimes shared the conducting of operas with the Johannesburg city organist, conductor and choirmaster, John Connell, at the Alhambra Theatre. In June 1933, for example, Pickerill conducted four performances of *Aida* and Connell three of *The Barber of Seville*, all within a week.⁴⁰⁹ This was an African Consolidated Theatre, Ltd., production presented at the Alhambra theatre.⁴¹⁰ Later, in 1945, Pickerill conducted Verdi's *La traviata* and Gounod's *Faust*, while Connell conducted Puccini's *La bohème* and *Tosca*.⁴¹¹ The African Consolidated Theatres, Ltd., also presented the aforementioned four operas.

Many touring artists visited South Africa in the 1930s and performed with the CMO under Pickerill. Among them were Jascha Heifetz (May 1932), Granville Britton (1934), Xenia Belmas (November 1934 and January 1935), Yehudi Menuhin (October 1935),⁴¹² Joseph Szegeti (April 1938), Arthur Rubinstein (June 1939), Richard Tauber (November 1939), Gaspar Cassado (1939), Ania Polakoff (February 1940 and September 1946) and Pnina Saltzman (1944). The impresario, Alex Cherniavsky, brother of the members of the Cherniavsky Trio, introduced many foreign artists and touring groups to Cape Town and the South African audiences over a period of four decades, often in collaboration with the African Consolidated Theatres, Ltd. He established the Cherniavsky Concert Bureau in the 1940s.

The orchestra's "coming-of-age" celebration in February 1935 was widely publicised. In addition to messages from the Prince of Wales and Sir Thomas Beecham,⁴¹³ sincere congratulation were received from, among others, Sir John Blackwood McEwen (Principal of the Royal Academy of Music), Granville Bantock (of the Trinity College of Music), Sir John Reith (Director of the British Broadcasting Corporation), Bernard Shaw, Adrian Boult, Henry Wood,

⁴⁰⁷ 'Eos' meaning dawn in Greek.

⁴⁰⁸ Eoan Group, "A Cape Artistic Achievement", *Res Musicae* 6 (September 1959): 12.

⁴⁰⁹ *Aida* was performed on 8, 10, 12 and 13 June 1936, the last being a Saturday matinee performance. *The Barber of Seville* was presented on 9, 11 and 13 June 1936.

⁴¹⁰ Programme held at the UCTL. MA. Colin Taylor Collection, BC76, L2.

⁴¹¹ Programme held at the UCTL. MA. Erik Chisholm Collection, BC129, box 20, file 155:12.

⁴¹² Yehudi Menuhin returned to Cape Town to perform at the two-thousand-seat Alhambra Theatre on 3 March 1950.

⁴¹³ "The Birthday Concert - Congratulatory message from Prince of Wales", *The Cape Argus*, 1 March 1935.

and Leslie Heward.⁴¹⁴ Pickerill enlarged the number of players to 50 with foundation members and extra players, among whom were members of the recently formed Broadcasting Studio Orchestra under Swanson.⁴¹⁵ Certain sources stated that the total numbered 60.⁴¹⁶ Since Swanson had started his orchestra with 12 players in January 1935,⁴¹⁷ it is therefore unlikely that the CMO was larger than 50, its regular size being about 32 at the time.

The celebrations lasted a fortnight, from 26 February to 9 March 1935.⁴¹⁸ The programme Pickerill chose for the opening concert on Thursday the 26th was taken from that of the CMO's inaugural concert on 28 February 1914,⁴¹⁹ and was broadcast live. He omitted Wagner's *The Mastersingers* Overture and the Talbot-Monckton selection, *The Arcadians*, and altered the order of the programme⁴²⁰ by adding three opera arias sung by the well-known soprano, Albina Bini. For the anniversary concert on Thursday 28 February he included the traditional overture by Wagner, *The Mastersingers*. This was followed by JS Bach Brandenburg Concerto no. 2 which the guest conductor, Sir Hugh P Allen, Director of the RCM, London, conducted. Being fond of introducing works not previously heard in South Africa, Pickerill presented Strauss's *Don Quixote* before interval. Brahms's First Symphony came after interval. During that evening, the subscribers of the orchestra honoured Elizabeth Mackay, appointed as Pickerill's secretary in 1928, with a cheque, a watch and bouquet of flowers in appreciation of her diligent work during the anniversary celebrations.⁴²¹

⁴¹⁴ "Orchestra's many well-wishers", *Cape Times*, 28 February 1935.

⁴¹⁵ "Great enthusiasm at City Hall", *Cape Times*, 27 February 1935. The Broadcasting Studio Orchestra was also called the Studio Orchestra, the SABC Studio Orchestra, the Cape Town Studio Orchestra, or the Cape Town SABC Orchestra.

⁴¹⁶ Two references mention 60 players: the concert programme of the orchestra's sixtieth anniversary, the Diamond Jubilee, of which a copy is at the UCTL. MA. Theo Wendt Collection, BC723, box 2 file 1, [14], and Rosenthal, 35.

⁴¹⁷ Marjorie Swanson, 25.

⁴¹⁸ Programme held at UCTL. MA. Erik Chisholm Collection, BC129, box 20, file 155, folder 15:2.

⁴¹⁹ See p. 20 above.

⁴²⁰ The sequence differed slightly from that of the CMO's first performance on 28 February 1914. The programme of 26 February 1935 included the following works: Schubert's *Unfinished*; Edward German's *Welsh Rhapsody*; Nicolai's *The Merry Wives of Windsor* Overture; "Nocturne" and "March of the Dwarfs" from Grieg's *Lyric Suite*; Jarneveldt's *Prelude*; Sibelius's *Valse Triste*; the arias "Ah! non credea mirarti" and "Ah! non giunge" from Bellini's *La sonnambula* sung by Albina Bini before interval, who also sang the "Der Hölle Rache" (the "Queen of the Night" aria) from Mozart's *The Magic Flute* after interval; Bini sang Luigi Luzzi's "Ave Maria" accompanied by Geoffrey Miller on the piano as an encore. Two Hungarian dances by Brahms; the waltz *Toujours ou Jamais* by Waldteufel; and Ganne's march, *Lorrain*, followed. See J.R., "Great enthusiasm at City Hall - Opening concert of festival week", *Cape Times*, 27 February 1935.

⁴²¹ J.R., "Great evening at City Hall - Sir Hugh Allen as guest conductor", *Cape Times*, 1 March 1935. See also "Behind the scenes of the Orchestral Festival - Miss Mackay's exacting job", *Cape Times*, 2 March 1935. Her photo appeared in *The Cape Argus* of 26 February 1935.

On Saturday 2 March, Miller conducted the operetta, “No Song, No Supper” by Stephen Storace in the first half. The cast included Pickerill as Robin, the sailor. A note in the programme indicated why this was the case:

The Musical Director is taking the part of Robin in place of Mr. John Andrews, who withdrew from the Opera as Producer and Robin at very short notice.⁴²²

The second half consisted of a divertissement by pupils of the Elvira Kirsch’s School of Dancing.

Two noteworthy works of this festival were Ravel’s *Bolero*, a first in Cape Town, and Sibelius’s First Symphony on Sunday 3⁴²³ and Thursday 7 March,⁴²⁴ respectively. In-between, on Monday 4 March, a “Special Children’s Concert” was held which attracted more than a thousand children.⁴²⁵ On Wednesday 6 March, Stan Thomas’s 14-piece orchestra accompanied a Festival Ball at the City Hall titled “A Night in Venice”. Cecilia Wessels repeated “Ritorna vincitor” from Verdi’s *Aida* and also sang “Vissi d’arte” from Puccini’s *Tosca* on Saturday 9 March for the final variety concert, just before her tour to England and America.

In October 1936, the orchestra visited Johannesburg for the first time since 1926. The CMO planned thirty-nine concerts at the open-air bandstand of the Empire Exhibition, often in windy conditions. Pickerill was not impressed with the organisation and felt that they had “been left out in the cold” by the Johannesburg Municipality, not having been granted a proper symphony concert at a more appropriate venue. Apparently, they had only made one concert appearance after two weeks in Johannesburg other than at the bandstand. Pickerill had to intervene and reported as follows:

I think that the fact that we were here for two weeks before giving a symphony concert requires some explanation. I was leaving things to the Johannesburg authorities... When nothing happened, I had to do something; I approached the mayor, C. C. Frye, Chairman of the Exhibition Executive, with proposals to give three Sunday symphony concerts as I felt that Johannesburg was not tak-

⁴²² Programme held in the Pamphlet Collection: Programme File, WH Bell Music Library, UCT, 8.

⁴²³ Other works were Wagner’s *Tannhäuser* Overture, Mozart’s Clarinet Concerto in which Edward Kealey was the soloist, “Elsa’s Dream” from *Lohengrin* by Wagner with Rosita Silvestri as soloist, and “Blest Pair of Sirens” by Parry with the Municipal Choir conducted by Sir Hugh Allen.

⁴²⁴ Other works were Beethoven’s third *Leonore* Overture, his Violin Concerto with Ellie Marx as soloist, and “Ritorna vincitor” from Verdi’s *Aida* sung by Cecilia Wessels.

⁴²⁵ Gollom, 85.

ing full advantage of the Cape Town Orchestra's visit. He immediately agreed to this proposal...⁴²⁶

The result was two performances in the restricted space of the Uitspan Restaurant Hall and one concert in the newly completed City Hall in Pretoria.

Though the tour was not as successful as anticipated, the promotion of the orchestra was of great value. The role of the SABC cannot be underestimated in this regard, as is evident from their commitment to record 12 CMO concerts per month from August 1936 onwards.⁴²⁷

Concert attendance dropped significantly in 1937 due to the growing popularity of talkies. One reporter explained:

Among those who have noticed the gradual falling-off of Saturday audiences the opinion is widely held that the concerts themselves are now as old-fashioned as Edwardian musical evenings and that even if admission was free there would still be very many rows of empty seats.

With the coming of 'talkies' and the erection of palatial cinemas, the younger generation prefers infinitely to see a good - or even a mediocre - film in a cosy theatre than to sit in a cheerless and 10-years-out-of-date City Hall and listen to the same light music that is 'plugged' almost ad nauseam on radio, gramophone and 'talkie' screen.⁴²⁸

The Adderley Street Pier, as it was called then, erected in 1913, was demolished in April 1938 to reclaim land for Rogge Bay and the construction of the Duncan Docks. The CMO gave its 2010th and final concert there, on Sunday 27 March 1938. Walter Price, who had sung at the opening concert at the Pier, and Ellie Marx, were the soloists. Among other old-time favourites, the orchestra gave a "fine rendering" of Tchaikovsky's "1812" Overture under Pickerill,⁴²⁹ while Swanson and Miller conducted Elgar's "Salut d'Armour" and Brahms's "Hungarian Dance in G Minor", respectively. Pickerill claimed that since 1925 "Cape Town [had] led the world in community singing" and therefore aptly concluded this historic event with "Abide with Me" and "Auld Lang Syne".⁴³⁰

The first Amateur Conductors' Competition was held on Saturday 7 May 1938. Fourteen aspiring male contestants each conducted a work of his choice. The audience had to vote for a

⁴²⁶ "Cape Town's Orchestra's reception", *Cape Times*, 24 October 1936.

⁴²⁷ Rosenthal, 35.

⁴²⁸ "Unpopular Saturday 'Pops' - Why attendances are dwindling", *Cape Times*, 11 June 1937.

⁴²⁹ "Last concert on the Pier - Old tunes recall the past", *Cape Times*, 28 March 1938.

⁴³⁰ *Ibid.*

favourite nominee during a performance of the waltz from Strauss's *Der Rosenkavalier*, conducted by Pickerill. Michael Whiteman was the overall winner in a performance of the Scherzo and Finale from Beethoven's Fifth Symphony. As the competition turned out to be an obvious crowd pleaser, Pickerill held a follow-up competition in August of that year by inviting 12 female applicants or "Toscanini's", as they were referred to, to conduct the orchestra on Saturday 13 August 1938. There was also a "belated entry" by a male member of the orchestra, who performed Liszt's Rhapsody in F. The performer was clothed in a black dinner frock and a wig.

He danced to his own music, sank onto his knees to indicate *pianissimo*, hid in terror when the brass flared up, and occasionally even conducted with his back to the orchestra. I do not know who laughed more, audience or orchestra, but I cannot think of any burlesque which was as hilariously funny as this "lady conductor".⁴³¹

Lucy Factor (later Faktor-Kreitzer), a standard-nine pupil from Paarl High School, was the overall winner. She performed the Hungarian Dance in G minor by Brahms. As a violinist, she later became an ad-hoc member of the CMO and a full-time member of the Broadcasting Studio Orchestra. She was also a founding member of the Chamber Music Society in April 1947.⁴³²

Two performances of Mascagni's *Cavalleria rusticana*, produced by Signor Alessandro Rota, were presented on Friday 2 and Saturday 3 December 1938. This took place within the limited confines of the City Hall stage, which had been effectively "curtained to form a box scene".⁴³³ Pickerill conducted the orchestra in front of the stage. Rosita Silvestri and Kristian Halvorsen sang the leading roles. After the interval, Dulcie Howes presented a ballet production called *Pescatori*. The success of this occasion called for more opera productions at the City Hall.

By special invitation of the African Broadcasting Corporation, Pickerill conducted the 65-member Corporation orchestra in Johannesburg on 8 December 1938. Having conducted var-

⁴³¹ "A dozen women conductors - Aspiring Toscanini's at City Hall", *Cape Times*, 15 August 1938.

⁴³² This Chamber Music Society held its inaugural concert on 11 April 1947 in the Electricity House. Members were Nella Wissema and Lucy Faktor (violins), Charles Kreitzer (Lucy's husband, viola), May Methven (cello) and Helga Bassel (piano). See "Debut of Chamber Music Society", *Cape Times*, 9 April 1947.

⁴³³ "Cavalleria' well produced", *Cape Times*, 3 December 1938.

ious Thursday concerts, Miller, as assistant conductor stood in for Pickerill on that, the 1016th subscription concert, in the City Hall.⁴³⁴

A sharp decline of subscription numbers occurred in 1939. Figures indicated that these had dropped from 300 in January 1939⁴³⁵ to 215 in December 1939.⁴³⁶ The enthusiasm of the orchestra however never wavered. Between 26 February and 4 March 1939, the “City of Cape-town Municipal Orchestra”, as referred to in the programme,⁴³⁷ performed no fewer than five symphony concerts during its twenty-fifth anniversary celebrations, its Silver Jubilee. For this, Pickerill augmented the orchestra to 50 players once again. For the anniversary concert on Thursday 28 February, Wendt was the guest conductor and received a warm welcome from the Capetonians.⁴³⁸ Wendt was passing through Cape Town on his way to Johannesburg to take up the position as conductor of the SABC orchestra. There was also a chamber music concert. Of interest were two works that received their first performances in South Africa. These were Sibelius’s Violin Concerto on Thursday 2 March 1939, with Editha Braham⁴³⁹ as soloist with Pickerill conducting, and the overture, *Love of Life*, by Haydn Wood on Saturday 4 March with Miller conducting. The latter work opened the final concert on Saturday 4 March, followed by the “Bell Song” from Delibes’s *Lakme* sung by Johanna Uys. Then the ballet, *La Famille*, to the music of Walton’s *Façade* suite,⁴⁴⁰ choreographed and produced by Dulcie Howes with students from UCT’s Ballet School. After Walton’s *Portsmouth Point* Overture had opened the second half, Miller conducted Mozart’s *The Impresario*, with an English translation by Eric Blom. The soloists were Timothy Farrell, Constance Bensimon and Jean Irvine. For this production the orchestra was “out of sight” according to an unnamed critic:

⁴³⁴ The programme, held at the UCTL. MA. Erik Chisholm Collection, BC129, box 20, file 155:5, consisted of Elgar’s *Cockaigne* Overture (*In London Town*), Butterworth’s Rhapsody, *A Shropshire Lad*, Glasounov’s Piano Concerto in F minor with Irene Felbert at the piano, and Vaughan Williams’s *A London Symphony*. The programme notes stated: “In the absence of the Musical Director - who at the invitation of the African Broadcasting Corporation is visiting Johannesburg in order to conduct a special symphony concert of the African Broadcasting Symphony Orchestra of 65 players - Mr. Geoffrey Miller (Assistant Conductor) will direct this concert”.

⁴³⁵ “Our Orchestra”, *Cape Times*, 7 January 1939.

⁴³⁶ “The Orchestra”, *Cape Times*, 6 December 1939.

⁴³⁷ Programme held at the NLSA.

⁴³⁸ The programme consisted of *The Mastersingers* Overture by Wagner, Wendt’s “Plainte d’Amour”, Bell’s Symphonic Variations, and Tchaikovsky’s Symphony no. 5.

⁴³⁹ She was a member of the orchestra at the time. See Faktor-Kreitzer, 90.

⁴⁴⁰ Presumably the second suite, though not mentioned in the programme held at the NLSA, or in the newspapers. See “The end of the festival - Opera and Ballet at the City Hall”, *The Cape Argus*, 6 March 1939.

The Orchestra, on the floor of the packed hall, was out of sight and the dark blue velvet curtains which draped and enclosed the platform formed a most effective background for the ropes of gaily coloured lanterns which stretched from corner to corner of the hall.⁴⁴¹

5.4 WWII

WWII did not affect the CMO schedule. Attendance, as did subscription, actually increased steadily during the war period. Concerts were viewed as uplifting, a means to draw the attention away from the daily news and reporting of the war. Many soldiers visiting the Union became regular concert attendants, especially on Sunday evenings.

On Sunday nights the City Hall was regularly packed out, largely with men and women in uniform... "Troop concerts" were a new feature of the Orchestra's activities, performances being held in most of the Army, Navy and Air Force camps in the Western Province.⁴⁴²

Concerts were sometimes held in aid of various relief organisations during the war period. For example, on Wednesday 20 March 1940, the CMO gave the first South African performance of Elgar's symphonic prelude, *Polonia*, in aid of the Polish Relief Fund. Written in 1915 in connection with the Polish struggle for independence, it received renewed significance at this concert in the City Hall.

Pickerill's wife, Margaretha Mauwert died in 1939. He took a holiday overseas from the middle of April to August 1939 after he suffered a heart attack. This, Clarence Raybould stated "immobilised him for several months and which eventually caused his early retirement".⁴⁴³

Pickerill regularly introduced Cape Town audiences to modern works, among them, compositions by Scriabin, Stravinsky, Shostakovich, Jacob, Walton, Britten, Elgar, Vaughan Williams and Bell. Valued especially for his interpretation of Sibelius's works, Finland's National Orchestra at Helsingfors invited him to conduct while on holiday abroad.

During his absence, much public debate ensued on whether Miller, as assistant conductor, or guest conductors should conduct. Miller, however, fulfilled his duties as conductor. Some local guests appeared with the CMO, among them, Colin Taylor (organist and conductor of

⁴⁴¹ "Music Festival - Crowded audience at City Hall", *Cape Times*, 6 March 1939.

⁴⁴² Rosenthal, 36.

⁴⁴³ Clarence Raybould, "A short chapter on the subsequent history of the Cape Town Orchestra". Paper held at UCTL. MA. Theo Wendt Collection, BC723, box 3, file 1, 5.

the Philharmonic Choir and the National Opera Company), George Tobias⁴⁴⁴ (musical director of the Studio Orchestra at Broadcast House), and Swanson.

In an effort to maintain a high morale, and regardless of the social effects of war, Pickerill strongly felt that “one should intensify one’s culture and one’s artistic efforts” during this period.⁴⁴⁵ Having just conducted six performances of Gilbert and Sullivan’s *The Mikado* with the newly formed City Amateur Light Opera Company at the Alhambra Theatre early in December 1939, Pickerill announced the draft programme for 1940. Many international artists were to perform with the orchestra, and grand opera was to form an integral part of the orchestra’s activities. Puccini’s *Madama Butterfly*, Bellini’s *La sonnambula* and Verdi’s *Otello* were among the “new operas [to be] added to the repertoire.” Verdi’s Requiem promised to be “a big civic event.” Pickerill aptly coined 1940 with a slogan, “Music more than usual”.⁴⁴⁶

To address the dwindling subscription numbers, Pickerill advertised that the concert on Thursday 14 December 1939 was to be a “Guest Night”. All existing subscribers were invited to each bring a friend and join the Mayor and Mayoress, Mr and Mrs W. Brinton, for a reception in the banqueting hall after the concert.

Though subscribers’ meetings were often held to assist in the organisation of balls and fund-raising events long before Pickerill took over as conductor, a special meeting of the subscribers was held on 31 October 1940 in the Banqueting Hall to form a subscribers’ committee. This greatly contributed towards the steady incline of subscription in the 1940s.

Prokofiev’s Classical Symphony received its first South African performance on Tuesday 27 February 1940 as part of the twenty-sixth anniversary celebrations. Beethoven’s Ninth formed the culmination of the festivities on Thursday 29 February with Cecilia Wessels, Anny Lambrechts, Boris Rome and Timothy Farrell as soloists, and a “special” choir.⁴⁴⁷ Pickerill’s contribution was lauded as a “remarkable feat of co-ordination and interpretation”.⁴⁴⁸

⁴⁴⁴ Tobias was born in London on 23 September 1903. He was educated in South Africa at SACS. In 1919 he entered the RAM and joined the CMO in 1923 under Wendt. In 1925 he joined the SACM as a staff member, a position he held until 1934. From 1936 to 1946 he was concert master of the Cape Town Studio Orchestra. Hereafter he went into business managing a music enterprise that bore his name. See SAME, s.v. “Tobias, George”. He died in Cape Town on 4 March 1956. See *Tobias, George*; available from <http://ancestry24.com/search-item/?id=C759022> (accessed 17 February 2012).

⁴⁴⁵ “‘Music more than usual’ - Mr. Pickerill’s slogan for next year”, *Cape Times*, 14 December 1939.

⁴⁴⁶ *Ibid.*

⁴⁴⁷ Advertisement, *Cape Times*, 28 February 1940. Beethoven’s Ninth, performed virtually annually, received a follow-up performance on 31 July 1941. Soloists were Cecilia Wessels, Lilli Kraus, Boris Rome and Timothy Farrell. The Municipal Chorus under JS Manca was augmented by that of the Diocesan College Choir under Dr

On Saturday 3 August 1940 Pickerill introduced the first popular “young people’s concert”, which he hoped to repeat on a monthly basis.⁴⁴⁹ His idea was “to hold a series of concerts for young people with young artists which the whole family can attend”.⁴⁵⁰

Because of Hitler’s preference for Wagner’s music, it became a subject of great controversy in 1939. Public debate cluttered the media to the extent that the *Cape Times* editor wrote:

More letters have been received than we have space for: this correspondence must now cease. - Editor, *Cape Times*.⁴⁵¹

However, arguments continued unabated in the magazine section of the *Cape Times*. Elsa Winckley’s article, for example, in which the type of fanaticism attributed to Nordic races who believed themselves superior to others, could “readily be attributed to Wagnerian influence, for Wagner was a magnificent exponent of the spirit of Nazism”.⁴⁵² In reply to this, Michael Whiteman reacted strongly:

Seldom have I read more complete misrepresentation of the facts than the savage attack on Wagner published in the Magazine section of November 30.⁴⁵³

The performance of Wagner’s music was omitted from the City Hall programmes from 1940 onwards. However, on Thursday 27 January 1944, Pickerill filled the whole first half of the programme with the following Wagner works: the *The Flying Dutchman* Overture; “Dreams” (Wesendonck Lieder), and “Erda’s Warning”⁴⁵⁴ from *Rheingold* with Lilli Kraus; the *Faust* Overture; the “Prize Song” from *The Mastersingers* and Lohengrin’s Narration from *Lohengrin*, both sung by Kristian Halvorsen. After interval, Vaughan Williams’s *A London Symphony* was presented. From then onwards and especially in 1945, Wagner was more regularly included.

Claude Brown. Lilli Kraus must not be confused with the pianist Lili Kraus. Lilli Kraus had joined the SACM staff as singing teacher in 1936. See Talbot, 17.

⁴⁴⁸ “Great music is popular after all - Beethoven’s Choral Symphony draws a large audience”, *The Cape Argus*, 1 March 1940.

⁴⁴⁹ “Young People’s Concert”, *Cape Times*, 3 August 1940.

⁴⁵⁰ Ibid.

⁴⁵¹ “Letters - Ban on Wagner”, *Cape Times*, 3 September 1940.

⁴⁵² “Cape Town’s controversy over Wagner”, *Cape Times*, 30 November 1940.

⁴⁵³ “Wagner - The other side of the picture”, *Cape Times*, 14 December 1940.

⁴⁵⁴ It was sung in English.

5.5 Pickerill's last years

Pickerill's recognition went beyond his responsibilities as conductor. Pickerill was nominated Honorary Member of the RCM in 1935 and of the RAM in 1937. In March 1936, he received honorary membership of the RCM and Trinity Colleges of Music.⁴⁵⁵ In December 1941, UCT conferred an honorary Doctorate on Pickerill. To mark the event, Ellie Marx presented him with a laurel wreath after a commemorative concert that included a performance of the *Allegro ma non troppo* movement from his first symphony.⁴⁵⁶ Dr Pickerill at that time shared the position of Vice-President of the Cape Town Gilbert & Sullivan Society with two other Vice-Presidents, namely, Dr Erik Chisholm and Mr WM Davidson.

Beatrice Marx wrote of the Thursday 25 February 1943 concert, "every seat in the hall was sold before the doors opened".⁴⁵⁷ Pickerill conducted Beethoven's *Choral Symphony* in which Cecilia Muller, Lilli Kraus, Boris Rome, and Timothy Farrell were the soloists. The choirs were the St George's Cathedral Choir, the Orpheus Male Voice Choir, the Municipal Choir, and the Diocesan College Choir.⁴⁵⁸ Mozart's Piano Concerto in B flat major, K.450, with the soloist, Ronald Anderson, preceded it.

Although expenditure was a continuous concern, the CMO embarked on an operatic tour to Johannesburg and Pretoria in March 1943. The following month, this operatic season was repeated at the Alhambra Theatre. Sponsored by the African Consolidated Theatres, Ltd., and produced by the National Opera Company, the CMO under Pickerill and the Johannesburg Philharmonic Society under John Connell presented *Rigoletto*, *Madama Butterfly*, *The Bartered Bride* and *Cavalleria rusticana*. Beatrice Marx remarked that "hundreds were turned away from the Alhambra on Saturday afternoon when *Cavalleria rusticana* - the third opera of the present season - and ballets were presented under the direction of Dr William J Pickerill".⁴⁵⁹ Along similar arrangements, Pickerill conducted Verdi's *La traviata* and Gounod's *Faust*, while Connell conducted Puccini's *La bohème* and *Tosca* in April 1945.

⁴⁵⁵ SAME, s.v. "Pickerill, William Joseph". See also "City official honoured", *The Cape Argus*, 26 March 1936.

⁴⁵⁶ "Laurel wreath for Mr. Pickerill", *Cape Times*, 12 December 1941.

⁴⁵⁷ "Historical concert", *Cape Times*, 26 February 1943.

⁴⁵⁸ "A fine concert", *The Cape Argus*, 26 February 1943.

⁴⁵⁹ "Cavalleria Rusticana", *Cape Times*, 12 April 1943.

The thirtieth anniversary of the orchestra took place between 10 and 20 February 1944.⁴⁶⁰ For the opening on the 10th, Schubert's *Unfinished* opened the programme. Cecilia Wessels sang Brünnhilde's aria from the closing scene of Wagner's *Götterdämmerung*. This was her first performance of this aria in South Africa and was from the score. Cameron Taylor performed Brahms's Piano Concerto no. 2.⁴⁶¹ Mozart's *The Impresario* was presented on Saturday the 12th, conducted by Percival Kirby,⁴⁶² Professor of Music at Wits. On Friday and Saturday, the 18th and 19th, Pickerill conducted three ballets staged by the Cape Town Ballet Club: *Proscenium* to music by Tchaikovsky, *Our Lady's Mercy* to music by Handel, and *Le Spectre de la Rose* to music by Weber.⁴⁶³

Highlights of the thirty-first anniversary celebrations in February and March 1945 were a concert performance of Stravinsky's *Petrushka*, the first performance in South Africa, and Verdi's Requiem. For the latter, the Municipal Choir had been augmented and the soloists were Cecilia Wessels, Willa Haynes, Samuel Morris and Timothy Farrell.⁴⁶⁴ Due to its success, "a vast improvement on the previous one", the Requiem received a second performance on Thursday 25 October with the same choirs and soloists.⁴⁶⁵

5.6 III-health and resignation

On 22 November 1945, Mayor Bloomberg announced that the City Council had decided to increase the 1946 orchestra budget with an extra £4000 to allow for the expansion of the orchestra with eight permanent members.⁴⁶⁶ According to the minutes of the Amenities Committee, a Special Committee of the Cape Town City Council, Pickerill "retired on medical grounds from the service of the Council on the 12th October, 1946".⁴⁶⁷ The Committee immediately set about advertising for a suitable successor to Pickerill "in the English and Afri-

⁴⁶⁰ Advertisement, *Cape Times*, 5 February 1944.

⁴⁶¹ "First concert of Musical Festival", *Cape Times*, 11 February 1944.

⁴⁶² "Mozart Opera", *Cape Times*, 14 February 1944.

⁴⁶³ Programme held at the UCTL. MA. Colin Taylor Collection, BC76, L3. See also "Ballet Club's production", *Cape Times*, 19 February 1944.

⁴⁶⁴ Advertisement, *Cape Times*, 28 February 1944.

⁴⁶⁵ B.M., "Verdi's Requiem performed", *Cape Times*, 26 October 1945.

⁴⁶⁶ "Extra £4000 for Cape Town Orchestra", *Cape Times*, 23 November 1945.

⁴⁶⁷ WCARS. City Council: Minutes. Inventory 3/CT. Vol. 1/1/1/102. 31 October 1946, 364.

kaans Press in South Africa and through the Council's London Agents in the Musical press overseas".⁴⁶⁸

Hence, a period of nearly 19 years as conductor of the CMO ended. Gibbs said that Pickerill "was a good, sound, all-round conductor".⁴⁶⁹ When 'Pick' took over from Heward, Swanson remembered him as "a young man of great musical gifts, and remarkable individuality".⁴⁷⁰

Pickerill attended the inaugural concert of Enrique Jorda in February 1948. In what was described as the "proudest moment of William J. Pickerill's career", Pickerill conducted his Second Symphony in D minor on Thursday 8 May 1952.⁴⁷¹ Jorda conducted Beethoven's *Coriolanus* Overture and Mozart's Piano Concerto in D minor, K.466, with Harold Rubens as soloist. On Thursday 8 October 1953, Pickerill conducted the first performance of his Symphony no. 1, titled *Ons Land*, in Cape Town. This he had completed 12 years before. At this concert, the critic remarked that it was "a sad sign of our present musical situation that there was such a small audience...".⁴⁷² Before interval Jorda conducted Gluck's overture to *Iphigenia in Aulis*, Schubert's Symphony no. 5 and Stravinsky's Suite no. 2.

Pickerill premièred his First and Second symphonies, the last-named titled *From my Youth*, in Johannesburg in May 1949 and April 1951, respectively. In October 1953 Pickerill was awarded the Queen's Coronation Medal for his contributions and service to the development of music in South Africa. Pickerill conducted a "Cavalcade of Grand Operas" on Friday 18 and Saturday 19 June 1954, the first concert of the CTMO after their return from a ballet season in Johannesburg over the previous two months.⁴⁷³ He was then appointed as conductor of the Durban Civic Orchestra after Edward Dunn's retirement in August 1954.⁴⁷⁴ The programme of 26 September of that year consisted of the following works as an example: Rossini's *The Barber of Seville* Overture, Svendsen's Romance for violin and orchestra with Alfredo Galea as soloist, Tchaikovsky's Piano Concerto no. 1 with Elsie Hall, and Rimsky-

⁴⁶⁸ Ibid., 365.

⁴⁶⁹ Alfred Gibbs, "Cape Town conductors - I've played under them all", *The Cape Argus*, 12 June 1965.

⁴⁷⁰ Marjorie Swanson, 8.

⁴⁷¹ "Proud moment for composer", *Cape Times*, 9 May 1952.

⁴⁷² "Pickerill conducts his own work at the City Hall", *The Cape Argus*, 9 October 1953.

⁴⁷³ Advertisement, *Cape Times*, 18 June 1954. It reads: "The greatest selection ever presented in S.A. of excerpts, ensembles and arias from 25 different world-famous Italian, French and Russian Operas with the finest artists, including Olga Magnoni, Albina Bini, Solange de la Motte, Adelheid Armhold, Isadore Patz, Leon Cranfield, Lipa Horenstein and the Guiseppe Verdi Chorus".

⁴⁷⁴ Frits Schuurman, "The Durban Civic Orchestra", *Res Musicae* 7 (March 1961): 20.

Korsakov's *Capriccio Espagnol*. This formed part of Pickerill's "short term of office"⁴⁷⁵ just before Frits Schuurman's appointment in June 1955.

Pickerill died on 6 May 1955 in Cape Town.⁴⁷⁶

University of Cape Town

⁴⁷⁵ SAME, s.v. "Durban, Music in". See also SAME, s.v. "Pickerill, William Joseph".

⁴⁷⁶ "Death of Dr. Pickerill", *Cape Times*, 7 May 1955.

Chapter 6

Geoffrey Miller (1898-1981)

Geoffrey Brian Miller was born on 16 March 1898 in Sligo, Ireland.⁴⁷⁷ When he was six years old, his parents moved to Pietermaritzburg, South Africa, where he received his schooling. In 1917 he enrolled as a music student at the SACM. He studied composition under Bell and piano under Adolph Hallis, then a lecturer at the SACM. He received horn lessons from William Kühn, an amateur horn player and composer who worked in the music department of R. Müller.⁴⁷⁸ During Miller's studies he became a student horn player in the CTMO under Theo Wendt.⁴⁷⁹

The entry in the South African Music Encyclopedia states that "...whilst on tour with the orchestra in 1919, [Miller] accepted an appointment as pianist in a large café in Bloemfontein".⁴⁸⁰ It can be assumed that he did not complete his studies at the SACM as he saved enough money in Bloemfontein to continue his music studies at the RCM in London. Here he received conducting tuition from Arthur Bliss and Adrian Boult.⁴⁸¹ He also gained experience as a horn player by playing in the RCM orchestras.⁴⁸² In 1923 he returned to South Africa and became a permanent member of the CMO and was appointed as official accompanist and librarian.

When Timothy Farrell suddenly fell ill during a run of an Italian Opera series at the Opera House, Pickerill decided to sing Farrell's part himself, and Miller, having been appointed assistant conductor, was ordered to conduct the opera. This first conducting opportunity by Miller is related in a somewhat humorous article of concert master, Alfred Gibbs, reminiscing on the conductors under whom he had played:

At the time, he [Miller] said, he had hardly ever had a baton in his hand, and the only conducting he had ever done was some small work with a choir. Yet he conducted that operatic performance with all the skill and confidence of a

⁴⁷⁷ SAME, s.v. "Miller, Geoffrey Brian".

⁴⁷⁸ R. Müller (Pty) Ltd. dated from 1882. See SAME, s.v. "Müller, R., (Pty) Limited".

⁴⁷⁹ SAME, *ibid.*

⁴⁸⁰ *Ibid.*

⁴⁸¹ "Vol saal sê totsiens aan Miller", *Die Burger*, 24 September 1957.

⁴⁸² SAME, s.v. "Miller, Geoffrey Brian".

veteran. It was an astonishing achievement, and I can't think of any conductor, never having seen the score before, who would have taken it on.⁴⁸³

Miller took over from Walter Swanson as assistant conductor in 1929 and often conducted the more popular Saturday and Sunday evening concerts. On occasion, he conducted Thursday evening concerts.⁴⁸⁴ His listing as Assistant Conductor and Accompanist acknowledged his pianistic abilities in the programmes of the Thursday concerts. It was not until the beginning of 1946 that, due to Pickerill's ill-health, Miller was appointed as Acting Musical Director of the CTMO.

On 31 October 1946 the Amenities Committee endorsed an Orchestra Sub-Committee recommendation to change Miller's official title from "Assistant Conductor and Director" to "Associate Conductor and Musical Director".⁴⁸⁵

It is interesting to note that the death of Bell on 13 April 1946 was not commemorated by a performance of one of his works in the City Hall. This is astounding, especially as Bell had often conducted his own compositions with the CMO. The audience, though, stood in silent tribute to his memory at the start of the Thursday concert on 18 April 1946. Miller conducted this concert as a tribute to Bell.⁴⁸⁶ Mozart's Symphony no. 24, Wagner's Good Friday music from *Parsifal*, Purcell's Suite of five miniature pieces arranged for strings by Albert Coates, and Beethoven's Symphony no. 4 were played.

Stefans Grové, one of Bell's prodigies, arranged a performance of his Quartet, dedicated to Bell's memory, on 15 April 1946.⁴⁸⁷ The Cape Town String Quartet⁴⁸⁸ performed this work

⁴⁸³ Alfred Gibbs, "Cape Town conductors - I've played under them all", *The Cape Argus*, 12 June 1965. Neither the date of the opera production, nor its title was mentioned by Gibbs in the article. As Miller had been appointed as assistant conductor in 1929, it must have been "very shortly" hereafter, according to Gibbs.

⁴⁸⁴ See p. 73, n. 431 above for the contents of a Thursday concert. Another was when Pickerill was ill was on 20 April 1939. The programme consisted of Dvořák's *Carnival Overture*, Tchaikovsky's ballet suite, *Le Lac des Cygnes*, and Bruch's Violin Concerto in G minor with Margaret Fairless as soloist. Programme held at the UCTL. MA. Erik Chisholm Collection, BC129, box 20, file 155:16.

⁴⁸⁵ WCARS. City Council: Minutes. Inventory 3/CT. Vol. 1/1/1/102. 31 October 1946, 365. The City Council had changed the name of the Orchestra Committee to Orchestra Sub-Committee at a previous meeting. See WCARS. 30 September 1946, 77.

⁴⁸⁶ B.M., "Thursday Concert at City Hall", *Cape Times*, 19 April 1946.

⁴⁸⁷ "Young Composer", *The Cape Argus*, 16 April 1946. First name given as "Stephanus" in this article.

⁴⁸⁸ Members were Editha Braham, Inger Boberg, John Spink and Arthur Wegelin.

to a “large audience” in the Cathedral Hall.⁴⁸⁹ There were also memorial broadcasts in which Betsy de la Porte, Albina Bini and Redvers Llewellyn sang.⁴⁹⁰

At the time the idea of presenting works of one composer was popular. Various examples exist. On 21 February 1946 Miller presented an all-Schubert concert in the City Hall. Both the *Unfinished* and the Symphony in C major (the “Great”) were presented to a large and enthusiastic audience.⁴⁹¹ An all-Wagner evening followed on 25 April 1946. Timothy Farrell sang Wotan’s Farewell and Fire Music from *Die Walküre* and Amfortas’s aria from *Parsifal*.⁴⁹² On Sunday evening, 12 May 1946, Miller conducted a popular all-Tchaikovsky concert.

As part of the thirty-second anniversary, which took place between 27 February and 9 March 1946, Miller conducted, among other concerts, five performances of Gilbert and Sullivan’s *Patience* in the City Hall.

The need for additional string players became a contentious issue and affected the standard of playing at times. Commenting on the Thursday concert of 18 April 1946, Beatrice Marx wrote:

Lacking polish in details, its performance fell short of the standard which such a gem deserved. Wagner’s exquisite tone-poem - the Good Friday music from “Parsifal” - lacked in its turn the remote atmosphere of its theme. This was probably owing to the weight of the brass and woodwind tone overbalancing that of the strings.⁴⁹³

Echoing her opinion, *The Cape Argus* critique commented:

The Good Friday music from Parsifal was unsatisfying with a mere handful of violins available. A pedestrian performance of Mozart’s exquisite little symphony in B flat, No 24, preceded this.⁴⁹⁴

⁴⁸⁹ “Young Composer”, *The Cape Argus*, 16 April 1946. This concert featured various compositions by Grové, among them, a number of songs sung by Sigrid Wallender (accompanied by Grové at the piano); an arrangement for two pianos by Grové of his Ballet Suite (performed by Grové and his sister); and *Czardas* (performed by Editha Braham with piano accompaniment by Mary Noble). Nineteen-year old John Joubert’s *Threnody*, also written as a tribute to Bell, was premièred on 8 August 1946 just before Joubert’s departure to London on a Performing Rights Society scholarship. See “The Thursday Concert - ‘Threnody’ by John Joubert”, *The Cape Argus*, 9 August 1946.

⁴⁹⁰ Marjorie Swanson, 48.

⁴⁹¹ “An all-orchestra programme”, *Cape Times*, 22 February 1946.

⁴⁹² The programme held at the NLSA does not stipulate which aria this was.

⁴⁹³ “Thursday concert at City Hall”, *Cape Times*, 19 April 1946. Mozart’s Symphony no. 24, K.182 was also on the programme.

⁴⁹⁴ “Thursday Concert”, *The Cape Argus*, 20 April 1946.

In the meantime, the Town Clerk, Mr Merwyn B Williams, referring to Pickerill's ill-health then, proclaimed in May 1946 that Pickerill had in fact not resigned, but was still the appointed musical director.⁴⁹⁵ Chisholm remarked that if another director was to be appointed, it could be "a golden opportunity for a young man with musical war experience...to make a career for himself in South Africa".⁴⁹⁶

Miller doubted that any CTMO members would apply for the vacancies in establishing the Johannesburg Municipal Orchestra under city organist and conductor, John Connell, in 1946. Advertisements for woodwind, brass and percussion players had been circulated in the media throughout the country. Their basic salary being slightly higher compared to the CTMO players, Miller was confident that "Cape Town's musicians are proud of their orchestra and of their position as salaried employees with a pension to look forward to".⁴⁹⁷

Guest conductors were most probably employed to alleviate work pressure and help retain public interest. As Miller remained the official Associate Conductor, it is not the "first" period of guest conductors as Gollom claims.⁴⁹⁸ These conductors were scheduled according to their availability and were not pre-planned.

Highlights from some of these concerts are:

- Guy Magrath, a Trinity College music examiner, conducted various concerts between November 1945 and November 1946.
- Theo Wendt conducted Bell's Symphonic Variations, not heard in "many years", on Thursday 5 September 1946, as a tribute to Bell.⁴⁹⁹ Other works were Weber's *Oberon* Overture, the Bach-Steinberg Concerto in D major, Wagner's *Siegfried Idyll* and three excerpts from the third act of Wagner's *The Mastersingers*. Though advertisement before the concert, Elgar's Cello Concerto with Granville Britton as soloist, did not take place.⁵⁰⁰ Wendt also conducted on the the Sunday evening thereafter.⁵⁰¹

⁴⁹⁵ "City Musical Director - No resignation by Dr. Pickerill", *The Cape Argus*, 16 May 1946.

⁴⁹⁶ "Critical period for the Orchestra - Dr Chisholm on 'Golden Opportunity'", *The Cape Argus*, 15 May 1946.

⁴⁹⁷ "Posts in Johannesburg City Orchestra - Musicians not likely to leave Cape Town", *The Cape Argus*, 26 December 1946.

⁴⁹⁸ Gollom, 100.

⁴⁹⁹ B.M., "Theo Wendt as conductor", *Cape Times*, 6 September 1946.

⁵⁰⁰ Advertisement, *Cape Times*, 4 September 1946. Programme held at the NLSA.

⁵⁰¹ B.M., "Warm welcome for Wendt", *Cape Times*, 9 September 1946.

- Walter Swanson received “a big reception” as guest conductor on 6 October 1946.⁵⁰² He conducted Coleridge-Taylor’s *Hiawatha* on Saturday 30 August 1947 with soloists Jossie Boshoff, Cyril Evans and Timothy Farrell, and the Philharmonic Choir that he had trained himself. Probably due to too little rehearsal time, the production was criticised because of the “incoherent” contrapuntal sections and “weak” rhythmic entries, which apparently “was not the conductor’s fault: his indications were at all times crystal-clear and beautifully distinct”.⁵⁰³

- Sacha Derevitsky⁵⁰⁴ conducted an all-Russian programme on 21 November 1946, which included his first Symphony titled “Dream of the Infinite”, Borodin’s *Prince Igor* Overture, Prokofiev’s “Classical Symphony”, and Tchaikovsky’s *Capriccio Italien*. For the occasion the orchestra had been enlarged by members of the local SABC Studio Orchestra.⁵⁰⁵ He also conducted in January and May 1947. On 30 January 1947, Derevitsky conducted Beethoven’s *Prometheus* Overture, Debussy’s Two Nocturnes, Tchaikovsky’s symphonic poem, *Francesca da Rimini*, and his Symphony no. 4.⁵⁰⁶ Beethoven’s *Prometheus* Overture opened his concert on 18 September 1947 once again. Derevitsky included his *Spanish Impression* in the programme, Margret Fairless played Mendelssohn’s Violin Concerto, and Tchaikovsky’s Fifth Symphony ended the evening.⁵⁰⁷

- On Sunday 24 November 1946, Kirby was to have conducted two of his own compositions, the Symphonic Variations on an old Cape shanty, “The maid of Amsterdam”, and his Viennese waltzes, “Cupid’s Archery”.⁵⁰⁸ This could not happen due to the “suspension of the train which should have brought the orchestral parts from Johannesburg”, as Kirby explained to the audience.⁵⁰⁹ Tchaikovsky’s Theme and Variations, Strauss’s waltz from *Der Rosenkavalier*, and Rimsky-Korsakov’s “Dance of the Tumblers” were the substitutes. Saint-Saëns’s *Danse macabre* and “Softly awakes my Heart”

⁵⁰² “Guest Conductor at the City Hall - Big reception for Walter Swanson”, *Cape Times*, 7 October 1946.

⁵⁰³ “*Hiawatha* at City Hall - An enjoyable evening”, *Cape Times*, 1 September 1947.

⁵⁰⁴ Russian born Count Sacha Derevitsky studied at the Royal Conservatory of Bologna, Italy. He qualified with diplomas in conducting and composition. He composed incidental music for French, Italian and Swedish companies. See “Guest conductor and first performance”, *Cape Times*, 16 November 1946.

⁵⁰⁵ “Overwhelming reception for guest conductor”, *Cape Times*, 22 November 1946.

⁵⁰⁶ Programme held in the Pamphlet Collection: Cape Town Municipal Orchestra 1943-1947, WH Bell Music Library, UCT.

⁵⁰⁷ Programme held at the NLSA.

⁵⁰⁸ “Musical events of interest”, *Cape Times*, 23 November 1946. The programme held at the NLSA, though different, could probably not be changed in time.

⁵⁰⁹ B.M., “Guest conductor at City Hall”, *Cape Times*, 25 November 1946.

from his *Samson and Delilah* with Cicely Kisch as soloist, Weber's *Oberon* Overture, and the ballet suite from *Sylvia* by Delibes, were also on the programme.⁵¹⁰

- Jeremy Schulman, musical director of the SABC in Johannesburg, made his first appearance with the CTMO on Thursday 12 December 1946.⁵¹¹ William Walton's Violin Concerto with Editha Braham as soloist received its South African première at this concert.⁵¹²

- Albert Coates conducted in February, April and July 1947. On 28 August 1947 Coates conducted JS Bach's B minor Mass at the City Hall with Albina Bini, Sigrid Wal-lender and E Goyen Hart as soloists, and the Diocesan College and the Melodic Madrigal choirs, both under Claude Brown.⁵¹³ He also conducted in October of that year.

- Erik Chisholm, newly appointed Dean of the SACM, conducted in March 1947. This concert included his *The Adventures of Babar*. He also conducted in August 1947 and February 1948.⁵¹⁴

- The visiting composer and conductor, Jacques Berlinski,⁵¹⁵ conducted two concerts in 1947. On Sunday 7 September the programme featured two soloists: Leslie Arnold⁵¹⁶ performed Guil-mant's Organ Concerto, and Freda Sagov sang three arias: "Una voce poco fa" from Rossini's *Il barbiere di Siviglia*; "Queen of the Night"⁵¹⁷ from *The*

⁵¹⁰ Ibid.

⁵¹¹ "Stage : Screen : Music", *Cape Times*, 12 December 1946.

⁵¹² B.M., "Honours divided in first performance", *Cape Times*, 13 December 1946. Braham returned to England after her final appearance with the CTMO on 5 June 1947, when she performed both the Sibelius and Beethoven concertos. See also "Editha Braham's success", *The Cape Argus*, 6 June 1947.

⁵¹³ "Fine rendering of Bach Mass", *Cape Times*, 29 August 1947. Programme held at the UCTL. MA. Erik Chisholm Collection, BC129, box 20, file 155:14.

⁵¹⁴ On Thursday 5 February 1948 Chisholm conducted the *Così fan tutte* Overture, Dvořák's Cello Concerto with Granville Britton as soloist, and Schubert's Symphony no 5. Also on the programme were two of his then still incomplete sets of 24 orchestral Preludes. They were *Rudha Ban* and *Port-a-Beul*. See B.M., "Erik Chisholm as guest conductor", *Cape Times*, 6 February 1948.

⁵¹⁵ Jacques (Issac) Berlinski (Barkley) was born on 13 December 1913 in Radom, Poland. See *People*; available from <http://musicsack.com/PersonFMTDetail.cfm?PersonPK=100046555> (accessed 2 May 2012). Little is known of his education or training. He later emigrated from France to America, where he spent most of his years composing. Peter Erös premièred his *America*, 1976 in 1974. See "Immigrant composer's symphony will memorialize Bicentennial", *The Day*, 27 October 1927; available from <http://news.google.com/newspapers?nid=1915&dat=19751025&id=zu4gAAAAIIBAJ&sjid=BnIFAAAAIIBAJ&pg=771,4774515> (accessed 5 May 2012). He died on 19 June 1973 in California. See *Jacques (Issac) Berlinski (Barkley)*, information obtained from Melissa James, student assistant of David Day, curator at Brigham Young University, Utah, USA; available from caro_mel80@hotmail.com or david_day@byu.edu (accessed 13 May 2012).

⁵¹⁶ Leslie Arnold (1906-1963) was appointed Cape Town City Organist and organist of the Metropolitan Methodist Church in Greenmarket square in 1946. From 1948 he was organ lecturer at the SACM. He was an FRCO.

⁵¹⁷ Beatrice Marx said that Sagov did not quite manage the high notes, which would probably imply the second aria. See "Guest conductor and two soloists", *Cape Times*, 8 September 1947.

Magic Flute by Mozart; and “È strano!” from *La traviata* by Verdi. Other works were Weber’s *Der Freischütz* Overture, a Largo by Samuel Naumbourg played by Leslie Arnold at the organ, and the *Suite Symphonique* by Van Dyck.⁵¹⁸ The last-mentioned work was repeated in the second concert on Thursday 27 November 1947, the main work being Fauré’s Requiem. The soloists were Gladys Melville and Harry Rabinowitz. The Diocesan College and Melodic Madrigal choirs had been prepared by Claude Brown. John Walsh played the organ. Other works were Beethoven’s *Egmont* Overture and Berinski’s symphonic poem, “Chenaar”.⁵¹⁹

Many local and foreign artists performed with the CTMO under Miller and attracted enthusiastic audiences. Among the local artists were Lionel Bowman, Isador Epstein, Adelaide Newman, Albina Bini, Adolph Hallis, Cecilia Wessels, Vera de Villiers, Harold Ketelbey and Granville Britton. The international artists included the violinist, Bonislaw Fryling,⁵²⁰ and the pianists, Ania Polakoff,⁵²¹ Paul Loyonnet, and Vera Benenson.⁵²²

Paul Loyonnet played Beethoven’s fourth and fifth piano concertos to a “great” Saturday evening audience on 14 September 1946.⁵²³ Beatrice Marx complained of unsynchronized playing resulting from Miller conducting with “his back to the soloist”:

The plan of placing the soloist at the front of the platform is certainly a good one. As certain is it bad to cripple the conductor by having his back to the soloist throughout the performance. This undoubtedly led to the weakness of ensemble noticeable, chiefly in the first movement of the G major concerto...⁵²⁴

In January 1947, Albert Coates, who was on sick-leave in Cape Town, remarked on the shortage of string players in the CTMO, which in his opinion, if less than 76 players was “a

⁵¹⁸ Neither the programme, nor any media articles included van Dyck’s first name. I have been unable to find any information about this composer. Neither the programme, nor any media articles included van Dyck’s first name.

⁵¹⁹ B.M., “Varied music at City Hall”, *Cape Times*, 28 November 1947. See also “Fine rendering of Faure’s Requiem”, *The Cape Argus*, 28 November 1947, and “Fauré se Requiem”, *Die Burger*, 28 November 1947.

⁵²⁰ “Polish Violinist”, *The Cape Argus*, 29 April 1946. Dr Bronislaw Fryling, a Polish violinist, made his first South African appearance on Saturday 28 April 1946 in a performance of Tchaikovsky’s Violin Concerto and Giuseppe Gagliano’s Violin Concerto in D minor, which had been dedicated to him. He repeated the Gagliano concerto on Thursday 2 May 1946. See “Repeat performance of Gagliano Concerto”, *Cape Times*, 3 May 1946. He also performed with the orchestra in September of that year.

⁵²¹ B.M., “Ania Polakov as soloist”, *Cape Times*, 20 September 1946.

⁵²² Advertisement, *The Cape Argus*, 19 November 1947.

⁵²³ B.M., “Loyonnet plays two concertos”, *Cape Times*, 16 September 1946.

⁵²⁴ Ibid.

waste of time”.⁵²⁵ This situation was partly rectified by the addition of ten new orchestra members to the CTMO in January 1947: three violinists; a double bass player; a bass trombonist and “five more instrumentalists including a harpist”.⁵²⁶ Echoing Coates’s view on the insufficiencies of string numbers, Beatrice Marx criticised the concert of 19 March 1947, conducted by Miller, because of “heavy” wind playing.

The Tannhauser [*sic*] overture, beginning the programme, was unaccountably ragged; wind[s] heavy in the up-take and some of the violins not synchronised in the tripping semi-quavers passages.⁵²⁷

Discussions on the appointment of a substitute for Pickerill had continued throughout 1946, only to gain momentum in 1947. An advertisement appeared in both Afrikaans and English media and, through the London agents, to the overseas music press. In January 1947 it was reported that in total more than 70 applications had been received.⁵²⁸ Of these, short CVs of 58 were listed in the minutes of the Orchestra Sub-Committee meeting held on 24 January 1947.⁵²⁹ Among these were some who had, or still were to conduct orchestras in South Africa: Gilberto Bonegio, Gideon Fagan, Lionel Field, Charles Manning, Leo Quayle, Jeremy Schulman, Walter Swanson and Theo Wendt.⁵³⁰ The following persons were appointed by the Orchestra Sub-Committee to serve as an advisory committee in the selection process: Erik Chisholm, Claude Brown, Wansbrough Poles and Albert Coates. The names of the London advisers who had to report to the advisory committee under Chisholm were: Professor Edward Dent, Walter Legge, Constant Lambert, Adrian Boult (replacing Victor Hely-Hutchinson, who had died before the first meeting could be convened) and Professor Eric Grant.⁵³¹ Miller was not mentioned in this whole process. Representatives of the Orchestra

⁵²⁵ “Mr Coates on Music in S.A. - Orchestra far too small”, *The Cape Argus*, 31 December 1946. According to the reporter the CMO consisted of 30 players at the time and were to be increased to 44. Coates said that, whereas the combined strength of the SABC and Johannesburg Municipal Orchestra was about 76 players, the last-mentioned orchestra was merely 46 at the time.

⁵²⁶ “Arrivals of new orchestra players”, *Cape Times*, 11 January 1947. It could not be determined who the five instrumentalists were.

⁵²⁷ “Cecilia Wessels’ Farewell”, *Cape Times*, 20 March 1947.

⁵²⁸ “70 Apply for post of C.T. Orchestra Conductor”, *Cape Times*, 21 January 1947.

⁵²⁹ WCARS. Orchestra Sub-Committee: Minutes. Inventory 3/CT. Vol. 1/4/5/5/1/6. 24 January 1947, [9-23].

⁵³⁰ *Ibid.* The order is according to the minutes.

⁵³¹ WCARS, 26 February 1947, 88.

Subscribers' Society were also drawn into the selection process and were asked to compile a shortlist of possible British conductors in February 1947.⁵³²

6.1 The Royal visit and Miller's ill-health

For the first three weeks of February 1947, City Hall concerts were cancelled owing to the redecoration of the main hall in advance of the visit of the Royal Family. During this period concerts were held at the SABC studio.

The visit of the Royal Family, their Majesties King George VI and Queen Elizabeth, and their Royal Highnesses Princess Elizabeth and Princess Margaret, was celebrated by a "Royal Festival Symphony Concert" on Thursday evening 20 February 1947.⁵³³ The CTMO had been augmented to 68 players with members of the SABC Studio Orchestra and the Royal Marines Band of the H.M.S. Vanguard.⁵³⁴ Coates, who had compiled the programme, appeared as guest conductor for this prestigious concert and opened with William Walton's march, *Crown Imperial*. The other works, Saint-Saëns's Violin Concerto no. 3 with Margaret Fairless, Senta's Ballad from "The Flying Dutchman" and Brünnhilde's Battle Cry from "The Valkyrie" by Wagner with Cecilia Wessels, Schumann's Piano Concerto with Elsie Hall, and the *Cockaigne* Overture (*In London Town*) by Elgar, were all conducted by Miller. Though the concert was summarised as a "noteworthy occasion" and much praise went to Coates and the soloists, the *Cape Times* apologised for not acknowledging Miller for the success of the evening:

The *Cape Times* regrets that, owing to an inadvertence, none of the credit which should have gone to Mr. Geoffrey Miller, Associate Conductor of the Cape Town Municipal Orchestra for Thursday night's successful festival concert in the City Hall, appeared in the notice in yesterday's issue.⁵³⁵

Coates conducted a festival concert the following evening, this time by himself, with Strauss's symphonic poem, *Don Juan*, Vaughan William's *A London Symphony* and Wagner's "Immolation of Brünnhilde" sung by his wife, Vera de Villiers.

On 22 April 1947, Miller and Coates alternated the musical direction of a concert performed in honour of Her Majesty, Queen Elizabeth, after her tour through the country. In this concert

⁵³² "Selection of orchestra Conductor", *Cape Times*, 27 February 1947.

⁵³³ "Souvenir Programme" held at the UCTL, MA. Erik Chisholm Papers, BC129, box 20, file 155:74.

⁵³⁴ "Festival concert in the City Hall", *Cape Times*, 21 February 1947.

⁵³⁵ "Thursday night's concert", *Cape Times*, 22 February 1947.

Albina Bini, Editha Braham, Vera de Villiers, Elsie Hall, Margaret Fairless and AW Hutchings,⁵³⁶ “a member of the royal tour personnel”, were the soloists.⁵³⁷

The Thursday concert of 24 April 1947 was cancelled, “owing to the sudden indisposition of the Associate Conductor Mr Geoffrey Miller”.⁵³⁸ The following conductors stood in for Miller: Walter Swanson,⁵³⁹ Erik Chisholm, Leslie Arnold, George Tobias and Dodds Miller⁵⁴⁰ (both conductors of the SABC Studio Orchestra in Cape Town), and Theo Wendt.

Having recovered, Miller performed Beethoven’s Ninth on 12 June 1947, with the augmentation of members of the SABC Studio Orchestra, just before the annual holiday of the orchestra.⁵⁴¹ The soloists were Albina Bini, Willa Haynes, Cyril Evans and Timothy Farrell, and the Philharmonic Choir under Leslie Arnold participated.

Geoffrey Miller and Coates shared a “memorable” concert on 19 July 1947.⁵⁴² Miller conducted Beethoven’s *Coriolanus* Overture and his *Emperor* Concerto in the first half. Coates continued with Rachmaninoff’s Piano Concerto no. 2. Benno Moiseiwitsch was the soloist in both concertos. Coates concluded with Borodin’s *Prince Igor* Overture.

In September 1947 Miller was taken ill again and took a month’s sick-leave. In addition to the assistance of some of the aforementioned guest conductors, Albert Coates, Sacha Derevitsky and Edgar Cree were asked to conduct.⁵⁴³ Cree, conductor of the Studio Orchestra of the SABC in Johannesburg, appeared for the first time on Sunday 5 October 1947.

⁵³⁶ Programme held in the Pamphlet Collection: Cape Town Municipal Orchestra 1943-1947, WH Bell Music Library, UCT.

⁵³⁷ “The Queen at Municipal Concert”, *The Cape Argus*, 23 April 1947.

⁵³⁸ Advertisement, *Cape Times*, 24 April 1947.

⁵³⁹ Swanson conducted a Sunday evening concert, and the three New Ballets of the Eoan Group in the City Hall from 10 to 17 May 1947.

⁵⁴⁰ Dodds Miller was born on 29 October 1898 (it is not known where). See *Miller, Dodds*; available from <http://ancestry24.com/search-item/?id=C837476> (accessed 21 February 2012). He joined the Durban Orchestra as flautist sometime “in the late 1920s and 1930s”. See SAME, s.v. “Durban Orchestra, The”. He also was a pianist for the Broadcasting Studio in Durban during this period. See SAME, s.v. “Durban, Music in”. In June 1940, Miller sponsored a Music Club evening held under the auspices of the SASMT. In 1941 he established “what became the Durban Philharmonic Orchestra”. See SAME, s.v. “Durban Philharmonic Society, The”. He died in Durban on 3 November 1979.

⁵⁴¹ The annual holiday of the orchestra was between 19 June and 18 July 1947. See Advertisement, *The Cape Argus*, 17 June 1947.

⁵⁴² “Moiseiwitsch recital”, *The Cape Argus*, 21 July 1947.

⁵⁴³ “Geoffrey Miller’s illness - Albert Coates to conduct to-morrow night”, *Cape Times*, 10 September 1947. See also programme held at the NLSA.

Miller undertook a country tour to Worcester, Swellendam and Mossel Bay between 10 and 15 November 1947. Each town received an afternoon and evening concert.

On three consecutive Saturday evenings, 20 and 27 March, and 3 April 1948, Miller conducted a production by Alessandro Rota of Puccini's *Madama Butterfly* in the City Hall. For these, the Italian soprano, Rina Bellandi, sang the role of Cho Cho San. Probably refreshing, though uncommon for a Thursday concert, was the somewhat unusual costumed presentation of Handel's *Acis and Galatea* on 10 November 1949 in the City Hall. Miller conducted this production and Albina Bini, Boris Rome and Gregorio Fiasconaro were the soloists, the chorus consisting of members of the Philharmonic Choir under Leslie Arnold, and the Diocesan College and Madrigal choirs under Claude Brown. The audience was reported to have been "considerably smaller" in comparison to the normal Thursday concert.⁵⁴⁴

6.2 Miller's retirement

The appointment of Enrique Jorda as permanent conductor was announced in the media on 2 August 1947. Miller remained Associate Conductor until Jorda's first concert on 19 February 1948. His title then reverted back to "Assistant Conductor and Municipal Director",⁵⁴⁵ in which capacity he conducted mainly the more popular Sunday evening concerts, until his retirement in October 1953. Due to stringent financial curbs of the CTMO budget at the time, the City Council decided to rescind the positions of the assistant conductor when Miller vacated this position.⁵⁴⁶ Miller, though not quite 60 years old, was granted full pension benefits by the City Council because of his loyal service as conductor of the orchestra for nearly 25 years. A presentation was made by Professor Irving on behalf of the Orchestra Subscribers' Society at Miller's farewell concert on Thursday 29 October 1953. Miller chose to conduct Walton's "Portsmouth Point", Tchaikovsky's Piano Concerto no. 1 with Elsie Hall as soloist and Dvořák's Symphony *From the New World*. Though the music critic of *The Cape Argus*, referring to Irving's speech, merely singled out Miller's "immense value" as accompanist, it may be assumed that appreciation was also voiced for his conducting.⁵⁴⁷

It must be borne in mind that Miller's retirement came at a critical time in the history of the orchestra. The proposed downsizing of the orchestra and measures to reduce the annual esti-

⁵⁴⁴ "Acis and Galatea at City Hall", *The Cape Argus*, 11 November 1949.

⁵⁴⁵ "Majority of six votes for Jorda", *The Cape Argus*, 11 August 1947. This was a front-page article.

⁵⁴⁶ WCARS. Orchestra Special Committee: Minutes. Inventory 3/CT. Vol. 1/5/5/1/3. 11 May 1953, 11.

⁵⁴⁷ "Elsie Hall soloist at farewell to Geoffrey Miller", *The Cape Argus*, 30 October 1953.

mate for 1954 coincided with advertising for a successor after Jorda had resigned in July 1953. Miller probably felt that it was time to move on.

Miller's qualities are probably best summed up by Clarence Raybould in his synopsis of the history of the orchestra, dated September 1963:

A sensitive and discriminating pianist and conductor, with a good cultural background, he was a quiet, conscientious, hard-working musician, whose initiative, self-effacing qualities made him a particularly sympathetic accompanist - it was just this self-effacement, combined with a dignified lack of showmanship, which kept Geoffrey Miller out of the headlines.⁵⁴⁸

After Miller's retirement, he was still asked to conduct concerts from time to time and was nominated first conductor of the newly formed Cape Town Philharmonic Orchestra⁵⁴⁹ in 1955.⁵⁵⁰ Their first public concert was on Sunday evening 8 May 1955. Being idealistic at heart, his views on the foundation of this "all-purpose" orchestra were expressed aptly in an interview in February 1954.⁵⁵¹ Such an orchestra, he maintained,

...could give service not purely as a symphonic orchestra but in symphonic work plus lighter concerts, educational concerts, non-European concerts, opera and ballet performances and musical comedy and oratorio. In addition it should be at the service of the community for the municipal functions and State occasions as required...[so that] the 'rich man's toy' cry be heard no more.⁵⁵²

With this orchestra, comprising of "a half-a-dozen or more" members of the CTMO, Miller featured two soloists and some "fairly simple" orchestral pieces.⁵⁵³ The soloists were Lilian Nel and Cecilia Laurens.⁵⁵⁴ Before the concert began, Edward Dunn "paid a heart-felt tribute" to Pickerill who had died on 6 May 1955. He asked the audience to stand in silence as a tribute to his memory.

⁵⁴⁸ Raybould, 5.

⁵⁴⁹ Before the inauguration of the CMO in 1914, the orchestra of which Ellie Marx was leader was also named the Cape Town Philharmonic Orchestra. See p. 19 above.

⁵⁵⁰ The Cape Town Philharmonic Orchestra was an orchestra of amateur players and teachers. It can be assumed that professionals occasionally were asked to participate.

⁵⁵¹ "All-purpose orchestra favoured by Geoffrey Miller", *Cape Times*, 12 February 1954.

⁵⁵² *Ibid.*

⁵⁵³ B.M., "Orchestra's debut with soloists", *Cape Times*, 9 May 1955.

⁵⁵⁴ *Ibid.* Nel sang "'Voi che sapete' from Mozart's *The Marriage of Figaro*, and Puccini's "One fine day" ("Un bel di vedremo") from *Madama Butterfly*. Beatrice Marx said that "a course of Italian lessons would help to correct faulty pronunciation". Laurens played the first movement of Mozart's Piano Concerto in A major, K.488.

Miller's services were employed at times as pianist and accompanist, evident from a concert on Sunday 7 February 1954 under Dunn, in which he played a cadenza in Liszt's Hungarian Rhapsody no. 2 for orchestra, "the surprise of the evening".⁵⁵⁵ This was Miller's first appearance on the City Hall stage after his retirement six months before.⁵⁵⁶ On Thursday, 27 October 1955, Miller conducted one of the lunch-hour concerts sponsored by General Motors in the City Hall. Prokofiev's *Peter and the Wolf*, with Richard Buncher as narrator, was the main work on the programme. The others were Wolf-Ferraris overture to the opera, *Susanna's Secret* (the first Cape Town performance of this work), and Felix Weingartner's transcription of Weber's "Invitation to the Dance".⁵⁵⁷

Less than a week later, on Sunday 6 November 1955, Miller did a popular concert in the City Hall with the Cape Town Philharmonic Orchestra, their second concert. In the programme, Miller, in the words of Beatrice Marx, reiterated that "this orchestra exists chiefly to give an outlet to many amateur musicians who would otherwise have [had] no outlet for their musical talents and to give young soloists the opportunity to appear at concerts".⁵⁵⁸ The soloists were Pieter Marais with the first movement of Beethoven's Concerto no. 1 and Len Clark, who sang a group of four songs by Michael Head, George Howard Clutsam and Michael Arne, with piano accompaniment by Miller.⁵⁵⁹

Miller was intermittently asked to conduct in 1956. On Saturday 28 January he conducted Italian opera excerpts with the Labia Grand Opera Company and the Guiseppi Verdi Choir at the City Hall. During guest conductor George Hurst's visit in February 1956, Miller conducted the lunch-hour concerts on 1, 7 and 15 February. The last date was a concert sponsored by the Cape Advertising Contractors Ltd., on behalf of General Motors South Africa (Pty.) Ltd., for commercial broadcasting on Radio Springbok.⁵⁶⁰

After Hurst's final concert on 1 March 1956, Miller filled-in with various concerts until the following guest conductor, Piero Gamba's appearance, on 23 March. For example, on Sunday

⁵⁵⁵ B.M., "Plenty of variety at City Hall", *Cape Times*, 8 February 1954.

⁵⁵⁶ Ibid.

⁵⁵⁷ "Hearty applause for guest conductor", *Cape Times*, 28 October 1955.

⁵⁵⁸ "Amateur orchestra at City Hall", *Cape Times*, 7 November 1955.

⁵⁵⁹ Ibid. The works performed were: *The Arcadians* Overture by Talbot-Monckton; "pieces for strings by Mozart and Razigade" (here details are not given); four movements from Handel's *Faithful Shepherd* suite; Eric Coates's *Summer Days* suite, and the first movement of Mozart's *Prague* Symphony. Marx commented that it was "unforgivable... that several of the professionals [of the CTMO] assisting in the [Philharmonic] orchestra were absent from the platform" during the performance of the final work.

⁵⁶⁰ WCARS. City Council: Minutes. Inventory 3/CT. Vol. 1/1/119. 30 August 1955, 2806.

4 March, Miller conducted Manuel Villet in a performance of Chopin's E minor Concerto. On Sunday 11 March his Cape Town Philharmonic Orchestra performed a concert. One of a number of lunch-hour concerts was on Wednesday 14 March with Leonard Hall as soloist playing Gershwin's *Rhapsody in Blue*. On the following day, normally reserved for a symphony concert, Manca conducted the second performance of Verdi's *La traviata* in the City Hall as part of the Eoan Group's 1956 Arts Festival,⁵⁶¹ the first having been on Saturday 10 March, which was acclaimed as "an unqualified triumph".⁵⁶² On Sunday 18 March, Miller conducted Evonne Roux as soloist in JS Bach's Concerto in D minor.

On Thursday 17 May 1956, Miller conducted the Austrian celebrity, Walter Klien, in a performance of Tchaikovsky's Piano Concerto in B flat minor and Mozart's Piano Concerto in D minor, K.466. Klien also performed Mozart's Piano Concerto in A major, K.488, on the Sunday thereafter as well as Strauss's *Burleske*. On Sunday 3 June, Albina Bini played Saint-Saëns's *Africa* fantasy with the orchestra. Also on this programme were Smetana's *The Bartered Bride* Overture, Strauss's Waltz from *Der Rosenkavalier*, movements from Grétry-Mottl's *Céphale et Procris*, Rabaud's *Eclogue* and Beethoven's *Jena* Symphony.⁵⁶³ Artists such as the blind violinist, Ruggiero Ricci, performed the Beethoven and Tchaikovsky violin concertos on Thursday 5 June under Miller. Bertha Hagart performed Mozart's Piano Concerto in B flat major, K.595, on Sunday 17 June, and Lionel Bowman Mozart's Piano Concerto in D major, K.537, on Thursday 21 June. On Sunday 29 July Miller conducted the Philharmonic Orchestra.⁵⁶⁴ Although officially in retirement as assistant conductor, Miller kept most lunch-hour and pavilion concerts with the CTMO going during 1956 and 1957.

Miller conducted various Sunday evening concerts with his Cape Town Philharmonic Orchestra in 1957, the last of which was on Sunday 22 September of that year, just before his departure to Pietermaritzburg as musical director of its Philharmonic Society. He later taught at Michaelhouse in Balgowan, KwaZulu-Natal. In March 1962 he was appointed as lecturer in orchestration, theory and assistant to David Tidboald at the SACM. Tidboald was teaching

⁵⁶¹ WCARS. Vol. 1/1/1/120. 29 November 1955, 653.

⁵⁶² "'Traviata' success by Eoan Group", *Cape Times*, 12 March 1956.

⁵⁶³ "Albina Bini as piano soloist at City Hall", *The Cape Argus*, 5 June 1956. The symphony has since been attributed to Friedrich Witt. See "'Jena' Symphony." In *The Oxford Companion to Music*, edited by Alison Latham. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e3540> (accessed 7 April 2011).

⁵⁶⁴ "Amateur orchestra will play at City Hall on Sunday night", *The Cape Argus*, 27 July 1956.

conducting at the time.⁵⁶⁵ Miller also taught the piano.⁵⁶⁶ As pianist and accompanist he often participated in chamber music concerts. On 21 August 1962, for example, he accompanied Roy Carter in a performance of two cello sonatas, those of Britten and Beethoven (in A major), at the Hiddingh Hall.⁵⁶⁷ He also conducted the SACM orchestra from time to time.

Occasionally he was asked to conduct opera too. In September 1962, for example, he conducted Puccini's *Tosca* in the Little Theatre and Pergolesi's *La serva padrona* in the rather small Parow Civic Theatre two months later.⁵⁶⁸ He retired to Pietermaritzburg in 1966. He died in Kirstenbosch on 27 November 1981.⁵⁶⁹

University of Cape Town

⁵⁶⁵ "Appointed as lecturers", *Cape Times*, 8 March 1962.

⁵⁶⁶ SAME, s.v. "Miller, Geoffrey Brian".

⁵⁶⁷ "Joint piano and 'cello recital", *Cape Times*, 22 August 1962. See also "Spectacular playing at Hiddingh Hall concert", *The Cape Argus*, 22 August 1962.

⁵⁶⁸ Talbot, 167.

⁵⁶⁹ South Africa. Supreme Court. Death Notice.

Chapter 7

Enrique Jorda (1911-1996)

Enrique Jorda was born on 24 March 1911 in San Sebastian, Spain. He started his musical training at the age of five, was educated at the St Mary's College, San Sebastian, whilst continuing his musical training at Madrid University.⁵⁷⁰ At 17 he left for the Sorbonne, Paris, to study medicine. Jorda soon realised that his passion for music was stronger and he decided to study music. He studied composition with Paul Le Flem, conducting with Franz Rühlmann,⁵⁷¹ and organ with Marcel Dupré. He made his conducting debut in 1937 in Paris,⁵⁷² and conducted the Basque Ballet between 1937 and 1939. He also toured with the company to France, Belgium, Holland and England during this period.⁵⁷³ He was the musical director of the Madrid Symphony Orchestra from 1940 to 1945.⁵⁷⁴ From 1945 to 1947 Jorda left Spain and was the guest conductor for a number of prominent orchestras: the BBC Symphony Orchestra; the New London Orchestra; the Hallé Orchestra in Manchester;⁵⁷⁵ the Southern Philharmonic Orchestra; the BBC Theatre Orchestra; the LSO; and the Liverpool Philharmonic Orchestra.⁵⁷⁶

Towards the beginning of 1947 the City Council embarked on an extensive advertising campaign to appoint a permanent conductor for the CTMO.⁵⁷⁷ The credentials of 58 applicants had been listed. Jorda had no official music qualifications, had not submitted any testimonials, but had considerable experience as a conductor.⁵⁷⁸ The London Advisory Committee cabled their recommendations to the Amenities Committee in June 1947.⁵⁷⁹ The shortlist of four

⁵⁷⁰ Allen Kozinn, "Obituaries: Enrique Jorda, 84, Orchestra Director in San Francisco", *New York Times*, 31 March 1996; available from <http://www.nytimes.com/1996/03/31/nyregion/enrique-jorda-84-orchestra-director-in-san-francisco.html> (accessed 18 November 2009).

⁵⁷¹ The spelling of Rühlmann is taken from *Grove's Dictionary of Music and Musicians*, 5th ed., s.v. "Jorda, Enrique". The names, Francis Ruhlmann and Paul le Flemm, as they appeared in *The Cape Argus*, are incorrectly spelt. See "Spaniard selected for City Orchestra", *The Cape Argus*, 2 August 1947.

⁵⁷² Noël Goodwin and Charles Barber. "Jord [*sic*], Enrique." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/14480> (accessed 26 September 2010).

⁵⁷³ WCARS. Amenities Committee: Minutes. Inventory 3/CT. Vol. 1/4/5/5/1/6. 24 January 1947, 6.

⁵⁷⁴ *Grove's Dictionary of Music and Musicians*, 5th ed., s.v. "Jorda, Enrique".

⁵⁷⁵ Allen Kozinn, "Obituaries: Enrique Jorda, 84, Orchestra Director in San Francisco".

⁵⁷⁶ WCARS. 24 January 1947, 6. See also "Spaniard selected for City Orchestra", *The Cape Argus*, 2 August 1947.

⁵⁷⁷ See pp. 88-89 above.

⁵⁷⁸ WCARS. 24 January 1947, 15.

⁵⁷⁹ WCARS. 3 June 1947, 269.

candidates was in the order of preference: John Hollingworth, Enrique Jorda, Foster Clark, and Gideon Fagan.⁵⁸⁰ The Town Clerk, Merwyn Williams, had been tasked to interview these conductors while on business in London, before a decision was to be made.⁵⁸¹

On 11 August 1947, after a two-hour debate on Jorda's candidature, the City Council put the decision to a vote. With a majority of six votes, 23 votes in favour and 17 against, Jorda was officially appointed.⁵⁸² The City Council also decided that Geoffrey Miller's post be changed from "Associate Conductor and Musical Director" to "Assistant Conductor and Municipal Director".⁵⁸³ Not all ratepayers were happy with Jorda's appointment. On 21 August 1947 the Wynberg Ratepayers' Association presented a motion to rescind the City Council's decision, as "several members expressed indignation at the appointment of Mr. Jorda because he was a foreigner and a Spaniard".⁵⁸⁴ On the grounds that Jorda's acceptance was cabled to Cape Town Mayor, Mr A. Bloomberg, by Williams, the City Council did not accede to this.⁵⁸⁵

Jorda was determined to improve the orchestra's standard:

It is my ambition to bring still greater fame to the Cape Town Orchestra. There is one thing I can promise with certainty, and that is a great deal of very hard work lies ahead for all its members. It is only by hard work that a really high standard can be achieved.⁵⁸⁶

The City Council initiated a process whereby the numbers of the orchestra would be gradually increased with more string players and by filling certain vacancies in the winds. Jorda was asked to interview three players before his arrival in Cape Town. The positions were for first trumpet, third horn and clarinet.⁵⁸⁷

Jorda and his wife arrived in Cape Town on 2 January 1948 and were welcomed by Merwyn Williams, Geoffrey Miller, and two members of the Orchestra Subscribers' Society, Dr ID du

⁵⁸⁰ Ibid. It is interesting that the London Advisory Committee recommended a South African conductor. The cable of 3 June 1947 read: "Grant now written not disposed quarrel with Boult's [sic] placings except that thinks Jorda comes first in present accomplishment but adds he feels that it would be the wise thing from all sorts of points of view to recommend a native musician for the post".

⁵⁸¹ Ibid.

⁵⁸² "Majority of six votes for Jorda", *The Cape Argus*, 11 August 1947.

⁵⁸³ Ibid.

⁵⁸⁴ "Jorda accepts appointment to City Orchestra", *Cape Times*, 22 August 1947.

⁵⁸⁵ Ibid.

⁵⁸⁶ *Cape Times*, London Correspondent, "New Conductor - Jorda's interest in Ballet", *Cape Times*, 13 September 1947.

⁵⁸⁷ Ibid.

Plessis and Mr WK Dose. Miller expressed the wish that Jorda conduct the Thursday evening concert on 15 January 1948, in which Nella Wissema was scheduled to perform Khachaturian's Violin Concerto.⁵⁸⁸ Jorda did not conduct until 19 February. With all the publicity since his appointment, the media announced in advance when booking was to open for his first concert.⁵⁸⁹ As advertised, it opened on 2 February 1948, and no fewer than five days later a front page article in the *Cape Times* announced that all seats had been sold. This meant that "many additional choir seats" had already been booked and that "black market sales" were taking place.⁵⁹⁰

With Jorda's coming, the CTMO entered a new dispensation. Three important resolutions, suggested by him, were taken by the Orchestra Sub-Committee in advance of his first concert. These would have a profound influence on existing practices.⁵⁹¹

- Firstly, Jorda requested that Thursday concerts be held every second Thursday, hereby allowing for more rehearsal time. The reason given was that he considered "it necessary to rehearse for not less than 15 hours for each concert, i.e. five sessions of three hours".⁵⁹² This was moved by seven votes to one at the meeting of the Amenities Committee on 3 February 1948. The request to perform fortnightly was granted after a public announcement to this effect on 17 May 1948. It stated that, after the Thursday evening concert of 13 May, there was to be no symphony concert until Thursday 27 May.⁵⁹³

An opportunity was created for guest conductors to conduct on the free Thursdays. Albert Coates conducted the first complete South African performance of Elgar's *The Dream of Gerontius* on Thursday 19 August 1948.⁵⁹⁴ Significantly, during the same week, on Wednesday 18 and Friday 20 August, Thomas Beecham conducted two concerts at the Alhambra Theatre with the CTMO and the combined orchestras of the SABC in Cape Town, Durban

⁵⁸⁸ "Mr. Enrique Jorda welcomed to Cape Town", *The Cape Argus*, 2 January 1948.

⁵⁸⁹ Advertisement, *The Cape Argus*, 26 January 1948.

⁵⁹⁰ "All seats sold for Jorda debut", *Cape Times*, 7 February 1948.

⁵⁹¹ WCARS. Amenities Committee: Minutes. Vol. 1/4/5/5/1/7. 3 February 1948, 25.

⁵⁹² *Ibid.*

⁵⁹³ Advertisement, *Cape Times*, 17 May 1948.

⁵⁹⁴ This was the first complete performance since Barrow-Dowling's incomplete version "many years ago". The Diocesan College and Melodic Madrigal choirs were trained by Claude Brown. The soloists were Vera de Villiers, Ernest Dennis, Timothy Farrell, and John Ward. See B.M., "Elgar Oratorio performed", *Cape Times*, 20 August 1948. Ernest Dennis had contact with Chisholm as Colonel in charge of entertainment during WWII in the Far East. Dennis was appointed as singing lecturer at the SACM in February 1948. See B.M., "Tenor joins staff of Music College", *Cape Times*, 6 February 1948. He held this position until 1967. See Talbot, 24-25.

and Johannesburg. His wife, Betty Humby, featured as soloist in the first concert and performed Delius's Piano Concerto, which was flanked by Haydn's Symphony no. 93 and Brahms's Second Symphony. Wagner's *The Mastersingers* Overture was played as an encore to an audience "aroused to wild enthusiasm".⁵⁹⁵ The second concert presented Mozart's Symphony no. 40, Haydn's Cello Concerto in D major with Mischel Cherniavski as soloist, and Sibelius's Symphony no. 1. Massenet's "The last sleep of the Virgin" from *La Vierge* was given as an encore.⁵⁹⁶

The fact that the number of concerts had been reduced during 1948 "by the holdings of fortnightly instead of weekly [concerts], and by the absence of the Orchestra [Studio Orchestra] on the Provincial tour [with Beecham] in October", did not deter the City Council from extending their gratitude to Jorda for his efforts to uplift the standard of the orchestra:

At the annual general meeting a resolution was passed unanimously that a letter should be sent from the meeting to the Council expressing the [Orchestra Subscribers'] Society's deep appreciation of the work done by Mr. Jorda and the Orchestra during the past year. Subscribers would like to pay a warm tribute to Mr. Jorda who, in spite of many difficulties, has raised the standard of orchestral playing to a pitch not previously known in Cape Town.⁵⁹⁷

A number of concert performances of operas were given in the City Hall on weekdays other than Thursdays. *Rigoletto*, for example, was performed on Wednesday 16 and Saturday 26 November 1949, *Cavalleria rusticana* and *Pagliacci* on Saturday 19 and Wednesday 30 November. Erik Chisholm conducted these operas, presented by the Labia Grand Opera Company,⁵⁹⁸ produced by Alessandro Rota, and in aid of the Polio Fund.

- Secondly, a permanent combination of the CTMO and the Broadcasting Studio Orchestra was investigated and later adopted. The first official concert in which the CTMO was augmented with members of the Broadcasting Studio Orchestra was held on 14 March 1948. The SABC was always acknowledged in the advertisements of concerts. These read: "Cape Town Municipal Orchestra augmented by members of the Studio Orchestra, by kind permission of the S.A. Broadcasting Corporation".

⁵⁹⁵ "Audience aroused to wild enthusiasm", *Cape Times*, 18 August 1948.

⁵⁹⁶ "Final Beecham Concert - Another triumph at the Alhambra Theatre", *The Cape Argus*, 21 August 1948.

⁵⁹⁷ WCARS. Amenities Committee: Minutes. Vol. 1/4/5/5/1/8. 9 February 1949, 17.

⁵⁹⁸ Before the Labia Theatre opened in 1949, the company was known as the Cape Town Grand Opera Company. See Marjorie Swanson, 54.

- Thirdly, subscribers “were required to make advance reservations in respect of their seats at each performance, failing which such seats would be made available to the general public”.⁵⁹⁹ No programme details were advertised in the media before Jorda’s first concert. The audience was notified that they had to be seated by 20h05 as the door would be closed at 20h14. The concert would commence at 20h15 sharp. Latecomers had to wait outside until the interval:

ALL TICKET HOLDERS are requested to be in their seats by 8.5 p.m. DOORS will be closed at 8.14 p.m. sharp, AFTER WHICH THERE WILL BE NO ADMITTANCE TO THE HALL UNTIL THE INTERVAL.⁶⁰⁰

7.1 Initial successes

In preparation for Jorda’s first concert on 19 February 1948, the previous Thursday’s concert was cancelled.⁶⁰¹ A capacity audience of “nearly 1500” was reported in the *Cape Times*.⁶⁰² *The Cape Argus*⁶⁰³ stated that Jorda’s opening concert was a box office sell-out. There were apparently only four vacant seats, presumably by no-shows. Subscription had increased by 25% to an estimated 650.⁶⁰⁴ The CTMO had been enlarged by 16 players from the Broadcasting Studio Orchestra, numbering 56 in total. Ellie Marx, previous concert master and co-conductor, and three other players from the original orchestra of 1914 also joined in. The programme consisted of the ballet suite, *Céphale et Procris*, by Grétry-Mottl, followed by Delius’s *On Hearing the First Cuckoo in Spring*, Mendelssohn’s overture to *A Midsummer Night’s Dream*, and Beethoven’s Seventh Symphony.⁶⁰⁵ One reporter,⁶⁰⁶ who moved among the audience during the interval, quoted some exclamations that had been made: “Genius,” “Wizard,” “Sensational,” “Staggered at the response of the Orchestra - how magnificent,” and “New vitality - the beginning of a new musical life”.⁶⁰⁷ Jorda had chosen the works to

⁵⁹⁹ WCARS. Amenities Committee: Minutes. Vol. 1/4/5/5/1/7. 3 February 1948, 25.

⁶⁰⁰ Advertisement, *The Cape Argus*, 17 February 1948.

⁶⁰¹ Advertisement, *Cape Times*, 9 February 1948.

⁶⁰² “Jorda gives his first concert”, *Cape Times*, 20 February 1948.

⁶⁰³ Three articles appeared on the front page of *The Cape Argus* on 20 February 1948: “Orchestras will combine for test period”, “Milestone for City - Mr. Jorda’s debut last night”, and “Firm offer to start fund for extra players”.

⁶⁰⁴ “All seats sold for Jorda debut”, *Cape Times*, 7 February 1948.

⁶⁰⁵ B.M., “Beginning of a New Era of Music - Jorda’s sensational debut”, *Cape Times*, 20 February 1948.

⁶⁰⁶ The name is not mentioned, though it can be assumed to have been Beatrice Marx.

⁶⁰⁷ “Jorda gives his first concert”, *Cape Times*, 20 February 1948.

suit the exact instrumentation, which was praised by the critics. Proclaiming Jorda's coming as the "Beginning of a New Era of Music", Beatrice Marx wrote:

The choice of the first programme was proof of Jorda's unequivocal refusal to put before the public music for which - as yet - he has not the requisite instruments at his command. Gone are the make-shift days when missing parts were cued-in to substitute with alien tone the quality designed by the composer.⁶⁰⁸

Commenting on the number of horn players at the time, *The Cape Argus* music critic wrote that "until we have four, I do not for a moment suppose that Mr. Jorda will perform anything which is scored for four".⁶⁰⁹ Apart from this, he was the first conductor to introduce the habit of standing when the conductor entered, referred to later by concert master Alfred Gibbs as a "detestable fashion".⁶¹⁰ Jorda's reception was indeed extraordinary. The audience was in raptures and stood while he bowed "for a dozen times or more".⁶¹¹ Three hundred and fifty guests attended a welcoming reception afterwards in the Banqueting Hall, among them many dignitaries: the Mayor and Mayoress, Mr and Mrs Gearing, Their Excellencies the Governor-General and Mr G Brand van Zyl and Mrs van Zyl, William Pickerill, Albert Coates, Elsie Hall and Mrs Michael Pevsner (the pianist Ania Polakoff), among others. The opinions of experienced conductors such as Pickerill and Coates were solicited during the reception. Pickerill was quoted as having said, "Treat Mr. Jorda kindly. He is worth keeping", while Coates stated, "He is a genius".⁶¹² Another reporter quoted Pickerill as having said that the "exquisiteness of Mr. Jorda's soft passages was really most lovely".⁶¹³

After preliminary discussions, the Town Clerk made an official announcement of the intended combination of the CTMO and the Broadcasting Studio Orchestra for "an experimental period".⁶¹⁴ René Caprara, previously first clarinettist of the CTMO and, from 1945, Head of Music of the SABC in Johannesburg, took part in these discussions.

Virtually all the concerts in February 1948 were sold out. The first concert of the thirty-fourth anniversary celebrations on 26 February 1948 was the 1435th Thursday concert. Jorda presented Bach's Suite no. 3 in D major, Schumann's Piano Concerto with Elsie Hall as soloist,

⁶⁰⁸ "Beginning of a New Era of Music - Jorda's sensational debut", *Cape Times*, 20 February 1948.

⁶⁰⁹ "Appraisal of the Jorda debut", *The Cape Argus*, 23 February 1948.

⁶¹⁰ Alfred Gibbs, "Cape Town conductors - I've played under them all", *The Cape Argus*, 12 June 1965.

⁶¹¹ "Jorda gives his first concert", *Cape Times*, 20 February 1948.

⁶¹² *Ibid.*

⁶¹³ "Milestone for City", *The Cape Argus*, 20 February 1948.

⁶¹⁴ "Orchestras will combine for a test period", *The Cape Argus*, 20 February 1948.

and Mendelssohn's *Italian* Symphony. The number of CTMO players was increased by 25 members of the SABC Studio Orchestra. The anniversary programme was noteworthy in that Jorda's photo featured on the front page, as well as a full view photo of Jorda conducting the orchestra on the City Hall stage on the inside, with kind permission of the *Cape Times*.⁶¹⁵ Programme notes were included for this and the following concert on Sunday 29 February. The programme featured some commercial advertisements.

For the birthday concert on Sunday 29 February 1948, Margret Fairless performed Beethoven's Violin Concerto. Other works were Mozart's *The Magic Flute* Overture and Haydn's Symphony no. 13.⁶¹⁶ In an article dated 8 March, Beatrice Marx reported that "another" enthusiastic audience packed the City Hall, as all were curious "to see and hear the 'new' conductor [who] has now definitely given way to genuine interest and delight in his programmes, presented as they are with polish and attention to detail which follow intensive rehearsal".⁶¹⁷

7.2 Initiatives and tours

In April 1948 Jorda applied to teach conducting at the SACM, which the City Council granted.⁶¹⁸ In July of the same year, Jorda made an appeal to the City Council for the expansion of the orchestra. He reasoned that this was not only necessary due to his quest for introducing large-scale works, but also because the augmentation of the CTMO with members of the SABC Studio Orchestra had not proved satisfactory. In a letter dated 23 July 1948 to the Town Clerk, he expressed that the main reason for this was the unavailability of the SABC Studio Orchestra members to attend rehearsals. According to Jorda, they were "only free to attend seven out of seventeen rehearsals required over a period of a fortnight in connection with concerts given".⁶¹⁹ Furthermore, they would be on tour to Johannesburg and Lourenço Marques for nearly the whole of August and September that year.

⁶¹⁵ Programme held at the NLSA.

⁶¹⁶ It is not clear which symphony this was. Similar to media advertisements and articles, the programme held at the NLSA indicates "no. 13 in G". See also Advertisement, *The Cape Argus*, 28 February 1948; "Second Festival Concert", *The Cape Argus*, 1 March 1948; Advertisement, *Cape Times*, 28 February 1948; and B.M., "Festival Concert at City Hall", *Cape Times*, 1 March 1948.

⁶¹⁷ "City Hall packed again", *Cape Times*, 8 March 1948.

⁶¹⁸ WCARS. Amenities Committee: Minutes. Inventory 3/CT. Vol. 1/4/5/5/1/7. 6 April 1948, 130.

⁶¹⁹ WCARS. Amenities Committee: Minutes. 23 July 1948, 421.

From this correspondence, Jorda's concept of an ideal orchestra became apparent if the CTMO was to perform "programmes other than for Chamber Concerts". In his opinion normal orchestras abroad were between 95 and 120 players. His suggestion was as follows:

12 firsts, 10 seconds, 8 violas, 8 cellos, 5 double basses, 3 flutes (2 Principals and 2 with obligation to play piccolo), 3 oboes (2 Principals and 2 with obligation to play Cor Anglais), 3 Clarinets (1 with obligation to play bass clarinet), 3 Bassoons (2 Principals and 1 with obligation to play Double Bassoon), 4 Horns (2 to be Principal players), 3 Trumpets (2 to be Principal players), 3 Trombones (1 Principal only), 1 Tuba, 1 Timpani (Principal Percussion), 2 2nd Percussions, 1 Harp.⁶²⁰

Jorda also requested that 26 additions be made to the existing CTMO numbers of 45 at the time: 10 violins, four violas, four cellos, two double basses, one principal flute, one principal oboe, one principal clarinet, one principal bassoon, one principal trumpet and one second percussion.⁶²¹

The Amenities Committee tabled a request for further financial support in aid of increasing the number of players at a meeting in December 1948. Accordingly, the Orchestra Subscribers' Society was tasked to approach the Provincial Government with a request to double their existing contribution to the orchestra from £5000 to £10000 per annum. In February 1949, the Society did in fact meet with the Administrator.

In 1951 vacancies in the orchestra reached critical proportions. This resulted in the cancellation of the concert on Sunday evening 15 July 1951 in Woodstock. The Orchestra Committee related that these vacancies "had been aggravated by the fact that some of the extra players previously engaged in a temporary capacity to fill these vacant posts had contracted to play for the Italian Opera, then being presented in Cape Town, another had taken up a permanent post in Rhodesia, and two of the permanent members were ill".⁶²² This report referred to the position of the orchestra after returning from their annual holiday on 12 July 1951. The orchestra tour of September 1951 was cancelled. This was because of a lack of key players and "the uncertainty with regard to rail travel" and its apparent deterioration at the time.

Due to the cancellation of the September tour, Jorda was sent to England and Europe to scout for 12 additional players during that month. Until then, no additions to the orchestra numbers had been made. This was apparent from Jorda's other letter addressed to the Town Clerk, in-

⁶²⁰ Ibid., 421:2.

⁶²¹ Ibid., 422.

⁶²² WCARS. Orchestra Committee: Minutes. Inventory 3/CT. Vol. 1/5/5/1/3. 25 September 1951, 2-3.

cluded in the minutes of 25 September 1951, in which he expressed his indignation that his request for 57 players had not been acceded to.⁶²³

Fortunately, the process of integrating 20 players from overseas was expedited to start rehearsals for the Van Riebeeck Festival of Music and Drama in April 1952.⁶²⁴ The numbers did indeed increase considerably as will be seen from the discussion below under “The Van Riebeeck Festival”. Still feeling very strong about a full complement, Jorda did not relent and refused to go on tour without a bassoon player in August 1952. The situation was fortunately saved by Mr Croft from the S.A. Air Force Band in Voortrekkerhoogte, as the local H.M.S. Royal Marine Band was found not to have a bassoon player.⁶²⁵

With reference to Jorda’s original letter to the City Clerk of 23 July 1948,⁶²⁶ Jorda proposed a number of changes:

- that the regular visits to schools by the orchestra be discontinued;
- that a business manager be appointed to help alleviate his administrative duties; and
- that an additional junior clerk be appointed to assist him in the office.

These suggestions were debated and implemented over a period of time.

- Referring to schools concerts in suburban town halls, these were gradually diminished and later discontinued. Jorda argued that school learners should rather be invited to special City Hall concerts. Apparent from an Amenities Committee meeting⁶²⁷ in July 1950, school concerts at suburban town halls were argued to be of particular educational value and should be reinstated.⁶²⁸ Jorda’s proposal to hold special concerts for school learners in the City Hall was only realised in 1952. According to Mr Charles O Booth, chairman of the Orchestra Committee, they would collaborate with the Education Department in January 1952 to “form a teachers’ committee, to keep in touch with the conductor, Mr. Enrique Jorda, and to arrange suitable times and days for the school con-

⁶²³ Ibid., 3.

⁶²⁴ “Wider scope for orchestra”, *Cape Times*, 12 December 1951.

⁶²⁵ WCARS. 12 August 1952, 4.

⁶²⁶ See 102 above.

⁶²⁷ The Orchestra Committee sat jointly with the Amenities Committee as a Sub-Committee of the City Council from time to time.

⁶²⁸ WCARS. Amenities Committee: Minutes. Vol. 1/4/5/5/1/9. 18 July 1950, 25.

certs”.⁶²⁹ The Committee had to issue leaflets to learners describing how the orchestra was made-up and instruct them on “other matters” in advance of attending concerts.⁶³⁰ School concerts were held on two Saturday mornings, on 9 and 23 August 1952 from 10h30 to 11h30 in the City Hall.⁶³¹ More were to follow.

- Referring to a business manager, the City Council appointed Paul Compston on 28 October 1948.⁶³² This came after the annual orchestra tour between 7 and 17 October 1948. In future, one of the tasks of the business manager was to do a pre-tour to all the towns and booking agents, taking care of publicity, hotel accommodation, venues, etc. This was done during the annual vacation of the orchestra which was normally in July. In September 1949 the orchestra toured the same towns as in the previous year, which included Queenstown, King William’s Town, East London, Grahamstown, and Port Elisabeth, and adding Bloemfontein, Oudshoorn and Mossel Bay.⁶³³ Compston retired in July 1950 and Mr TR Hammond was appointed in his place.

- Referring to the appointment of an additional clerk, Jorda’s suggestion was only granted a year later in July 1949 when a senior typist was appointed to alleviate his administrative duties.⁶³⁴

With reference to Jorda’s other letter to the City Clerk included in the minutes of 25 September 1951,⁶³⁵ Jorda made a number of policy suggestions for when the orchestra was up to full strength. He wanted to:

- increase the subscription concerts;
- introduce repeat performances for “working class people on Wednesday afternoons”, intended for business people on their way home after work;
- provide popular concerts on Saturday evenings; and

⁶²⁹ “Wider scope for orchestra”, *Cape Times*, 12 December 1951.

⁶³⁰ Ibid.

⁶³¹ WCARS. Orchestra Committee: Minutes. Vol. 1/5/5/1/3. 23 July 1952, 3.

⁶³² “Municipal Orchestra appointment”, *Cape Times*, 29 October 1948.

⁶³³ Rosenthal, 38.

⁶³⁴ WCARS. Amenities Committee: Minutes. Vol. 1/4/5/5/1/8. 22 July 1949, 12.

⁶³⁵ See p. 104 above.

- give school concerts for the 55000 “European and non-European” children in the broader Cape Town area.⁶³⁶

Concerning subscription concerts, ways had to be found to alleviate financial pressure and stagger concert revenue. Jorda’s suggestion was mindful of the fact that subscription dwindled progressively from 997, just after his arrival in 1948, to an all-time low of 512 in 1952.⁶³⁷

Concerning business concerts, the first concert on Thursday 10 January 1952 between 17h30 and 19h00 was declared an “unqualified success” and it was felt that this initiative “must go on”.⁶³⁸ The turn-out was remarkable and many ticket-holders who arrived late were not admitted for the first half-hour. The programme was cleverly chosen and contained works suitable to all tastes: Wagner’s *The Mastersingers Overture*; “Praise God in all Countries” from Cantata no. 51 by Bach with Albina Bini as soloist; Haydn’s Trumpet Concerto in E flat major with the first trumpet player, Jas Doets, as soloist; Smetana’s symphonic poem, *Vltava*, and Liszt’s *Les Préludes*.

Concerning the popular Saturday evening concerts, Jorda called for their reinstatement, a routine he had discontinued. Under Jorda’s predecessors, including Miller, Saturday evening’s popular choice of programmes was no rarity. In 1952 a number of these concerts were titled “Music for Youth” or “Music for Youth Concert”. One of the Saturday concerts started at 10h30 on Saturday 18 October, a programme that included Pickerill’s arrangement, “Cavalcade of Orchestral Instruments”, which promised to “give you an opportunity of hearing most of the instruments of the orchestra separately”.⁶³⁹ Miller conducted. Another evening concert was on Saturday 6 December 1952, which, though initially advertised to feature Prokofiev’s *Peter and the Wolf* under Jorda,⁶⁴⁰ was conducted by Miller.⁶⁴¹ This was probably due to the fact that Jorda had just returned from America after a successful season of nine concerts with the San Francisco Symphony Orchestra.⁶⁴²

⁶³⁶ WCARS. Orchestra Committee: Minutes. Inventory 3/CT. Vol. 1/5/5/1/3. 25 September 1951, 2-3.

⁶³⁷ WCARS. 5 August 1953, Addendum E, 2.

⁶³⁸ “Afternoon concert a great success”, *Cape Times*, 11 January 1952.

⁶³⁹ Advertisement, *The Cape Argus*, 15 October 1952.

⁶⁴⁰ Advertisement, *Cape Times*, 3 December 1952.

⁶⁴¹ Advertisement, *The Cape Argus*, 5 December 1952. See also Advertisement, *Cape Times*, 5 December 1952.

⁶⁴² B.M., “Jorda praises U.S. orchestra”, *Cape Times*, 8 December 1952.

Joy van Niekerk's debut concert on the Sunday thereafter was well covered in the media. She sang two Mozart arias: "L'Amoro" from *Il re pastore* and "Dove sono" from *The Marriage of Figaro*. Miller, conducting once again, opened with Elgar's *Froissart* Overture, Edward German's *Theme and Six Diversions*, the ballet music from Rossini's *William Tell*, and "a noisy" Slavonic Rhapsody⁶⁴³ by Carl Friedemann.⁶⁴⁴

Concerning school concerts, Jorda simply reiterated what was proposed in his initial letter, not consenting to take the music to the suburbs, but rather have scholars attend concerts at the City Hall.

7.3 Highlights

Many local and international artists performed under Jorda. In the following summary, some, including those conducted by Miller and Swanson, are mentioned.

- Laura Searle gave her debut performance on Thursday 2 December 1948. She played Mozart's Piano Concerto in A major, K414. The other works were Brahms's Symphony no. 2 and Weber's *Euryanthe* Overture.⁶⁴⁵
- Nella Wissema gave the first South African performance of Prokofiev's Violin Concerto on Thursday 16 December 1948. The other works were De Falla's *The Three-Cornered Hat* and Dvořák's Symphony no. 4.⁶⁴⁶
- Claudio Arrau performed a mammoth programme of three concertos in a single evening on Thursday 25 August 1949 to a packed audience in the City Hall. They were in order: Beethoven's Piano Concerto no. 4, Weber's *Konzertstück* and after interval, Brahms's Piano Concerto no. 2.⁶⁴⁷ He also gave two recitals in the City Hall on 9 and 13 September 1949.⁶⁴⁸

⁶⁴³ The number is not indicated.

⁶⁴⁴ B.M., "Singer's debut", *Cape Times*, 8 December 1952. See also "Young soprano sings Mozart arias", *The Cape Argus*, 8 December 1952.

⁶⁴⁵ "Compelling performance of Brahms's Symphony", *Cape Times*, 3 December 1948.

⁶⁴⁶ "First performance of violin work", *Cape Times*, 17 December 1948.

⁶⁴⁷ B.M., "Cape Town welcomes a great pianist", *Cape Times*, 26 August 1949.

⁶⁴⁸ Claudio Arrau performed on the new Steinway that had been purchased earlier in August 1949. Eduardo del Pueyo was the first to perform on this instrument on 9 August 1949, a concert that featured two concertos, Beethoven's Concerto no. 3 in C minor and Liszt's Concerto no. 1 in E flat major. See "Spanish pianist's brilliance", *The Cape Argus*, 10 August 1949.

- Yehudi Menuhin performed the Beethoven and Brahms violin concertos at the Alhambra Theatre with the CTMO under Miller on Wednesday 8 March 1950. This was made possible by the African Consolidated Theatres, Ltd.

- Lili Kraus,⁶⁴⁹ already a well-known pianist at the time, performed on a number of occasions in 1950. On Thursday 16 March she performed Mozart's Piano Concerto in C minor, K.491;⁶⁵⁰ on Tuesday 28 March 1950, Mozart's Piano Concerto in B flat major, K.456;⁶⁵¹ on Saturday 22 April, Beethoven's Piano Concerto no. 3 and Weber's *Konzertstück*;⁶⁵² and on Monday 30 October, Mozart's Piano Concerto in E flat major, K.271, Beethoven's Concerto no. 1 and the Schubert-Liszt *Wanderer Fantasy*.⁶⁵³

- Arnold van Wyk performed his Concertino for piano on 30 March 1950. Other works on the programme were Mozart's *Così fan tutte* Overture, De Falla's ballet suite, *L'amour Sorcier*, and Borodin's Symphony no. 2.⁶⁵⁴

- Jorda conducted the first South African performance of Henry Barraud's *Suite pour une comédie de Musset* on Thursday 1 February 1951.⁶⁵⁵

- Nikita Magaloff played Beethoven's *Emperor* Concerto on 16 August 1951, while Corelli's Concerto Grosso Op. 6 no. 8 (the Christmas Concerto) and Mozart's Symphony no. 34 formed part of the programme.⁶⁵⁶

- Jean Fournier, brother of the cellist, Pierre Fournier, played Beethoven's Violin Concerto on 27 September 1951 to an "almost hysterical" audience. Miller conducted. Other works were Beethoven's Second Symphony and his *Fidelio* Overture.⁶⁵⁷

- Coinciding with the fiftieth commemoration of Verdi's death,⁶⁵⁸ Jorda did an all-Verdi programme on 22 December 1951, the proceeds of which went towards the Italian Flood Victims Fund. Mercantile and other subscribers to the orchestra were reminded

⁶⁴⁹ Lili Kraus was appointed as senior lecturer at the SACM from March 1949 for two years. See SAME, s.v. "Kraus, Lili".

⁶⁵⁰ B.M., "Welcome back to Lili Kraus", *Cape Times*, 17 March 1950.

⁶⁵¹ B.M., "Lili Kraus as soloist", *Cape Times*, 29 March 1950.

⁶⁵² "Lili Kraus brilliant in Beethoven", *The Cape Argus*, 24 April 1950.

⁶⁵³ "Lili Kraus concert before departure", *Cape Times*, 27 October 1950. This concert included the Rhapsody for Orchestra by Athur Schnabel, the former teacher of Kraus, at her request.

⁶⁵⁴ "Tonight's Symphony Concert", *Cape Times*, 30 March 1950.

⁶⁵⁵ "Quality and variety in the symphony programme", *The Cape Argus*, 2 February 1951.

⁶⁵⁶ "Masterly playing of Nikita Magaloff", *The Cape Argus*, 17 August 1951.

⁶⁵⁷ "Superb artistry by French Violinist", *Cape Times*, 28 September 1951.

⁶⁵⁸ Verdi died on 27 January 1901.

that their tickets were not valid for this concert.⁶⁵⁹ On the programme was the overture from *La forza del destino*, the prelude from *La traviata*, the ballet music from *Macbeth*, arias from *Otello* and *Aida*, and the duet (Albina Bini and Gregorio Fiasconaro) and quartet (Bini, Noreen Berry, Alessandro Rota and Fiasconaro) from *Rigoletto*.⁶⁶⁰

- Four open air performances of the ballets *Giselle* and *Swan Lake* (second act) were given by the Cape Town University Ballet Company under Dulcie Howes, in conjunction with the CTMO, at Maynardville from Monday to Thursday, 4 and 7 February 1952.⁶⁶¹

- Beethoven's Ninth was performed for the first time in eight years on Thursday 10 April 1952. The Stellenbosch Choir under Dr GG Cillié performed and the soloists were Emelie Hooke, Yvonne Flamand, Dirk Lourens and Gregorio Fiasconaro. Beethoven's third *Leonore* Overture opened.⁶⁶²

- The Labia Grand Opera Company hired the CTMO to perform a season of operas between 4 and 18 April 1953. Walter Swanson conducted Bizet's *Carmen* and Verdi's *Il trovatore*, both staged at the Labia Theatre. Allesandra Rota was the producer.⁶⁶³

- Since Jorda's first appearance with the CTMO in Stellenbosch on Monday 14 June 1948, regular visits followed. The City Council, for example, granted a request of the Stellenbosch Music Society for a series of concerts after 1 April 1949.⁶⁶⁴ Later, in November 1952, the attendance figures of five of the six Stellenbosch concerts compared favourably with those at the City Hall: 716, 515, 719, 538 and 489. The City Council's total revenue from these concerts was approximate £700. Based on these figures, the Stellenbosch Music Society requested another six concerts in 1953.⁶⁶⁵

- On Wednesday 30 September 1953 Victoria de los Angeles performed with the CTMO at the Alhambra Theatre for the golden jubilee of the Schlesinger Organisation. Interpolated with orchestral items,⁶⁶⁶ she sang the following arias: *Exsultate, jubilate*

⁶⁵⁹ Advertisement, *Cape Times*, 20 December 1951.

⁶⁶⁰ "Large audience at Verdi concert", *Cape Times*, 24 December 1951. A detailed programme was given in the *Cape Times* advertisement section of 20 December 1951.

⁶⁶¹ "Open air ballet", *Cape Times*, 1 February 1952.

⁶⁶² "Beethoven 9th Symphony in City Hall", *The Cape Argus*, 12 April 1952.

⁶⁶³ B.M., "Bizet opera draws packed house", *Cape Times*, 7 April 1953. See also Marjorie Swanson, 55.

⁶⁶⁴ Advertisement, *Cape Times*, 19 March 1949.

⁶⁶⁵ WCARS. Orchestra Committee: Minutes. Inventory 3/CT. Vol. 1/5/5/1/3. 10 November 1952, 2.

⁶⁶⁶ Jorda opened with the *Oberon* Overture by Weber and included the *Polovtsian Dances* by Borodin and the Brandenburg Concerto no. 3 by JS Bach. Programme held at the NLSA.

by Mozart; “Elizabeth’s Greeting” from *Tannhäuser* by Wagner; “Le Roi de Thule” and “L’air des Bijoux” from *Faust* by Gounod; and “L’inutil precauzione” and “Una voce poco fa” from Rossini’s *The Barber of Seville*.⁶⁶⁷

- A special fundraising concert for the “Jan Kriel School and Home for the Epileptics” was held on Friday 2 October 1953. Three soloists performed: Elsie Hall with Chopin’s First Piano Concerto; the mezzo-soprano, Sigrid Wallender, with items by Handel, Ambroise Thomas, Debussy and Grieg; and the baritone Gregorio Fiasconaro with Verdi and Rossini arias.⁶⁶⁸

7.4 Guest conductors

Miller and various guest conductors were employed from time to time. Jorda, who had taken leave over the February/March 1949 festival season, was dependent on Miller as assistant conductor to continue his duties. Miller, however, became ill for a number of days, with the result that the duties of two guest conductors were employed: Dodds Miller, successor to Walter Swanson as conductor of the SABC Orchestra after 1946, was asked to conduct on Sunday 20 February 1949, and Albert Coates on the Thursday thereafter. Edward Dunn, musical director of the Durban Municipal Orchestra, conducted on Thursday 1 March 1951 with Sibelius’s First Symphony as the main work. He also conducted the following Sunday evening concert.

At Jorda’s return concert on Saturday 12 March 1949 (for which reserved seats had already been sold-out some days before), Lili Kraus played Schumann’s Piano Concerto and Mozart’s Piano Concerto in E flat major, K.271, to “an immensely enthusiastic audience”. Jorda opened the concert with Beethoven’s First Symphony.⁶⁶⁹

The anniversary celebrations, previously always referred to as festival concerts, were advertised as Cape Town Festival, even Big Cape Town Festival, in February 1950.⁶⁷⁰ Under Jorda, these celebrations developed into a season of symphony concerts, opera and ballet productions and chamber music concerts.

⁶⁶⁷ Programme held at the NLSA.

⁶⁶⁸ “Three soloists at charity concert”, *The Cape Argus*, 2 October 1953.

⁶⁶⁹ “Ovation for Jorda and Lili Kraus”, *The Cape Argus*, 14 March 1949.

⁶⁷⁰ “Big Cape Town Festival”, *Cape Times*, 21 January 1950.

In 1951 no effort was made to commemorate the thirty-seventh anniversary of the orchestra, Jorda having taken a six-week vacation overseas from the beginning of February to the middle of March. Neither was there any performance in memory of Theo Wendt's death on 5 February of that year, nor any record of it being mentioned in the City Hall. Once again, Geoffrey Miller stood in and conducted all Thursday and Sunday concerts. Dunn also assisted during Jorda's absence. After his return, Jorda conducted a "memorable concert" on Thursday 15 March 1951.⁶⁷¹ Welcomed by a huge audience, Jorda conducted Beethoven's First Symphony, a fragment from Marcello's cantata, *Didone*, Ravel's *Schéhérazade* with Betsy de la Porte as soloist, and Stravinsky's suite from *The Firebird*.⁶⁷²

Jorda made some recommendations to the Orchestra Committee to invite guest conductors to perform with the orchestra. In July 1952 he recommended that the Belgian conductor, Edouard van Remoortel, and the British conductor of Czech birth, Walter Susskind, be invited.⁶⁷³ Susskind was not to conduct until November 1953.⁶⁷⁴ No record of a concert by Remoortel was found.

The first professional woman conductor ever to have conducted in Cape Town was Avril Coleridge-Taylor, the daughter of the English composer, Samuel Coleridge-Taylor, on Thursday 18 September 1952.⁶⁷⁵ On the programme was a list of shorter works before interval: the rhapsody dance, *The Bamboula* by Samuel Coleridge Taylor; Fauré's *Pavane*; "Nimrod" from the *Enigma Variations* by Elgar; *Aubade Héroïque* by Constant Lambert; and the March and Scherzo from *The Love of Three Oranges* by Prokofiev. Dvořák's Symphony *From the New World* was performed after interval. As she had little rehearsal time, the orchestra having

⁶⁷¹ "Jorda returns and conducts a memorable concert", *The Cape Argus*, 16 March 1951.

⁶⁷² *Ibid.*

⁶⁷³ WCARS. Orchestra Committee: Minutes. Vol. 1/5/5/1/3. 23 July 1952, 3.

⁶⁷⁴ Walter (Jan) Susskind (1913-1980), Prague-born conductor, composer, pianist and accompanist, conducted the Prague Opera Orchestra as George Szell's assistant between 1934 and 1937. He toured widely with the Czech Trio as pianist until 1942. From 1943 to 1945 he conducted the Carl Rosa Opera Company and from 1946 to 1952 he was conductor of the Scottish National Orchestra. See Richard Bernas and Ruth B. Hilton. "Susskind, Walter." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27150> (accessed 1 June 2011). On 24 November 1953 Susskind accompanied the cellist, Eleanor Warren, a programme that also included his Seven Slavonic Dances. See "Uitvoering in Hiddingh Hall", *Die Burger*, 24 November 1953. On 26 November Susskind was both a soloist and guest conductor in front of a "packed audience" at the City Hall. He performed Mozart's Piano Concerto in D minor, K.466, and conducted Dvořák's *Carnival Overture* and Tchaikovsky's Symphony no. 4. See "Packed audience at City Hall acclaims Susskind", *The Cape Argus*, 27 November 1953. This concert was upon invitation of the Belgian Ambassador. He also guest-conducted the CTSO (as it became known from 1969) between 11 to 23 November 1975.

⁶⁷⁵ Advertisement, *The Cape Argus*, 16 September 1952.

only returned from a provincial tour the previous day, “some inequalities in performance were inevitable”, according to the music critic.⁶⁷⁶ As often happened with a first concert after a tour, the attendance was poor.⁶⁷⁷

7.5 The Van Riebeeck Festival

The Van Riebeeck Festival commemorated Jan van Riebeeck’s arrival at the Cape on 6 April 1952. The Festival of Music and Drama became part of this event, known as the Van Riebeeck Festival of Music and Drama.

The Festival extended from 21 February to 6 April 1952. The Festival of Art opened on 20 February⁶⁷⁸ and the Drama Festival started with 13 plays in that week.⁶⁷⁹ The official opening of the Music Festival was scheduled for Tuesday 4 March. In order to accelerate preparations, Jorda implored the City Council in February 1952 to install more comfortable seats in the City Hall. People, he said, did not want to pay for uncomfortable seats. If consent was given in advance of the Festival, subscriptions would receive a boost and broadcasting figures of approximately 24 in 1951, could be increased to 32 in 1952.⁶⁸⁰

The organisers were criticised for the omission of works by Bell and others during the Festival, apparent from two letters to the *Cape Times* by a well-known soloist and a member of the Cape Town Chamber Music Ensemble, Nella Wissema, and the conductor, Walter Swanson. Swanson wrote:

Miss Nella Wissema’s letter in the *Cape Times* on February 19, protesting at the exclusion of the works of Mr. W.H. Bell from the Van Riebeeck festival programmes, voices admirably the feelings of the overwhelming majority of the South African musical profession and public...Names that should have been included (to mention only a few) are those of Dr. William J. Pickerill (surely an obvious choice), Dr. Alban Hamer and Dr. Claude Brown.⁶⁸¹

Approximately 53000 people attended the 26 concerts, four opera and five ballet performances during the Van Riebeeck Festival.⁶⁸² In total, eleven programmes are held at the NLSA, of

⁶⁷⁶ “Woman conductor achieved authority without fuss”, *The Cape Argus*, 19 September 1952.

⁶⁷⁷ Ibid.

⁶⁷⁸ Deane Anderson, “Wide scope of the exhibits in the Festival of Art”, *The Cape Argus*, 21 February 1952.

⁶⁷⁹ “Festival of plays opens”, *The Cape Argus*, 20 February 1952.

⁶⁸⁰ WCARS. Orchestra Committee: Minutes. Inventory 3/CT. Vol. 1/5/5/1/3. 18 February 1952, 2.

⁶⁸¹ “Festival music omissions”, *Cape Times*, 21 February 1952.

⁶⁸² “Air of anti-climax after rush - 770,000 people have seen the Festival Fair”, *The Cape Argus*, 7 April 1952.

which some are highlighted here. Many works received a first hearing during the Festival. On Tuesday 18 March, Jorda conducted the first performance of Chisholm's Violin Concerto with Szymon Goldberg⁶⁸³ as soloist. Stravinsky's suite from *Petrushka* and Schumann's Symphony no. 4 were also on the programme.⁶⁸⁴ Other South African premières during the Festival were John Joubert's ballet, *Legend of Princess Vlei*, based on the well-known Cape legend, choreographed by Dulcie Howes; Albert Coates's opera *Tafelberg se Kleed*;⁶⁸⁵ Arnold van Wyk's *Rhapsody*⁶⁸⁶ and Symphony no. 2 (both world premières); the *Festival Prelude* by Friedrich Hartmann;⁶⁸⁷ *Concerto for Orchestra*⁶⁸⁸ by Erik Chisholm; and Pickerill's *Cape Town Suite*. The last work formed part of a concert under Miller on 30 March, in which Elsie Hall played Rachmaninoff's Piano Concerto no. 2, Cecilia Wessels sang the "closing scene" of *Götterdämmerung* by Wagner,⁶⁸⁹ Miller ending with Elgar's *Enigma Variations*. This was Miller's only concert during the Festival.⁶⁹⁰

For the official opening concert on 4 March 1952, Jorda conducted Berlioz's *Symphonie fantastique*; Van Wyk's *Rhapsody*⁶⁹¹ (commissioned for the Festival by the South African Music and Theatre Scholarship);⁶⁹² Vaughan Williams's *Fantasia on a theme by Thomas Tallis*; and Respighi's *The Pines of Rome*. The orchestra was the largest ever to have played in South Africa. It consisted of 107 players, of which 57 belonged to the CTMO, while the other 50

⁶⁸³ Chisholm and Goldberg were old friends, evident from the period Goldberg served as concert master of the Singapore Symphony Orchestra, an orchestra Chisholm had formed and conducted during WWII. See Faktor-Kreitzer, 115.

⁶⁸⁴ B.M., "Chisholm Concerto for Violin", *Cape Times*, 19 March 1952.

⁶⁸⁵ *Tafelberg se Kleed* was commissioned by the Van Riebeeck Festival. It was based on the legend of "Van Hunks and the Devil", its English title. The Afrikaans version was the combined effort of Johanna Uys, sister of Hannes Uys, and Professor LC Coertze. See Faktor-Kreitzer, 99.

⁶⁸⁶ Van Wyk's *Rhapsody*, which he composed in 1951, was later withdrawn. See Howard Ferguson, "Arnold van Wyk", in *Composers in South Africa today*, ed. Peter Klatzow (Cape Town: Oxford University Press, 1987), 3.

⁶⁸⁷ Professor Hartmann had been appointed as Head of the Music Department at Rhodes University in 1939 and later, in 1955, was appointed Professor of Music and Music History at Wits. See SAME, s.v. "Hartmann, Friedrich Helmut (Fritz)".

⁶⁸⁸ Referred to as the "Van Riebeeck Concerto". See UCTL. MA. Erik Chisholm Collection: Musical Compositions, box 11, file 86:29.

⁶⁸⁹ Probably the Immolation Scene, "Starke Scheite schichtet mir dort".

⁶⁹⁰ "Two favourite soloists at Sunday concert", *The Cape Argus*, 31 March 1952. The programme could not be found at the NLSA.

⁶⁹¹ "Big audience thrilled by 100-piece orchestra", *The Cape Argus*, 5 March 1952.

⁶⁹² UNISA started the South African Music and Theatre Scholarship in 1950. See "Bursaries", *Musicus* 22:2 (1994): 182.

had been recruited from Johannesburg.⁶⁹³ This concert was reported to have been “A brilliant start...[an] overwhelming success”.⁶⁹⁴

Other than Jorda, a number of guest conductors were employed. Some of the most significant works from these concerts were:

- Coates conducting the première of his *Tafelberg se Kleed* on Friday and Saturday, 7 and 8 March.
- Jeremy Schulman, musical director of the SABC, conducted on Sunday 9 March with more popular works. The City Hall was filled to capacity as extra chairs were brought in and many turned away. Cecilia Wessels sang Wagner’s “Liebestod” from *Tristan and Isolde* and Elizabeth Kemp performed Tchaikovsky’s First Piano Concerto. Schulman opened with Berlioz’s *Benvenuto Cellini* Overture and concluded with Jacques Berliński’s *Van Riebeeck* Symphony, for which he had just won the first prize in the SABC composition competition.⁶⁹⁵
- On Tuesday 11 March the Dutch conductor, Frits Schuurman,⁶⁹⁶ conducted Léon Orthel’s Symphony no. 3, Pfitzner’s Violin Concerto with the Czech violinist, Maria Neuss,⁶⁹⁷ as soloist, Debussy’s *La Mer* and Strauss’s *Tod und Verklärung*. He also conducted an adventurous programme on the Thursday thereafter: Van Wyk’s Second Symphony; Ravel’s Concerto in G with Adolph Hallis as pianist; Hindemith’s symphony, *Mathis der Maler*; and Stravinsky’s suite from *The Firebird*.
- On Sunday 16 March, Dunn conducted Elgar’s *Cockaigne* Overture, Holst’s suite, *Beni Mora*, Gordon Jacob’s *Divertimento*, Strauss’s tone poem, *Don Juan*, and the aria “Ah! Perfido” by Beethoven with Emelie Hooke as soloist. The audience packed the

⁶⁹³ According to the programme held at the NLSA, 105 players are listed: four flutes (of which two played piccolo); four oboes (of which two played cor anglais); five clarinets (of which two played bass clarinet); four bassoons (of which one played double bassoon); eight horns; five trumpets; five trombones (three tenors and two basses); one tuba; two timpanists; two percussionists; two harpists; 18 first violins; 15 seconds; 11 violas; 11 cellos; and eight double basses.

⁶⁹⁴ “Brilliant start of the Festival”, *Cape Times*, 5 March 1952.

⁶⁹⁵ “City Hall filled to doors for Sunday concert”, *The Cape Argus*, 10 March 1952.

⁶⁹⁶ A quote from *De Nieuwe Nederlander, Den Hague*, describing Schuurman as conductor, was included in the *Cape Times* advertisement of 10 March 1952: “A perfection which recalled to us the glorious Toscanini concerts”.

⁶⁹⁷ Maria Neuss, wife of Dr Frits Schuurman, who had studied under Otakar Ševčík and Carl Flesch, was a senior lecturer at the SACM from 1952 to 1955, the year that Schuurman became conductor of the Durban Orchestra. See SAME, s.v. “Neuss, Maria”.

venue “from floor to ceiling”.⁶⁹⁸ Dunn also conducted on Saturday 22 March with “Waltraute’s narration” from *Götterdämmerung* by Wagner sung by Beatrice Gibson, and Moira Birks performed Britten’s Piano Concerto.

- Schuurman conducted once again on Thursday 27 March. On the programme were Hartmann’s⁶⁹⁹ *Festival Prelude*, Mendelssohn’s Violin Concerto with Szymon Goldberg as soloist, and Mahler’s Fourth Symphony with Nellie du Toit as soloist.⁷⁰⁰

- Hans Rosbaud,⁷⁰¹ conductor of the orchestra of Radio Frankfurt, the Munich Philharmonic and the Südwestfunk Orchestra in Baden-Baden, among others, known especially for his interest in conducting contemporary works, conducted Brahms’s *Variations on a Theme by Haydn* and Ravel’s second *Daphnis and Chloé* suite on Saturday 29 March. Szymon Goldberg performed Beethoven’s Violin Concerto. Rosbaud opened with Handel’s Concerto Grosso in B flat major, Op. 3, no. 1.⁷⁰² On Tuesday 1 April, Rosbaud conducted the final Festival concert. Hans Henkemans premièred his Passacaglia and Gigue for piano and orchestra in South Africa, and he also performed Mozart’s Piano Concerto in D minor, K.466. Other works on the programme were from the more traditional repertoire: Beethoven’s *Egmont* Overture, Debussy’s *Prélude à l’après-midi d’un faune* and Brahms’s Symphony no. 1.⁷⁰³

After the strenuous schedule, the City Council complimented the orchestra with a job well-done during the Festival:

In view of the unremitting good services and loyalty of the Orchestra members during the recent Music Festival it was resolved...that the increments which were withheld from 33 members who were suspended on the 2nd November, 1950, be now restored.⁷⁰⁴

⁶⁹⁸ “Durban conductor at City Hall”, *Cape Times*, 17 March 1952.

⁶⁹⁹ He was often called Fritz Hartmann, though his full names are Friedrich Helmut. He left Austria due to the Anschluss in 1938 and was appointed Head of Music at the Rhodes University in 1939. In 1955, he was appointed Professor of Music at Wits. In 1962, he returned to Austria. See SAME, s.v. “Hartmann, Friedrich Helmut (Fritz)”.

⁷⁰⁰ “Another red-letter night in Festival concerts”, *The Cape Argus*, 28 March 1952.

⁷⁰¹ Rosbaud was born on 22 July 1895 in Graz, Austria. He died on 29 December 1962 in Lugano, Switzerland. See Joan Evans. “Rosbaud, Hans.” *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23825> (accessed 17 September 2011).

⁷⁰² “Ovations for Hans Rosbaud and Szymon Goldberg”, *The Cape Argus*, 31 March 1952.

⁷⁰³ EMOL, “Uitmuntenende uitvoering - Musiekfees ten einde”, *Die Burger*, 2 April 1952.

⁷⁰⁴ WCARS. Orchestra Committee: Minutes. Inventory 3/CT. Vol. 1/5/5/1/3. 9 April 1952, 4.

Various opinions exist as to the reason why these members were suspended. Gollom stated, on the one hand, that Jorda experienced disciplinary problems as the players had walked out of a rehearsal straight after two concerts had been given on one day.⁷⁰⁵ Alfred Gibbs, concert master between 1927 and 1960, on the other hand, describing the rehearsals prior to Jorda's first concert, recalled that "all felt tired and nervous; for one thing we had rehearsed morning and afternoon, six days a week, for five weeks. We all found this long grind of rehearsal a frightful strain... 'There is no relaxing in music', Jorda would say".⁷⁰⁶

The Van Riebeeck Festival was a resounding success.⁷⁰⁷ Chisholm was to refer to it as "the largest musical festival ever held in South Africa" two years later.⁷⁰⁸

7.6 Financial difficulties and Jorda's resignation

The increase of orchestra members during Jorda's tenure resulted in a corresponding increase in expenditure. In an effort to manage this, the City Council established an Orchestra Advisory Committee in March 1950 to assist the Amenities Committee in managing the orchestra. This Orchestra Advisory Committee consisted of five city councillors and three representatives of the Orchestra Subscribers' Society, one of the SABC, and one of the Provincial Administration.⁷⁰⁹ Between 1949 and 1952, a loss of about £40000 was reported by the City Council. As the JSO showed a loss of £60000 in 1951, and the Durban Orchestra a loss of £40000 for the same year, the possibility of forming a national orchestra was again debated.⁷¹⁰ According to a spokesman of the City Council, "either the orchestra must go or rate-payers must accept the fact that they must pay for the privilege of running an orchestra".⁷¹¹

⁷⁰⁵ Gollom, 114.

⁷⁰⁶ "Cape Town conductors - I've played under them all", *The Cape Argus*, 12 June 1965.

⁷⁰⁷ B.M., "Memorable music in 1952", *Cape Times*, 10 January 1953. Beatrice Marx listed all artists of international standing who had performed with the CTMO during the Van Riebeeck Festival. The report included individual artists who, in her opinion, left an impression, as well as chamber music groups and choirs. The number of performances and venues are also mentioned. Marx neatly organised the artists and groups under the following headings: Szymon Goldberg; Vienna Boys Choir; Pianists; Singers; Instrumentalists; Conductors; Hiddingh Hall; Oratorios, and Operas. In a follow-up article in the *Cape Times* of 14 January 1953 under the same title, Marx added more names "inadvertently omitted in my hastily compiled list": concerts of the Chamber Music Society (including first performances of quartets by Bartók, Hindemith, Bloch and Shostakovich); first performances of works by Arnold van Wyk, Hubert du Plessis and Stefans Grové; various solo artists; JS Bach's St Matthew Passion; and Brahms's *German Requiem* conducted by Michael Brimer at St George's Cathedral.

⁷⁰⁸ WCARS. Orchestra and Entertainments Committee: Minutes. Vol. 1/5/5/1/3. 20 July 1954, 2(b). In these minutes Chisholm made an appeal for the "closest co-operation" between the SACM and the Orchestra and Entertainments Committee on the future appointment of conductors.

⁷⁰⁹ WCARS. Amenities Committee: Minutes. Inventory 3/CT. Vol. 1/4/5/5/1/9. 15 March 1950, 1.

⁷¹⁰ Discussions in this regard had taken place between 1922 and 1924, 1925 and 1934. See pp. 31-33 above.

⁷¹¹ "National Orchestra may be formed", *The Cape Argus*, 18 November 1952.

The walk-out in November 1950 referred to above came at a critical time, as widespread media correspondence on the future of the CTMO and the possibility of forming a national orchestra did the round. Realising that “the orchestra was certainly not a money-making machine”, the City Council had to find means of alleviating the burden on ratepayers.⁷¹² In a sense, the future existence of the CTMO was at stake.

According to a special sub-committee report, the orchestra’s budget had to be cut from £45000 in 1952 to £32000 in 1953.⁷¹³ In January 1953, stringent measures to curb expenditure were proposed at a combined meeting of the Orchestra Sub-Committee and a deputation of the Orchestra Subscribers’ Society, of which the most important were:

- that Jorda’s suggestion of 57 players be accepted as a maximum;
- that weekly Thursday Evening concerts be re-introduced;
- that the Saturday “Pop” concerts be re-instated with a “season of Symphony, ballet and opera”;
- that the Orchestra Subscribers’ Society be tasked to launch a campaign to double subscription figures (there were only 550 at the time);
- that subscribers’ seats be sold if they did not book their seats before every Tuesday preceding the Thursdays Evening concerts; and
- that commercial and industrial sponsors be contacted to contribute fixed annual amounts towards the upkeep of the orchestra.⁷¹⁴

In a final bid to increase revenue, Jorda arranged matinee concerts at 15h00, the first of which took place on Thursday 29 January 1953, the second on Wednesday 11 February, and thereafter weekly on any day, depending on the schedule. These were welcomed and generally well-attended.

In a submission by Merwyn Williams to the City Council in April 1953, it was recommended that the orchestra restructure to 35 players due to the £44307 deficit in the 1953 estimates. If such a resolution was taken, it was “unthinkable that a Conductor of the standing of Mr. Enrique Jorda would remain under these changed conditions”, he said.⁷¹⁵

⁷¹² WCARS. Orchestra Sub-Committee: Minutes. Vol. 1/5/5/1/3. 12 December 1952, [2].

⁷¹³ “Report on orchestra is ready”, *Cape Times*, 6 January 1953.

⁷¹⁴ WCARS. 12 January 1953, 1-3.

⁷¹⁵ WCARS. 10 April 1953, 3.

Eric Rosenthal referred to friction that arose between the conductor and players in his historic survey;⁷¹⁶ this is also evident from the Diamond Jubilee programme.⁷¹⁷ Jorda tendered his resignation on 8 July 1953, to take effect on 4 January 1954. This happened less than a month after Miller had applied to retire as assistant conductor. Jorda made it clear that he had given six months' notice so that a suitable successor could be found.⁷¹⁸

In August 1953 the Orchestra Subscribers' Society proposed that the City Council appoint an Orchestra Special Committee for the financial management of the orchestra. John Barbirolli of the Hallé orchestra, "now playing in Bulawayo", would advise the Society "on how best the city's orchestra [financial] crisis might be overcome".⁷¹⁹ In the following month the Orchestra Special Committee recommended, after careful consultation with various ratepayers' societies, that the orchestra numbers be reduced from 57 to 42. The advertisement for a conductor, to take up the post from 1 January 1954 was recommended, while the reduction of players had to be concluded by 31 March 1954. The committee furthermore undertook to stay within the limits of a loss of £35000 for 1954, failing which the orchestra would disband from 1 January 1955.⁷²⁰ In October 1953, a report by Williams indicated that 12 positions had fallen vacant and another two were inevitable as a result of the restructuring of the orchestra. A list of possible guest conductors was drawn up by the business manager.

Jorda conducted his last Muizenberg Pavilion concert on Monday evening 7 December 1953. For this concert Jorda tactfully included a "new waltz" composed by Jean Walder, who was both City Councillor for the ward and chairperson of the Orchestra Special Committee.⁷²¹ From the ward he received a book on old Cape homesteads as a token of their thanks.⁷²² On Saturday 12 December Jorda conducted Coates's *Adagio Dolorosa* "to a standing audience in

⁷¹⁶ Rosenthal, 39.

⁷¹⁷ Programme held at the UCTL. MA. Theo Wendt Collection, BC723, box 2, file 1, [14]. It states: "In 1954, after what might simply be called 'considerable friction' in the orchestra, Jorda handed in his resignation".

⁷¹⁸ WCARS. 16 July 1953, 2.

⁷¹⁹ "New step by orchestra committee", *The Cape Argus*, 6 August 1953.

⁷²⁰ WCARS. Orchestra Special Committee: Minutes. Vol. 1/5/5/1/3. 29 September 1953, 3.

⁷²¹ From 12 October 1953, the Orchestra Special Committee became the Orchestra and Entertainments Committee. See WCARS. Orchestra and Entertainments Committee: Minutes. Inventory 3/CT. Vol. 1/5/5/1/3. 12 October 1953. The responsibility of the orchestra was reaffirmed to be entrusted to this committee, following a resolution on 12 April 1954. It read that "all matters pertaining to the Orchestra be reported to the Orchestra Committee before being passed on to any other Committees, including the Staff Committee". See WCARS. Orchestra and Entertainments Committee: Minutes. 12 April 1954, 2(a).

⁷²² "Enrique Jorda plays a farewell waltz", *The Cape Argus*, 8 December 1953.

the City Hall” following Coates’s death on 11 December.⁷²³ On 27 December Albina Bini and her husband gave a farewell party at their home in Rondebosch. Among the 200 guests were many members of the orchestra, representatives of the music-loving public and the Archbishop of Cape Town, the Reverend Owen McCann.⁷²⁴

For Jorda’s final City Hall concert on Wednesday 30 December 1953 only unreserved seats were offered. The programme was an exact repeat performance of his inaugural concert on 19 February 1948.⁷²⁵ The *Cape Times* reporter, probably Beatrice Marx, wrote that many were turned away:

An hour before the concert a thick queue extended up Corporation Street, round the corner and into Longmarket Street. People swarmed on to the tiers at the back of the stage, crowding the brass players and the percussionists. Many stood at the entrances and at the back of the gallery upstairs. Many were turned away at the doors.⁷²⁶

The chairman of the Orchestra Subscribers’ Society, Mr E Douglas Andrews, who presented Jorda with a large travelling case and a cheque, said that he had “done much for the cultural life of Cape Town and raised the orchestra to much greater heights of achievement”.⁷²⁷

Jorda was not without criticism as a conductor. Alfred Gibbs, Walter Swanson and Clarence Raybould criticised his limited field of repertoire. Gibbs recalled that “he was not very happy in light music or in ballet and I cannot recollect his ever doing opera with us”.⁷²⁸ Swanson remarked that when Jorda became conductor, concerts for some years “were only held fortnightly owing to his limited repertoire”.⁷²⁹ Raybould spoke of Jorda’s perfectionism as a limiting factor.

Jorda was a perfectionist who refused to adopt the cueing-in methods which his predecessors had been compelled to use. He would only conduct as the

⁷²³ Coates composed this work a year before in memory of a dear friend. See B.M., “Sunday concert tribute to Albert Coates”, *Cape Times*, 14 December 1953. See also Faktor-Kreitzer, 99.

⁷²⁴ “200 at party in Mr. Jorda’s honour”, *Cape Times*, 28 December 1953.

⁷²⁵ See p. 100 above.

⁷²⁶ “City’s thunderous farewell to Enrique Jorda”, *Cape Times*, 31 December 1953.

⁷²⁷ *Ibid.*

⁷²⁸ “Cape Town conductors - I’ve played under them all”, *The Cape Argus*, 12 June 1965.

⁷²⁹ Walter Swanson, “Music Merger”, *Cape Times*. The date of Swanson’s letter is not known, but is presumably before his death in 1985. A photocopy of the newspaper clip is held at the UCTL. MA. Theo Wendt Collection, BC723, box 2, file 2. In the letter Swanson commented on a John Benzon article of 2 March in which he discussed a possible merging of the CAPAB Orchestra and CTSO, a process that was only completed in 1996 with the formation of the CPO.

score directed, consequently very little music after early Beethoven could be performed with the still under-strength orchestra, except when he was successful in obtaining the extra players required.⁷³⁰

After leaving Cape Town, Jorda embarked on an 11-week tour with 28 concerts for the Australian Broadcasting Company in May 1954. Thereafter he did recordings in Vienna, conducted in Paris before succeeding the American-French conductor, Pierre Monteux, as conductor of the San Francisco Symphony Orchestra in November 1954.⁷³¹ It is interesting to note that Jorda was one of nine conductors that auditioned for this post. Among them were Leopold Stokowski, Erich Leinsdorf, Karl Münchinger, George Szell and Bruno Walter. Jorda's audition lasted three weeks, but was extended by seven weeks due to his favourable rapport with the orchestra.⁷³² He remained their conductor until 1963 and brought many new works to the orchestra's repertoire, among them works by Ives, Rodrigo, Turina, Hindemith, Ponce, Vaughan Williams and Leon Kirchner.⁷³³

Jorda, "whose controversial leadership of the San Francisco Symphony from 1954-63 split the local musical community",⁷³⁴ went on to conduct the Antwerp Philharmonic Orchestra between 1970 and 1976. Though he briefly visited South Africa in September 1958, he did not conduct here again until April 1973 for a three-week season.⁷³⁵ This overlapped with Hugo Rignold's visit in April and May of that year.⁷³⁶ Jorda felt impressed by the standard of the orchestra, though he considered that the string section needed to be enlarged. At that time the numbers were: 12 first violins, 10 seconds, eight violas, eight cellos and six double basses.⁷³⁷ He suggested that the numbers should be 16 first violins, 14 seconds, 10 violas, 10 cellos and eight double basses.⁷³⁸

⁷³⁰ Raybould, 7.

⁷³¹ "Jorda's strenuous tour of Australia", *The Cape Argus*, 12 May 1954.

⁷³² Frits Stegmann, "Jorda se Triomf", *Res Musicae* 6 (December 1959): 7.

⁷³³ Allen Kozinn, "Obituaries: Enrique Jorda, 84, Orchestra Director in San Francisco", *New York Times*, 31 March 1996; available from <http://www.nytimes.com/1996/03/31/nyregion/enrique-jorda-84-orchestra-director-in-san-francisco.html> (accessed 18 November 2009).

⁷³⁴ Joshua Kosman, "Obituary: Enrique Jorda, 84, Ex - S.F. Conductor", *San Francisco Chronicle* (28 March 1996); available from http://articles.sfgate.com/1996-03-28/news/17770416_1_san-francisco-symphony-enrique-jorda-cape-town-symphony-orchestra (accessed 1 March 2010).

⁷³⁵ "Enrique Jorda - Famed conductor back in city after 20 years", *The Cape Argus*, 7 April 1973.

⁷³⁶ "Fine execution by Vasary [sic]", *The Cape Argus*, 27 April 1973. Also see p. 162 below.

⁷³⁷ "Ná twintig jaar terug in Kaapstad", *Die Burger*, 3 April 1973.

⁷³⁸ Ibid.

Both his opening and final concerts in this series were with two renowned artists. His opening concert on Tuesday 3 April was with John Ogdon, who performed Ravel's Piano Concerto for the Left Hand; other works being Strauss's tone-poem, *Till Eulenspiegel*, and Franck's Symphony in D minor.⁷³⁹ His fourth and farewell concert on Thursday 26 April was with Tamás Vásáry, who played Mozart's Piano Concerto no. 12 in A major, K.414. Other works were Hamilton Harty's arrangement of Handel's *Music for the Royal Fireworks*, and Beethoven's Symphony no. 7, the first symphony he had conducted in Cape Town on 19 February 1948.⁷⁴⁰

From 1982 to 1984 he conducted the Euskadi Symphony Orchestra, San Sebastian, and "also toured widely as a guest conductor, appearing with the BBC Symphony Orchestra and the LSO, as well as in Central and South America and in Australia".⁷⁴¹ His recordings of the 1950s are particularly significant as they include first performances of Milhaud's Symphonies nos. 8 and 12, Roy Harris's Symphony no. 8, and Rodrigo's *Fantasia para un gentilhombre* with Andrés Segovia as soloist.⁷⁴² Jorda died on 18 March 1996 at his home in Brussels.⁷⁴³

⁷³⁹ "Groot gehoor juig Jorda langdurig toe", *Die Burger*, 5 April 1973. See also Stewart Young, "Dynamic conducting by Jorda - Extended ovation for Ogdon", *The Cape Argus*, 4 April 1973.

⁷⁴⁰ "Jorda: Afskeidskonsert 'n groot sukses", *Die Burger*, 30 April 1973.

⁷⁴¹ Noël Goodwin and Charles Barber. "Jord[sic], Enrique." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/14480> (accessed 22 January 2011).

⁷⁴² *Ibid.*

⁷⁴³ Joshua Kosman, "Obituary: Enrique Jorda, 84, Ex - S.F. Conductor".

Chapter 8

Guest conductors between 1954 and 1960

The guest conductors have been arranged chronologically according to their first appearances with the CTMO in this chapter. This also applies to those who made occasional guest appearances, discussed at the end of the chapter. The arrangement takes the concert dates of some conductors, previously mentioned for the purpose of historical continuity, into account. These concerts will not be repeated under their headings. The conductors include Walter Swanson, Percival Kirby, Erik Chisholm, Frits Schuurman, Edward Dunn, Joseph Manca, Keith Jewell and Stirling Robins.

In profiling chronologically, it was found that concert dates of a certain conductor sometimes overlapped with the first appearance of another conductor. Various reasons can be cited, ranging from conductors that were invited or re-invited during the tenure of others, to conductors that stood in for others at short notice.

The most important concerts at and outside the City Hall, operas, musicals, oratorios, significant events, and relevant material have been included. Conductors of productions presented by the African Consolidated Theatres, Ltd., and the Eoan Group, that involved the orchestra, have also been included. Brief biographical details, where known, of those conductors who conducted occasionally were either mentioned in the notes, or at the end of the chapter.

In most cases, concert programmes are quoted in full and highlighted with bullets. Sometimes single works were included for various reasons. These range from isolating certain artists, or emphasising premières or unusual works, to evaluating their inclusion for historical relevance.

8.1 Walter Swanson (1903-1985)

Walter Donald Swanson was born on 19 June 1903 in Willesden Green, London. From the age of ten he received his music education at All Saints' Margaret Street, London. His theory and composition instructor was Dr Walter Vale.⁷⁴⁴ He also received piano and violin lessons. In 1919 he won the Ada Lewis Scholarship which enabled him to continue his violin studies under Spencer Dyke at the RAM. He studied harmony and counterpoint under John McEwen and Steward Macpherson, and did "a good deal of work" with Henry Wood.⁷⁴⁵ During his

⁷⁴⁴ SAME, s.v. "Swanson, Walter Donald".

⁷⁴⁵ Marjorie Swanson, 3.

studies he played in various orchestras, among which were the orchestras of the Academy, the Queen's Hall and the Albert Hall. In 1922 and 1923 he worked as a rehearsal pianist and assistant conductor for the D'Oyly Carte Opera Company, a company that was formed in the 1870s, performed Gilbert and Sullivan operettas for the past 130 years, and intend to resume production in 2013.⁷⁴⁶

In 1924 he was appointed as the string teacher at the Teacher's Training College in Grahamstown. For two years he performed in various ensembles as a violinist, and was a conductor of chamber orchestras. Having heard the CTMO on tour in Grahamstown in April 1924, he decided to join the orchestra in 1925 under the conductor, Leslie Heward.

In 1927 he became assistant conductor of the CTMO under William Pickerill. He mainly conducted the popular Sunday afternoon concerts on the Pier, as well as studio broadcasts for the African Broadcasting Company.⁷⁴⁷

In March 1929 Swanson conducted his musical comedy, *Cheat the Calendar*, which he had completed in collaboration with Max Miller, at the Opera House. Soon afterwards, at the end of March, he resigned as assistant conductor to take up a position as head of music for Kinemas, the chain of silent films, in Johannesburg. The reason for his resignation was not quite clear. According to his second wife,⁷⁴⁸ Marjorie, he "felt that he was likely to spend the rest of his working life as second in command if he stayed in Cape Town".⁷⁴⁹ Pickerill, reporting to the Orchestra Committee, had a different opinion. Referring to the February 1929 festive season he said that Swanson "appeared to resent being called upon to carry out certain work for which he is specially remunerated and [that he then] tendered his resignation".⁷⁵⁰

At Kinemas, Swanson had to "watch each new film, choose music to accompany it, work out cue sheets, find the music in the library and arrange for scores and parts to be sent out with the new film".⁷⁵¹ For this purpose, he conducted the Astoria Orchestra, but not for long, as the talkies progressively limited the participation of orchestral players.⁷⁵² In June 1931 he left

⁷⁴⁶ *D'Oyly Carte Opera Company*; available from <http://www.doilycarte.org.uk/index2.htm> (accessed 15 November 2010).

⁷⁴⁷ Marjorie Swanson, 9.

⁷⁴⁸ Swanson's first wife was Dagny Keightley, whom he married in December 1926. She died in 1959.

⁷⁴⁹ Marjorie Swanson, 16.

⁷⁵⁰ WCARS. Cape Town Orchestra Committee: Minutes. Inventory 3/CT. Vol. 1/5/5/1/2. 25 February 1929, 4-5.

⁷⁵¹ Marjorie Swanson, 16.

⁷⁵² See p. 61 above.

for Queenstown where he played the organ at the Anglican Church and taught at Queenstown Girls' High School. Due to the closure of the school in 1932, the head of the music department, Alice Hunt, left Queenstown and handed over the conductorship of the Queenstown Municipal Orchestra to Swanson.⁷⁵³

In January 1935 he returned to Cape Town as concert master, composer, arranger, and conductor of the then African Broadcasting Studio Orchestra. At the time George Tobias was Head of Music in Cape Town. Swanson referred to his tenure at the SABC as “twelve years’ hard labour”.⁷⁵⁴ He

...contributed much to the growth of both English and Afrikaans programmes by conducting and directing operas (mainly in the English service) and choral works, and composing music for feature programmes (both services). In addition, he gave many talks on musical matters, and became a well-established radio speaker over a period of almost three decades.⁷⁵⁵

Swanson was a versatile conductor, evident from the number of musicals, operas and ballets he conducted. Among the musicals were *Gipsy Love*, *Goodnight Vienna*, *Bandroom no. 5*, *Alan the Bold*,⁷⁵⁶ and *The Willow Pattern Plate*; among the operas were *La bohème*, *Il trovatore*, *Lucia di Lammermoor* and *Carmen*,⁷⁵⁷ and among the ballets were *The Haunted Ballroom*, *Giselle*, *Swan Lake*, *Les Sylphides*, and *Bolero*.⁷⁵⁸ He also wrote the music for *Ali Baba* and a Christmas cantata, *Die Wyse van die Ooste*.⁷⁵⁹

Some highlights of Swanson’s career follow that portray his multifaceted personality:

- Conducting the “undersized [Studio] orchestra with stupendous energy”,⁷⁶⁰ Swanson’s famous signature-tune for the popular weekly programme *Snoektown*, composed in 1936, formed part of a number of songs for this series, among them, “Raspberry

⁷⁵³ Marjorie Swanson, 19.

⁷⁵⁴ *Ibid.*, 23.

⁷⁵⁵ SAME, s.v. “Swanson, Walter Donald”.

⁷⁵⁶ Walter Swanson composed the music for both *Bandroom no. 5* and *Alan the Bold*. See Marjorie Swanson, 29-30.

⁷⁵⁷ *Ibid.*, 55.

⁷⁵⁸ *Ibid.*, 56.

⁷⁵⁹ *Ibid.*, 28-29.

⁷⁶⁰ Faktor-Kreitzer, 87.

is Red”, “Charley the Genial Ghost”, “Noel Coward Skit” and “Montague the Milkman”.⁷⁶¹

- In 1941 Swanson presented the music for the radio burlesque, *The Realist*, and the musical comedy, *Cocoa for Two*.⁷⁶²

- He was often invited to lecture and conduct at the International Arts League of Youth in Durban. Forming part of this event he conducted a “Cavalcade of South African Airs” with the Durban Civic Orchestra in July 1947.⁷⁶³

- On 14 October 1947 Swanson conducted a ballet performance by the Eoan Group with Johar Mosaval in the lead role to Sibelius’s *The Swan of Tuonela*.

- As chairman of the Cape Musicians’ Association, Swanson’s concern for the future audience development of the CTMO became apparent through a recommendation he made to the Orchestra Special Committee in January 1954, after a meeting of the Association. He felt that “an orchestra of 45 was large enough for nearly all orchestral work”, and that “more attention should be paid to the musical education of schoolchildren, either by taking the orchestra to schools or by allowing children reduced tariffs at concerts [of the CTMO in the City Hall]”.⁷⁶⁴ Speaking in his private capacity, he later suggested that

...school concerts should be integrated in the Department of Education’s existing music syllabus. It should be one of the most essential duties of the Orchestra’s activities. This service should be given free, and in recognition of it the Administrator might increase the grant given to the Orchestra by the provincial government.⁷⁶⁵

- Swanson, having been, so to speak, “discovered” as a conductor in 1947,⁷⁶⁶ conducted about 200 performances for the Cape Town Gilbert and Sullivan Society,⁷⁶⁷ among them *Trial by Jury* and *H.M.S. Pinafore*, both presented at the Labia Theatre from

⁷⁶¹ Marjorie Swanson, 27.

⁷⁶² *Ibid.*, 35.

⁷⁶³ *Ibid.*, 69.

⁷⁶⁴ “Musicians propose orchestra cut - Pruning from 57 to 45 is recommended”, *Cape Times*, 11 January 1954.

⁷⁶⁵ “Orchestra’s need of new audiences”, *Cape Times*, 15 January 1954.

⁷⁶⁶ Marjorie Swanson, 55.

⁷⁶⁷ SAME, s.v. “Swanson, Walter Donald”.

18 to 26 May 1953. Marjorie Hill, who he later married in 1963, was the producer in these productions.⁷⁶⁸ Between 14 and 22 October 1955, Swanson conducted Gilbert and Sullivan's *The Mikado* at the Alhambra Theatre. Marjorie once again was the producer.

- Swanson succeeded Geoffrey Miller as conductor of the amateur Cape Town Philharmonic Orchestra from 1957⁷⁶⁹ until 1963. On Sunday 21 July 1958 he conducted a programme of shorter works, including the first movement of Grieg's Piano Concerto with Reuben Berril as soloist. This concert occurred during the annual vacation of the CTMO.

- In 1964 he was made a Fellow of the RAM for his contribution to music.

- On 31 October 1968 Swanson conducted his own Symphony no. 2, dedicated to the memory of his first wife. At this concert, Derek Hudson, the then permanent conductor, presented Beethoven's *The Ruins of Athens* Overture and Schubert's Symphony in C major (the "Great").⁷⁷⁰

Swanson resigned from the SABC in 1946 because of his disenchantment with the appointment of the Durban flautist, Dodds Miller, as the Head of Music after George Tobias. A number of prominent orchestral musicians followed his example; among these were Ellie Marx, Blanche Gerstman and Winifred Kay.⁷⁷¹ He then taught composition and orchestration at the University of Stellenbosch on a part-time basis, and also lectured at the Hewat Training College in Roeland Street. In his own words, he was "an academic musician by day, a theatre musician by night, and a church musician on Sundays".⁷⁷²

Swanson remained active as composer, conductor, arranger and adjudicator of Eisteddfods throughout his lifetime. In the 1960s he was involved as musical director and répétiteur in a number of UCT and CAPAB productions. For example, from August to October 1964, Swanson toured the Cape Province with three one-act operas: Telemann's *Pimpinone*, Menotti's *The Telephone*, and Ermanno Wolf-Ferrari's *Suzanna's Secret*.⁷⁷³ The producer was Gregorio Fiasconaro. A year later he did a tour of the Western Cape with Mozart's *Così fan tutte* from

⁷⁶⁸ A. de J., "Gilbert en Sullivan bly gewild", *Die Burger*, 19 May 1956.

⁷⁶⁹ See p. 94 above.

⁷⁷⁰ Antoinette Silvestri, "Swanson symphony applauded", *The Cape Argus*, 1 November 1968.

⁷⁷¹ Marjorie Swanson, 48.

⁷⁷² *Ibid.*, 50.

⁷⁷³ Talbot, 112. See also Marjorie Swanson, 78.

16 August to 24 September.⁷⁷⁴ The producer was Robert Mohr.⁷⁷⁵ He occasionally conducted the CTMO as, for example, on Sunday 7 March 1971, a programme that included his *Pint-Size* suite.⁷⁷⁶ In the same year Swanson entered his musical comedy, *The Princess who Wouldn't*, for the Otto Bach competition and shared the first prize with Archie Wilson. Swanson received an Otto Bach grand piano and a cheque of R800, and Wilson a cheque of R1000.⁷⁷⁷ This experience influenced Swanson to write various children operettas.⁷⁷⁸

For his seventieth birthday he was invited to conduct his own birthday concert after the CTMO's annual tour in June 1973. This concert could not take place at the City Hall because of its restoration at the time.⁷⁷⁹ Instead it was held at the Sea Point Civic Centre. The main work on the programme was Swanson's Symphony no. 2.⁷⁸⁰ For his eightieth birthday in 1983, John Bailey organised a concert consisting mostly of performances of Swanson's compositions at the South African College School (SACS).⁷⁸¹

Swanson died on 27 February 1985. Ray Querido of the Cape Town Philharmonic Orchestra wrote that Swanson "will be remembered as much for his outstanding personal qualities as for the undoubted contribution to the South African music scene".⁷⁸²

8.2 Edward Dunn (1902-1973)

William Edward Dunn was born on 11 August 1902 in Manchester. He received his initial musical education at the Royal Manchester College of Music and later at Manchester University. He played the clarinet in the Hallé Orchestra for some time, but advanced to become the musical director of the London Coliseum Ballet, and the O'Mara's Traveling Opera Company in Buxton and Bath. He was also invited to tour Australia and New Zealand.⁷⁸³ Between

⁷⁷⁴ Marjorie Swanson, 78.

⁷⁷⁵ Advertisement, *Die Burger*, 17 August 1965.

⁷⁷⁶ Programme held at DOMUS, CPO Collection (preliminary inventory), Stellenbosch University.

⁷⁷⁷ Marjorie Swanson, 79-80.

⁷⁷⁸ Examples were *When a Smile is Born*, *The mill of Youth*, *The Little Stock Exchange*, and *Die Beertjie met die Gelapte Broekie*. See Marjorie Swanson, 80-81.

⁷⁷⁹ The restoration entailed, among others, repainting, extension of the stage by 2,4 meters, and the addition of 28 chairs in the City Hall. See photo and comments on p. 15 of *Die Burger*, 24 July 1973.

⁷⁸⁰ "Swanson's symphony retains interest", *The Cape Argus*, 26 July 1973.

⁷⁸¹ Marjorie Swanson, 89. The concert entailed of his orchestral, string, woodwind, and vocal compositions, vocal arrangements, a solo for trombone, and excerpts from Gilbert and Sullivan's *The Mikado*.

⁷⁸² Ibid.

⁷⁸³ SAME, s.v. "Dunn, William Edward".

1925 and 1927 Dunn directed his own Academy of Music in Manchester. He then became a music editor “to the publishing house of Mons Yvette in Paris”.⁷⁸⁴

In 1935 he was appointed musical director of the Durban Municipal Orchestra. This position entailed the general music and theatre entertainments together with administrative duties. He conducted “Happy Nights” at the Durban Pavilion which was the orchestra’s entertainment programme to transit troops during WWII. In 1947 he spent five weeks overseas recruiting orchestral players to strengthen the depleted numbers of the orchestra as a result of the war. Twenty-four musicians were engaged leading to the debut concert on 4 April 1948 of the newly formed Durban Civic Orchestra of 45 players.⁷⁸⁵ In 1948 Dunn formed the International Arts League of Youth, which afterwards attracted about 300 young delegates annually during the July holidays. Just before the fourth annual festival, Dunn expressed the aims that “had not been expressed in this particular manner”:⁷⁸⁶

Our aim is to promote the knowledge and manifestation of creative understanding and intelligence, thus giving shape and form to what I consider to be the fundamental trinity, out of which the meaning of life and culture is unfolded, namely: spirit - principle - [and] beauty.⁷⁸⁷

He gave lectures, organised chamber concerts, conducted the Durban Orchestra, featured well-known instructors and performing artists such as Hugh Tracey, English dancer Dame Margot Fonteyn, singer Cecilia Wessels, pianist Moira Birks, violinist Alfredo Campoli, and cellist Gaspar Cassadó, among others.⁷⁸⁸

In November 1949 Dunn was appointed chairperson of the National Council of Music in South Africa. He resigned as musical director of the Durban Orchestra in July 1954, after 19 years’ service.

⁷⁸⁴ Ibid.

⁷⁸⁵ SAME, “Durban orchestra, The”.

⁷⁸⁶ Edward Dunn, “Your Music Pupils as Missionaries of Culture and Peace”, *The South African Music Teacher* 42 (June 1952): 16.

⁷⁸⁷ Ibid.

⁷⁸⁸ Moira Badstubner (née Williams), *Facts about Durban: The International Arts League of Youth*; available from <http://www.fad.co.za/Resources/memoirs/ial/arts.htm> (accessed 24 November 2009).

Dunn was engaged to conduct the CTMO as guest in February 1954.⁷⁸⁹ According to a report in the *Cape Times* of 19 January 1954,⁷⁹⁰ regular lunch-hour concerts were scheduled to expand the activities of the orchestra.

On Wednesday 3 February 1954 Dunn conducted the first lunch-hour concert for the general public in the City Hall, which started at 12h50 and lasted roughly one hour. On the programme was a selection of popular items: *Tales from the Vienna Woods* by Strauss Jr, Von Suppe's *Poet and Peasant Overture*, Eric Coates's *Four Ways* suite, and Percy Grainger's "delectable" "Molly on the Shore".⁷⁹¹ Dunn's first Thursday concert was on the following evening and featured Dvořák's *Carnival Overture*, Ethel Smyth's "Two Interlinked French Folk Melodies", Strauss's *Death and Transfiguration*, and Tchaikovsky's Symphony no. 5. Elaborating on how to sustain an orchestra and bring music "to the man in the street",⁷⁹² Dunn wanted

- to pursue the weekly Wednesday lunch-hour concerts;
- give two school concerts on 21⁷⁹³ and 28 February 1954;
- to present a première performance, or at least a work that had not been heard for some time, at each symphony concert.

Committed to pursue his intentions, Dunn performed Peter Warlock's *Capriol Suite* and Sibelius's Symphony no.1 on Thursday 18 February. A more traditional programme followed a week later, with the *Prometheus Overture* by Beethoven, his Violin Concerto with Jonas Pieterse as soloist, and Brahms's Symphony no. 2.⁷⁹⁴ His final concert, marking the fortieth anniversary of the orchestra on Sunday 28 February 1954, included compositions by two previous conductors. After the traditional opening with Wagner's *The Mastersingers Overture*, the first movement of Schubert's *Unfinished* followed. Hereafter came "The South-easter" from Pickerill's *Cape Town Suite*, Gershwin's *Rhapsody in Blue* with Leonard Hall as pianist,

⁷⁸⁹ WCARS. Orchestra and Entertainments Committee: Minutes. Inventory 3/CT. Vol. 1/5/5/1/3. 14 December 1953, 1(a).

⁷⁹⁰ "Orchestra to extend activities", *Cape Times*, 19 January 1954.

⁷⁹¹ "Lunch-hour concerts was happy innovation", *The Cape Argus*, 4 February 1954.

⁷⁹² "Music for the man in the street: Mr. Dunn's policy", *The Cape Argus*, 5 February 1954.

⁷⁹³ On Sunday 21 February 1954, the orchestra combined with the Municipal Choir under Leslie Arnold in a concert performance of Rudolf Friml's musical comedy *The Vagabond King*. Richard Buncher was the narrator, who linked the vocal items with the action play. The principals were Ethyne Seftel, Ernest Dennis, Marie Schoeman, Harold Hart and Richard Myerscough. See "Musical story pleases at City Hall", *The Cape Argus*, 22 February 1954.

⁷⁹⁴ "Beethoven and Brahms programme", *The Cape Argus*, 26 February 1954.

Josef Hellmesberger's *Ballroom Visions*, Liszt's Second Rhapsody, and Theo Wendt's march, "Botha's Boys".⁷⁹⁵

While a serious effort was made to find a permanent conductor, the City Council invited applications for the post of Business and Entertainments Manager, the responsibility of which was not merely to conduct the orchestra and see to the administrative duties, but also the management of concerts and entertainments outside the City Hall.⁷⁹⁶ Hundred-and-two applications were received from Cape Town and eight from the Council's London Agents, Messrs. Davis and Soper Ltd.⁷⁹⁷

Long debates within the Orchestra and Entertainments Committee ensued because not one of the applicants was deemed suitable for the position. To resolve this issue and receive the opinions of music-lovers, a special meeting was held on 25 June 1954.⁷⁹⁸ In the end a delegation was sent to confer with Dunn in Port Elizabeth, whereupon he was appointed to conduct from 1 October 1954 to the end of 1955.⁷⁹⁹

With the participation of some of the orchestra members during the annual holiday after 15 July 1954, various recitals and chamber music concerts continued by local artists such as the City Organist, Leslie Arnold, Granville Britton, Gregory Fiasconaro, Elsie Hall, and Michael Doré. Keith Jewell, who had lived in Cape Town for almost two years at the time, conducted Haydn's *The Creation* with the Cape Town Choral Society on Thursday 5 August 1954.⁸⁰⁰ A week later he assembled a "small orchestra" with Michael Doré as concert master.⁸⁰¹ The English pianist, Denis Matthews, making his first appearance in Cape Town, was the soloist in a performance of Bach's D minor Concerto and Beethoven's Piano Concerto no. 4. The proceeds of these concerts went to the South African National Tuberculosis Association.⁸⁰²

⁷⁹⁵ "Anniversary concert draws crowd", *The Cape Argus*, 1 March 1954.

⁷⁹⁶ WCARS. Orchestra and Entertainments Committee: Minutes. 18 June 1954: Annexure 4518A, [1].

⁷⁹⁷ Ibid.

⁷⁹⁸ WCARS. Orchestra and Entertainments Committee: Minutes. Inventory 3/CT. Vol. 1/5/5/1/3. 25 June 1954, City Council report no. 58.

⁷⁹⁹ "Dunn aanvaar betrekking", *Die Burger*, 26 July 1954. This was in accordance with an Orchestra and Entertainments Committee decision. See WCARS. 18 June 1954, 2(c).

⁸⁰⁰ N.S., "Haydn Oratorio at City Hall", *Cape Times*, 6 August 1954. Leslie Arnold is mentioned as organist in the *Cape Times* Advertisement of 4 August 1954, but presumably played the harpsichord part on organ.

⁸⁰¹ N.S., "Denis Matthews at the City Hall", *Cape Times*, 13 August 1954.

⁸⁰² Ibid.

A decision to reduce the orchestra from 57 to 42 players had already been taken in 1953.⁸⁰³ This process was to have been completed by the end of March 1954, though discussions continued unabated. From 20 April to 14 June 1954 the orchestra was occupied playing for a Saddler's Wells Ballet Company season in Johannesburg. The production was presented by the African Consolidated Theatres, Ltd., and secured a welcome income of £700 per week for the orchestra, totalling £5720 for the entire season. John Lanchbery conducted the orchestra. He was upset to learn of the reduction of the players:

Mr. Lanchbery was upset when he heard of the threatened reduction of the number of the orchestra's members...[In his opinion] no really first rate conductor from overseas will be persuaded to take it [the CTMO] in his charge.⁸⁰⁴

On 25 May 1954 the City Council voted with 14 to four in favour of the reduction. In reaction the Orchestra Subscribers' Society chairman, Mr E. Douglas Andrews, said that the reduction might be "the thin end of the wedge for the complete disbanding of the orchestra at some later date".⁸⁰⁵ Andrews said that, according to the 1954 estimates, the orchestral budget amounted to approximately 1.5% of the rates for every household, which equalled "about 15s. [shillings] a year in rates to the orchestra".⁸⁰⁶

In August 1954 Dunn made suggestions to the Orchestra and Entertainments Committee to increase the existing 42 players to 45 by having eight first violins, six seconds, five violas, three cellos, three double basses, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets; three trombones, two percussionists, and one harpist.⁸⁰⁷ Dunn also suggested that guest conductors be engaged for November and December 1954, for which the services of Frits Schuurman and Basil Cameron were employed.

In marking their twenty-first birthday celebration, the Eoan Group under Manca hired the CTMO for the musical comedy, *Magyar Melody*,⁸⁰⁸ staged between 13 and 18 September 1954 in the City Hall.⁸⁰⁹ The run was extended for three extra performances the following week on 24 and 25 September, a matinee included. Later, on Sunday 12 December 1954, he

⁸⁰³ See p. 118 above.

⁸⁰⁴ "Conductor arrives for ballet", *Cape Times*, 16 April 1954.

⁸⁰⁵ "Fears that orchestra might be disbanded", *The Cape Argus*, 26 May 1954.

⁸⁰⁶ *Ibid.*

⁸⁰⁷ WCARS. Orchestra and Entertainments Committee: Minutes. 9 August 1954, 5-9.

⁸⁰⁸ The music is by George Posford and Bernard Grüne.

⁸⁰⁹ "Eoan Group marks its birthday with musical show", *The Cape Argus*, 14 September 1954.

also performed Handel's *Messiah* with the Eoan Group and various country choirs, 400 voices in total.⁸¹⁰

In an endeavour to maximise marketing the orchestra, members of the public were invited to become patrons of the orchestra, according to a first advertisement in this connection at the end of September 1954. Hence, from 1 November 1954 to the end of October the following year, each patron was to enjoy preferential booking on the basis of a seat per patron for all concerts, Sundays excluded.⁸¹¹

On Thursday 7 October 1954 Dunn opened with Wagner's *The Mastersingers Overture*. Hereafter Beecham's ballet suite, a free arrangement from Handel's *The Faithful Shepherd*, Liszt's Piano Concerto no. 2 with Elizabeth Kemp as soloist, and Tchaikovsky's Symphony no. 4 followed.⁸¹² Dunn continued the lunch-hour concerts again, the first of which was on Wednesday 13 October 1954, advertised as "The Joylift Hour of the Week for the business people of Cape Town", for which the audience apparently was a "good-sized one".⁸¹³ Dunn included a short introduction to some of the works. The popularity of these concerts can be deduced from the increase of the audience from 400 for the concert of 13 October, to 800 for the second, and "just short of 800" for the third.⁸¹⁴

Dunn conducted a number of noteworthy concerts and initiated various projects:

- He gave the first South African performance of Respighi's three tone poems, *Fountains of Rome*, *Pines of Rome* and *Roman Festival* on Thursday 29 October 1954. Michael Doré played the Beethoven Violin Concerto.
- Dunn introduced orchestral workshops in November 1954 with introductory talks on the instruments of the orchestra and the works, and a possibility to meet the con-

⁸¹⁰ Advertisement, *Cape Times*, 10 December 1954.

⁸¹¹ Advertisement, *The Cape Argus*, 27 September 1954: "City of Cape Town - You are cordially invited to become a PATRON of the Cape Town Municipal Orchestra. In return for this active support, each patron will be entitled to preferential booking on the basis of one seat per Patron for all Orchestra Concerts (Sunday performances excepted) rendered under the auspices of the City Council during the period 1st NOVEMBER, 1954 to 31st OCTOBER 1955. Under the Patronage System EVERY seat will be available for reservation before each Concert and Patrons may book their seats TWO DAYS prior to the booking being open to the general public. Patrons' Tickets will be on Sale from FRIDAY, 1st OCT., 1954 at the Central Booking Office, CITY HALL CAPETOWN. Price: £1/1/- per Ticket for the period 1st NOVEMBER, 1954 to 31st OCTOBER 1955".

⁸¹² Advertisement, *The Cape Argus*, 4 October 1954.

⁸¹³ "Lunch concert gave pleasure", *The Cape Argus*, 14 October 1954.

⁸¹⁴ "City Hall fills up for lunch-hour concert", *The Cape Argus*, 21 October 1954. See also "Big audience again for lunch-hour concert", *The Cape Argus*, 28 October 1954.

ductor backstage afterwards. The advertisement read: “Apply quickly at the City Hall booking Office for your Invitation Ticket”, assumedly a free ticket.⁸¹⁵ In a front-page article he explained that “with the help of twanging elastic and some bamboo tubes, [he would demonstrate] how musical notes were formed”.⁸¹⁶ The article continued that about 800 “clerks, printers, housewives, doctors, housemaids and lawyers had come to find out what went on behind the musical scenes”. One of these workshops also formed part of a “Festival of Arts for the Youth” which was held between 1 and 9 April 1955. This festival enabled the 300 attending schoolchildren from the Western and Eastern Cape to “understand and appreciate literature, drama, music, ballet, architecture, sculpture, painting and films”.⁸¹⁷ They also attended various concerts by Dunn and lectures he and Walter Swanson shared. The SABC recorded nine programmes during the festival. The opening concert on Friday 1 April was conducted by the visiting conductor of the Melbourne Symphony Orchestra, Sir Bernard Heinze.⁸¹⁸

- Dunn conducted the brilliant twenty-eight year-old Julius Katchen in a performance of Beethoven’s Concerto no. 3 and the Rachmaninoff *Rhapsody on a Theme of Paganini* on Tuesday 2 November 1954.⁸¹⁹ Katchen also performed Beethoven’s *Emperor Concerto* and Tchaikovsky’s Concerto no. 1 on Friday 26 November 1954.⁸²⁰
- During Basil Cameron’s guest period in November and December 1954, Dunn continued with the popular Sunday evening concerts (the programmes often chosen according to popular requests), and the regular lunch-hour concerts on either Wednesday or

⁸¹⁵ Advertisement, *The Cape Argus*, 9 November 1954.

⁸¹⁶ M.G., “Bamboos, bees and Mr. Dunn make musical sandwich”, *The Cape Argus*, 13 November 1954.

⁸¹⁷ “Festival of Arts for Youth to open to-night”, *Cape Times*, 1 April 1955.

⁸¹⁸ Bernardt Heinze (1894-1982) entered the RCM in 1910 with a William Clarke scholarship, but was forced to discontinue his studies because of WWI. He resumed his studies in 1920 at the Schola Cantorum in Paris and later in Berlin. See Thérèse Radic, *Heinze, Sir Bernard Thomas (1894-1982)*; available from <http://adb.anu.edu.au/biography/heinze-sir-bernard-thomas-12617> (accessed 25 February 2012). In 1924 he formed the Melbourne String Quartet. In 1929 he was appointed as part-time director-general of the Australian Broadcasting Company and also conducted the Melbourne University Symphony Orchestra until 1932. This orchestra amalgamated with the Melbourne Symphony Orchestra of which he remained principal conductor until 1949. He was also conductor of the Melbourne Royal Philharmonic Society from 1927 to 1953. From 1956 he was director of the New South Wales Conservatorium for 10 years. See Thérèse Radic. “Heinze, Sir Bernard.” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/12713> (accessed 14 July 2011). The programme for the inaugural concert of the festival on Friday 1 April 1955 was Handel’s “Music for the Royal Fireworks”, Mozart’s *Haffner* Symphony, Weber’s *Oberon* Overture, and Beethoven’s *Eroica* Symphony. The programme is held at DOMUS, CPO Collection (preliminary inventory), Stellenbosch University. He conducted his final concert on 7 April 1955.

⁸¹⁹ Advertisement, *The Cape Argus*, 19 October 1954.

⁸²⁰ Advertisement, *The Cape Argus*, 12 November 1954. Programme held at the NLSA.

Friday afternoons starting at 12h30. Dunn, described as having a “flair for choosing different times of day for attracting audiences”,⁸²¹ introduced the first of his “Twilight” concerts on Thursday 6 January 1955 at 17h15 in the City Hall. On the programme was Beethoven’s *Prometheus* Overture, Mozart’s Piano Concerto in D minor, K.466, with Rachael Rabinowitz as soloist, and Enesco’s Romanian Rhapsody no. 1. A week later Dunn introduced another first, his “Music under the stars”, an open-air concert in the garden lawns at Maynardville in Wynberg. An enthusiastic crowd of between 700 and 800 people confirmed the success of this new series.⁸²²

- The violin concertos of both William Walton and Mendelssohn were performed on Tuesday evening 25 January 1955 by Alfredo Campoli.

- Gaspar Cassado played both the Dvořák and Saint-Saëns cello concertos⁸²³ on Monday 21 March 1955 under Dunn. Other items were Berlioz’s Hungarian March, the “Dream Pantomime” from *Hansel and Gretel*, and two movements from the *Smetana Suite* by the then contemporary composer, Günther Raphael.

- Moira Birks performed Rachmaninoff’s Concerto no. 2 on 21 April 1955.

- With the emphasis on popular appeal, Dunn performed a string of old-time favourites to a large audience in what he termed, a “Cavalcade of Melody”, on Tuesday 3 May 1955.⁸²⁴

- Michael Brimer, already an FRCO at the early age of 21, played Mozart’s Piano Concerto in E flat major, K.482, on Sunday 21 August 1955. Other items were *The Gypsy Baron* Overture by Strauss Jr and Bartók’s Romanian Folk Dances.⁸²⁵

- Helena van Heerden played Tchaikovsky’s Piano Concerto no. 1 on Sunday 13 November 1955 as part of an all-Tchaikovsky programme. The *Capriccio Italien* opened the concert and the concert ended with the Theme and Variations from the Suite no. 3.⁸²⁶

⁸²¹ “First of the Twilight concerts”, *Cape Times*, 7 January 1955.

⁸²² See the front-page photo in the *Cape Times* of 14 January 1955.

⁸²³ The *Cape Times* mentioned that the key of the Saint-Saëns concerto was A minor. See E.F. [Ernest Fleischmann], “A master plays ‘cello”, *Cape Times*, 22 March 1955.

⁸²⁴ “Concert of old-time favourites”, *Cape Times*, 4 May 1955.

⁸²⁵ Programme held at the NLSA.

⁸²⁶ *Ibid.*

The forty-first anniversary festival featured five concerts under the title, “Master Series Concerts”, between 17 February and 4 March 1955. For the concert on Thursday 24 February, Lessie Samuel from Pretoria stood in for Elsie Hall, who, “due to unforeseen circumstances”, could not play.⁸²⁷ Samuel performed Mozart’s Piano Concerto in C minor, K491. At that concert Dunn paid special tribute to Ellie Marx (1879-1955), the previous leader of the CTMO and of the SABC orchestra for the past five years, whose death on 13 February 1955 “removed a great musical personality”.⁸²⁸ As a tribute the orchestra played “Mors et Vita” from Gounod’s oratorio *Judex*. Other works on the programme were *The Mastersingers* Overture by Wagner and Dvořák’s Symphony *From the New World*.⁸²⁹ Other soloists during the festival were Durban soprano Rose Alper (Hamilton Harty’s setting of “Ode to a Nightingale”); violist Charles Kreitzer (the Lionel Tertis transcription of the Elgar Cello Concerto);⁸³⁰ Cecilia Wessels (Leonora’s recitative and aria, “Abscheulicher!, wo eilst du hin”, from Beethoven’s *Fidelio* and Senta’s Ballad from Wagner’s *The Flying Dutchman*); Harry Cremers (Boëllmann’s Symphonic Variations), and Gregorio Fiasconaro (“Largo al factotum” from Rossini’s *The Barber of Seville* and “Bella siccome un angelo” from Donizetti’s *Don Pasquale*).

In an effort to reduce the expenses of the orchestra, the City Council made a fairly short-notice announcement that fees of local artists were to be reduced by 25%. Elsie Hall refused to play as scheduled on 24 February 1955 referred to above. In a letter to the *Cape Times* she said:

Many people have asked me why I am not playing tonight as advertised...The reason is that the City Council tried at short notice to reduce by nearly a quarter the fee I have been paid for several years...It seems to me unfair, at a time when other fees are rising and not falling.

I am bitterly unhappy at having to disappoint a public who have been so loyal to me, but for the sake of my fellow artists as well as myself I feel I have no alternative.⁸³¹

Elsie Hall performed the scheduled Mozart Piano Concerto in B flat major, K.595, on Thursday 26 May 1955 under Dunn.

⁸²⁷ Advertisement, *Cape Times*, 24 February 1955. Programme held at the NLSA.

⁸²⁸ N.S., “Anniversary Concert at City Hall”, *Cape Times*, 25 February 1955.

⁸²⁹ Advertisement, *Cape Times*, 24 February 1955.

⁸³⁰ The transcription had been done with Elgar’s permission. See Faktor-Kreitzer, 81.

⁸³¹ “Concert artist fees cut - Municipal Orchestra step ‘unfair’”, *Cape Times*, 25 February 1955.

Apart from the lunch-hour concerts, Dunn also conducted various concerts at the Muizenberg Pavilion and the Camps Bay Civic Centre from time to time. On Thursday 18 August 1955, a “First Free Orchestral Concert” was held in the new Camps Bay Civic Centre for all General Motors dealers,⁸³² sponsored by the company. This was the first in a series of broadcast concerts which continued well into December 1955. A varied programme was presented. Albina Bini played the Scherzo from Saint-Saëns’s Concerto no. 2 and Theresia Bester sang some Gluck arias.⁸³³

From 28 August to 15 September 1955 the orchestra toured to Kimberley, Bloemfontein, Queenstown, East London, King Williamstown, Grahamstown, Port Elizabeth, Uitenhage, George, Mossel Bay and Oudtshoorn.⁸³⁴

In a memorable performance, the audience simply refusing to let him go, the English pianist Solomon made his first appearance in nine years on Thursday 6 October 1955 in a performance of Beethoven’s C minor and Brahms’s D minor concertos at the Alhambra Theatre under Dunn.

With finances of the orchestra still a contentious issue, Dunn’s conductorship of the CTMO was not without criticism. Suspicion about the reasons for Dunn’s resignation in October 1955 and the expenses connected to the hiring of guest conductors, led to speculation on the part of an unknown columnist:

The orchestra and the music department have, without his agreement, been rushed into an ill-conceived and enormously expensive seven-month festival with visiting conductors and artists hastily gathered, apparently through some agency in London. It is common knowledge that some of these visitors are being paid, for example, more on Sunday nights than the ‘house’ can possibly take. That is not even common sense, let alone sound administration.⁸³⁵

⁸³² Actually the Sound and Film Services, on behalf of General Motors South Africa (Pty.) Ltd., had hired the CTMO. See WCARS. City Council: Minutes. Inventory 3/CT. Vol. 1/1/1/119. 30 August 1955, 2806. In 1957 it became the Cape (Eastern Cape) Advertising Contractors Ltd., on behalf of General Motors South Africa (Pty.) Ltd., which hired the CTMO for commercial broadcasting. See WCARS. Vol. 1/1/1/122. 29 November 1956, 792.

⁸³³ Advertisement, *The Cape Argus*, 16 August 1955. The arias by Gluck are not mentioned in any newspaper, nor is there a critique of this concert. A list of the composers was included in a *Cape Times* advertisement: Gluck, Glinka, Verdi, Tchaikovsky, Liadov, Massenet, Bartók and Johann Strauss. See Advertisement, *Cape Times*, 18 August 1955. In this advertisement the Saint-Saëns Concerto was left out.

⁸³⁴ The City Council had granted permission on 26 May 1955. See WCARS. Vol. 1/1/1/119, 2066.

⁸³⁵ “Orchestral score”, *The Cape Argus*, 15 October 1955.

The “festival” referred to cost £11000. In an endeavour to put matters in perspective, Bell responded to the author in the following week. This included some critical comments about Dunn.

We heard all about Mr. Jorda’s wild extravagance and Mr. Dunn’s being brought here to administer a new economy as being far in excess of the previous regime...Your leader writer ignores the fact that Mr. Dunn was appointed to the orchestra against the wishes of local music-lovers.⁸³⁶

He furthermore criticised Dunn’s popularisation of programmes, feeling that his

popular programmes, pep talks, jolly demonstrations, and so on - would be splendid in Zululand...[Cape Town audiences were] ‘educated’ enough to appreciate an overseas standard of orchestral playing and orchestral music...The fact that music and performances have fallen well below our accustomed standard, fully explains the poor attendance at the concerts and the general lack of interest in the work of the orchestra.⁸³⁷

Dunn’s appointment lasted until the end of 1955 after which he moved to Johannesburg. Here he founded the Institute of Musical Art for the training of conductors and music teachers, and taught at various institutions.⁸³⁸ In 1962 Pietermaritzburg appointed him as co-ordinating director of orchestral, choral and theatre groups. On 14 July 1965 he was once again guest-conducting the Durban Civic Orchestra after a fourteen-year absence.

Alfred Gibbs wrote of Dunn that he was “a friendly, jovial, nice-to-work-with man who was, perhaps, happier in light works than he was in heavy symphonic stuff”.⁸³⁹ Dunn died on 10 April 1973 in Johannesburg.

8.3 Percival Kirby (1887-1970)

Percival Robson Kirby was born on 17 April 1887 in Aberdeen, Scotland. He was educated at the Aberdeen Grammar School and the Aberdeen Higher Grade School, and was awarded a Degree of Master of the Arts from the University of Aberdeen after three years study with Philosophy and Biology as principal subjects.⁸⁴⁰ Roundabout 1906 and probably still during his studies at the University, he was greatly influenced by the historian, Charles Terry, to

⁸³⁶ “Popularizing orchestral music in Cape Town is not necessary”, *The Cape Argus*, 24 October 1955.

⁸³⁷ Ibid.

⁸³⁸ SAME, s.v. “Dunn, William Edward”.

⁸³⁹ “Cape Town conductors - I’ve played under them all”, *The Cape Argus*, 12 June 1965.

⁸⁴⁰ SAME, s.v. “Kirby, Percival Robson”.

whom he later dedicated his “major musicological opus”,⁸⁴¹ *The Musical Instruments of the Native Races of South Africa*.⁸⁴² He then continued his musical studies at the RCM for three years, and studied composition under Sir Charles Villiers Stanford, in whose College Orchestra he played timpani.⁸⁴³

In 1914 Kirby immigrated to South Africa and was appointed as music organiser of the Natal Education Department.⁸⁴⁴ In 1921 he was appointed Professor of Music at the newly established University College in Johannesburg, later Wits, where he remained for 31 years until his retirement in 1952.⁸⁴⁵ Here he directed the university orchestra and “was responsible for numerous performances of little-known operas”.⁸⁴⁶ In 1924 he was honoured as a Fellow of the RCM.⁸⁴⁷ In 1927 he founded and conducted the JSO.⁸⁴⁸

Kirby is best known for his research into the indigenous musics of Southern Africa and his invaluable collection of African musical instruments. Since 1930 he “engaged actively in field research, which took him on study tours of the Transvaal, Bechuanaland (Botswana), Swaziland, Vendaland and Ovamboland”.⁸⁴⁹ In 1931 he graduated with a Doctorate of Literature from Wits, the title of his dissertation being “Literary Contributions to the study of Music”.⁸⁵⁰ In 1936 he pioneered studies on Khoisan music through an expedition to the Kalahari Desert.⁸⁵¹

Between 29 May and 19 June 1958 Kirby was invited to guest-conduct the CTMO for £225 plus travelling expenses from Grahamstown, where he resided at the time.⁸⁵² Apart from the

⁸⁴¹ Ibid.

⁸⁴² Percival R. Kirby, *The Musical Instruments of the Native Races of South Africa* (Johannesburg: Witwatersrand University Press, 1934).

⁸⁴³ SAME, s.v. “Kirby, Percival Robson”.

⁸⁴⁴ John Tyrrell. “Kirby, Percival.” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/15040> (accessed 20 October 2011).

⁸⁴⁵ Ibid.

⁸⁴⁶ Caroline Mears and James May. “Johannesburg.” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/14352> (accessed 20 October 2011).

⁸⁴⁷ John Tyrrell. “Kirby, Percival.” In *Grove Music Online. Oxford Music Online*.

⁸⁴⁸ Ibid.

⁸⁴⁹ Ibid.

⁸⁵⁰ SAME, s.v. “Kirby, Percival Robson”. This is given as 1932 in “Prof. Kirby - Man of Many Parts”, *Opus* 1:2 (March 1970): 21.

⁸⁵¹ John Tyrrell. “Kirby, Percival.” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/15040> (accessed 25 October 2011).

⁸⁵² WCARS. City Council: Minutes. Inventory 3/CT. Vol. 1/1/1/124. 30 January 1958, 1334.

odd lunch-hour concert in this period, his first concert was on Thursday 29 May, in which he conducted Wagner's *The Flying Dutchman* Overture, Dvořák's Symphony no. 4, and Elgar's *Enigma Variations*.⁸⁵³

Percival Kirby's second concert was on Thursday 5 June with the soloist, Laura Searle, performing Grieg's Piano Concerto.⁸⁵⁴ Irene Kohler performed Rachmaninoff's Piano Concerto no. 3 under Kirby on Thursday 12 June. This was an all-Russian concert, Kirby opened with Borodin's *Prince Igor* Overture, and concluded with Glazunov's Symphony no. 4 after interval.⁸⁵⁵ On Sunday 15 June Kirby chose to conduct his own Chinese overture, "The Willow Pattern", composed as the prelude to an unfinished operetta. Irene Kohler was the soloist for this concert and performed Gershwin's *Rhapsody in Blue*. Other works were Thomas Arne's Andante in E major for strings,⁸⁵⁶ Saint-Saëns's *Danse macabre*, the overture to Sullivan's *The Mikado*, a Josef Gungl waltz⁸⁵⁷ and German's three dances from "Nell Gwyn".⁸⁵⁸ On Thursday 19 June, Artemisio Paganini, a member of the orchestra,⁸⁵⁹ performed Mozart's Violin Concerto in D major, K.218. Haydn's Symphony no. 100, Humperdinck's "Dream Pantomime" from *Hänsel und Gretel*, and Rimsky-Korsakov's *Capriccio Espagnol* ("raggedly and badly played generally") were also on the programme.⁸⁶⁰

In 1965 Kirby received an honorary Doctorate from Rhodes University in Grahamstown,⁸⁶¹ and in 1969 from Wits.⁸⁶² Kirby's work as historian, musicologist, composer, arranger, and conductor is indispensable to the cultural heritage of South Africa, and the Kirby Collection, held at the SACM, comprises "more than 600 musical instruments, the majority of which

⁸⁵³ Programme held at the NLSA.

⁸⁵⁴ EMOL, "Laura Searle in konsert van Grieg", *Die Burger*, 6 June 1958.

⁸⁵⁵ Programme held at the NLSA.

⁸⁵⁶ Beatrice Marx said that Kirby had "unearthed" this work in London "from a set of dusty orchestral parts while searching for old world music". See B.M., "'Rhapsody in Blue' at City Hall", *Cape Times*, 16 June 1958.

⁸⁵⁷ It is not known which waltz it was.

⁸⁵⁸ B.M., "'Rhapsody in Blue' at City Hall", *Cape Times*, 16 June 1958.

⁸⁵⁹ SAME, s.v. "Paganini, Artemisio". Paganini joined the CTMO in 1952 and became concert master in 1961. He resigned from this position for a post in the orchestra of the Performing Arts Council of the Transvaal (PACT) in September 1965. See "City losing leader of orchestra", *The Cape Argus*, 2 September 1965.

⁸⁶⁰ B.M., "Violinist won storm of applause", *Cape Times*, 20 June 1958.

⁸⁶¹ John Tyrrell. "Kirby, Percival." In *Grove Music Online*. *Oxford Music Online*.

⁸⁶² SAME, s.v. "Kirby, Percival Robson".

were used in Southern Africa prior to 1934”.⁸⁶³ Kirby died in Grahamstown on 7 February 1970.

8.4 Erik Chisholm (1904-1965)

Erik Chisholm was born on 4 January 1904 in Cathcart, Glasgow. He was a “delicate” child and stopped his formal schooling at the age of 13.⁸⁶⁴ He was a piano pupil of Philip Halstead at the Athenaeum, now the Scottish Academy of Music and Drama, studied the organ with Herbert Walton, and was always busy composing keyboard pieces and songs as a young boy. In 1918 he moved to London to further his pianistic studies with Lev Pouishnoff.⁸⁶⁵

In 1920 the family moved to Canada where he was organist and choirmaster at the Westminster Presbyterian Church, Nova Scotia, and music master at the Pictou Academy.⁸⁶⁶ An energetic champion of contemporary music, Chisholm introduced Bartók and Schoenberg works to the Canadian audiences. He returned to England and founded the Active Society for the Propagation of Contemporary Music in 1929.⁸⁶⁷ This society invited contemporaries such as Bartók, Schmitt, Hindemith, Casella, Walton, Sorabji, and many others, most of whom became life-long friends and with whom he associated professionally. In the 1929-1930 Glasgow season, Chisholm gave a series of six recitals representing composers from Hungary (Bartók and Kodály), Russia (Medtner), England (Gordon Jacob, Delius, Constant Lambert, William Walton, “and others”), India (Kaikhosru Sorabji), and Scotland (with his own compositions and works by Ian Whyte).⁸⁶⁸ In 1933 he was the pianist in a performance of his Piano Concerto no. 1, called *Piobaireachd*,⁸⁶⁹ with the Scottish Symphony Orchestra at the Amsterdam Festival.

⁸⁶³ Kirby Collection; available from <http://web.uct.ac.za/depts/sacm/kirby.html> (accessed 28 October 2011).

⁸⁶⁴ Agnes Walker, *Dr Erik Chisholm: an appreciation* (1965); available from <http://www.erikchisholm.com/ect/index.php?id=44> (accessed 15 August 2010).

⁸⁶⁵ Ibid.

⁸⁶⁶ SAME, s.v. “Chisholm, Erik”.

⁸⁶⁷ Caroline Mears and James May. “Chisholm, Erik.” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/05630> (accessed 29 July 2010).

⁸⁶⁸ William Saunders, “Erik Chisholm”, *The Musical Times* 73:1072 (1 June 1932): 509.

⁸⁶⁹ So-called because of the inclusion of Highlands bagpipe tunes, for which he had a particular passion, evident from the collection of 100 of these songs written for piano. See Saunders, 508-509.

Having received favourable testimonials from the renowned musicologist, Sir Donald Tovey, and Professor EJ Dent, he was admitted to the University of Edinburgh for a BMus degree in 1931, leading to a DMus degree in 1934.⁸⁷⁰

In 1930 Chisholm was appointed as conductor of the Glasgow Grand Opera Society and did first performances in England of various operas: Mozart's *Idomeneo* and *La clemenza di Tito*; Berlioz's *Les Troyens*, *Benvenuto Cellini*, *Béatrice et Bénédicte*; and William Moonie's *The Weird of Colbar*.⁸⁷¹ Until 1940 he was the musical director of the Scottish Ballet Society, which was founded in 1937 with the specific purpose of providing folk ballets "in the spirit and sentiment of Scotland".⁸⁷² During WWII, having been declared unfit for active duty, Chisholm joined the Carl Rosa Company in 1940, and a year later, became musical director of the Anglo-Polish Ballet Company which toured Italy in 1943 for ENSA.⁸⁷³ He also conducted the Singapore Symphony Orchestra and went to India for ENSA.⁸⁷⁴

In 1946 he was appointed Dean of the Faculty of Music and immediately set about re-organising the courses. An apt description of his verve and creativity is expressed by Désirée Talbot's reminiscences of 50 years of opera at the SACM:

He was an extremely gifted person with an enormous range of interest and amazing vitality. He enjoyed a battle...[for], in order to get a project off the ground, he became entirely ruthless and authoritarian...He never took no for an answer but everything he did from 1946 till his death in 1965 benefited the SACM.⁸⁷⁵

Chisholm's contributions towards the expansion of the SACM and the addition of courses, setting the SACM "on its path to international recognition",⁸⁷⁶ his efforts in developing contemporary music in South Africa, and the impact and influence of all his papers, go beyond the focus of this study. Only some of his achievements are mentioned here:

⁸⁷⁰ SAME, s.v. "Chisholm, Erik".

⁸⁷¹ Stanley Glasser, "Musical personalities: V. Professor Erik Chisholm", *Res Musicae* 6 (September 1960): 5.

⁸⁷² John Purser, *Erik Chisholm, Scottish Modernist: 1904-1965* (UK, Woodbridge, The Boydell Press, 2009), 83.

⁸⁷³ ENSA stands for the Entertainments National Service Association, an organisation that provided entertainment for the British armed forces during WWII.

⁸⁷⁴ Agnes Walker, *Dr Erik Chisholm: an appreciation* (1965). See also Glasser, "Musical personalities: V. Professor Erik Chisholm".

⁸⁷⁵ Talbot, 22.

⁸⁷⁶ Robert Matthew-Walker, *Erik Chisholm*; available from http://www.erikchisholm.com/ect/index.php?section_id=17&condition=&mode=&page=2 (accessed 13 July 2010).

- In 1948 he founded a branch of the International Society for Contemporary Music in South Africa.
- In 1950 he was awarded a fellowship by UCT for his work at the SACM.
- Chisholm founded the University Opera Company under Gregorio Fiasconaro in 1951,⁸⁷⁷ and the UCT Opera School in 1954. Operas were presented mainly at the Little Theatre, though at times also in the Hiddingh Hall. Of the 12 operas he completed towards the end of his life, many were premièred by Chisholm at these venues.
- In July and August 1954 his opera trilogy, *Murder in Three Keys*,⁸⁷⁸ with a two-piano accompaniment, enjoyed a six-week run in Cherry Lane, New York.
- In 1956 he was awarded the Dvořák Medal by the Czech Government.
- In 1957 Chisholm was invited to conduct two concerts with the USSR State Orchestra which included his Piano Concerto no. 2, and he was part of an international competition panel under chairmanship of Shostakovich.⁸⁷⁹
- From December 1956 to January 1957 he presented a music festival of SACM staff and students to London and Glasgow audiences. This included the first British stage performance of Bartók's *Bluebeard's Castle*.⁸⁸⁰
- He was a guest lecturer in various parts of America and Canada, pioneering South African composers, and won international acclaim for many of his compositions.
- A book on the operas of Leos Janáček was published posthumously in 1971.

It has been said that Chisholm was not only a composer of note and a conductor, but also a “writer, critic, administrator, brilliant lecturer, teacher, humanitarian, protagonist of the new or unusual...”⁸⁸¹ His many-sided personality came to the fore in a proposal he put forward to the Orchestra Committee in 1952 pertaining to the formation of an annual music festival.

⁸⁷⁷ Fiasconaro had joined the SACM staff in 1949.

⁸⁷⁸ The three operas are *Dark Sonnet*, *Black Roses* and *Simoon*.

⁸⁷⁹ The title of the competition is not mentioned. See Agnes Walker, *Dr Erik Chisholm: an appreciation* (1965). See also Purser, 169.

⁸⁸⁰ This Bartók opera was the opening item on the programme for the University Arts Festival on 2 September 1954 at the Hiddingh Hall. Gregorio Fiasconaro and Désirée Talbot were the soloists. Three ballets comprised the second half: Jasmine Honore's *Amor Eterno*; Chris van Niekerk's *L'Enfant Terrible* to music by Turina; and Marina Keet's *Comme Çi, Comme Ça* to music by Offenbach. In response to many requests, the opera and ballets were given three repeat performances during the following week on Thursday 30 September, Friday 1 October and Saturday 2 October 1954. See “Remarkable Bartók opera is finely performed”, *The Cape Argus*, 3 September 1954.

⁸⁸¹ UCT Libraries. Manuscripts and Archives. *Biography: Snapshots of a Remarkable Life*; available from <http://www.lib.uct.ac.za/manuscriptsarchives/resources/digital-resources/erik-chisholm-snapshots-of-a-remarkable-life/> (accessed 15 August 2010).

This was to be held in conjunction with the orchestras of Cape Town, Johannesburg and Durban, each retaining its identity rather than forming a single national orchestra. On a rotational basis, it

...would allow the orchestras of at least two municipalities to combine each year into a Festival Orchestra: for example, in 1953 Cape Town might be the centre for the Festival (with a Festival Orchestra derived from the Cape Town and Durban Orchestras): 1954, Durban (combined Cape Town and Durban Orchestras): 1955, Johannesburg (combined Johannesburg and Cape Town Orchestras), etc.⁸⁸²

Though the matter was referred to a sub-committee for further investigation, neither did a music festival, nor did a national orchestra result.

On Thursday 24 November 1955, two Cape Town conductors featured their own compositions. Chisholm conducted Scottish pieces, his *Stravaiging* (strolling leisurely), *Rudha Ban* (pastoral nocturne), and *Port-a-Beul* (mouth music for dancing when no bagpipe is available). Also on the programmes were his *Ceol Mor* dances (a collective name for *Piobaireachd*, which included salutes, laments and marches). Walter Swanson conducted the première of his Symphony no. 1, dedicated to the memory of Albert Coates, which he also conducted a year later in Durban. Beatrice Marx wrote that “to the lasting shame of our musical public this auspicious occasion was allowed to pass without the whole-hearted support it should have had”.⁸⁸³

In 1958 no mention was made of the orchestra’s forty-fourth birthday in the media, nor was the traditional *The Mastersingers* Overture by Wagner played. Instead Chisholm conducted two firsts on Thursday 27 February 1958: Bruckner’s Symphony no. 7 and “The King’s Monologue” from *The Tailor*, a comic opera by Bernard van Dieren, sung by Gregorio Fiasconaro. Other works on the programme were the symphonic poem, *The Youth of Hercules*, by Saint-Saëns, which started the evening. Of the Bruckner, *The Cape Argus* critic wrote: “...here was an eminently worth-while task ably carried out”.⁸⁸⁴ He added that it was a pity that so few bothered to go and hear it.⁸⁸⁵

⁸⁸² WCARS. Orchestra Sub-Committee: Minutes. Inventory 3/CT. Vol. 1/5/5/1/3. 28 April 1952, Annexure no. 14, [1]. See also WCARS. 23 July 1952, 4.

⁸⁸³ “First Symphony by local composer”, *Cape Times*, 25 November 1955.

⁸⁸⁴ “Symphony by Bruckner at City Hall”, *The Cape Argus*, 28 February 1958.

⁸⁸⁵ Ibid.

From 1960 onwards Chisholm was often asked to conduct the CTMO. Some dates are mentioned here.

He conducted four concerts on 3, 7, 10, and 14 January 1960. In February he conducted on two consecutive Thursdays, the 4th and 11th. On the 4th, Ian Smith, lecturer at the SACM, made his debut with the orchestra in a performance of Mendelssohn's Piano Concerto no. 1. Chisholm included the ballad overture, *The Dowie Dens O'Yarrow*, by Hamish MacCunn, and Tchaikovsky's Third Symphony, a first performance in Cape Town.⁸⁸⁶ On the 11th, Helena van Heerden performed Rachmaninoff's *Rhapsody on a Theme of Paganini*. The other works Chisholm included were Adam Míča's Symphony no. 25, his own *A Celtic Wonder Tale*, Honegger's *Pacific no. 231*, and Shostakovich's Symphony no. 9.⁸⁸⁷ Attendance for these two concerts was poor: 216 and 217 respectively.⁸⁸⁸

The Golden Jubilee Music Festival of the SACM extended from 4 August to 12 November 1960 and offered orchestral concerts, recitals, chamber music concerts, operas, a ballet, and a jazz festival, a total of fifteen musical events.⁸⁸⁹ Of these, the SACM had hired the CTMO for ten concerts over this period.⁸⁹⁰ For the opening concert on Thursday 4 August Chisholm included Vaughan Williams's Concerto Grosso, in which the CTMO and the UCT Orchestra combined, as well as the rarely performed Piano Concerto by Busoni with Harold Rubens as soloist. The UCT male chorus participated in the final movement of this colossal work of approximately one hour and five minutes in length. The *Arcadian Suite* by Bell opened the well-attended concert.⁸⁹¹ Among other concerts, Chisholm conducted three performances of Mozart's *Il seraglio* with the UCT Opera Company between 11 and 13 August in the City Hall, a first performance in South Africa according to Désirée Talbot.⁸⁹² Though the world première of John Joubert's opera, *Silas Marner*, specifically written for the UCT Opera Company, had been scheduled for 5 November in the Little Theatre,⁸⁹³ it was postponed until

⁸⁸⁶ "Not all waited for a sombre symphony", *The Cape Argus*, 5 February 1960.

⁸⁸⁷ P.W., "Van Heerden as soloist", *The Cape Argus*, 12 February 1960.

⁸⁸⁸ WCARS. City Council: Minutes. Vol. 1/1/1/128. 31 March 1960, 2241-2243.

⁸⁸⁹ "S.A. College of Music's Jubilee Festival", *Cape Times*, 8 June 1960.

⁸⁹⁰ WCARS. Vol. 1/1/1/130. 29 September 1960, 411.

⁸⁹¹ "Packed audience for first jubilee concert", *Cape Times*, 5 August 1960. For an overview of the Jubilee Festival concerts see "Puik program vir U.K. se Musiekfees", *Die Burger*, 7 July 1960.

⁸⁹² Talbot, 89. Programme held in the Pamphlet Collection, WH Bell Music Library, UCT.

⁸⁹³ "S.A. College of Music's Jubilee Festival", *Cape Times*, 8 June 1960.

May 1961⁸⁹⁴ due to Gregorio Fiasconaro's ill-health.⁸⁹⁵ Instead, *Il seraglio* was repeated for eight performances at the Little Theatre,⁸⁹⁶ Chisholm having adapted the spoken dialogue of Pasha Selim to a singing role by taking certain numbers from Mozart's *Zaide* in this production.⁸⁹⁷

Constantin Silvestri and Mátyás Seiber, who both appeared as guest conductors during the Jubilee Festival, are discussed in Chapter 9 below as these occurred after Tidboald's appointment in August 1960.

On Thursday 18 May 1961 three Cape Town conductors featured: Stirling Robins, Erik Chisholm and David Tidboald. The CTMO was enlarged with the UCT Orchestra. Robins conducted Haydn's Symphony no. 104; Chisholm followed with Beethoven's Choral Fantasy Op. 80 with Yonty Solomon as soloist and a festival choir.⁸⁹⁸ Solomon also performed Schumann's Piano Concerto after interval under Tidboald, who closed the programme with Wagner's *The Mastersingers* Overture.⁸⁹⁹

In 1963, during a sabbatical in Edinburgh, Chisholm completed his opera *The Importance of being Earnest* after Oscar Wilde's comedy. Though overworked and ordered to rest for three months, he was "back in his office, as usual, from 8.30 a.m. until late evening".⁹⁰⁰ On Tuesday and Wednesday, 3 and 4 November 1964, he conducted two performances of Verdi's *Otello* in the City Hall, one for the University, the other open to the public.⁹⁰¹

His untimely death was on 8 June 1965 in Rondebosch. In his tribute to Chisholm, Ken Wright wrote:

Music rarely has had so utterly devoted a servant, so tireless a practitioner, as Erik Chisholm. He literally gave his life to, and for, music.⁹⁰²

⁸⁹⁴ "'Silas Marner' and composer Joubert", *Cape Times*, 22 May 1961. See also "Première van Joubert se 'Silas Marner'", *Die Burger*, 22 May 1961.

⁸⁹⁵ Talbot, 88.

⁸⁹⁶ *Ibid.*, 90.

⁸⁹⁷ *Ibid.*, 89. See also "S.A. College of Music's Jubilee Festival", *Cape Times*, 8 June 1960.

⁸⁹⁸ The choir is not mentioned in the programme held at the NLSA, other than it being a festival choir.

⁸⁹⁹ B.M., "Deft playing by soloist", *Cape Times*, 19 May 1961.

⁹⁰⁰ Kenneth Wright, "Erik Chisholm: A Tribute", *The Composer* 17 (1965): 35.

⁹⁰¹ Talbot, 112.

⁹⁰² *Ibid.*

8.5 Edgar Cree (1914-2002)

Edgar Cree was born on 2 September 1914 in Sheffield, England. He was educated at Oundle School in Peterborough.⁹⁰³ At 14 years of age he was given time off from school to conduct one of his own compositions with a coalminers' orchestra.⁹⁰⁴ At 17 he ran away from boarding school and auditioned for the post of assistant organist at Peterborough Cathedral, a post he then held for two years.⁹⁰⁵ He won an organ scholarship to King's College, Cambridge, and afterwards, between 1934 and 1938, studied composition (under Vaughan Williams), conducting (under Constant Lambert) and organ (with Thalben Ball) at the RCM.⁹⁰⁶

He conducted Elgar's *The Dream of Gerontius* at the age of 21 in 1936 at the old Queen's Hall in London.⁹⁰⁷ The orchestra is not mentioned. He was appointed as junior conductor of the BBC Orchestra when WWII began.⁹⁰⁸ During the war he served as a coastal command pilot, mainly in Burma. Back in London he met René Caprara, director-general of the SABC, and this led to his appointment as conductor of the Studio Orchestra of the SABC, together with Jeremy Schulman, in 1946. In 1947 Cree founded the SABC Choir, known today as the Symphony Choir of Johannesburg.⁹⁰⁹

On a number of occasions Cree was invited as guest conductor to Cape Town, the first of which was on Sunday 5 October 1947. Cree was among a number of guest conductors employed due to the indisposition of the associate conductor, Geoffrey Miller.⁹¹⁰ On the programme was Berlioz's *Le carnaval romain* Overture, William Walton's *Façade* suite,⁹¹¹ Delius's *On Hearing the First Cuckoo in Spring*, and Vaughan Williams's *The Wasps*. Joan

⁹⁰³ UCTL. MA. Edgar Cree Papers. BC1444, file A: Personal.

⁹⁰⁴ Chris Barron, "Obituaries: Edgar Cree - Musician, conductor and host of 'From my Window the Sea'", *Sunday Times*, 28 April 2002.

⁹⁰⁵ Ibid.

⁹⁰⁶ UCTL. MA. Edgar Cree Papers.

⁹⁰⁷ Chris Barron, "Obituaries: Edgar Cree - Musician, conductor and host of 'From my Window the Sea'".

⁹⁰⁸ Ibid.

⁹⁰⁹ *Symphony Choir of Johannesburg*; available from <http://www.symchoirjhb.org.za/> (accessed 14 December 2010).

⁹¹⁰ See p. 90 above.

⁹¹¹ Whether it was the first or second suite is not mentioned in the *Cape Times* or *The Cape Argus* advertisements or critique in the *Cape Times*. Though *The Cape Argus* advertised once, it did not include the Walton or any of the items Steytler sang; neither could a report on the concert be found. See Advertisement, *The Cape Argus*, 4 October 1947. *Die Burger* neither advertised nor reported on this concert.

Steytler sang Somervell's "Go from my Window", Strauss's "Let's be Friends",⁹¹² and "Ave Maria" by Percival Kahn. The main work on the programme was Mozart's Symphony no. 40, of which the final movement was performed "with excessive speed and vigour..." according to Beatrice Marx.⁹¹³

From 1 to 5 December 1959 Cree conducted the CTMO in a Dulcie Howes production of Tchaikovsky's ballet, *The Nutcracker*, with the UCT Ballet Company in the City Hall. There were six performances, a matinee included on Saturday 2 December. Attendances for this production were above average: 911, 992, 884, 891, 902 and 897.⁹¹⁴ On 10 December Adolph Hallis was the soloist in a performance of Rachmaninoff's Third Piano Concerto. Haydn's Symphony no. 77 opened, and Dvořák's Symphony *From the New World* ended, Cree conducting this from memory.⁹¹⁵ On Sunday 13 December, Adolph Hallis was once again the soloist in a performance of Schumann's Piano Concerto, while Tchaikovsky's fantasy overture, *Romeo and Juliet*, the Intermezzo from the opera *School for Fathers* by Wolf-Ferrari, and Chabrier's rhapsody, *España*, made up the rest of the programme. Hereafter Jeremy Schulman conducted until the end of December.⁹¹⁶

Cree conducted three Sunday concerts on 11, 18 and 25 November 1962. He had quite an informal approach, introducing the works on 11 November in a "humorous and informative vein".⁹¹⁷ In sequence the programme consisted of Nicolai's *Merry Wives of Windsor* Overture, Sibelius's *Valse Triste*, Rimsky-Korsakov's Piano Concerto with Cecilia Laurens as soloist, Massenet's violin 'Meditations' from the opera *Thaïs*, with Artemisio Paganini as soloist (Paganini was not mentioned in the programme), Charles Mackerras's suite from *Pineapple Poll*, his arrangement of music by Sullivan, and two movements from Bizet's *Carmen Suite*, which gave "delight to a small but appreciative audience".⁹¹⁸ Along similar lines, the critic, E.v.D., described the following Sunday's popular programme:

⁹¹² Beatrice Marx mentioned the Strauss song as the "gay little one". My assumption is that it was Strauss Jr. See "Warm reception for guest conductor", *Cape Times*, 6 October 1947.

⁹¹³ Ibid.

⁹¹⁴ WCARS. City Council: Minutes. Inventory 3/CT. Vol. 1/1/127. 25 February 1960, 1906-1909.

⁹¹⁵ "Hallis and Cree start new season of concerts", *The Cape Argus*, 11 December 1959.

⁹¹⁶ See p. 204 below.

⁹¹⁷ "Guest conductor well received", *Cape Times*, 12 November 1962.

⁹¹⁸ Ibid.

What impressed most last night was the informality with which Mr. Cree presented his programme. This had as strong an appeal and impact as the music and was to a large measure responsible for the record attendance.⁹¹⁹

Various solo artists performed under Cree during this period. On Thursday 15 November Joyce Kadish performed Beethoven's Piano Concerto no. 1,⁹²⁰ on Thursday 22 November Erick Friedman performed violin concertos by Bruch (in G minor) and Tchaikovsky; and on Sunday 25 November Leonard Hall performed Grieg's Piano Concerto.

After George Weldon's sudden death Cree conducted a number of concerts in September 1963. On Thursday 12 September, after Mozart's *Marriage of Figaro* Overture had opened, Beethoven's Triple Concerto was performed (claimed to have been a first performance of this work in Cape Town),⁹²¹ with Fiona Addle, Irene Richards and Edna Elphick as soloists. Cree chose to include Vaughan Williams's Symphony no. 5, and ended the evening with the overture to Smetana's *The Bartered Bride*. Of this last work Beatrice Marx said that the orchestra deserved a bouquet for having kept pace "with his stick" which was apparently at "*prestissimo* tempo".⁹²² Other solo artists were the Johannesburg soprano, Saline Koch, in various opera and operetta arias on Sunday 15 September; the violinist, Ronald Mason, played Mozart's Violin Concerto no. 5, K.219, on the Thursday thereafter; the Scottish pianist, Virginia Fortesque, played Grieg's Piano Concerto on Sunday 29 September; and the French-American pianist, Michel Block, played Beethoven's Concerto no. 1 and Tchaikovsky's First Piano Concerto on Thursday 3 October.⁹²³

The SABC made numerous tours under Cree to towns in the Witwatersrand and throughout the country during the 1960s. In 1969 Walter Klien was the soloist in the first visit of the orchestra under Cree to Vanderbijlpark.⁹²⁴

Apart from his love for English composers such as Elgar, Delius, and Vaughan Williams, he also premièred works by the following South African composers: Arnold van Wyk, Hubert du Plessis, Graham Newcater, John Joubert, Stefans Grové, and Peter Klatzow.⁹²⁵ He was a

⁹¹⁹ "Edgar Cree's informative approach delighted", *The Cape Argus*, 19 November 1962.

⁹²⁰ "Big audience for symphony concert", *Cape Times*, 16 November 1962.

⁹²¹ B.M., "First hearing of a Concerto by Beethoven", *Cape Times*, 13 September 1964.

⁹²² Ibid.

⁹²³ "Tumultuous reception for pianist", *Cape Times*, 4 October 1963.

⁹²⁴ "Die SAUK-Simfonie-Orkes [*sic*], 1969", *SAUK-SABC Bulletin* (5 January 1970): 70. Klien is incorrectly spelt as Klein in this article. The spelling of Vanderbijlpark is according to the article.

⁹²⁵ UCTL. MA. Edgar Cree Papers. BC1444, file A: Personal.

well-known radio personality for the weekly reviews of classical music on records⁹²⁶ and later the radio series, *From my Window: The Sea*.

After he retired from the SABC in 1974, Cree guest-conducted the CTSO from time to time. He was chief conductor of the Durban Symphony Orchestra from 1974 to 1976. In 1978 Cree conducted the Concerto Festival of the JSO.⁹²⁷ He became Conductor Laureate of PACOFS in the Free State after 1980. Throughout his career he went on tours abroad to conduct orchestras in England, France, Italy, Switzerland, and Belgium.⁹²⁸ In April 1975 the University of Natal bestowed an honorary Doctorate on Cree. He died on 21 April 2002 in Durban.⁹²⁹

In an open letter to Cree, printed in the programme of the second symphony season of 1974 in Johannesburg, Anton Hartman lauded Cree's contributions through the trying first years of the SABC Orchestra:

Do you remember how we played to audiences of 200 or 300 people? Now we have 2 800 subscribers alone! Do you remember how we divided the orchestra into two sections, one of 30 and one of 50 members, how we toured the whole of the Transvaal and the Free State, giving school and public concerts and playing opera and ballet, thus laying the foundations for the formation of the Performing Arts Councils?...In all this you played an active part. You were versatile and enterprising enough to handle all types of music - ...⁹³⁰

8.6 Frits Schuurman (1898-1972)

Frits Schuurman was born on 25 June 1898 in Nijmegen, Holland. He studied piano, horn and composition and conducting at the Amsterdam Conservatory. Composition was under the guidance of Hendrik Andriessen, and conducting under Sem Dresden. On completion of his studies in 1921, he continued studying counterpoint and composition for another year under Albert Roussel in Paris.⁹³¹ For several years he played the horn in a number of French orchestras. In 1931 he was appointed as conductor of the Haarlem Municipal Orchestra, where he

⁹²⁶ "'Sterre' vir vanjaar", *SAUK-SABC Bulletin* (18 March 1968): 6.

⁹²⁷ *Johannesburg Symphony Orchestra: History*, available from <http://www.jso.co.za/History.aspx> (accessed 5 January 2011).

⁹²⁸ See Cree's CV in the programme of the concert on 5 May 1988 held at DOMUS, CPO Collection (preliminary inventory), Stellenbosch University.

⁹²⁹ *Edgar Cree*; available from http://ancestry24.com/search-item/?id=GGGovernment_Gazette_No._23697_-_08_Aug_2002_5_22 (accessed on 31 July 2012).

Chris Barron, "Obituaries: Edgar Cree – Musician, conductor and host of 'From my Window the Sea'", *Sunday Times*, 28 April 2002.

⁹³⁰ Programme held at the UCTL. MA. Edgar Cree Papers. BC1444, file A: Personal.

⁹³¹ *Grove's Dictionary of Music and Musicians*, 5th ed., s.v. "Schuurman, Frits".

remained for seven years. Between 1938 and 1945 he was the conductor of the *Residentie-Orkest*⁹³² in The Hague. Various tours followed.⁹³³

In January 1949 Schuurman was appointed as principal conductor of the Johannesburg City Orchestra with Gideon Fagan as second conductor.⁹³⁴ Arriving in August of that year, his first concert consisted of an all-Beethoven programme with the combined City and SABC orchestras. Opposing further co-operation, he “disassociated from the SABC Orchestra, in order to ensure more rehearsals, higher standards and a wider selection of programmes”.⁹³⁵ Though subscription had increased and the orchestra “was playing better than before”,⁹³⁶ concerns were raised as to the financial viability of the orchestra.⁹³⁷ Exacerbating the situation was the fact that Schuurman did not see eye to eye with the Arts and Culture Committee, which affected public confidence.⁹³⁸ A special Advisory Committee was appointed to reorganise “civic music” in Johannesburg, resulting in Schuurman’s contract not being renewed after March 1952.⁹³⁹ During that month, Schuurman was engaged as guest conductor for the Van Riebeeck Festival,⁹⁴⁰ and was appointed as lecturer at the SACM and conductor of the UCT Orchestra.⁹⁴¹

An isolated concert followed on Thursday 19 November 1953 with the CTMO when Schuurman presented a programme containing two symphonies: Beethoven’s Symphony no. 6 and Brahms’s Symphony no. 3. The overture from *La clemenza di Tito* by Mozart opened the concert.⁹⁴²

In December 1953 the Orchestra and Entertainments Committee decided to engage Schuurman for January and March 1954, and Edward Dunn for February.⁹⁴³ Schuurman’s first con-

⁹³² The *Residentie-Orkest* had been founded in 1903.

⁹³³ In addition to cities in Holland and Belgium, Budapest, Prague, Oslo, Helsingfors, Geneva, and Mexico City are also listed. See *Grove’s Dictionary of Music and Musicians*, 5th ed., s.v. “Schuurman, Frits”.

⁹³⁴ SAME, s.v. “Johannesburg, Music in”.

⁹³⁵ *Ibid.*, s.v. “Schuurman, Frits”.

⁹³⁶ *Ibid.*, s.v. “Johannesburg, Music in”.

⁹³⁷ “The Candles go out”, *The Cape Argus*, 12 October 1953.

⁹³⁸ SAME, s.v. “Johannesburg, Music in”.

⁹³⁹ *Ibid.*

⁹⁴⁰ See pp. 114-115 above.

⁹⁴¹ SAME, s.v. “Schuurman, Frits”.

⁹⁴² “Twee groot simfonieë op een aand, goed uitgevoer”, *Die Burger*, 20 November 1953.

⁹⁴³ WCARS. Orchestra and Entertainments Committee: Minutes. Inventory 3/CT. Vol. 1/5/5/1/3. 14 December 1953, 1(a).

cert was on Monday 4 January 1954, in which Joan Hill performed Grieg's Piano Concerto with a "fine technique".⁹⁴⁴ Other works were Nicolai's *The Merry Wives of Windsor* Overture that opened the evening, Sibelius's *Valse triste*, and the *Suite algérienne* by Saint-Saëns.

Strict measures to curb expenses by reducing the number of players from 57 to 42 by the end of March 1954 was mentioned above.⁹⁴⁵ In order to stimulate more revenue, a series of concerts were planned at the Weizmann Hall in Sea Point on Monday or Tuesday evenings and at the Muizenberg Pavilion on Fridays. Schuurman conducted these concerts in January, apart from the regular popular programmes on Sunday evenings in the City Hall. Lunch-hour concerts did not happen until the following month.

There were two concerts that warrant special mention in January 1954. Harold Rubens, senior lecturer at the SACM for 12 years,⁹⁴⁶ performed Beethoven's Piano Concerto no. 4 to a "huge crowd" on Thursday the 14th,⁹⁴⁷ a concerto he had performed as early as 5 January 1937 with the Scottish Orchestra in Glasgow under George Szell.⁹⁴⁸ Beethoven's *Egmont* Overture and Tchaikovsky's *Pathétique* Symphony constituted the other works on this evening. On Thursday the 21st, Granville Britton performed Dvořák's Cello Concerto in B minor, a concerto he had played "many times before but never with better success".⁹⁴⁹ Here the other works on the programme were Weber's *Abu Hassan* Overture, Debussy's *Prélude à l'après-midi d'un faune*, and Ravel's *Mother Goose* suite and *La valse*. On 26 January, Merwyn Williams, reported that Schuurman, as guest conductor, was a "great success" and that the concerts at the Weizmann Hall and at the Muizenberg Pavilion were well received and that "the experiment had been successful".⁹⁵⁰

The following concerts are some of the highlights when Schuurman appeared as guest conductor in March 1954: on Thursday 4 March he conducted Beethoven's third *Leonore* Overture, Schumann's Piano Concerto with Elsie Hall, and Brahms's Symphony no. 4; a week

⁹⁴⁴ "Pianist with a fine technique", *Cape Times*, 4 January 1954.

⁹⁴⁵ See p. 118 above.

⁹⁴⁶ In August 1963, Rubens decided to leave South Africa as he had "taken a stand against performing to segregated audiences". See "Rubens would have been 'forced to more overt resistance'", *The Cape Argus*, 22 August 1963. In London at the time, he said that the situation in South Africa had become "unbearable" and that he feared deportation on his return. He therefore tendered his resignation to Erik Chisholm and accepted a post at the RAM. See "Rubens kom nie terug na S.A.", *Die Burger*, 22 August 1963.

⁹⁴⁷ "Storm of applause for pianist", *Cape Times*, 15 January 1954.

⁹⁴⁸ "Music in the Provinces", *The Musical Times* 78:1129 (March 1937): 268.

⁹⁴⁹ B.M., "Fine rendering of 'Cello Concerto", *Cape Times*, 22 January 1954.

⁹⁵⁰ WCARS. Orchestra and Entertainments Committee: Minutes. 26 January 1954, 4.

later Betsy de la Porte sang Debussy's *Chansons de Bilitis*, specially orchestrated for the occasion by Schuurman. De la Port was also the soloist in Ravel's *Shéhérazade*; and on Thursday 25 March Lionel Bowman performed Beethoven's Piano Concerto no. 3. Bowman was also the soloist in Franck's Symphonic Variations the Sunday thereafter.

Schuurman also conducted between August and October 1954 and made other guest appearances thereafter. For the first concert on 19 August 1954 after the orchestra's annual holiday, he chose an all-Beethoven programme. The third *Leonore* Overture once again opened the programme, followed by the *Emperor* Concerto performed by Adolph Hallis, and the Symphony no. 8.

On Sunday 3 October Chistie Feros made his debut with the orchestra in a performance of Chopin's Concerto no. 2. Schuurman included Weber's *Der Freischütz* Overture as the opening work, and Grieg's *Lyric Suite*⁹⁵¹ ended the concert.⁹⁵² He was again invited to conduct on Saturday 23 October, a concert in which Harold Rubens performed Brahms's Concerto no. 1. The first work was Beethoven's *Coriolan* Overture, and his Symphony no. 2 followed after interval.⁹⁵³

In June 1955 Schuurman and his wife, the celebrated violinist Maria Neuss, left for Durban where he succeeded Edward Dunn as musical director of the Durban Civic Orchestra. There he started with 31 players, which gradually increased to 42.⁹⁵⁴ The actual increase to 65 players was only realised under Schuurman's successor, Alfred Walther, after Schuurman's contract had expired on 31 March 1966. In 1965 the University of Natal bestowed an honorary Doctorate in Philosophy on Schuurman.⁹⁵⁵ On retiring in Durban, he "left the musical scene of Durban without any desire to return".⁹⁵⁶

Schuurman was invited to conduct the CTMO as part of a series of 13 concerts to be shared with Leo Quayle and Percival Kirby between 27 March and 19 June 1958.⁹⁵⁷ This was not to be as Schuurman fell ill with pneumonia and retired to Durban. Quayle stood in for Schuur-

⁹⁵¹ These are orchestrations of four piano pieces from his Op. 54.

⁹⁵² "Young pianist scores at City Hall in Chopin concerto", *The Cape Argus*, 4 October 1954.

⁹⁵³ "Memorable playing by Rubens in Brahms concerto", *The Cape Argus*, 25 October 1954.

⁹⁵⁴ B.M., "Developing music in Durban", *Cape Times*, 21 February 1956.

⁹⁵⁵ This is incorrectly quoted as 1955. See SAME, s.v. "Schuurman, Frits". This could not have been in 1955, which was the year Schuurman started in Durban. See also *Conductors in South Africa*; available from http://myfundi.co.za/e/Conductors_in_South_Africa (accessed 12 November 2009).

⁹⁵⁶ SAME, s.v. "Durban Orchestra, The".

⁹⁵⁷ "Guest conductors for City Hall", *Cape Times*, 13 March 1958.

man by extending his contract from April into May 1958.⁹⁵⁸ Schuurman died in Durban on 23 September 1972.⁹⁵⁹

8.7 Pièrre Colombo (1914-2000)

Pièrre Colombo was born on 22 May 1914 in La Tour-de-Peilz in the district Vaud, Switzerland. He started his music studies at the Institute Ribaupierre and continued at the Basle Music Conservatory.⁹⁶⁰ In Munich at the Hochschule für Musik he studied conducting under Hermann Scherchen, who was both known as a conductor of contemporary music and for his unique ability to train young conductors.⁹⁶¹ Colombo was conductor of the Bach Choir at Lausanne from 1947, and assistant conductor of *L'Orchestre de la Suisse Romande* to Ernest Ansermet, who founded the orchestra in 1918 and remained its titular conductor until 1967. Colombo also conducted the *Orchestre de Chambre* in Geneva, recorded for *Radio Suisse Romande*, and was known for his interpretations of contemporary music. In the early 1950s, he was invited to conduct the Johannesburg City Orchestra. The Cape Town City Council invited him to conduct the CTMO in April 1954.

For Colombo's first concert on Sunday 4 April 1954 in the presence of a "packed audience",⁹⁶² he performed Mozart's *The Marriage of Figaro* Overture, Prokofiev's *Peter and the Wolf* with Richard Buncher as narrator, Brahms's *Variations on a Theme by Haydn*, and *L'Apprenti sorcier* by Dukas. This concert was repeated "in response to numerous requests" on the Wednesday evening thereafter.⁹⁶³ A highlight was Cecilia Wessels's return to Cape Town after having toured Europe for about a year. On Thursday 15 April she sang "Liebestod" from Wagner's *Tristan and Isolde*, and Beethoven's "Ah! Perfido", in an English translation.⁹⁶⁴ The programme started with Beethoven's *Egmont* Overture and Schubert's *Tragic* Symphony followed after interval.

⁹⁵⁸ WCARS. City Council: Minutes. Inventory 3/CT. Vol. 1/1/1/125. 29 May 1958, 2343.

⁹⁵⁹ "Frits Schuurman oorlede", *Die Burger*, 26 September 1972. See also "Death of noted musician", *Cape Times*, 26 September 1972.

⁹⁶⁰ Aryeh Oron, *Pièrre Colombo (Conductor)*; available from <http://www.bach-cantatas.com/Bio/Colombo-Pierre.htm> (accessed 13 February 2011).

⁹⁶¹ Louis Metz, *Over dirigeren, dirigenten en orkesten* (Lochum: De Tijdstroom, 1968), 273-274. Herman Scherchen also published a textbook on conducting, *Lehrbuch des Dirigierens* (Leipzig: J.J. Weber, 1929).

⁹⁶² Ernest Fleischmann, "Packed audience for Colombo", *Cape Times*, 5 April 1954.

⁹⁶³ Advertisement, *Cape Times*, 5 April 1954.

⁹⁶⁴ "Cecilia Wessels was in splendid voice", *The Cape Argus*, 19 April 1954.

Colombo's final performance was on Sunday 18 April 1954 just before the orchestra's departure to Johannesburg for a ballet season.⁹⁶⁵ This concert marked the final appearance of two orchestra members with the CTMO. They were the leader of the violas, John Spink, who had been a founder member of the orchestra since 1914, and the cellist, Marcel Farago, who was leaving for South America. Harry Cremers, the orchestra's principal cellist, performed Leonardo Leo's Cello Concerto in D major, which he "had scored...himself",⁹⁶⁶ probably for a fuller orchestral setting, it being for strings and basso continuo.

Colombo returned to Johannesburg after his short stay in Cape Town and became a famous conductor in Europe. He was also appointed President of the International Rostrum of Composers,⁹⁶⁷ a project driven by UNESCO. He died in Geneva on 23 June 2000.

8.8 Basil Cameron (1884-1975)

Basil George Cameron Hindenburg was born on 18 August 1884 in Reading, England. He began his violin studies with Tertius Noble in 1900 and continued under the Austro-Hungarian violinist, composer, conductor and teacher, Joseph Joachim, at the Hochschule für Musik in Berlin between 1902 and 1906. Here he also studied composition with Max Bruch.⁹⁶⁸ Returning to England, he played the violin in the LSO. From 1912 to 1916 he was the conductor of the Torquay Municipal Orchestra. With this orchestra he organised a Wagner Centenary Festival in 1913.⁹⁶⁹ Because of WWI the family name, Hindenburg, was discreetly dropped in favour of Cameron, which Basil retained.⁹⁷⁰ He also conducted in the seaside resorts of Brighton and Harrogate. From 1923 to 1930 he was conductor of the Hastings Municipal Orchestra. At the time Percy Grainger wrote of the "normalness of his tempi and the beautiful tonal balance he keeps so scrupulously".⁹⁷¹

From 1930 to 1938 he lived in America where, with Issay Dobroven, he was co-conductor of the San Francisco Symphony Orchestra for two years. He then conducted the Seattle Sym-

⁹⁶⁵ E.F., "Night of farewells at City Hall", *Cape Times*, 20 April 1954.

⁹⁶⁶ Ibid. Presumably Cremers had added extra instruments to the existing orchestration by Leo.

⁹⁶⁷ Known as the *Tribune Internationale des Compositeurs*.

⁹⁶⁸ *Basil Cameron - The Quiet Maestro* (25 May 2007); available from <http://www.bbc.co.uk/dna/h2g2/A22917440> (accessed 14 March 2011).

⁹⁶⁹ Ibid.

⁹⁷⁰ Ibid.

⁹⁷¹ Erik Eriksson, *Basil Cameron: Biography*; available from <http://www.arkivmusic.com/classical/Name/Basil-Cameron/Conductor/58743-3> (accessed 27 March 2011).

phony Orchestra from 1932 to 1938.⁹⁷² Cameron returned to England before WWII and assisted Malcolm Sargent in a British tour of the LPO,⁹⁷³ and also Henry Wood in the London Promenade Concerts.⁹⁷⁴ He conducted the National Symphony Orchestra, the BBC Symphony Orchestra, and guest-conducted the Amsterdam Concertgebouw, the Berlin Philharmonic, Czech Philharmonic and the Budapest Symphony orchestras.⁹⁷⁵ He made many recordings of which the live recordings with the pianist Benno Moiseiwitsch are particularly famous.

In August 1954 the Orchestra and Entertainments Committee approved Cameron as guest conductor for November and December of that year.⁹⁷⁶ He continued the routine of the Thursday concerts, a total of seven, while Edward Dunn conducted most of the popular Sunday and the lunch-hour concerts.

Cameron conducted concerts on 18 and 25 November 1954, in which the programmes were of a more familiar choice. On Saturday 27 and Monday 29 November Cameron conducted Delibes's ballet *Coppélia* with the UCT Ballet Company. On Thursday 2 December he included Sibelius's Symphony no. 2. Ernest Fleischmann wrote of this concert that it was "one of the most memorable performances of any symphonic work we have heard here in recent years".⁹⁷⁷ Other works on the same programme were Schumann's Piano Concerto with Elsie Hall as soloist, Glinka's *Ruslan and Ludmilla* Overture and the string orchestra transcription of the "Andante cantabile" from Tchaikovsky's String Quartet, Op. 11.

On Thursday 9 December he conducted an all-Brahms evening, which included the *Academic Festival* Overture, the Violin Concerto with Nella Wissema as soloist, and the Fourth Symphony. This concert was repeated on the Saturday thereafter at the Muizenberg Pavilion.

Cameron opened his seventh and final concert on Tuesday 28 December with *The Mastersingers* Overture by Wagner, followed by Debussy *Prélude à l'après-midi d'un faune*. Joyce

⁹⁷² Basil Cameron - *The Quiet Maestro* (25 May 2007).

⁹⁷³ Ibid.

⁹⁷⁴ Erik Eriksson, *Basil Cameron: A Biography*.

⁹⁷⁵ *Grove's Dictionary of Music and Musicians*, 5th ed., s.v. "Cameron, Basil". The programme of 18 November 1954, held at the WH Bell Music Library, UCT, includes a brief CV of Cameron and lists other orchestras he had conducted. "Since 1929 Mr. Cameron has been a regular guest-conductor of the B.B.C. Symphony Orchestra, the Royal Philharmonic Society's concerts, the London Symphony Orchestra, the London Philharmonic Orchestra, the Halle [*sic*] Orchestra, the Scottish Orchestra and the Liverpool Philharmonic Orchestra. Mr. Cameron has appeared as guest-conductor with the Berlin Philharmonic, the Amsterdam Concertgebouw, the Budapest Symphony Orchestra, the Belgian National Radio Orchestra and the Orchestra of the Royal Conservatoire at Liege".

⁹⁷⁶ WCARS. City Council: Minutes. Inventory 3/CT. Vol. 1/1/1/118. 9 August 1954, 175.

⁹⁷⁷ "Memorable concert at City Hall", *Cape Times*, 3 December 1954.

Kadish was the soloist in a performance of Franck's Symphonic Variations. Other works were Vaughan Williams's *Fantasia on a Theme by Thomas Tallis*, Sibelius's *En Saga*, and Borodin's "Polovtsian Dances" from *Prince Igor*.⁹⁷⁸

He returned to England immediately after his final concert and conducted orchestras in his home country, as well as the Amsterdam, Berlin, Czech Republic and Budapest.⁹⁷⁹ In 1957 he was made a Commander of the British Empire. A dramatic turn in his life occurred on 31 March 1960 at a Royal Festival Hall concert with the LSO. The first half of the programme comprised Beethoven's *Egmont* Overture and his Piano Concerto no. 5 with Wilhelm Backhaus as soloist. After having just started conducting the concerto, Cameron was taken ill and had to be carried off the stage, unable to continue with the rest of the programme.⁹⁸⁰ He afterwards recovered and continued conducting.

To mark his eightieth birthday on Tuesday 18 August 1964, he conducted his final Promenade concert with the LSO. The programme consisted of Beethoven's second *Leonore* Overture, Hindemith's *Kammermusik* no. 6 with Walter Trampler on viola d'amore, Mozart's Horn Concerto no. 4 with Barry Tuckwell as soloist, Stravinsky's *Symphony of Psalms*, and one of his favourites, Brahms Symphony no. 4.⁹⁸¹ In that year he retired. He died on 26 June 1975 in Leominster in the County of Herefordshire, England.

8.9 Hugo Rignold (1905-1976)

Hugo Henry Rignold was born on 15 May 1905 in Kingston upon Thames, England. In 1910 the family immigrated to Canada where he started his violin training with John Waterhouse in Winnipeg.⁹⁸² Returning to England as a young man he enrolled at the RAM where, from 1923 until 1926, he studied the violin under Hans Wessely, the oboe under Leon Goossens, and the viola under Lionel Tertis. He also studied the double bass, trumpet and timpani.⁹⁸³ He played in various jazz bands and ensembles, among them those of Mantovani, Jack Hylton,

⁹⁷⁸ B.M., "Basil Cameron's Farewell", *Cape Times*, 29 December 1954.

⁹⁷⁹ *Basil Cameron - The Quiet Maestro* (25 May 2007). See also *Grove's Dictionary of Music and Musicians*, 5th ed., s.v. "Cameron, Basil".

⁹⁸⁰ *Ibid.*

⁹⁸¹ *Proms 2012: 1964 season*; available from <http://www.bbc.co.uk/proms/archive/search/1960s/1964> (accessed 14 March 2011).

⁹⁸² Patricia Shand, *Waterhouse, John*; available from <http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=UIARTU0003638> (accessed 25 May 2011).

⁹⁸³ *Grove's Dictionary of Music and Musicians*, 5th ed., s.v. "Rignold, Hugo (Henry)".

Jack Harris and Jay Wilbur. He was also leader of his own London Casino Orchestra in the 1920s and early 1930s.⁹⁸⁴ In 1944, during WWII, he conducted the Cairo Symphony Orchestra.⁹⁸⁵ He was the conductor of the Royal Opera House at Covent Garden from 1947 to 1948, and was appointed musical director of the Royal Liverpool Philharmonic Orchestra from 1948 to 1954 in succession to Malcolm Sargent.⁹⁸⁶ This was not without opposition though:

Rignold's appointment was bitterly opposed by a section of the society on the grounds that he had come to symphonic music via jazz (as a viola player in Jack Hylton's band). Intrigues and counter-intrigues resulted in an unsettled period for the orchestra...culminating in 'industrial action' by the Musicians' Union.⁹⁸⁷

On 25 September 1955 Rignold arrived in Cape Town to conduct a series of 10 concerts between 29 September and 3 November. Acclaimed "an interpreter of the finest calibre",⁹⁸⁸ Rignold's first concert was on Thursday 29 September 1955 with Virginia Fortesque, who played Mozart's Piano Concerto in E flat major, K.271. Other works on the programme were Weber's *Oberon* Overture, and the *Eroica* Symphony by Beethoven. *The Cape Argus* critic remarked that the orchestra, "responding to stimulus [by Rignold], showed how well they can do when they want or are made to".⁹⁸⁹

Rignold's appointment overlapped with that of Edward Dunn, who was appointed until the end of 1955. Some of Rignold's noteworthy concerts are highlighted.

- The French pianist, Dyna August, played Saint-Saëns's Second Piano Concerto to a packed audience under Rignold on Sunday 2 October 1955.⁹⁹⁰

⁹⁸⁴ *Artists: Hugo Rignold*; available from <https://www.hdtracks.com/index.php?file=artistdetail&id=9297> (accessed 19 May 2011).

⁹⁸⁵ "Rignold, Hugo." In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e8542> (accessed 19 May 2011).

⁹⁸⁶ "Royal Liverpool Philharmonic Orchestra and Society." In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e8756> (accessed 30 April 2011). Malcolm Sargent was conductor of the BBC Symphony Orchestra from 1950 to 1957. See "BBC Symphony Orchestra." In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e985> (accessed 26 April 2011).

⁹⁸⁷ Fritz Spiegl and Sara Cohen. "Liverpool." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/43025> (accessed 27 April 2011).

⁹⁸⁸ "Memorable concert at the City Hall", *Cape Times*, 30 September 1955.

⁹⁸⁹ "Big City Hall audience gives Rignold warm welcome", *The Cape Argus*, 30 September 1955.

⁹⁹⁰ "The City Hall was packed for Rignold's second concert", *The Cape Argus*, 3 October 1955.

- Rignold conducted a concert at Stellenbosch on Wednesday 19 October with Beethoven's *Egmont* Overture, his Piano Concerto no. 4 with the American pianist, Eugene Istomin, who also performed Chopin's Second Piano Concerto. The programme finishing with the *The Mastersingers* Overture by Wagner. This programme was repeated on Sunday 16 October in the City Hall.⁹⁹¹

- Rignold's penultimate concert was on Sunday 30 October, which opened with Schumann's Piano Concerto with Elsie Hall as soloist, *Night on the Bare Mountain* by Mussorgsky, *Pizzicato Polka* and *Perpetuum Mobile* by Strauss Jr, *Two Elegiac Melodies* by Grieg, and Rossini's *Semiramide* Overture.

- His final concert on Thursday 3 November featured a lengthy programme: opening with Alan Rawsthorne's *Street Corner* Overture, "The Prelude and closing theme" [*sic*] from *Tristan und Isolde* by Wagner, Mendelssohn's Symphony no. 4 followed, and after interval, Brahms's Symphony no. 2.⁹⁹²

In December 1955 the City Council approved a second tenure for Rignold from 1 August 1956 to 28 February 1957. The seven-month period included a series of 26 Thursday concerts. Many overseas artists were scheduled to perform under Rignold, among who were Pierre Fournier, Frederick Dalberg, Yehudi Menuhin, and Andrés Segovia.⁹⁹³ In an effort to attract audiences, the City Council advertised the whole series of concerts under Rignold in a "neat brochure" inside the programme of the first concert on Thursday 9 August 1956.⁹⁹⁴

For this first concert, Rignold chose Wagner's *The Mastersingers* Overture, Debussy's *Prélude à l'après-midi d'un faune*, the first South African performance of Strauss's suite from *Der Rosenkavalier*, Op. 59, and Schubert's Symphony no. 9 in C major.⁹⁹⁵

Most of the programmes under Rignold during 1956 and 1957 listed below are held at the NLSA. Noteworthy are the interesting compilations of works that constituted these programmes.

The following concerts of 1956 were:

⁹⁹¹ Advertisement, *The Cape Argus*, 13 October 1955.

⁹⁹² Advertisement, *The Cape Argus*, 28 October 1955.

⁹⁹³ "Return to Music", *Cape Times*, 25 July 1956.

⁹⁹⁴ "Rignold launches new series of concerts at the City Hall", *The Cape Argus*, 10 August 1956.

⁹⁹⁵ Advertisement, *The Cape Argus*, 3 August 1956.

- On Thursday 16 August Lionel Bowman performed Beethoven's Fourth Piano Concerto. Rignold included Mozart's Symphony no. 29 and Schumann's D minor Symphony on either side of the concerto.⁹⁹⁶
- On Thursday 13 September Rignold chose a varied programme: Haydn's Symphony no. 88 opened the programme after which Frederick Dalberg sang two recitatives and arias from *The Creation*: "Rolling and foaming billows" and "Now heaven in fullest glory shone". Then followed Purcell's ballet suite, *Comus*, and the Prelude from Verdi's *La traviata*. Dalberg sang another two arias, this time from Verdi's *Don Carlos* ("King Philip's Aria")⁹⁹⁷ and *Simon Boccanegra* ("Il lacerato spirito"), while the Theme and Variations from Tchaikovsky's Suite no. 3 brought the evening to an end.⁹⁹⁸
- On Thursday 25 October De Falla's ballet-pantomime *El amor brujo* ("Love the Magician") opened the programme. Then followed two pieces for strings by Joaquín Rodrigo, *Zarabanda Lejana* and *Villancico*.⁹⁹⁹ Andrés Segovia performed Castelnuovo-Tedesco's Guitar Concerto Op. 99, dedicated to him, and played three guitar solos after interval.¹⁰⁰⁰ Two encores followed chosen from works by Tárroba and Tárrega. The programme ended with De Falla's three dances from *El Sombrero de tres picos* ("The Three-Cornered Hat").¹⁰⁰¹
- On Thursday 15 November Virginia Fortescue performed Beethoven's Third Piano Concerto after Mozart's overture to *Die Zauberflöte* that opened the evening. Rachmaninoff's Symphony no. 2 followed after interval.
- On Thursday 29 November Rignold conducted Vaughan Williams's *Fantasia on a Theme by Thomas Tallis*, Mozart's Piano Concerto in A major, K.414, with Manuel Villet as soloist, who also played Ravel's Piano Concerto for the Left Hand. Stravinsky's suite from *The Firebird* ended the concert.

⁹⁹⁶ "Two symphonies and concerto made effective City Hall programme", *The Cape Argus*, 17 August 1956.

⁹⁹⁷ "Ella giammai m'amo".

⁹⁹⁸ B.M., "Singer roused his audience", *Cape Times*, 14 September 1956.

⁹⁹⁹ *Zarabanda lejana y villancico* is indicated as one work, *villancico* being one of three songs. See Raymond Calcraft. "Rodrigo, Joaquín." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23647> (accessed 22 May 2011).

¹⁰⁰⁰ These were a Gavotte by Bach, Minuet by Rameau, and two studies by Villa-Lobos. See B.M., "Audience stirred by Segovia", *Cape Times*, 26 October 1956.

¹⁰⁰¹ "Andres Segovia plays a guitar concerto and solos at City Hall", *The Cape Argus*, 26 October 1956.

- The ballet *Swanlake* was performed in conjunction with UCT's ballet company on 1, 3, 4 and 8 December 1956 in the City Hall, including a matinee performance on the final date. The producer was Dulcie Howes.
- On Thursday 13 December Rossini's overture to *Semiramide* opened the evening, whereafter Beecham's ballet suite, *The Gods go a-begging*, based on music by Handel, followed. Britten's "Passacaglia" and *Four Sea Interludes* from *Peter Grimes* ended the first half. After interval Beethoven's Fifth Symphony was performed.

Among the concerts of note in 1957 were:

- On Thursday 3 January Elsie Hall performed the first Cape Town performance of Ildebrando Pizzetti's Piano Concerto. Other works were Beethoven's *Coriolan* Overture and his *Pastoral* Symphony. The evening closed with the overture to Respighi's colourful ballet, based on unpublished piano pieces by Rossini, *La boutique fantasque*.¹⁰⁰²
- A week later on Thursday 10 January Rignold performed Arnold van Wyk's Second Symphony, a clear indication of his interest to introduce new music to Cape Town audiences.
- On Thursday 24 January Rignold opened, as he had often done before, with a symphony, this time Mozart's Symphony no. 33, K.319. Manuel Villet performed Brahms's First Piano Concerto, and Hindemith's Symphony *Mathis der Maler* closed the programme.
- On Thursday 7 February Haydn's Symphony no. 104 was followed by Mozart's Violin Concerto no. 4 in D major, K.218, with Peter Carter as soloist. Carter, who was born in Durban and had won the overseas scholarship from the ABRSM to study at the RCM, performed JS Bach's Concerto in A minor for violin and orchestra on the same evening. Mozart's *Jupiter* Symphony brought the evening to a close.
- On Thursday 14 February Rignold chose to conduct Berlioz's *Le carnaval romain* Overture, the Introduction and Allegro for string orchestra by Elgar, Schumann's Piano Concerto with Moira Birks as pianist, and Vaughan Williams's Symphony no. 5.
- On Monday 18 February the concert was in support of the Ellie Marx Memorial Scholarship, consisting of the following works: *The Mastersingers* Overture by Wagner, Beethoven's Piano Concerto no. 3 with Elsie Hall as soloist, the arias "Il est doux, il

¹⁰⁰² "First performance of Concerto", *Cape Times*, 4 January 1957. See also "Elsie Hall introduces Italian composer's concerto for piano", *The Cape Argus*, 4 January 1957.

est bon” from *Hérodiade* by Massenet with Cecilia Wessels as soloist, who also sang “Dich teure Halle” from Wagner’s *Tannhäuser*. Mendelssohn’s Symphony no. 4, the *Italian*, concluded the programme.¹⁰⁰³

- On Thursday 21 February the programme opened with Humperdinck’s *Hänsel und Gretel* Overture. Harold Rubens performed Rachmaninoff’s Concerto no. 3, while Dvořák’s Symphony no. 2 was performed after interval.

- For the anniversary concert on Thursday 28 February Rignold conducted Beethoven’s Ninth with the Eoan Group’s choir under Manca. The soloists were Cecilia Wessels, Adelheid Armhold, Xander Haagen, and Harro Fromme. Before interval Rignold performed Beethoven’s Eighth Symphony.¹⁰⁰⁴

Rignold was thanked at a reception after the last-mentioned concert for his unremitting work as conductor by the Mayor, Mr Wolmarans, who also welcomed Anthony Collins as his successor.¹⁰⁰⁵ Elise Cremers-Gabriél wrote:

Packed houses and widely enthusiastic audiences acclaimed this conductor, whether he presented the serious Thursday night concerts or the more popular Sunday night and Lunch Hour concerts. Right through his seven months of splendid music-making he achieved a constantly rising standard of performance.¹⁰⁰⁶

Lucy Faktor-Kreitzer recalled that Rignold “had a system all of his own”.¹⁰⁰⁷ She continued:

On the morning of the concert he did not touch on the programme at all, but got stuck into the music scheduled for the following week. I think that in this fashion he often took the edge off the performance of the crucial symphony concert itself.

This was only possible as he conducted over a longer period of time. In a sense, Beatrice Marx’s wish that Rignold’s seven-month period “should do much to revive interest in the one-time regular symphony concerts”, did materialise.¹⁰⁰⁸ He went on to become musical director of the Royal Ballet between 1957 and 1960, whereafter he was appointed as principal

¹⁰⁰³ Hans Kramer, “Concert to aid a Scholarship”, *Cape Times*, 19 February 1957.

¹⁰⁰⁴ B.M., “Farewell ovation for Rignold”, *Cape Times*, 1 March 1957.

¹⁰⁰⁵ “Rignold neem afskeid met twee Beethoven-Simfonieë”, *Die Burger*, 1 March 1957.

¹⁰⁰⁶ “Hugo Rignold”, *Res Musicae* 3 (March 1957): 7.

¹⁰⁰⁷ Faktor-Kreitzer, 153.

¹⁰⁰⁸ “Music Highlights of this Year”, *Cape Times*, 30 December 1955.

conductor of the CBSO until 1968 succeeding Andrzej Panufnik's "shock resignation".¹⁰⁰⁹ Rignold made many recordings in the 1960s, among them with the LPO.¹⁰¹⁰ After the CTMO's name change to the Cape Town Symphony Orchestra (CTSO) in 1969,¹⁰¹¹ Rignold conducted the orchestra occasionally between 1971 and 1973. As Benito Moni had been appointed as manager in April 1971, Rignold was instrumental in establishing a proper guest conductor system, evident from the historic overview of the orchestra's sixtieth anniversary programme, their Diamond Jubilee:

Appropriately, Hugo Rignold, who had inaugurated the guest conductor system the year before [1971], returned as the first official resident guest conductor. During his stay Hugo Rignold further contributed to the raising of musical standards, and a highlight of his return to Cape Town was the first South African performance of Mahler's Ninth Symphony, less than a year after a performance of Mahler's First Symphony under the baton of German conductor Frieder Weissmann. Rignold shared the rostrum with the young Hungarian conductor Janos Furst [*sic*], then making the first visit to Cape Town in February, 1973[,] and with Enrique Jorda, well-remembered by many concertgoers as the orchestra's permanent conductor twenty years before.¹⁰¹²

Referring to the Mahler Ninth, Steward Young wrote: "Standards of execution from the greatly enlarged orchestra of over 80 remained commendably high throughout..."¹⁰¹³ Concerning the precision of ensemble, Young wrote that the "guiding hands and intellect of Hugo Rignold were unquestionably indispensable in achieving all this..."¹⁰¹⁴

In an interview with members of the orchestra just before the Diamond Jubilee celebrations, Caroline Mears related how Rignold instilled a "sense of dignity and self-respect" in the players.¹⁰¹⁵

¹⁰⁰⁹ City of Birmingham Symphony Orchestra. *CBSO*; available from <http://www.cbso.co.uk/?page=about/history.html> (accessed 19 May 2011).

¹⁰¹⁰ *London Philharmonic Orchestra & Hugo Rignold*; available from <http://www.discogs.com/search?type=all&q=London+Philharmonic+Orchestra+%26+Hugo+Rignold> (accessed 3 May 2011).

¹⁰¹¹ Incorrectly stated as 1968 in some sources. See David K. Rycroft, et al. "South Africa." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/43028> (accessed August 26, 2012); and Caroline Mears, "The orchestra's grievances", *Cape Times*, 23 February 1974.

¹⁰¹² Programme held UCTL. MA. Theo Wendt Collection, BC723, box 2 file 1, [37].

¹⁰¹³ "Magnificent Mahler", *Cape Times*, 16 March 1973.

¹⁰¹⁴ *Ibid.*

¹⁰¹⁵ "The orchestra's grievances", *Cape Times*, 23 February 1974.

Tough at rehearsals, he always spoke of them as “my orchestra”; he gave them a sense of dignity and self-respect, building a foundation from which they have gone steadily forward.¹⁰¹⁶

Rignold died on 30 May 1976 in Hampstead.

8.10 Willem van Otterloo (1907-1978)

Jan Willem van Otterloo was born on 27 December 1907 in Winterswijk, Gelderland, Netherlands. He first studied medicine for two years before entering the Amsterdam Conservatory in 1928. Here he studied cello with Max Orobio de Castro, and composition with Sem Dresden and Hendrik Andriessen.¹⁰¹⁷ While playing cello in the Utrecht City Orchestra, he made his conducting debut with the Royal Concertgebouw Orchestra in Amsterdam in a performance of his Suite no. 3. This was a prize-winning composition for a competition in 1932 sponsored by the Royal Concertgebouw Orchestra.¹⁰¹⁸ In the following year he was appointed as assistant conductor of the Utrecht City Orchestra and in 1937 joint chief conductor with Carl Schuricht.¹⁰¹⁹ He often conducted operas in Amsterdam during this period. In 1949 he was appointed as principal conductor of the *Residentie-Orkest*, The Hague, after Frits Schuurman. Van Otterloo’s initial recordings with this orchestra were made in 1951 on invitation of the electronic corporation, Philips. A longstanding relationship with the corporation resulted in a number of recordings by Van Otterloo in the 1950s, of which many received international awards. He remained conductor of the *Residentie-Orkest* until 1973 and raised the standard of the orchestra from a mere provincial to an international level.

Van Otterloo conducted two concerts with the CTMO in October 1955.¹⁰²⁰ This was during Edward Dunn’s contract period which expired at the end of 1955. The concerts were two days apart, and for formal symphony concerts, not on the usual days of the week:¹⁰²¹

- On Monday 24 October Van Otterloo conducted Beethoven’s *Leonore* Overture, Mozart’s Symphony no. 38 (*Prague*), and the Fourth Symphony by Brahms.¹⁰²²

¹⁰¹⁶ Ibid.

¹⁰¹⁷ *25 Years Naxos: Willem van Otterloo*; available from http://www.naxos.com/person/Willem_van_Otterloo/31727.htm (accessed 5 June 2011).

¹⁰¹⁸ Herbert Antcliffe and Truus de Leur. “Otterloo, Willem van.” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/20583> (accessed 21 June 2011).

¹⁰¹⁹ Ibid.

¹⁰²⁰ Van Otterloo also conducted the JSO at the time. See Mia Hartman, *Anton Hartman - dis my storie* (Pretoria: Beria Drukkery (Edms) Beperk, 2003): 73.

¹⁰²¹ Advertisement, *The Cape Argus*, 17 October 1955.

- On Wednesday 26 October he chose a fairly traditional programme. Opening with Mozart's *Don Giovanni* Overture, he followed with two symphonies: Schubert's Symphony no. 5 and Beethoven's Symphony no. 7. The music critic of *The Cape Argus* commented:

Mr. van Otterloo originally meant to give the Berlioz *Symphonie Fantastique* - a choice needless to say, that he would never have made in advance had he been fully informed of conditions here. His decision to substitute the Beethoven was rewarding.¹⁰²³

Returning to the Netherlands, Van Otterloo resumed his conductorship of the *Residentie-Orkest*, was in demand across the globe as guest conductor and participated in a six-year training course of conductors in Utrecht.¹⁰²⁴ He conducted the Melbourne Symphony Orchestra between 1967 and 1973, "returning to Europe in 1974 to become general music director at Düsseldorf".¹⁰²⁵ Between 1973 and 1978 he was also principal guest conductor of the Sydney Symphony Orchestra.¹⁰²⁶

He was an accomplished composer and wrote a symphony, three orchestral suites, and various works for specific ensemble combinations: *Symphonietta*, *Seranada*, *Five Sketches*, and *Intrada*, among others.¹⁰²⁷ For all his contributions he was ordained a Knight of the Order of the Nederlandse Leeuw.

Van Otterloo's daughter, Gaby, and her husband, Otto Ketting (who was a former trumpet player under Van Otterloo), founded the Willem van Otterloo Foundation after she rediscovered her father's work in 2000. Apparently she "remained angry for a very long time" after her father divorced her mother when she was only two years old.¹⁰²⁸ In 2005 the Foundation released a set of 13 CDs of old Van Otterloo LP records. Most of Van Otterloo's extensive discography was released a year later under the Dutch label, Challenge Classics, titled *Willem*

¹⁰²² "Conductor from The Hague draws big audience", *The Cape Argus*, 25 October 1955.

¹⁰²³ "Another eager reception for Willem van Otterloo", *The Cape Argus*, 27 October 1955.

¹⁰²⁴ Metz, 260.

¹⁰²⁵ Herbert Antcliffe and Truus de Leur. "Otterloo, Willem van." In *Grove Music Online. Oxford Music Online*.

¹⁰²⁶ "Otterloo, Willem van." In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e7570> (accessed 15 June 2011).

¹⁰²⁷ Herbert Antcliffe and Truus de Leur. "Otterloo, Willem van." In *Grove Music Online. Oxford Music Online*.

¹⁰²⁸ Philip Smet, *Daughter remembers conductor Willem van Otterloo* (7 April 2011); available from <http://www.rnw.nl/english/article/daughter-remembers-conductor-willem-van-otterloo> (accessed 7 June 2011).

van Otterloo - The Original Recordings 1950-1960,¹⁰²⁹ after Philips had restructured and withdrawn from the record industry in the late 1990s.¹⁰³⁰ More recently the 1961 to 1966 LP recordings were released on CD with Van Otterloo not only conducting the *Residentie-Orkest*, but also the Royal Concertgebouw, the Vienna Symphonic, and the Berlin Philharmonic orchestras.¹⁰³¹

Van Otterloo died in a car accident at the age of 70 on 27 July 1978 in Melbourne.¹⁰³²

8.11 George Weldon (1908-1963)

George Weldon was born on 5 June 1908 in Chichester, England.¹⁰³³ He was educated at Sherborne School, an independent boys' boarding school. At the RCM¹⁰³⁴ he studied conducting under Malcolm Sargent and Aylmer Buesst. He gained experience by conducting some amateur orchestras and choirs and between 1937 and 1939 he became the assistant to Julius Harrison, conductor of the Hastings Municipal Orchestra. Because he was lame in one leg, he did not qualify for active service during WWII. Instead he toured with the LSO, conducted the London Philharmonic and National Symphony orchestras, "and took charge of a ballet season".¹⁰³⁵ In 1943 he was appointed as principal conductor of the CBSO¹⁰³⁶ in succession to Leslie Heward.¹⁰³⁷ A year later he managed to secure a permanent body of 62 players. In January and February 1946 Weldon conducted most of the BBC Symphony Orchestra's concerts in the absence of Adrian Boult who visited America at the time.¹⁰³⁸ He

¹⁰²⁹ John Quinn, *CD Review: Recording of the Month*; available from http://www.musicweb-international.com/classrev/2007/June07/Otterloo_CC72142.htm (accessed 7 June 2011).

¹⁰³⁰ *25 Years Naxos: Willem van Otterloo*. See also *Otterloo, Willem van: Netherlands Radio Chamber Orchestra*; available from <http://www.challenge.nl/product/1191921583> (accessed 5 June 2011).

¹⁰³¹ *Ibid.*

¹⁰³² R. E. Northey, *van Otterloo, Jan William (1907-1978)*; available from <http://adb.anu.edu.au/biography/van-otterloo-jan-william-11909> (accessed 10 June 2011).

¹⁰³³ Aryeh Oron, *George Weldon (Conductor)* (September 2009); available from <http://www.bach-cantatas.com/Bio/Weldon-George.htm> (accessed 5 March 2010). The birthdate is given as 1906 in the *The Oxford Dictionary of Music*. See "Weldon, George." In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e10973> (accessed 11 March 2010).

¹⁰³⁴ The date of enrolment could not be ascertained.

¹⁰³⁵ *25 Years Naxos: George Weldon*; available from http://www.naxos.com/person/George_Weldon/30350.htm (accessed 3 February 2010).

¹⁰³⁶ 'Symphony' was added to the title in 1948, hence the acronym, CBSO, by which it is known today.

¹⁰³⁷ "Weldon, George." In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e10973> (accessed 11 March 2010).

¹⁰³⁸ "Weldon will give nine concerts", *Cape Times*, 12 July 1963.

conducted the first and fourth editions of the Anglo-Turkish Music Festival organised by the British Council and the Turkish Ministry of Fine Arts in Ankara in 1948 and 1951.¹⁰³⁹ After Weldon had left the CBSO in 1951,¹⁰⁴⁰ he became a freelance conductor until his appointment as associate conductor of the Hallé Orchestra under John Barbirolli in 1952.¹⁰⁴¹

Whilst conducting a Sadler's Wells Opera Company season from 1955 to 1956,¹⁰⁴² Weldon was contracted to conduct six concerts with the CTMO in December 1955. For his opening concert on Monday 5 December, Weldon conducted Chabrier's rhapsody, *España*, Delius's "The Walk to the Paradise Garden" from his opera *A Village Romeo and Juliet*, Elgar's *Enigma Variations*, and Tchaikovsky's Fifth Symphony.¹⁰⁴³ He commemorated Sibelius's ninetieth birthday on Thursday 8 December for his second concert. *The Cape Argus* critic stated that Weldon had received "merited recognition" from the audience and continued that many "spared an affectionate thought for William Pickerill, a man who did so much to make Cape Town concertgoers aware of Sibelius".¹⁰⁴⁴ Weldon had chosen an all-Sibelius programme: *Finlandia*, *Valse triste*, the Violin Concerto with Nella Wissema as soloist, and the Second Symphony.

In the following week on Monday, Tuesday and Thursday, Weldon conducted the orchestra with the UCT Ballet Company, which stood under direction of Dulcie Howes, in a performance of three ballets in the City Hall. They were Stravinsky's *Petrushka*, Auber's *Les Rendezvous*, and *La Famille* by Dulcie Howes to music of Walton's *Façade*. His final concert elicited "thunderous applause" on Wednesday 20 December 1955. On the programme were the following works: Tchaikovsky's *Romeo and Juliet* Overture, a first performance

¹⁰³⁹ George Weldon, "Music in Turkey", *Tempo* 20 (Summer 1951): 29.

¹⁰⁴⁰ The financial situation of the CBSO, after the seasonal engagement of players was stopped in 1944, deteriorated to the extent that the orchestra committee, "thinking that a new conductor would generate interest, appointed Rudolf Schwarz and dismissed Weldon in 1951". See Margaret Handford. "Birmingham." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/03130> (accessed 7 February 2010).

¹⁰⁴¹ *25 Years Naxos: George Weldon*.

¹⁰⁴² "Weldon, George." In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e10973> (accessed 11 March 2010).

¹⁰⁴³ "Conductor", *Cape Times*, 29 November 1955.

¹⁰⁴⁴ "Cape Town joined in musical world's homage to Jean Sibelius", *The Cape Argus*, 9 December 1955.

“here”¹⁰⁴⁵ of the tone-poem, *Tintagel*, by Arnold Bax, Dukas’s *L’Apprenti sorcier*, and Brahms’s Symphony no. 1.¹⁰⁴⁶

The abolishment of the Orchestra Subscribers’ Society by the City Council early in 1955 evoked much criticism and was viewed as the “most serious of all its crises”.¹⁰⁴⁷ Beatrice Marx commented:

This arbitrary action, in summarily breaking up a society, many members of which had been loyal supporters of the orchestra for over 40 years, caused the long established Thursday symphony concert audiences to fall away, and these concerts were so badly affected that the box-office only became active when overseas celebrities were included in the programmes.¹⁰⁴⁸

The Orchestra and Entertainments Committee were entrusted with the managerial responsibility from then onwards. According to a report of the Committee tabled at a City Council meeting on 29 May 1956, the guest conductor system had actually proved an “unqualified success”.¹⁰⁴⁹ The following seven conductors had been engaged between October 1955 and May 1956: Hugo Rignold (for 10 concerts), Willem van Otterloo (two); George Weldon (six); Clarence Raybould (10); George Hurst (10); Piero Gamba (three); and Anatole Fistoulari (eight). The financial statements attached to the report revealed a positive balance, the total fees and return airfares for the seven guest conductors having totalled £6063 against an income of £7989. The report continued:

It is further most interesting to record that, in the main, not only were performances given to capacity houses[,] but that on several occasions many hundreds of patrons were unable to gain admission. This, in the opinion of the Committee, proves conclusively that, provided the cultural standard of the orchestral performances is maintained, the public demand is there.¹⁰⁵⁰

Commenting on these figures, a reporter for *The Cape Argus* calculated in June 1956 that “the seven conductors cost the council £866 each. In other words, the cost of only three of

¹⁰⁴⁵ B.M., “Farewell concert to Weldon”, *Cape Times*, 21 December 1955. Presumably a first South African performance.

¹⁰⁴⁶ Ibid.

¹⁰⁴⁷ B.M., “Music Highlights of this Year”, *Cape Times*, 30 December 1955.

¹⁰⁴⁸ Ibid.

¹⁰⁴⁹ WCARS. City Council: Minutes. Inventory 3/CT. Vol. 1/1/1/121. 29 May 1956, 2049.

¹⁰⁵⁰ Ibid.

these conductors would have paid a permanent conductor a year's salary on a scale far in excess of that ever enjoyed by Mr. Enrique Jorda or Mr. Edward Dunn".¹⁰⁵¹

Given that the Provincial Administration supported the orchestra with an annual amount of £7500,¹⁰⁵² a deficit was nonetheless inevitable, as became apparent from the financial statements of the following two years. Thus, for 1957 the deficit was £49951 as seen against the somewhat more favourable deficit of £46654 in 1958.¹⁰⁵³

Weldon visited again in 1958. He was to conduct between 15 August and 31 October 1958 for £300 per month plus a first class return fare by air or sea.¹⁰⁵⁴ Manca had just completed a fortnight season with the Eoan Group and the CTMO of the musical *Rose Marie* by Rudolf Friml and Herbert Stothart, from 2 until 16 August 1958 in the City Hall. It received a rave report describing the stage transformed into "a gay kaleidoscope in what must surely be the group's most spectacular show yet".¹⁰⁵⁵ May Abrahamse sang in the title role.

Weldon's first Thursday concert on 21 August consisted of Berlioz's *Le carnaval romain* Overture, the "Vorspiel und Liebestod" from Wagner's *Tristan und Isolde*, Beethoven's Fifth Symphony, and Holst's *The Planets*.¹⁰⁵⁶ It is interesting to note how the attendance from 21 August to 28 September 1958 showed an average of 628.92 for the 12 concerts Weldon conducted on consecutive Thursday and Sunday evenings. This average would have been substantially less, had it not been for the concert with Rachael Rabinowitz on 21 September that totalled 922, as well as that of Roslyn Tureck on 25 September 1958,¹⁰⁵⁷ which attracted 1267.¹⁰⁵⁸

Other soloists that performed under Weldon during these two months were Norma Nash Webber, Helena van Heerden, Neil Solomon, and Sibyl Whiteman.

¹⁰⁵¹ "Orchestra's success: some question for council committee", *The Cape Argus*, 6 June 1956.

¹⁰⁵² WCARS. Vol. 1/1/1/119. 31 March 1955, 1621.

¹⁰⁵³ WCARS. City Council: Minutes. Vol. 1/1/1/126. 26 February 1959, 1791.

¹⁰⁵⁴ WCARS. Vol. 1/1/1/124. 30 January 1958, 1334.

¹⁰⁵⁵ "Eoan Group scores in a musical show", *The Cape Argus*, 4 August 1958.

¹⁰⁵⁶ Programme held at the NLSA. See also B.M., "Fine first concert by George Weldon", *Cape Times*, 22 August 1958.

¹⁰⁵⁷ Programme held at the NLSA mentioned on p. 168 below.

¹⁰⁵⁸ Attendance figures for the August 1958 concerts were as follows: On Thursday 21st: 754; Sunday 24th: 394; Thursday 28th: 468, and Sunday 31st: 510. Attendance figures for the September 1958 concerts were as follows: On Thursday 4th: 462; Sunday 7th: 432; Thursday 11th: 538; Sunday 14th: 656; Thursday 18th: 600; Sunday 21st: 922; Thursday 25th: 1267; and Sunday 28th: 544.

The fluctuation in attendance, resulting in an obvious loss of revenue, underlined the need for audience development, indicative of the Orchestra and Entertainments Committee's initiative to visit 15 schools in 1959 in the Cape Town and Boland regions.¹⁰⁵⁹

Some concerts under Weldon until his departure at the end of October 1958 need special mention:

- On Thursday 4 September he conducted the first Cape Town performance of Shostakovich's Symphony no. 1. Other works were Elgar's *Cockaigne* Overture, Stravinsky's suite from *The Firebird*, while Désirée Talbot sang three arias, one each from Wagner's *Tannhäuser*, Puccini's *Madama Butterfly* and *La bohème*.¹⁰⁶⁰
- On Saturday 6 September Harold Rubens performed the *Emperor* Concerto by Beethoven and Tchaikovsky's Concerto no. 1. This concert was in aid of the Louis Gradner Memorial Youth Centre Fund.¹⁰⁶¹
- On Sunday 14 September Vincent Fritelli, first winner of the Ellie Marx Memorial Scholarship, performed Bruch's Violin Concerto in G minor under Weldon. Fritelli received a scholarship for three years towards furthering his violin studies in Brussels and a donation of £100 "from an anonymous donor".¹⁰⁶² The Ellie Marx Memorial Scholarship Fund was founded by Beatrice Marx in 1956, though she had already mobilised students and colleagues of the SACM and various other organisations, to contribute shortly after Ellie's death on 13 February 1955. For example, the Kreitzer String Quartet consisting of Nella Wissema, Lucy Faktor-Kreitzer, Charles Kreitzer (three of Ellie Marx's most prominent students), and cellist Granville Britton, had offered the proceeds from a chamber concert on 27 June 1955 at Newlands House towards this fund.¹⁰⁶³
- On Thursday 18 September Weldon included two symphonies in the programme: Mozart's Symphony no. 41 (*Jupiter*), and Brahms's Second Symphony. The

¹⁰⁵⁹ The report furthermore suggested that these school concerts should be free of charge, and in liaison with the Western Cape Department of Education. See WCARS. Vol. 1/1/1/126. 30 October 1958, 546.

¹⁰⁶⁰ "Music was mainly Russian", *The Cape Argus*, 5 September 1958.

¹⁰⁶¹ See the advertisement brochure in the programme of 21 August 1958 under Weldon, held at the NLSA.

¹⁰⁶² "Boy violinist's big reception", *Cape Times*, 15 September 1958.

¹⁰⁶³ Albina Bini accompanied by Christie Feros also participated in this concert. See Faktor-Kreitzer, 145.

opening work was Elgar's arrangement of Handel's Overture in D minor, and Kenneth Lee performed Weber's Clarinet Concerto in F minor.¹⁰⁶⁴

- On Thursday 25 September Roslyn Tureck performed JS Bach's Concerto in D minor for piano and orchestra before interval and Beethoven's Piano Concerto no. 2 afterwards. The programme started with Dohnányi's Suite in F sharp minor, and concluded with Samuel Barber's Symphony no. 1.

- Weldon toured with the orchestra between 12 and 26 October 1958 to Kimberley, Bloemfontein, Queenstown, East London, King William's Town, Grahamstown, and Port Elizabeth.¹⁰⁶⁵ He concluded his visit with a final concert on Thursday 30 October, in which the programme was Dvořák's *Carnival Overture*, Sibelius's Symphony no. 1, Delius's "The Walk to the Paradise Garden" from *A Village Romeo and Juliet*, and Elgar's *Enigma Variations* (also chosen for his first concert in South Africa on 5 December 1955).¹⁰⁶⁶

The services of a number of guest conductors were utilised in November 1958 until the arrival of Weldon's successor, Charles Mackerras, who conducted for a three-month period after 27 November. They were Brian Norton-Amor on Sunday 2;¹⁰⁶⁷ Keith Jewell on Monday 3;¹⁰⁶⁸ Joseph Friedland on Sunday 9;¹⁰⁶⁹ Jeremy Schulman on Thursday 13, Sunday 16 and Thursday 20, and Stirling Robins on Sunday 23 November.

¹⁰⁶⁴ Programme held at the NLSA.

¹⁰⁶⁵ "Guest conductors for Cape Town Orchestra", *Cape Times*, 12 November 1958.

¹⁰⁶⁶ B.M., "Weldon's last concert", *Cape Times*, 31 October 1958.

¹⁰⁶⁷ Brian Norton-Amor seems to have conducted the orchestra only once. This concert was on Sunday 2 November 1958 and not well received by the media. Beatrice Marx criticised his interpretation of Beethoven's *Egmont* Overture because of "the emphasis he placed on keeping strict time not only here but throughout the evening". She claimed that nervousness probably accounted for his lack of sensitivity in tempo. In closing the review, she remarked that, "from time to time, our orchestral performances fall below the high plane on which they should remain... There was, unfortunately, much sound but little meaning last night". Her comments on the standard of performance can easily be imagined after Weldon had conducted for two and a half months. Other works on the programme were Franck's Symphonic Variations with Rachael Rabinowitz as soloist, Smetana's tone-poem, *Vltava*, and Mozart's Symphony no. 40. See "Sunday night concert", *Cape Times*, 3 November 1958.

¹⁰⁶⁸ "Performance of Brahms Requiem", *Cape Times*, 4 November 1958.

¹⁰⁶⁹ Little is known of this conductor, other than that he was the tutor of Michael Masote, the founder of the Soweto Youth Orchestra. See *Traunack and music in black townships*; available from <http://www.disa.ukzn.ac.za/samap/content/7-traunack-and-music-black-townships> (accessed 5 February 2012). Masote said that Friedland left South Africa because of the segregation laws in 1955. See also *Matthaela Michael Masote (1941-)*; available from <http://www.thepresidency.gov.za/pebble.asp?releid=1369> (accessed 9 February 2012). The year is incorrect as Friedland conducted the commemoration of Mozart's bicentenary on Sunday 13 May 1956 in Johannesburg. See SAME, s.v. "Johannesburg Philharmonic Society, The". Friedland conducted the CTMO on Sunday 9 November 1958 and presented the following works: the *Fledermaus* Overture

The composer-conductor, Jay Wilbur,¹⁰⁷⁰ who had shared a lunch-hour concert with Geoffrey Miller on Wednesday 16 January 1957, continued these in 1958 and 1959. These concerts were free of charge. On Wednesday 6 May 1959, for example, celebrating the first year of the free lunch-hour concerts for the company Firestone, Wilbur conducted amongst other works, the third movement of Beethoven's Concerto no. 3 with Elsie Hall as pianist. These concerts were recorded by Sound and Film Services and broadcast on Springbok Radio and Lourenco Marques Radio under the title of "The Voice of Firestone".¹⁰⁷¹ The contract with Sound and Film Services was terminated on 22 September 1960.

Hugo Rignold was to have conducted in August and September 1963, but had cancelled due to medical reasons.¹⁰⁷² Weldon was engaged instead. The Deputy Mayor and Mayoress, Mr and Mrs Peters, welcomed him at a reception after his first concert on Thursday 1 August. This was his third visit to South Africa and consisted of a series of nine concerts, until the end of September.¹⁰⁷³ Commenting on the standard of the CTMO, he said that its improvement "since I first came in 1956 is tremendous. It is now of international standard".¹⁰⁷⁴ Many top-ranking artists were scheduled to perform under Weldon during this period, among them, Pierre de Groot, Lionel Bowman, Lamar Crowson, Virginia Fortesque, Laura Searle, and Helena van Heerden. On Thursday 1 August Weldon attracted a "crowded audience" and "the festive spirit...assumed a gala atmosphere as the stirring chords of 'Die Meistersinger' overture began...".¹⁰⁷⁵ Other works were the Hamilton Harty arrangement of Handel's *The Water Music*, Tchaikovsky's *Romeo and Juliet* Overture, and Brahms's First Symphony. From a

by Strauss Jr; ballet music from Gounod's *Faust*; Tchaikovsky's *Romeo and Juliet* Overture; and Liszt's *Les Préludes*. See Advertisement, *Cape Times*, 8 November 1958.

¹⁰⁷⁰ The parents of Jay Wilbur (1898-1970) were both musicians. He studied the piano, apparently working as a cinema pianist for silent movies in 1912, and formed a cinema orchestra. After WWI he formed a small dance band and became the musical director of the Ashton & Mitchell's Agency. He formed his own band in 1923, playing in restaurants, hotels and casinos. From 1928 until the mid-1930s, he became the musical director of the Dominion Gramophone Records Ltd. From the mid-1930s he recorded for the Crystalate Gramophone Manufacturing Co. Ltd., more specifically, for the Imperial, Victory, Eclipse and Crown labels. From 1936 he became a BBC broadcaster for well-known series such as "Music While you Work" and "Hi Gang". After 1942 he toured with his own band "as part of the war effort". He left England in 1946, and after broadcasting jobs in New Zealand and Australia, settled in Cape Town in 1958. See Barry McCanna, *Dance Band Personalities: Jay Wilbur* (2005); available from <http://www.solarvan.co.uk/arthurdulay/jaywilbur.pdf> (accessed 15 March 2010).

¹⁰⁷¹ WCARS. City Council: Minutes. Inventory 3/CT. Vol. 1/1/1/127. 28 May 1959, 2815-2816.

¹⁰⁷² WCARS. Vol. 1/1/1/137. 30 April 1963, 2536.

¹⁰⁷³ "George Weldon will give nine concerts", *The Cape Argus*, 12 July 1963.

¹⁰⁷⁴ "Orchestra's quality is international", *The Cape Argus*, 2 August 1963.

¹⁰⁷⁵ B.M., "Warm welcome for guest conductor", *Cape Times*, 2 August 1963.

report in *Die Burger*, Weldon's experience and personality were singled out as qualities he possessed that kindle new life in every orchestra:

Ek is, ná hierdie tweede konsert en die uitvoering van dié Beethoven-simfonie, daarvan oortuig dat George Weldon 'n baie positiewe stempel op die uitvoerings van die Stadsorkes gaan afdruk...Sy breë ondervinding, maar bowenal sy musikale persoonlikheid dra 'n kwaliteit oor in die musiek wat nuwe lewe in elke orkes sal blaas!¹⁰⁷⁶

For this second concert in the series on Thursday 8 August, Pierre de Groot performed Mendelssohn's Violin Concerto while Rossini's *William Tell* Overture opened the programme and Beethoven's Fifth Symphony concluded.¹⁰⁷⁷ The soloist on the Sunday thereafter in a performance of Franck's Symphonic Variations was Eleanore Loosen.¹⁰⁷⁸

Bowman performed Grieg's Piano Concerto on the following Thursday, a concert in which a new Steinway grand piano was inaugurated. On the programme were Berlioz's *Le carnaval romain* Overture and Holst's *The Planets*.¹⁰⁷⁹ None of the other soloists mentioned above were to perform under Weldon, as he committed suicide on Friday night 16 August 1963, just before his fourth concert. His sudden death was hushed in the media, similar to his first attempt,¹⁰⁸⁰ reporting that he simply died in his sleep.¹⁰⁸¹ David Tidboald explained how the underlying reasons for Weldon's decision to take his own life only became known many years later:

So thorough was the concealment that followed that when, years later, I recounted Emmy Tillett of Ibbs and Tillett, who was a personal friend of Weldon's as well as his agent, the circumstances of his death, it was complete news to her.

In the course of long 'sessions', Weldon had told Harry [Hamblin] of his triumvirate of sorrows: first the sharp increase in the pain he was suffering in his lame leg; second, a major problem he was having with a lover (male) at home;

¹⁰⁷⁶ R.N., "Pierre de Groote is violis van formaat", *Die Burger*, 10 August 1963. A free translation is: After this concert and the performance of the Beethoven symphony, I am convinced that George Weldon will leave a very positive imprint on the performances of the CTMO. His broad experience, but especially his musical personality, conveys a quality in the music that will blow new life in every orchestra!

¹⁰⁷⁷ Ibid.

¹⁰⁷⁸ Advertisement, *Cape Times*, 3 August 1963.

¹⁰⁷⁹ "Lionel Bowman in brilliant form", *Cape Times*, 16 August 1963.

¹⁰⁸⁰ Tidboald, 48.

¹⁰⁸¹ "Guest conductor George Weldon dies in sleep", *The Cape Argus*, 21 August 1963.

and third, the doldrums into which his career had fallen...('picking up Barbi-
rolli's dirty laundry after him', as Weldon apparently put it).¹⁰⁸²

Weldon, of whom it had been remarked that he "conducted with an exceptionally clear beat...[and saw himself] as the servant of the composer, commenting to the orchestra: 'Ladies and gentlemen, this is what the composer wrote and this is what he is going to get'",¹⁰⁸³ was mourned by the music-loving public in Cape Town, and all over the world where he was known and appreciated as a conductor.

The first Sunday concert following Weldon's death was cancelled.¹⁰⁸⁴ Hereafter the schedule of guest conductors was rapidly rearranged. Stirling Robins conducted Brahms's Piano Concert no. 1 in which Lamar Crowson was the soloist on Thursday 22 August 1963. Robins included "Nimrod" from Elgar's *Enigma Variations* as a tribute to the memory of Weldon. Other works were the prelude to Humperdinck's *Hänsel und Gretel*, Strauss's tone-poem, *Don Juan*, and Berlioz's *The Damnation of Faust*. He also conducted on the Sunday thereafter. The two SABC conductors, Anton Hartman and Edgar Cree, completed the season until the end of September.¹⁰⁸⁵ Hartman was to conduct the special Kruger Day concert on 10 October.¹⁰⁸⁶

8.12 Clarence Raybould (1886-1972)

Robert Clarence Raybould was born on 28 June 1886 in Birmingham, England. He was educated at King Edward's School and studied music at Birmingham University, where he was the first graduate¹⁰⁸⁷ to receive a BMus degree in 1912. He studied composition under Granville Bantock. He assisted Rutland Boughton as pianist, coach and conductor at the early Glastonbury Festivals,¹⁰⁸⁸ as well as the Beecham Opera Company¹⁰⁸⁹ (with which Raybould

¹⁰⁸² David Tidboald, *People I made music with: candid memoirs* (Cape Town, Roggebaai: Umuzi, 2008), 48.

¹⁰⁸³ *25 Years Naxos: George Weldon*; available from http://www.naxos.com/person/George_Weldon/30350.htm (accessed 3 February 2010).

¹⁰⁸⁴ "Guest conductor George Weldon dies in sleep", *The Cape Argus*, 21 August 1963.

¹⁰⁸⁵ "Orchestra's tribute to conductor", *Cape Times*, 20 August 1963.

¹⁰⁸⁶ "Conductor problem is over for City Orchestra", *The Cape Argus*, 7 October 1963.

¹⁰⁸⁷ "Guest Conductor from Britain", *Cape Times*, 28 December 1955.

¹⁰⁸⁸ "Raybould, Clarence." In *The New Grove Dictionary of Opera*, edited by Stanley Sadie. *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O007141> (accessed 9 September 2010).

¹⁰⁸⁹ Established in 1915. See *Historic Opera*; available from http://www.historicopera.com/beecham_page1.htm (accessed 19 September 2010).

did his opera debut at Covent Garden conducting Beethoven's *Fidelio*,¹⁰⁹⁰ and the British National Opera Company.¹⁰⁹¹ In 1925 he toured Australia and New Zealand as accompanist, and worked for the Columbia Gramophone Company between 1927 and 1931.¹⁰⁹² Until 1936 he was in charge of the orchestral, operatic and conducting classes at Trinity Guildhall School of Music. From 1938 he was assistant conductor of the BBC Symphony Orchestra, a position he held until 1945.¹⁰⁹³

Though Raybould was mainly known as a conductor,¹⁰⁹⁴ he was also a composer of note. In 1916, for example, his one-act opera, *Sumida River*, derived from a Noh play, was premiered in Birmingham,¹⁰⁹⁵ while in 1933 he composed film music for Paul Rotha's *Rising Tide* and *Contact*.¹⁰⁹⁶ In 1946 Raybould became conductor of the National Youth Orchestra of Wales and "began its work as an invaluable training-ground for generations of instrumentalists and composers".¹⁰⁹⁷ It is for his services towards this organisation that he was awarded the Bard of Wales in 1952 and an honorary Doctorate of Music by the University of Wales in 1954.¹⁰⁹⁸

Raybould was contracted to give 10 concerts with the CTMO in January 1956.¹⁰⁹⁹ These were for four Thursday and four Sunday evening concerts, and for two popular concerts on other week days.¹¹⁰⁰ A number of these concerts are highlighted:

¹⁰⁹⁰ "Guest Conductor from Britain", *Cape Times*, 28 December 1955.

¹⁰⁹¹ Philip L. Scowcroft, *Some British conductor-composers*; available from <http://www.musicweb-international.com/scowcroft/Composerconductors4.htm> (accessed 14 September 2010).

¹⁰⁹² "Raybould, Clarence." In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e8359> (accessed 28 September 2010).

¹⁰⁹³ "Guest Conductor from Britain", *Cape Times*, 28 December 1955.

¹⁰⁹⁴ Raybould had given British premières of Hindemith's *Cardillac* in 1936 and *Mathis der Maler* in 1939. See "Raybould, Clarence." In *The New Grove Dictionary of Opera*, edited by Stanley Sadie. *Grove Music Online. Oxford Music Online*.

¹⁰⁹⁵ Philip L. Scowcroft, *Some British conductor-composers*. This website also mentions many other compositions of note.

¹⁰⁹⁶ Mervyn Cooke. "Film music." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/09647> (accessed 1 October 2010).

¹⁰⁹⁷ Lyn Davies, et al. "Wales." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/41108> (accessed 3 October 2010).

¹⁰⁹⁸ "Guest Conductor from Britain", *Cape Times*, 28 December 1955.

¹⁰⁹⁹ Before Raybould's tenure, Dennis Hammond conducted "his full broadcast orchestra" in two concerts at the Muizenberg Pavilion on 18 December 1955 and 1 January 1956. No programme details were included in the advertisements for these concerts other than "popular music". See, for example, Advertisement, *The Cape Argus*, 17 December 1955.

¹¹⁰⁰ The dates in January 1956 were as follows: 5, 8, 12, 15, 16, 19, 22, 25, 26, and 29.

- For his opening concert on Thursday 5 January Raybould conducted Weber's *Der Freischütz* Overture, Berlioz's "Royal hunt and Storm" from *The Trojans*, Tchaikovsky's Theme and Variations from the Suite no. 3, and Dvořák's Symphony no. 2.¹¹⁰¹

- On Thursday 12 January, a "big, enthusiastic audience" awaited Raybould in the City Hall.¹¹⁰² The *Academic Festival* Overture by Brahms opened the concert and Brünnhilde's aria from the closing scene of Wagner's *Götterdämmerung*, sung by Cecilia Wessels, followed. Then Sibelius's *The Swan of Tuonela* was performed, followed by Gordon Jacob's *Sinfonietta* and Tchaikovsky's Symphony no. 2.¹¹⁰³

- An interesting aspect of the concert on Thursday 19 January was the performance of JS Bach's Concerto in D minor by the Swiss harpsichordist, Isabelle Nef, who specialised in performing Bach's music, but also played on her own harpsichord with which she always toured.¹¹⁰⁴

- Moira Birks performed John Ireland's Piano Concerto on Thursday 26 January. The concert started with Handel's *Music for the Royal Fireworks*, and other works included the Prelude to *Lohengrin* by Wagner, Rimsky-Korsakov's *Capriccio Espagnol*, and Sibelius's Symphony no. 5, which Pickerill had initially introduced to Cape Town audiences.¹¹⁰⁵

- Raybould chose to perform the following works for his farewell concert on Sunday 29 January 1956: Beethoven's *Prometheus* Overture, the "Bohemian Scenes" from *The fair Maid of Perth* by Bizet, the Elegy and Waltz from Tchaikovsky's Serenade for strings, and Dvořák's Symphony *From the New World*.¹¹⁰⁶

After Raybould had left Cape Town he was invited "by the Master of the Queen's Music ... to give concerts of British music in Leningrad, Moscow and possibly Kiev".¹¹⁰⁷ In September 1963 Raybould was asked to include a short history in commemoration of the fiftieth anni-

¹¹⁰¹ "Guest Conductor from Britain", *Cape Times*, 28 December 1955.

¹¹⁰² "Big, enthusiastic audience for Raybould's symphony concert", *The Cape Argus*, 13 January 1956.

¹¹⁰³ Ibid.

¹¹⁰⁴ "Swiss musician brings harpsichord from Europe", *The Cape Argus*, 20 January 1956.

¹¹⁰⁵ "Sibelius and John Ireland in impressive concert programme", *The Cape Argus*, 27 January 1956.

¹¹⁰⁶ Advertisement, *The Cape Argus*, 27 January 1956.

¹¹⁰⁷ "City's guest conductor's ten concerts", *Cape Times*, 31 December 1955.

versary programme of the CTMO titled “A short chapter on the subsequent history of the Cape Town Orchestra”.¹¹⁰⁸ Of the guest conductors, he had the following to say:

All these guest conductors were well-known in Europe and all were distinguished - any comparison, therefore, could only be invidious, and any preferences purely a matter of personal taste.¹¹⁰⁹

He continued conducting the National Youth Orchestra of Wales until 1972. He died in Bideford on 27 March 1972.

8.13 George Hurst (1926-2012)

George Hurst was born of Russian and Romanian parents on 20 May 1926 in Edinburgh, Scotland.¹¹¹⁰ He studied piano with the Russian pianist, pedagogue and composer, Julius Isserlis,¹¹¹¹ who had immigrated to England in 1938.¹¹¹² He was evacuated to Canada in 1940.¹¹¹³ He studied at the Royal Conservatory of Music in Toronto¹¹¹⁴ and won recognition as a composition student. At the age of 21 he was appointed professor of composition at the Peabody Institute in Baltimore and was concurrently conductor of the Peabody Conservatory Orchestra and the Symphony Orchestra of York, Pennsylvania, from 1950 to 1955.¹¹¹⁵ During this period he also studied with Pierre Monteux,¹¹¹⁶ who was conductor of the San Francisco Symphony between 1936 and 1952.¹¹¹⁷ It has also been recorded that Hurst studied conducting in Canada under Ettore Mazzoleni, who premièred works by Vaughan Williams, Butterworth and Hanson at the time of Hurst’s stay in the country.¹¹¹⁸

¹¹⁰⁸ A 14-page historic overview. Paper held at UCTL. MA. Theo Wendt Collection, BC723, box 3, file 1.

¹¹⁰⁹ Raybould, 8.

¹¹¹⁰ *George Hurst: Profile*; available from <http://www.discogs.com/artist/George+Hurst> (accessed 7 April 2011).

¹¹¹¹ Ibid.

¹¹¹² Ates Orga, *The Royal Philharmonic Society: The Julius Isserlis Scholarship 2001 for piano*; available from <http://www.mvdaily.com/articles/2000/08/ppissrls.htm> (accessed 5 April 2011).

¹¹¹³ “Guest conductor was war evacuee”, *Cape Times*, 26 July 1957.

¹¹¹⁴ “Hurst, George.” In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e5088> (accessed 29 April 2012).

¹¹¹⁵ *George Hurst: Conducting - Hon RAM*; available from <http://www.ram.ac.uk/find-people?pid=512> (accessed 9 April 2011).

¹¹¹⁶ *25 Years Naxos: George Hurst*; available from <http://www.naxos.com/person/George%20Hurst/31626.htm> (accessed 9 April 2011).

¹¹¹⁷ Martin Cooper, et al. “Monteux, Pierre.” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/19020> (accessed 11 April 2011).

¹¹¹⁸ “Mazzoleni, Ettore.” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/18204> (accessed 21 April 2011).

The pianist, Myra Hess, influenced Hurst to return to England.¹¹¹⁹ He gave his London debut as conductor with the LPO in June 1953 at the Royal Festival Hall, and also guest-conducted the BBC Scottish Orchestra, Glasgow, in June 1954.¹¹²⁰ Between 1955 and 1957 he was appointed as assistant conductor of the LPO.¹¹²¹

In February 1956 Hurst was contracted to conduct the CTMO for a month. The programme for his opening concert on Thursday 2 February contained two symphonies: the Symphony no. 4 by Beethoven and the Symphony no. 2 by Tchaikovsky, with Debussy's "Nuages" and "Fêtes" from *Nocturnes* in-between.¹¹²² Hurst must have made quite an impact as the *Cape Times* reported that it was rare that an audience had so been stirred.¹¹²³ Some works from the 10 concerts he conducted in February 1956 follow:

- On Thursday 9 February he conducted Brahms's Symphony no. 4.
- On Thursday 16 February the Greek pianist, Yannis Papadopoulos, performed Beethoven's Concerto no. 1, and Franck's Symphonic Variations on Sunday 19 February.
- As was evident from most other concerts, Hurst drew a capacity audience for his final concert on 1 March which included Mozart's *The Marriage of Figaro* Overture, Beethoven Piano Concerto no. 1 with Manuel Villet as soloist, and Brahms's First Symphony. A reporter commented that Hurst's choice of symphonic repertoire had been limited due to prior arrangements with certain soloists, arguing that it seemed "wrong that the conductor should have to comply with arrangements made for him at this end before his arrival, and that we should be deprived of the Mozart, Beethoven and Dvořák symphonies he had planned to give".¹¹²⁴

As mentioned above, Geoffrey Miller conducted most lunch-hour and broadcast concerts during Hurst's tenure.¹¹²⁵ After Hurst's return to London, he assisted Adrian Boult in a tour of the LPO to Russia, conducting concerts in Leningrad and Moscow.¹¹²⁶

¹¹¹⁹ *George Hurst*; available from <http://www.classicsonline.com/artistbio/31626.htm#> (accessed 18 April 2011).

¹¹²⁰ "Guest conductor was war evacuee", *Cape Times*, 26 July 1957.

¹¹²¹ "Hurst, George." In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e5088> (accessed 9 April 2011).

¹¹²² Advertisement, *The Cape Argus*, 31 January 1956.

¹¹²³ "Audience stirred by the conductor", *Cape Times*, 3 February 1956.

¹¹²⁴ "Memorable music and crowded audience for final Hurst concert", *The Cape Argus*, 2 March 1956.

¹¹²⁵ See p. 93 above.

Hurst was to conduct again from 1 August to 31 October 1957 according to a decision taken by the City Council,¹¹²⁷ this time for a series of 11 concerts. His opening concert on Thursday 1 August 1957 consisted of an all-Beethoven programme opening with *The Consecration of the House* Overture, followed by symphonies no. 8 and no. 3.¹¹²⁸ On the following Sunday evening Hurst conducted the same Beethoven Overture followed by Haydn's Symphony no. 88 and Tchaikovsky's *Romeo and Juliet* Overture.

Hurst was innovative in selecting works for the programmes, as he continued focusing on particular composers for the Thursday evening concerts in August 1957 after the initial all-Beethoven concert:

- On 15 August he conducted an all-Mozart programme: *The Magic Flute* Overture, the Concerto in E flat, K.271 with Adolph Hallis as soloist, and the Symphony no. 38 (*Prague*).¹¹²⁹
- On 22 August he conducted an all-Brahms programme: the *Tragic Overture*, the Violin Concerto with Yfrah Neaman as soloist, and the Symphony no. 3.¹¹³⁰
- For 29 August, Hurst chose an all-Russian programme: *Colas Breugnon* Overture by Kabalevsky, Prokofiev's Third Piano Concerto with Helena van Heerden as soloist, and Shostakovich's Symphony no. 5.¹¹³¹

Some artists of note also performed under Hurst:

- On Sunday 11 August, Howard Ferguson performed his own Piano Concerto with the orchestra.
- On Monday 16 September a special concert was held that featured the Suk Trio from Prague, each performing a concerto with the orchestra: Josef Suk performed Mozart's G major Violin Concerto, Milos Sádlo Tchaikovsky's *Variations on a Rococo Theme*, and Jan Panenka Beethoven's Piano Concerto no. 1.

¹¹²⁶ "Guest conductor was war evacuee", *Cape Times*, 26 July 1957. The exact date is not known other than it being in 1956.

¹¹²⁷ WCARS. City Council: Minutes. Inventory 3/CT. Vol. 1/1/1/122. 28 February 1957, 1479.

¹¹²⁸ Programme held at the NLSA. See also Advertisement, *Cape Times*, 24 July 1957; and "Warm welcome for conductor", *Cape Times*, 2 August 1957.

¹¹²⁹ Programme held at the NLSA.

¹¹³⁰ Ibid.

¹¹³¹ Ibid.

- On Thursday 19 September, Laura Searle performed Rachmaninoff's *Rhapsody on a Theme of Paganini*. Other works on the programme for this concert were Schumann's Symphony no. 2, and the suite from *L'oiseau de feu* ("The Firebird") by Stravinsky.¹¹³²

Hurst was also known for his preference of new works.

- On Thursday 26 September he performed Hindemith's *Mathis der Maler* Symphony.

- On 3 October he gave the first Cape Town performance of William Walton's Symphony no.1 in B flat minor, conducting as always, from memory. Hurst chose to open this concert with Mozart's Symphony no. 32, followed by Brahms's D minor Piano Concerto with Walter Klien as soloist.¹¹³³

- On Thursday 10 October Hurst premièred Hubert du Plessis's Symphony Op. 14. He opened this concert with Haydn's Symphony no. 86, after which Virginia Fortesque performed Beethoven's Piano Concerto no. 4. Berlioz's *Roman Carnival* Overture ended the evening.¹¹³⁴

- Claimed "one of the most striking highlights of Mr. Hurst's entire stay", he conducted the first Cape Town performance of Bartók's *Concerto for Orchestra* on Thursday 31 October, his farewell concert.¹¹³⁵ Other works on the programme were Beethoven's *Coriolan* Overture, and Tchaikovsky's Symphony no. 4. The reporter commented:

Conducting from memory - as he prefers to do no matter how complicated the score - and with complete knowledge and understanding of Bartók's [*sic*] ideas he secured a performance whose impact on the big audience was electrifying.¹¹³⁶

This final concert had been preceded by a two-week tour of the orchestra that ended on 27 October 1957. The tour included Kimberley, Queenstown, King William's Town, East London and Port Elizabeth. Virginia Fortesque went on tour with Beethoven's Fourth Piano Concerto which she had performed on 10 October.

¹¹³² Ibid.

¹¹³³ "Tempestuous applause for pianist", *Cape Times*, 4 October 1957.

¹¹³⁴ "Du Plessis symphony heard at City Hall", *The Cape Argus*, 11 October 1957.

¹¹³⁵ "Hurst gets ovation at farewell", *The Cape Argus*, 1 November 1957.

¹¹³⁶ Ibid.

After his departure from Cape Town, Hurst was appointed as conductor of the BBC Philharmonic Orchestra, or BBC Northern Symphony Orchestra as it was called in those days, for a 10-year period between 1958 and 1968. Between 1969 and 1971 he had a fixed engagement as conductor of the Bournemouth Symphony Orchestra. He made numerous guest appearances with most leading orchestras in Europe and was conductor of the National Symphony Orchestra in Ireland from 1990 to 1993.

He was a great influence and mentor for many aspiring conductors, among whom was Simon Rattle. Rattle had heard Hurst's conducting of Mahler's Second Symphony as an eleven-year old in 1956, and admitted that that was "where the seed was sown".¹¹³⁷ He never did anything but conduct after this experience. As lecturer in conducting from 1960 at the former Canford Summer School of Music, Sherborne, Hurst made regular visits to the RAM and became Consultant to the Conducting Department from 1983.¹¹³⁸ Among other students were John Eliot Gardiner¹¹³⁹ and Mark Wigglesworth.¹¹⁴⁰ Hurst died on 15 September 2012.¹¹⁴¹

8.14 Piero Gamba (1936-)

Piero (Pierino) Gamba was born on 16 September 1936 in Rome, Italy. His father, a professional violinist, who taught him piano and score-reading as a child,¹¹⁴² arranged that he conduct Beethoven's Symphony no. 1 with the 150-strong Santa Cecilia di Roma Orchestra¹¹⁴³ in the Rome Opera House, at the early age of eight.¹¹⁴⁴ The conductor for Opera di Roma, Romeo Arduini, started Gamba's early training. Gamba repeated the same Beethoven Sympho-

¹¹³⁷ "Simon Rattle: Time for Britain's greatest living conductor to face the music?", *The Independent*, 4 June 2001; available from (<http://www.independent.co.uk/news/people/profiles/sir-simon-rattle-time-for-britains-greatest-living-conductor-to-face-the-music-554236.html>) (accessed 2 May 2011).

¹¹³⁸ *Royal Academy of Music: George Hurst*; available from <http://www.ram.ac.uk/find-people?pid=512> (accessed 13 April 2011).

¹¹³⁹ George Pratt. "Gardiner, Sir John Eliot." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/10663> (accessed 5 May 2011).

¹¹⁴⁰ Noël Goodwin and Richard Wigmore. "Wigglesworth, Mark." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/43808> (accessed 5 May 2011).

¹¹⁴¹ Barry Millington, "George Hurst obituary", *The Guardian*, 24 September 2012.

¹¹⁴² George Gelles and David E. Schneider. "Gamba, Piero." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/10597> (accessed 15 July 2011).

¹¹⁴³ "Gamba, 18, will conduct", *The Cape Argus*, 14 March 1956.

¹¹⁴⁴ George Gelles and David E. Schneider. "Gamba, Piero." In *Grove Music Online. Oxford Music Online*. This source states that Gamba was nine years old.

ny a year later to even greater acclaim, and “began touring as a child prodigy in Europe and in North and South America”.¹¹⁴⁵

In 1947 he made his London debut with the Philharmonic Orchestra at the Haringay Arena with works by Beethoven and Dvořák.¹¹⁴⁶ Gamba’s fame as prodigy soon spread and he was in demand to conduct “all over Europe and America and toured Scandinavia and Spain before coming to South Africa”.¹¹⁴⁷ This happened both before and after his having moved to Madrid in 1952.

Gamba had been engaged by the SABC Orchestra in Johannesburg to conduct a number of concerts in March 1956 and was guest conductor for the CTMO on two occasions in March, and one in April 1956. These concerts fell within the period of ten concerts for which Anatole Fistoulari had been contracted as guest conductor. Gamba’s programmes as a nineteen-year-old were taken from the traditional repertoire:

- On Friday 23 March he conducted Rossini’s *The Italian Girl in Algiers* Overture, Mendelssohn’s Symphony no. 4, Mussorgsky’s *Night on the Bare Mountain*, Smetana’s *Vltava*, and Rimsky-Korsakov’s *Capriccio Espagnol*. Commenting on the Rimsky-Korsakov that ended the concert “brilliantly”, the critic hoped that “as far as Cape Town symphony concerts are concerned, both caprices [Korsakov’s and the *Italian Caprice* by Tchaikovsky] will be allowed a good long rest. It is much overdue.”¹¹⁴⁸

- On Thursday 29 March he chose to conduct Tchaikovsky’s *Romeo and Juliet* Overture, Mozart’s *Eine kleine Nachtmusik*, and Beethoven’s Seventh Symphony.

- Advertised as “positively [the] final appearance of Pierino Gamba in Cape Town”,¹¹⁴⁹ he conducted an all-Beethoven programme on Monday 23 April: *Leonore* Overture no. 3 opened whereafter he both performed and conducted the Third Piano Concerto before interval. The audience was in raptures as “Deafening applause from a crowded house resulted”,¹¹⁵⁰ and “after many recalls”, he played Scarlatti’s Sonata in B flat ma-

¹¹⁴⁵ Ibid.

¹¹⁴⁶ Ibid.

¹¹⁴⁷ “Gamba, 18, will conduct”, *The Cape Argus*, 14 March 1956.

¹¹⁴⁸ “Italian conductor, 18, draws big audience for symphony concert”, *The Cape Argus*. 26 March 1956.

¹¹⁴⁹ Advertisement, *The Cape Argus*, 20 April 1956.

¹¹⁵⁰ “Gamba as conductor and pianist”, *Cape Times*, 24 April 1956.

jour with “effortless ease of one who might have had no other work on hand”.¹¹⁵¹ After interval he conducted the *Eroica* Symphony.

Two years later, in April and May 1958, another three concerts were to follow.¹¹⁵² Gamba was under contract with the SABC orchestra for a series of seven concerts at the time.¹¹⁵³ His popularity was such that all concerts were sold out.

- On Thursday 17 April Gamba received a “tumultuous reception”.¹¹⁵⁴ He chose two symphonies, Schubert’s *Unfinished* and Dvořák’s Symphony *From the New World*. Rossini’s *The Barber of Seville* Overture opened the evening.

- The lunch-hour concert scheduled for Monday 21 April 1958 was cancelled in favour of Gamba’s second concert the following evening, probably also due to his availability. For Tuesday 22 April Gamba chose to conduct and perform Grieg’s Piano Concerto. The concert opened with the seldom heard overture to Rossini’s opera, *Il signor Bruschino*, while Tchaikovsky’s *Pathétique* Symphony followed after interval. Beatrice Marx wrote:

I have hitherto refrained from touching on his gift - so reminiscent of Enrique Jorda - for eliciting his players’ co-operation with his interpretation by the freedom of his gestures and eloquent movements of his arms, hands and body.¹¹⁵⁵

- For the third and final concert on Thursday 22 May he conducted *L’Apprenti sorcier* by Dukas, Tchaikovsky’s Concerto no. 1 with Philip Levy as soloist, and Beethoven’s Fifth Symphony. Gamba apparently conducted from memory as he “needed no score”.¹¹⁵⁶

Gamba returned to England and often recorded with the LSO and other orchestras with companies such as Decca and London Records, His Master’s Voice, EMI and TONO.¹¹⁵⁷ Opinions differ as to his interpretive qualities of some of these recordings:

¹¹⁵¹ Ibid.

¹¹⁵² Advertisement, *Cape Times*, 19 March 1958.

¹¹⁵³ WCARS. City Council: Minutes. Inventory 3/CT. Vol. 1/1/1/124. 28 November 1957, 908.

¹¹⁵⁴ “Tumultuous reception for Gamba”, *Cape Times*, 18 April 1958.

¹¹⁵⁵ “Gamba has another big reception”, *Cape Times*, 23 April 1958.

¹¹⁵⁶ B.M., “Exciting concert at City Hall”, *Cape Times*, 23 May 1958.

¹¹⁵⁷ Part of Gamba’s impressive discography can be viewed on *Piero Gamba: orchestra conductor*; available from <http://www.pierogamba.com/discography.htm> (accessed 19 July 2011).

His performances were praised for clarity of texture, but were thought rigid in rhythm, and cool and impersonal in character. Similar qualities were noted in his recordings made at this time; they included Beethoven's five piano concertos and the Choral Fantasy with Julius Katchen as the widely admired soloist.¹¹⁵⁸

In 1962 he won the Arnold Bax Memorial Medal for meritorious work. He also made a brief visit to South Africa under the auspices of the International Arts League of Youth to assist in the formation of a South African youth orchestra, and conducted two concerts with the CTMO. These were on two consecutive Fridays, 22 and 29 March 1963.¹¹⁵⁹

Gamba was principal conductor of various orchestras, among which were the Winnipeg Symphony Orchestra between 1970 and 1980, the Adelaide Symphony Orchestra from 1980 to 1988,¹¹⁶⁰ and the National Symphonic Orchestra of the Uruguayan broadcasting service, SODRE, between 1994 and 1995, as well as 2001 and 2004.¹¹⁶¹

Lucy Faktor-Kreitzer said that Gamba was "very modest and had a nice sense of humour, and we found it a pleasure to work with him".¹¹⁶² His accolades can be best summarised by a short biography compiled in 2007:

The career of Piero Gamba has no precedent in the history of orchestral conducting. A serious musician since a very early age, he has conducted constantly for 60 years, thousands of times, with 125 symphony orchestras, in 300 cities, in 35 nations.¹¹⁶³

Gamba currently lives in New York City.¹¹⁶⁴

8.15 Anatole Fistoulari (1907-1995)

Anatole Fistoulari was born on 20 August 1907 in Kiev, Ukraine. He learnt most of his conducting skills from his father, Gregor Fistoulari, a noted conductor himself. As Gregor had studied with Nikolay Rimsky-Korsakov and Anton Rubinstein, there was a direct link to the

¹¹⁵⁸ George Gelles and David E. Schneider. "Gamba, Piero." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/10597> (accessed 20 July 2011).

¹¹⁵⁹ "Gamba concert at City Hall", *Cape Times*, 25 March 1963.

¹¹⁶⁰ Ibid.

¹¹⁶¹ *Piero Gamba: Public Figure*; available from <http://www.facebook.com/pages/Piero-Gamba/140442975981627> (accessed 25 July 2011).

¹¹⁶² Faktor-Kreitzer, 154.

¹¹⁶³ *Piero Gamba: orchestra conductor*; available from <http://pierogamba.com/bio.htm> (accessed 19 July 2011).

¹¹⁶⁴ Ibid.

earlier Russian tradition. Anatole claimed to have conducted Tchaikovsky's *Pathétique* Symphony at the age of seven.¹¹⁶⁵

Little is known of his schooling and further education, except that he conducted various seasons for the "famously temperamental Russian bass baritone Feodor Chaliapin" in Paris.¹¹⁶⁶ This led to his appointment as conductor of Chaliapin's company, *Grand Opéra Russe*, performing in Paris and elsewhere. In 1933 he started his collaboration with the Leonid Massine's *Ballets Russes* in Paris, with which he toured both London and the USA in 1937.¹¹⁶⁷ He joined the French Army during WWII, but left for England after Hitler's invasion. Here he conducted the London production of Mussorgsky's unfinished opera, *Sorochintsï Fair*, in 1942.¹¹⁶⁸ In that year he also married Gustav Mahler's daughter, Anna, a marriage which was dissolved in 1956.¹¹⁶⁹ During 1943 and 1944 he was principal conductor of the LPO, and this entailed 120 concerts per annum, a "nearly unbelievable responsibility for the youthful conductor".¹¹⁷⁰ In 1948 he became a British citizen.

He conducted concerts scheduled with either the LPO or the LSO, conducted operas in New York, and "was a guest conductor in many countries".¹¹⁷¹ His recordings, especially ballet music, between the late 1940s well into the 1960s received international recognition. He was a guest conductor of the Royal Ballet from 1954 to 1955.¹¹⁷² In mentioning a few recordings

¹¹⁶⁵ Arthur Jacobs. "Fistoulari, Anatole." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/09755> (accessed 28 July 2011).

¹¹⁶⁶ Erik Eriksson, *Anatole Fistoulari*; available from <http://www.arkivmusic.com/classical/Name/Anatole-Fistoulari/Conductor/56151-3;jsessionid=2429B4C76F9F1390DA779E788A2B39CA#bio> (accessed 29 July 2011).

¹¹⁶⁷ *Anatole Fistoulari 1907-1995*; available from <http://www.musicinthemail.com/classicalconducting/fistoulari.html> (accessed 1 August 2011).

¹¹⁶⁸ *Ibid.*

¹¹⁶⁹ Arthur Jacobs. "Fistoulari, Anatole." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/09755> (accessed 3 August 2011).

¹¹⁷⁰ *Anatole Fistoulari 1907-1995*.

¹¹⁷¹ *Ibid.*

¹¹⁷² As the programme of Fistoulari's first concert on Thursday 5 April 1956 with the CTMO contains a short CV, it is quoted here in full even though overlapping with some of the aspects already mentioned: "Anatole Fistoulari, born in 1908 [*sic*], made his debut when he was only seven, at the Opera House in Kiev, his birthplace, conducting TCHAIKOVSKY'S Symphony Pathétique [*sic*] from memory. Later he toured Russia, winning acclaim everywhere. At 13 he conducted "Samson and Delilah" at the Royal Opera House in BUCHAREST. From Rumania he went on to Germany, where the public and the severe critics of the great musical centres received him with enthusiasm. After a break for further study (encouraged and helped by ARTHUR NIKISCH) he returned to his conducting, touring France, Belgium and Spain with the Russian Opera Company. He was only 24 when CHALIAPIN chose him to conduct a season of Russian opera in Paris. He worked for three years with the great singer, who thought most highly of his abilities. In recent years FISTOULARI has conducted most of the major orchestras in Britain and the United States". Programme held at the NLSA.

by Fistoulari, David Tidboald remarked that “if one wanted every note of the Tchaikovsky ballets, one would have bought the scintillating recordings he made of them with the Paris Conservatoire Orchestra”.¹¹⁷³ He recorded all three Tchaikovsky ballets. In 1956 he toured Russia with the LPO which “brought enthusiastic audiences to the halls of Moscow and Leningrad”.¹¹⁷⁴

Fistoulari was scheduled to conduct eight concerts in April and May 1956. Some of these are mentioned here:

- On Thursday 5 April he conducted Schubert’s *Rosamunde* Overture, the Prelude to Delius’s *Irmelin*, Tchaikovsky’s symphonic fantasia after Dante, *Francesca da Rimini*, and Brahms’s First Symphony.
- On Thursday 19 April he opened with Beethoven’s *Egmont* Overture, his *Emperor* Concerto with Albina Bini as soloist, and Tchaikovsky’s Symphony no. 4.
- On Friday 4 May Maria Neuss performed Lalo’s *Symphonie espagnole*. She also played *Perpetuum Mobile* by Gaston Brenta. Fistoulari concluded with Beethoven’s Symphony no. 7.¹¹⁷⁵
- Fistoulari’s final concert was on Tuesday 8 May. On the programme was Kabalevsky’s overture to *Colas Breugnon*, Liadov’s *The Enchanted Lake*, Liszt’s *Les Préludes*, and Tchaikovsky’s Fifth Symphony.

Fistoulari made recordings for various companies including MGM, Decca, EMI, RCA and Mercury,¹¹⁷⁶ and accompanied numerous world-class artists: Vladimir Ashkenazy, Boris Christoff, Clifford Curzon, Victoria De Los Angeles,¹¹⁷⁷ Kirsten Flagstad, Moura Lympany, Yehudi Menuhin, Nathan Milstein and Pnina Salzman.¹¹⁷⁸ Fistoulari died in London on 21 August 1995.

¹¹⁷³ Tidboald, 50.

¹¹⁷⁴ Erik Eriksson, *Anatole Fistoulari*.

¹¹⁷⁵ Advertisement, *The Cape Argus*, 3 May 1956. See also “Maria Neuss impresses in farewell City Hall appearance”, *The Cape Argus*, 7 May 1956.

¹¹⁷⁶ *Anatole Fistoulari 1907 -1995*.

¹¹⁷⁷ For the 2005 CD compilation of arias and songs by Victoria De los Angeles, produced between 1949 and 1955 under a number of conductors including Fistoulari, see *The Art Of Victoria De Los Angeles - Mozart, Puccini, Etc*; available from http://www.arkivmusic.com/classical/album.jsp?album_id=118761 (accessed 16 August 2011).

¹¹⁷⁸ *Conductor Anatole Fistoulari Discography*; available from <http://www.cduniverse.com/classical.asp?conductor=Anatole+Fistoulari> (accessed 16 August 2011). To view

8.16 Anthony Collins (1893-1963)

Anthony Vincent Benedictus Collins was born on 3 September 1893 in Hastings, East Sussex. He was a talented violist and was engaged as such by the Hastings Municipal Orchestra at the early age of 17.¹¹⁷⁹ After four years in the British army during WWI, he studied the violin with Serge Rivarde and composition with Holst at the RCM in 1920. For 10 years from 1926 he was the principal violist of the London Symphony and Covent Garden orchestras.¹¹⁸⁰

He gained experience in conducting productions at the Carl Rosa and Sadler's Wells Opera companies. In 1936 Collins was asked to compose the film music for *Victoria the Great* and *Sixty Glorious Years*.¹¹⁸¹ During 1938 Collins made his London debut by conducting the LSO in a performance of Elgar's First Symphony. Hereafter he founded the London Mozart Orchestra Symphony, "which recorded and participated in the London Music Festival".¹¹⁸²

Collins left for America in 1939 and worked as a composer and conductor for the RKO Radio Pictures Inc. After WWII he returned to England where he continued to compose film music, and to conduct orchestras such as the LSO, and those in Liverpool, Hallé and Birmingham.¹¹⁸³ He recorded for Decca Records and EMI and was especially known for his interpretations of English composers such as Bantock, Delius, Elgar, Vaughan Williams and Walton.¹¹⁸⁴ For example, Collins made the first recording of Elgar's *Falstaff* with the LSO for Decca in 1954, reviewed as "magnificently done".¹¹⁸⁵ His cycle of recorded Sibelius symphonies with the LSO in 1955 "enjoyed considerable success and critical acclaim".¹¹⁸⁶

Collins was contracted to guest-conduct the CTMO from 1 March to 30 June 1957.¹¹⁸⁷ As mentioned before, Collins was welcomed at the farewell reception for Hugo Rignold on

the cover art of his vintage LP albums, see

<http://home.sprynet.com/~musicin/fistoulariLPcovers/fistoulariLPcovers.html> (accessed 16 August 2011).

¹¹⁷⁹ Elizabeth Forbes. "Collins, Anthony." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/06123> (accessed 21 August 2011).

¹¹⁸⁰ Ibid.

¹¹⁸¹ *25 Years Naxos: Anthony Collins*; available from http://www.naxos.com/person/Anthony_Collins_27125/27125.htm (accessed 18 August 2011).

¹¹⁸² Ibid.

¹¹⁸³ Ibid.

¹¹⁸⁴ Elizabeth Forbes. "Collins, Anthony." In *Grove Music Online. Oxford Music Online*.

¹¹⁸⁵ Dyneley Hussey, "Review: The Musician's Gramophone", *The Musical Times* 95:1340 (October 1954): 543.

¹¹⁸⁶ *25 Years Naxos: Anthony Collins*.

¹¹⁸⁷ WCARS. City Council: Minutes. Inventory 3/CT. Vol. 1/1/1/122. 31 January 1957, 1185.

Thursday 28 February 1957.¹¹⁸⁸ For Collins's first concert a week later he started with a symphony, rather than the traditional overture, in what became a pattern; this being Mozart's Symphony no. 34. On the programme were also Mozart's Violin Concerto in G major, K.216, with Jean Fournier as soloist,¹¹⁸⁹ and Brahms's Fourth Symphony.

The most significant programmes during Collins's stay are highlighted here:

- Collins followed his preference of a two-symphony concert on Thursday 14 March with Schubert's Fifth and Beethoven's Seventh symphonies. Two six-part Tudor *Fantasias* by Thomas Tomkins and William Byrd opened the programme. These were aptly arranged for two violins, played by Alfred Gibbs and Ralph Koorland, two violas with Franco Seveso and J. Hewitt, and two cellos with Harry Cremers and Hans Wegelin. All the strings were muted.
- On 4 April Gaspar Cassado performed the Elgar Cello Concerto after Mendelssohn's *Ruy Blas* Overture had opened the programme. Collins's orchestration of Schubert's *Grand Duo*, Op. 140, one of only two available orchestral versions (the other one by Joachim),¹¹⁹⁰ was given its South African première at this concert.

It is interesting to note that during Collin's conductorship, the City Council choose to advertise in two columns in the *Cape Times*, an A and a B column, probably for more effective advertisement. The A column advertised the forthcoming concert, whereas future concerts were listed in the B column. So for example, concerts between 2 May and 17 June 1957 were listed in advance on 23 April in the B column of the *Cape Times*.¹¹⁹¹ It contained brief mention of some of the artists: on Thursday 2 May, Maria Neuss was to perform Prokofiev's First Violin Concerto; on Thursday 9 May, Peter Katin Beethoven's Fifth Piano Concerto; on the Sunday thereafter Katin was to perform Rachmaninoff's *Rhapsody on a Theme of Paganini*; on Thursday 16 May, George Themeli was to perform Schumann's Piano Concerto,¹¹⁹² whereas the duo-pianists, Pierre Luboshutz and Genia Nemenhoff, were to perform Mozart's Concerto

¹¹⁸⁸ See p. 161 above.

¹¹⁸⁹ Jean Fournier, cellist Pierre Fournier's brother, had performed previously in 1951. See p. 108 above.

¹¹⁹⁰ "Grand Duo." In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e4441> (accessed 4 September 2011).

¹¹⁹¹ Advertisement, *Cape Times*, 23 April 1957.

¹¹⁹² M.G., "Packed audience hears blind pianist play Schumann", *The Cape Argus*, 17 May 1957.

in E flat major for two pianos on Thursday 24 May;¹¹⁹³ on Thursday 6 June Adelheid Armhold was to sing the “Prelude and Angel’s Farewell” from Elgar’s *Dream of Gerontius*, a concert that formed part of the centenary celebrations of Elgar’s birth, also containing Elgar’s *Falstaff* and his *Enigma Variations*; Philip Levy was to perform Liszt’s *Totentanz* a week later; and on Thursday 20 June, Alfred Schenken was to perform Glazunov’s Violin Concerto in A minor. At the last concert John Joubert’s First Symphony was to be premièred, and Mozart’s Symphony no. 39 in E flat major was scheduled to open. All these concerts took place.

For Collins’s farewell concert on Thursday 27 June, he introduced his Second Symphony in Cape Town. This started the concert. Afterwards he conducted Delius’s English rhapsody, *Brig Fair*, and Sibelius’s Second Symphony.¹¹⁹⁴

Collins continued to record for Decca and compose film music. No fewer than 26 films have been listed.¹¹⁹⁵ It was said that his recordings “combine a strong sense of atmosphere and of dynamism when required, as well as throughout an excellent sense of the appropriate style”.¹¹⁹⁶ In addition to his film music, his most important compositions were his “two symphonies for strings, two violin concertos, four short operas (*Perseus and Andromeda*, *Catherine Parr*, *The Blue Harlequin* and *Kanawa*), a cantata, *The Lay of Rosabelle*, for baritone, chorus and orchestra, chamber music, songs, and suites, overtures and other light pieces for orchestra, among which *Vanity Fair* became very popular”.¹¹⁹⁷ He retired to Los Angeles, California, where he died on 11 December 1963 at the age of 70.¹¹⁹⁸

8.17 Charles Groves (1915-1992)

Charles Barnard Groves was born on 10 March 1915 in London. He was a boy chorister in the St. Paul’s Cathedral Choir¹¹⁹⁹ and later studied piano and organ at the RCM.¹²⁰⁰ As a stu-

¹¹⁹³ M.G., “A Sibelius symphony and duo pianist draw big audience to City Hall”, *The Cape Argus*, 24 May 1957.

¹¹⁹⁴ “Guest conductor’s last concert”, *Cape Times*, 28 June 1957.

¹¹⁹⁵ *25 Years Naxos: Anthony Collins*.

¹¹⁹⁶ Ibid.

¹¹⁹⁷ Elizabeth Forbes. “Collins, Anthony.” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/06123> (accessed 18 October 2011).

¹¹⁹⁸ “Obituary: Anthony Collins”, *The Musical Times* 105:1455 (May 1964): 374. In this article his birth date is incorrectly mentioned as 1892, instead of 1893.

¹¹⁹⁹ Arthur Jacobs and Bernard Keffe. “Groves, Sir Charles.” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11850> (accessed 14 September 2011).

¹²⁰⁰ *Sir Charles Groves (conductor)*; available from <http://www.divine-art.com/AS/groves.htm> (accessed 13 September 2011).

dent he had the opportunity to accompany choral rehearsals of Brahms's *German Requiem* under Toscanini.¹²⁰¹ He worked as choir master for the BBC and conducted the BBC Northern Orchestra between 1944 and 1951.¹²⁰² Afterwards he conducted the Bournemouth Symphony Orchestra until 1954. It is not clear where Groves conducted after 1954, though it can be assumed that he guest-conducted various orchestras in England. The Cape Town City Council engaged him to conduct the CTMO for a total of 13 concerts between 1 November 1957 and 28 February 1958, for an inclusive monthly salary of £300, excluding his return fare by air or sea.¹²⁰³

For his first concert on Thursday 7 November he chose Brahms's First Symphony. Henry Duthie, reporting ahead of this concert, pointed out that Tidboald had performed this symphony the Sunday before.¹²⁰⁴ Other works on Groves's concert were Arthur Bliss's *Meditations on a Theme by John Blow*, which received its first South African performance, Barber's *Adagio for Strings*, which had become "something of a favourite since its first Cape Town performance not very long ago",¹²⁰⁵ and Berlioz's *Le corsaire* Overture, which had not been heard for some time.

For some reason - or for no reason at all - the 'Corsair' [*sic*] has not been taken off the library shelf for years, while its brother, the 'Roman Carnival', has been overworked.¹²⁰⁶

Some of the other noteworthy concerts in 1957 were:

- South African born Mabella Ott-Penetto was the contralto on Thursday 14 November in a performance of the Mussorgsky's *Songs and Dances of Death*. The other works were Gluck's overture to *Alceste*, Sibelius's *En saga*, Mozart's *Serenata Notturna*, and Vaughan Williams's Symphony no. 8, which was "given here for the first time".¹²⁰⁷
- Mimi Coertse sang a number of opera arias on Tuesday 19 November at the Alhambra Theatre. Groves started the evening with Mozart's *The Magic Flute* Overture.

¹²⁰¹ Ibid.

¹²⁰² "BBC Philharmonic Orchestra." In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e983> (accessed 14 September 2011).

¹²⁰³ WCARS. City Council: Minutes. Inventory 3/CT. Vol. 1/1/1/123. 29 May 1957, 2379.

¹²⁰⁴ "City Orchestra has three guest conductors in space of a week", *The Cape Argus*, 1 November 1957.

¹²⁰⁵ Ibid.

¹²⁰⁶ "New Bliss work heard at City Hall", *The Cape Argus*, 8 November 1957.

¹²⁰⁷ "Varied fare offered at concert", *The Cape Argus*, 15 November 1957.

Then followed two Mozart arias: “Traurigkeit” from *Il seraglio*, and the “Queen of the Night” (the ‘vengeance’ aria) from *The Magic Flute*, with Mozart’s *Eine kleine Nachtmusik* in-between. Rossini’s *The Thieving Magpie* Overture followed whereafter Coertse sang Olympia’s “Doll Aria” from Offenbach’s *The Tales of Hoffmann*. The waltz, *Tales from the Vienna Woods* by Strauss Jr, the aria “Ah, fors’è lui” from Verdi’s *La traviata*, and as encore, “Caro nome” from *Rigoletto* by Verdi, were performed afterwards.¹²⁰⁸

- In what became evident from Groves’s choice of works, he enjoyed presenting English composers. On Thursday 21 November Elgar’s Symphony no. 1 featured as the main work. Harold Rubens was the soloist in Beethoven’s Fourth Piano Concerto, a substitute work for Prokofiev’s First Piano Concerto scheduled for this concert, the score and parts not having arrived in time.¹²⁰⁹ For this concert, the Orchestra Committee had inserted a questionnaire in each programme, having stipulated what was expected of the audience in press releases the previous week. Concertgoers had to name their three favourite composers, orchestral works, soloists, including their preference for solo instruments.¹²¹⁰ No mention of the outcome of these questionnaires was found in the newspapers.

- Groves conducted a ballet season of the UCT Ballet Company presented by Dulcie Howes between 30 November and 7 December 1957. Three ballets were performed: Stravinsky’s *Firebird* (for the first time as a ballet production in South Africa, based on the choreography by Michel Fokine and produced by David Poole), Meyerbeer’s *Les Patineurs*¹²¹¹ (choreographed by Frederick Ashton and produced by Dudley Davies), and *Beauty and the Beast* (devised by John Cranko in 1949 for Patricia Miller and Dudley Davies, who were both on the staff of the UCT Ballet School then, to music by Ravel).¹²¹²

- On Thursday 12 December Groves chose to start the programme with John Joubert’s *Symphonic Prelude*, after which Klaus Heimes performed Mozart’s Piano Con-

¹²⁰⁸ “Mimi’s audience asked for more and more at Alhambra concert”, *The Cape Argus*, 20 November 1957. Programme held in the Pamphlet Collection, WH Bell Music Library, UCT.

¹²⁰⁹ “English music of today gets a welcome boost from Mr. Groves”, *The Cape Argus*, 15 November 1957.

¹²¹⁰ Ibid.

¹²¹¹ *Les Patineurs* is an orchestration by Constant Lambert of sections from two Meyerbeer operas, *Le prophète* and *L’étoile du nord*. See *Ballet Theatre Foundation, Inc.*; available from <http://www.abt.org/education/archive/ballets/patineurs.html> (accessed 19 September 2011).

¹²¹² Henry Duthie, “Dancers will appear in a Cranko ballet that was written for them”, *The Cape Argus*, 8 November 1957. See also J.W., “Big cast, big names for ‘The Firebird’”, *Cape Times*, 28 November 1957.

certo in B flat major, K.595. De Falla's dances from his ballet, *The Three-Cornered Hat*, and César Franck's Symphony followed after interval.

- On Thursday 19 December the concert opened with Beethoven's *Egmont* Overture, followed by Bartók's Piano Concerto no. 3 with Leonard Hall as pianist. After interval Dvořák's Symphony no. 4 and Butterworth's *A Shropshire Lad* followed.¹²¹³

The problem of dwindling concert attendance is evident from a report by Henry Duthie in *The Cape Argus* of 17 December. This clearly stated that capacity audiences for Groves's concerts were not forthcoming regardless of the Orchestra Committee's efforts. Duthie also encouraged audience attendance by referring to Groves's positive "fusion of musicianship and personality".¹²¹⁴

Among the noteworthy Groves concerts during 1958 were:

- An all-Beethoven programme titled a "Celebrity Concert" on Thursday 2 January, in which Lionel Bowman performed both the Second and Fourth piano concertos, after the third *Leonore* Overture had opened the concert.¹²¹⁵ In what must have been an apt choice for many holiday-goers in Cape Town at the time, Bowman performed Rachmaninoff's Second Piano Concerto on Sunday 12 January.

- On Thursday 16 January Elsie Hall and David Lourie combined forces in a performance of two concertos for two pianos: Bach's C minor and Mozart's E flat major concertos. Mozart's *Jupiter* Symphony came in-between. Malcolm Arnold's comedy overture, *Beckus the Dandipratt*, opened the concert, and George Enescu's Romanian Rhapsody no. 1 wound up the evening. The Mozart symphony was substituted as the score and parts of the scheduled Sibelius's Symphony no. 3 had not arrived in time.¹²¹⁶

- On Thursday 23 January, Walton's *Portsmouth Point* Overture was followed by Chopin's Piano Concerto no. 2 with Christie Feros as soloist, and the Symphony no. 102 by Haydn.¹²¹⁷

- Weber's *Oberon* Overture opened the programme on Thursday 30 January.

From the same opera the aria "Ocean! thou mighty monster" was sung by Cecilia Wes-

¹²¹³ Programme held at the NLSA.

¹²¹⁴ "The programmes are there; but what about the empty seats?", *The Cape Argus*, 17 December 1957.

¹²¹⁵ Programme held at the NLSA.

¹²¹⁶ "B.M., "Two-piano concertos at the City Hall", *Cape Times*, 17 January 1958. Programme held at the NLSA also indicated the Sibelius symphony and could probably not be changed in time.

¹²¹⁷ Programme held at the NLSA.

sels. This was followed by Siegfried's Rhine Journey from Wagner's "Twilight of the Gods", and his Prelude and "Liebestod" from *Tristan and Isolde*. Beethoven's Symphony no. 5 brought the evening to a close.¹²¹⁸

- On Thursday 6 February Brahms's *Variations on a Theme by Haydn* opened, followed by Grieg's Piano Concerto with Adelaide Newman as soloist. After interval Sibelius's Symphony no. 3, of which the score and parts had now arrived, was performed. Holst's *The Perfect Fool* ballet suite ended the programme.¹²¹⁹

- The principal horn player of the orchestra, Leopold Laurent, performed Mozart's Horn Concerto no. 2, K.417, on Thursday 13 February. Rossini's overture to *Il viaggio a Reims* opened the programme, and the other works were Vaughan Williams's *Fantasia on a Theme by Thomas Tallis*, and Tchaikovsky's Fifth Symphony.¹²²⁰

- On Sunday evening 16 February, Lessie Samuel played Mozart's Piano Concerto no. 24 in C minor, K.491. The other works chosen by Groves were Wagner's *The Mastersingers* Overture and the ballet suite, *Sylvia*, by Delibes.¹²²¹

- On Tuesday 18 February the CTMO performed a benefit's concert titled a "Gala Symphony Concert" in aid of the Ellie Marx Memorial Scholarship Fund. A brochure was included in the programme.¹²²² The first half consisted of various works by Mozart: his *The Impresario* Overture, which replaced the *Il Seraglio* Overture on the programme; the aria "Non mi dir" from *Don Giovanni* was sung by the young English soprano, Jennifer Vyvyan; and the Symphony no. 39, "the last movement the most stylishly played".¹²²³ During interval, the Director of Education, Dr Meiring, "paid an eloquent tribute to the memory of Ellie Marx and the scholarship founded in his name".¹²²⁴ Verdi's Prelude to Act III from *La traviata* followed after interval, whereafter Vyvyan sang the aria, "Ah, fors'è lui", from the same opera. Her popularity was such that Vyvyan gave two encores with Groves doing the piano accompaniment: George Dyson's song, "Wife

¹²¹⁸ Ibid.

¹²¹⁹ Ibid.

¹²²⁰ Ibid.

¹²²¹ Advertisement, *Die Burger*, 15 February 1958. No report could be found of this concert.

¹²²² Programme held at the NLSA.

¹²²³ "Concert to aid a Memorial Fund", *The Cape Argus*, 19 February 1958.

¹²²⁴ "Concert to aid Scholarship", *Cape Times*, 19 February 1958.

of Bath”, and Roger Quilter’s, “Love’s Philosophy”.¹²²⁵ Stravinsky’s suite from *The Firebird* followed.

- On Thursday 20 February, Groves’s farewell concert consisted of the following works: the Handel-Hardy’s suite, *The Water Music*; Richard Arnell’s symphonic portrait, *Lord Byron*, a first performance in Cape Town; and Berlioz’s *Symphonie fantastique*. Ernest Fleischmann was of the opinion that Groves rose “the orchestra’s standard of playing to the most consistently high level it has yet reached”.¹²²⁶

Groves went on to become conductor of the Welsh National Opera (1961), the Royal Liverpool Philharmonic Orchestra (1963), and combined this position as associate conductor with the Royal Philharmonic Orchestra (1967).¹²²⁷ With the latter orchestra he toured the USA.¹²²⁸ He was the first English conductor “to direct a complete cycle of Mahler symphonies”.¹²²⁹ After 1979 Groves left his fixed engagements in favour of guest-conducting across Europe. Many recordings followed. The accolades from his last years have thus been aptly summarised:

Groves took great interest in the welfare of all musicians, both professional and amateur. He was twice made president of the ISM [Incorporated Society of Musicians], and was president of the National Federation of Music Societies and the National Youth Orchestra. He was made an OBE [Order of the British Empire] in 1958 and a CBE [Commander of the Order of the British Empire] in 1968, and was knighted in 1973.¹²³⁰

In 1990 the Sir Charles Groves Prize was established “in recognition of the outstanding contribution that individuals, both amateur and professional, and organisations make to the cultural life of their communities in the UK”.¹²³¹ Groves died in London on 20 June 1992.

¹²²⁵ “Concert to aid a Memorial Fund”.

¹²²⁶ “Groves conducts his final concert”, *Cape Times*, 21 February 1958.

¹²²⁷ Arthur Jacobs and Bernard Keffe. “Groves, Sir Charles.” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11850> (accessed 26 September 2011).

¹²²⁸ *Sir Charles Groves (conductor)*; available from <http://www.divine-art.com/AS/groves.htm> (accessed 13 September 2011).

¹²²⁹ *Ibid.*

¹²³⁰ Arthur Jacobs and Bernard Keffe. “Groves, Sir Charles.” In *Grove Music Online. Oxford Music Online*.

¹²³¹ *Sir Charles and Lady Hilary Groves Prizes*; available from <http://www.makingmusic.org.uk/our-work/awards/groves-prizes> (accessed 19 September 2011).

8.18 Leo Quayle (1918-2005)

Leo Gordon Quayle was born on 11 December 1918 in Pretoria, South Africa. His father, Albert Gordon Quayle, violinist and conductor of the Pretoria Operatic and Dramatic Association,¹²³² started teaching Leo Quayle the violin. It was when Quayle conducted the Pretoria Juvenile Orchestra in 1934 that he “acknowledged his commitment to music”,¹²³³ and probably conducting as well. While still a scholar at Pretoria Boys’ High School, from which he matriculated in 1935,¹²³⁴ he studied piano with Isador Epstein, and in 1936 he won the UNISA overseas scholarship to continue his studies at the RCM.¹²³⁵ Here he studied piano with Herbert Fryer and conducting with Constant Lambert. During WWII he served with the South African Defence Force. Then he resumed his studies at the RCM and was awarded the Hopkinson Gold Medal for piano in 1946.¹²³⁶

In the following year he was an assistant to Muir Mathieson¹²³⁷ at the Denham Film Studios of the Arthur Rank Organisation and became assistant conductor and chorus master at the Sadler’s Wells Opera Company from 1948 to 1951.¹²³⁸ He then returned to South Africa for a short tour and conducted concerts in Johannesburg and Durban.¹²³⁹ In 1952 he was appointed resident conductor of the Welsh National Opera Company in Cardiff, a post he held for one year.¹²⁴⁰ It was during this period that his performance of Verdi’s *Nabucco* was highly praised, as much of the “warmth of the performance as a whole...was due to Leo Quayle, conducting admirable playing by the Bournemouth Municipal Orchestra”.¹²⁴¹ In 1953 he became the chief conductor of the Sadler’s Wells Opera Company, conducted other orchestras in England such as the LSO, and held a part-time lectureship in piano and keyboard harmony at the RCM.

¹²³² SAME, s.v. “Quayle, Albert Gordon (Leo)”.

¹²³³ Caroline Smart, *Tribute to Leo Quayle*; available from <http://www.artsmart.co.za/music/archive/3013.html> (accessed 23 September 2011).

¹²³⁴ SAME, s.v. “Quayle, Leo Gordon”.

¹²³⁵ “S. African conductor appointed to Sadler’s Wells Opera”, *The Cape Argus*, 11 May 1954.

¹²³⁶ *Ibid.*

¹²³⁷ Caroline Smart, *Tribute to Leo Quayle*.

¹²³⁸ *Ibid.*

¹²³⁹ SAME, s.v. “Quayle, Leo Gordon”.

¹²⁴⁰ “Welsh National Opera.” In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e10984> (accessed 28 September 2011).

¹²⁴¹ HG Sear, “Opera: Mozart to Gershwin”, *The Musical Times* 93:1317 (November 1952): 512.

In 1954 a proposal for the appointment of Quayle as Director of Music in Durban, in succession of Edward Dunn, was made by the City Councillor, Mr E. Leighton Black.¹²⁴² It was related, however, that “by the time Leo had packed up his family and headed for Durban the post had already been filled. So back to the UK he went...”.¹²⁴³ Schuurman had been appointed in this position.¹²⁴⁴

Quayle returned to South Africa in 1957 as part-time lecturer at the Stellenbosch Conservatoire. He arrived in Cape Town in January 1958 for his appointment as guest conductor of the CTMO later between 27 March and 19 June. During Quayle’s time, Piero Gamba and Percival Kirby also conducted. This formed part of a series of 13 concerts by the three guest conductors. Frits Schuurman was included, but was not able to participate due to illness.¹²⁴⁵

Concerning his appointment, Quayle complained that a fee of £200 per month, which he had been offered by the City Council, was an underpayment. He emphasised that he had been engaged under the impression that his contract would be extended after April 1958, the month ending his initial appointment, for another eleven months. This apparently had been cancelled. Reasons given by him were that he had paid for his own passage to South Africa, and that his monthly rate compared unfavourably with that of overseas guest conductors, which generally stood at £300 per month. This was in fact the case with Charles Groves,¹²⁴⁶ and George Weldon,¹²⁴⁷ among others, who all received £300 per month plus return fares by air or sea. In George Weldon’s case, the agreement stipulated a “first class return fare by air or sea”.¹²⁴⁸ The fees had not been standardised by the City Council, evident from the inclusive fee of £125 offered to Piero Gamba for a concert in May 1958, travelling from Johannesburg to Cape Town during his engagement with the JSO.¹²⁴⁹ In Quayle’s correspondence to the City Council, he said: “I feel strongly that the discrimination in fee is a serious reflection on

¹²⁴² “Durban music proposal”, *The Cape Argus*, 28 July 1954.

¹²⁴³ Caroline Smart, *Tribute to Leo Quayle*.

¹²⁴⁴ See p. 152 above.

¹²⁴⁵ *Ibid.*

¹²⁴⁶ WCARS. City Council: Minutes. Inventory 3/CT. Vol. 1/1/1/121. 29 May 1956, 2049.

¹²⁴⁷ WCARS. Vol. 1/1/1/124. 30 January 1958, 1334.

¹²⁴⁸ *Ibid.*

¹²⁴⁹ WCARS. Vol. 1/1/1/125. 29 May 1958, 2343.

my professional prestige which, if known, would prove detrimental to my career".¹²⁵⁰ After deliberations, the City Council agreed to offer £250 per month, which Quayle accepted.

Quayle's first concert on Thursday 27 March 1958 consisted of an all-Brahms programme: his *Academic Festival Overture*, the First Piano Concerto with Yonty Solomon as soloist, and the Symphony no. 3.¹²⁵¹

Some of Quayle's initiatives and concerts are highlighted here:

- On Thursday 3 April three Mozart works were performed: the *Don Giovanni* Overture, the Violin Concerto in G major, K.216, with Ronald Woodcock as soloist appearing for the first time in Cape Town, and the Symphony no. 40. Malcolm Arnold's Symphony no. 3 followed, which received its first performance in Cape Town at this concert.¹²⁵²

- Due to popular demand the three ballets, Stravinsky's *The Firebird*, Meyerbeer's *Les Patineurs*, and *Beauty and the Beast*, were conducted by Quayle on Tuesday 8 April in the City Hall.¹²⁵³

- On Monday 14 April, Quayle held the first in a series of lunch-hour concerts after his predecessor, Anthony Collins, had left at the end of February. This concert was under the title, "Music for All".

- On Thursday 1 May the following works featured on the programme: Berlioz's overture to the opera, *Benvenuto Cellini*, Dohnányi's *Variations on a Nursery Song* for piano and orchestra with Helena van Heerden as soloist, and Brahms's Symphony no. 4.

In 1958 Quayle was appointed Professor of Music and Head of the Music Department at the University of the Free State, a position he held until 1964. Here he conducted Purcell's *Dido and Aeneas*, a first opera production for this university.¹²⁵⁴ During the Easter school holidays of 1964, Quayle conducted the first camp of the later South African National Youth Orches-

¹²⁵⁰ WCARS. 27 March 1958, 1836.

¹²⁵¹ Advertisement, *Cape Times*, 26 March 1958.

¹²⁵² B.M., "Arnold symphony had great reception", *Cape Times*, 4 April 1958.

¹²⁵³ Advertisement, *Cape Times*, 8 April 1958. See also p. 189 above.

¹²⁵⁴ SAME, s.v. "Quayle, Leo Gordon".

tra, organised by the SASMT in conjunction with the Department of Education, Arts and Science at Hartebeespoort Dam.¹²⁵⁵

His son, Leo, recalled that Quayle spent quite some time conducting concerts in Durban during this period:

His involvement with the Durban Orchestra was quite substantial during his time at the UOFS [University of the Orange Free State] when I can remember us spending many holidays from Bloemfontein in Durban at the “seaside” whilst he paid for the holiday by conducting symphony seasons!¹²⁵⁶

Quayle then moved to Pretoria and was appointed conductor of the Performing Arts Council of Transvaal (PACT) Orchestra with 45 players in February 1965.¹²⁵⁷ In 1973 he was awarded the opera prize of the Nederburg Foundation.¹²⁵⁸ He also conducted many ballet productions and orchestral concerts during his stay in Pretoria, and gave “substance and direction to the creative ideas of the city’s musicians, and enabled the dreams of pioneers to come true”.¹²⁵⁹ He died in Durban on 20 May 2005.¹²⁶⁰

8.19 Anton Hartman (1918-1982)

Anton Carlisle Hartman was born on 26 October 1918 in Geduld, Springs. He attended the Turffontein Primary School and matriculated from Monument High School in Krugersdorp.¹²⁶¹ Though he first registered for BSc at Wits, he soon changed to music, qualifying Cum Laude with a BMus degree in 1939. In the same year he completed the UNISA Performer’s Licentiate in piano.¹²⁶²

He then joined the SABC music library as a programmer. In 1944 he married the singer Jossie Boshoff and completed his BMus Honours with distinction.¹²⁶³ In 1946 he completed his MMus dissertation titled “Musiek in Suid-Afrika”. In 1947 he was transferred to Cape

¹²⁵⁵ SAME, s.v. “South African Society of Music Teacher, The”. See also *South African National Youth Orchestra Foundation: History*; available from <http://www.sanyo.org.za/about-us/history/> (accessed 12 October 2011).

¹²⁵⁶ Caroline Smart, *Tribute to Leo Quayle*; available from <http://www.artsmart.co.za/music/archive/3013.html> (accessed 23 September 2011).

¹²⁵⁷ SAME, s.v. “Quayle, Leo Gordon”.

¹²⁵⁸ *Ibid.*

¹²⁵⁹ *Ibid.*

¹²⁶⁰ Professor Hubert van der Spuy, “Historical Almanac”, *Musicus* 36:2 (2008): 6.

¹²⁶¹ Mia Hartman, 8-14.

¹²⁶² *Ibid.*, 20.

¹²⁶³ *Ibid.*, 23.

Town as programmer and once had the opportunity of rehearsing the Studio Orchestra of the SABC. During this stay of nearly a year he took conducting lessons from Albert Coates. In the class were Blanche Gertsman, Japie Scholtz,¹²⁶⁴ Hannes Uys, and Ernest Fleischmann. Stefans Grové sat at the piano playing from the score.¹²⁶⁵

Returning to Johannesburg, Hartman conducted the JSO and the Wesrandse Munisipale Orkes in Krugersdorp. In 1948 he received the Melanie Pollak Bursary of £240 to study overseas. A benefit concert, the proceeds of which also went towards his overseas studies, was organised by the Mayor of Johannesburg on 27 June 1949 in His Majesty's Theatre. The Studio Orchestra of the SABC and the JSO were conducted by Jeremy Schulman, Gideon Fagan and Hartman. Hartman concluded by conducting Handel's "Hallelujah Chorus" from the *Messiah* with the ASAF¹²⁶⁶ and Johannesburg Philharmonic Society choirs.¹²⁶⁷ In addition to the above-mentioned contributions, he received £950 from the Anton Hartman Trust Fund and a Union Post Graduate Scholarship of £225 for the first, and £375, for the second year abroad.¹²⁶⁸

In Europe he attended many concerts and operas, studying the scores in advance, and carefully reporting on the international conductors in his diaries. These conductors included Barbirolli, Beecham, Böhm, Boult, Goossens, Kubelik, Sargent, Stokowski and Walter.¹²⁶⁹ Hartman's opinion of Stokowski conducting the Vienna Philharmonic is particularly descriptive:

Maar Stokowski behandel sy orkes soos esels, hy dryf hulle met geweld en vertrap hulle individualiteit en kunstenaarskap roekeloos en dwing sy eie opvatting op hulle af.¹²⁷⁰

He battled to find somebody to teach him to conduct, and having first visited Edinburgh, London, and Amsterdam, moved to Austria on the advice of Josef Krips, according to Chris

¹²⁶⁴ Scholtz was organist of the Groote Kerk.

¹²⁶⁵ Mia Hartman, 26.

¹²⁶⁶ The Christelike Sangvereniging ASAF (named after King David's psalmist), was founded in July 1920 in Mellville, Johannesburg. HA Delen was their first choir leader and JBZ Keet, from 1921 to 1963. See Hetta Potgieter, Gerrit Jordaan and Jacomine Pretorius, "Die totstandkoming en bedrywigheede van die ASAF-koor in Johannesburg onder leiding van J.B.Z. Keet (1920-1963)", *S.A. Tydskrif vir Kultuurgeskiedenis* 24:1 (Junie 2010): 58-63. See also SAME, s.v. "Keet, Johan Bernard Zulch" and SAME, s.v. "Asaf Choir, Johannesburg".

¹²⁶⁷ Mia Hartman, 26-28.

¹²⁶⁸ *Ibid.*

¹²⁶⁹ *Ibid.*, 36-57.

¹²⁷⁰ *Ibid.*, 57. Freely translated this reads: But Stokowski treats his orchestra like donkeys, he drives them violently and rashly crushes their individuality and artistry, forcing his own interpretation upon them.

Walton.¹²⁷¹ Mia Hartman stated that Hartman received a letter from Felix Prohaska inviting him to study under him at the State University in Vienna. This Hartman did between March 1950 and August 1951.¹²⁷² His lessons with Prohaska were on a one-to-one basis and in Hartman's opinion, irregular and not constructive.¹²⁷³ The most important events during this period were his inclusion as a conducting student at the Summer Academy in Salzburg under Igor Markevitch in August 1950 and again a year later. For the final concert here he conducted Brahms's *Variations on a Theme by Haydn* in 1950 and a chaconne by Purcell in 1951.¹²⁷⁴

He returned to the SABC in Johannesburg as programmer on 15 November 1951. Both Jeremy Schulman and Edgar Cree were conductors of the SABC's Studio Orchestra at the time. Hartman became assistant conductor in 1952. With the disbandment of the JSO in 1954, Schulman, Cree and Hartman were appointed conductors of the newly enlarged SABC Orchestra. Fagan was employed as music advisor to the SABC.

In 1953 and 1955 Hartman was one of the assistant conductors of Markevitch at the Salzburg Summer Academy. In 1955 he conducted the Vienna Radio Symphony Orchestra and the Norddeutsche Rundfunk in Hamburg and recorded compositions of Arnold van Wyk, John Joubert and Richard Cherry.¹²⁷⁵ In the same year he became chairperson of the music committee of the Federasie van Afrikaanse Kultuurverenige (FAK). The revision of the FAK Volksangbundel started under his guidance, and was published and presented as the *Nuwe FAK Sangbundel* in May 1961.¹²⁷⁶ In 1957 Hartman founded the Opera Society of South Africa, which was renamed the South African Opera Federation (SAFO) in 1958.¹²⁷⁷

On 13 September 1958, Hartman was invited to conduct the CTMO at the Stellenbosch Arts Festival. On the programme was the *Academic Festival Overture* by Brahms, Beethoven's

¹²⁷¹ Chris Walton, "Bond of Broeders: Anton Hartman and Music in an Apartheid State", *The Musical Times* 145:1887 (Summer 2004): 67.

¹²⁷² Mia Hartman, 45-59.

¹²⁷³ *Ibid.*, 46.

¹²⁷⁴ *Ibid.*, 51-58. It is not clear which chaconne this is.

¹²⁷⁵ *Ibid.*, 75. Van Wyk's Symphony no. 2. The works by Joubert and Cherry are not mentioned.

¹²⁷⁶ *Ibid.*, 82.

¹²⁷⁷ *Ibid.*, 77.

Piano Concerto no. 4 with Virginia Fortesque as soloist, and Beethoven's Symphony no. 7.¹²⁷⁸

It is interesting to note that none of Hartman's concerts with the CTMO are mentioned in the biography by Mia Hartman, his niece. On Thursday 30 July 1959 Hartman conducted the first concert after the annual holiday of the orchestra. The restoration of the City Hall had just been completed.¹²⁷⁹ Harold Rubens was the soloist on this evening in a performance of Rachmaninoff's Third Piano Concerto. Hartman opened with the Hamilton Harty arrangement of Handel's *The Water Music*, followed by Arnold van Wyk's Second Symphony, *Sinfonia ricercata*, while Dukas's *L'Apprenti sorcier* was the closing item of the evening.¹²⁸⁰

On Sunday 2 August Rubens performed Tchaikovsky's First Piano Concerto under Hartman. Other works were Mozart's *The Marriage of Figaro* Overture, Stefans Grové's *Sinfonia concertante*, Dvořák's Symphonic Variations, and Tchaikovsky's *Capriccio Italien*.¹²⁸¹ Proof of Hartman's "well-known sympathy for bringing forward works by South African composers",¹²⁸² the Grové composition, commissioned by the SABC,¹²⁸³ had been premièred by Hartman at the Johannesburg Festival shortly after its completion in May 1956. The performance on 2 August was a first in Cape Town.¹²⁸⁴

On 1 September 1960 Hartman was appointed Head of Music for the SABC. The Director-General of the SABC at the time was Dr Piet Meyer, a Broederbond member, who had met Hartman in October 1951 in Cape Town after his return from Europe.¹²⁸⁵ In a critical evaluation of Mia Hartman's biography, Stephanus Muller speculated that Hartman's joining of the Broederbond soon after his arrival, the date of which remains a secret, possibly could have influenced his appointment as Head of Music:

Die ontmoeting tussen Meyer en Hartman, sowel as Hartman se lidmaatskap van die Broederbond, is sekerlik die sleutel waarmee sy opgang en invloed

¹²⁷⁸ Programme held at the NLSA. This programme also includes a short CV of Hartman.

¹²⁷⁹ The restoration entailed that the entrance to the hall was "tastefully-arranged". The platform was enlarged, new orchestra seats were fitted, and the "curtains draped so that resonance is assured". See "Pianist's exhibition of purest Romanticism", *Cape Times*, 31 July 1959.

¹²⁸⁰ Programme held at the NLSA.

¹²⁸¹ Ibid.

¹²⁸² "A hurricane of applause for pianist", *Cape Times*, 7 August 1959.

¹²⁸³ SAME, s.v. "Grové, Stefans".

¹²⁸⁴ "Rubens behaal triomf ná triomf", *Die Burger*, 7 August 1959.

¹²⁸⁵ Mia Hartman, 59-60.

duidelik kan word. Die jaar na Meyer in 1959 aangewys is as direkteur-generaal van die SAUK, dieselfde jaar waarin Meyer voorsitter van die Broederbond sou word, is die administratiewe pos hoof van musiek by die SAUK geskep. Hartman was die eerste aanstelling in die pos.¹²⁸⁶

Following Weldon's sudden death on 16 August 1963, Hartman was invited to stand in for a number of concerts until the end of September. On Thursday 29 August, his first concert after an absence of four years,¹²⁸⁷ the programme consisted of Beethoven's Fifth Piano Concerto with Virginia Fortesque as soloist, Delius's *On Hearing the First Cuckoo in Spring* and Rimsky-Korsakov's *Scheherazade*. The programme opened with Dvořák's *Carnival Overture*.¹²⁸⁸

Some of Hartman's other concerts for this year included:

- On Sunday 1 September Hartman conducted a "well-chosen" light programme with, among other works, Von Suppé's *Light Cavalry Overture*, four movements from the two *L'Arlésienne* suites by Bizet, and *Emperor Waltz, Pizzicato Waltz [sic]*,¹²⁸⁹ and *Perpetuum Mobile* by Strauss Jr.¹²⁹⁰
- On Thursday 5 September Helena van Heerden performed Rachmaninoff's First Piano Concerto. Other works were Mendelssohn's *Fingal's Cave Overture*, Musorgsky's *Night on the Bare Mountain*, and Franck's Symphony in D minor.¹²⁹¹

On Thursday 10 October Hartman was specially flown from Johannesburg for the Kruger Day celebrations for which a special concert had been organised in the City Hall.¹²⁹² After Beethoven's *Egmont Overture* opened, Hubert du Plessis's Symphony formed the main work.¹²⁹³ Graham Newcarter's Concerto Overture followed after interval. Then Arnold van Wyk's *Saudade* for violin and orchestra with Pierre de Groot as soloist was performed. The final work on the programme was Vivaldi's *Gloria* with the Paarl Training College Choir un-

¹²⁸⁶ Stephanus Muller, "Besin nog oor Hartman", *Die Burger*, 31 January 2004. Freely translated this reads: The meeting between Meyer and Hartman, as well as Hartman's membership of the Broederbond, surely is the key that explains his career progress and influence. The year after Meyer's appointment as director-general of the SABC in 1959, the same year in which he was to become chairperson of the Broederbond, the administrative post as head of music of the SABC was created. Hartman was the first appointee in the post.

¹²⁸⁷ "Festive spirit in orchestral concert", *Cape Times*, 30 August 1963.

¹²⁸⁸ "Hartman en Fortescue [sic] in Beethoven", *Die Burger*, 11 August 1963.

¹²⁸⁹ Referred to as Waltz in the article instead of Polka.

¹²⁹⁰ "Well-chosen concert programme", *Cape Times*, 2 September 1963.

¹²⁹¹ "Helena van Heerden in Rachmaninov", *Die Burger*, 7 September 1963. Programme held at DOMUS, CPO Collection (preliminary inventory), Stellenbosch University.

¹²⁹² Programme held at DOMUS, CPO Collection (preliminary inventory), Stellenbosch University.

¹²⁹³ "Krugerdag gevier met musiek van S.A.", *Die Burger*, 12 October 1963.

der choirmaster Theo Holzapfel, and Frieda Holzapfel, Vivia Kruger, and Olivia Myburg as soloists.¹²⁹⁴ *The Cape Argus* critic, John Tyrrell, commented:

Apart from Oom Paul, who exactly was this concert for? Most of Cape Town's music lovers were conspicuously absent and had it not been for the crocodiles of schoolchildren who swarmed their way into the front of the hall, the place would have been dismally empty...¹²⁹⁵

In March 1970 Hartman conducted two all-Beethoven concerts. On Thursday 12 March the programme consisted of the first *Leonore* Overture, Beethoven's Fourth Piano Concerto with the American pianist Abbey Simon as soloist, and the *Pastoral* Symphony. The critic, Pieter Kooij, complimented Hartman on his handling of tonal balance between the strings and the brass.¹²⁹⁶ A week later Kooij once again praised the orchestra, and indirectly Hartman's conducting, saying that such orchestral playing had not been heard for a long time. The Spanish pianist, Rafael Orozco, performed Beethoven's First Piano Concerto, a concert that included *The Ruins of Athens* and the Second Symphony.¹²⁹⁷

Hartman personally requested to be appointed as the only conductor of the SABC Orchestra on 1 February 1964, and relinquished his post as Head of Music.¹²⁹⁸ Hartman was invited to conduct the Radio Orchestra in Brussels in that year. He was a champion of opera performance in Afrikaans and did translations of Donizetti's *Rita*, Menotti's *The Medium* and *Amelia goes to the Ball*, Mozart's *Le nozze di Figaro*, Puccini's *Madama Butterfly*, and some of JS Bach's Cantatas.¹²⁹⁹ With co-translators, Fritz Stegmann and Bosman de Kock, he did Mozart's *Die Entführung aus dem Serail* and *Die Zauberflöte*, Gounod's *Faust*, Puccini's *La bohème* and *Gianni Schicchi*, *Die Fledermaus* by Strauss Jr, and Humperdinck's *Hänsel und Gretel*.¹³⁰⁰

¹²⁹⁴ "Festival Concert in City Hall", *Cape Times*, 11 October 1963.

¹²⁹⁵ "A conscientious concert", *The Cape Argus*, 11 October 1963.

¹²⁹⁶ "Hoë standaard in werke van Beethoven", *Die Burger*, 14 March 1970. "Verder het mnr. Hartman besonder goed daarin geslaag om met mooi skakeringe van luide en sagte spel die skoonheid van die werke na vore te bring. Opvallend was die goeie balans tussen die strykers en die blasers". A free translation is: Furthermore, Mr. Hartman succeeded very well in portraying the beauty of the works through the nauncing of loud and soft playing. Striking was the good balance between the strings and the winds.

¹²⁹⁷ "Spel soos dié het orkes lank nie gelewer", *Die Burger*, 21 March 1970.

¹²⁹⁸ Mia Hartman, 93.

¹²⁹⁹ *Ibid.*, 77.

¹³⁰⁰ *Ibid.*, 113-114.

In 1966 he conducted the orchestra of Santa Cecilia in Rome,¹³⁰¹ and reverted back to his former post as Head of Music in September of that year. Francesco Mander was appointed as conductor and Hartman could once again concentrate on administrative duties. In December 1968 he received an honorary Doctorate from Stellenbosch University, and also in 1975, from Wits.¹³⁰² He was described as a “leading music administrator in South Africa” upon receiving this award from Wits.¹³⁰³ He retired from the SABC in 1977 and was appointed Professor of Music and Head of Department at Wits the following year.¹³⁰⁴

Many other accolades were bestowed on Hartman, and he was widely acknowledged as having contributed extensively to the development of music in South Africa. He was chairperson of the FAK for 26 years, from 1955 onwards. He often presented papers, lectured on music, and was interviewed throughout his lifetime.¹³⁰⁵ Hartman died on 3 February 1982 in Johannesburg.¹³⁰⁶

Chris Walton commented on his conducting ability:

Although he was hailed in the FAK’s silver jubilee Festschrift of 1955 as ‘destined to become the first great Afrikaans-speaking conductor’,¹³⁰⁷ the general opinion seems to be that he had a clear stick technique, but was otherwise no more than averagely gifted, and simply too emotionally repressed to be able to convey any real depth in the music. It has even been suggested to the present writer that Hartman specialised in contemporary music precisely because he realised that he was incapable of interpreting the Classical and Romantic repertoire as one should.¹³⁰⁸

One of his students, Henk Temmingh, in his review of Mia’s biography, remembered Hartman as unselfish, stimulating, and always refreshing:

¹³⁰¹ Ibid., 117.

¹³⁰² Ibid., 121 and 129.

¹³⁰³ Ibid., 129.

¹³⁰⁴ SAME, s.v. “Hartman, Anton Carlisle”.

¹³⁰⁵ Examples are: Anton Hartman, “My werk as Dirigent”, *Res Musicae* 3 (March 1957): 5-6; Anton Hartman, “Jongere komponiste is vir gewone man ‘wanklankig en vreeslik’”, *Die Burger*, 2 October 1957; and, Jan Bouws, “Langs die wapad van Suid-Afrikaanse Musiek: Tweespraak oor drie eeue Suid-Afrikaanse musieklewe”, *Res Musicae* 6 (September 1960): 14-22.

¹³⁰⁶ Mia Hartman, 154.

¹³⁰⁷ Dirkie de Villiers, “Die Afrikaner se musiekprestasies gedurende die afgelope kwarteeu”, *Referate gelewer by geleentheid van die twaalfde tweejaarlikse kongres en silwerjubileum van die FAK* (1955), 35. The quotation reads: “Hier is ‘n man wat, ek is seker daarvan, bestem is om die eerste groot Afrikaanssprekende dirigent te word”.

¹³⁰⁸ Walton, 71.

Dit is soos ek hom onthou; onselfsugting [*sic*], stimulerend, altyd vars. 'n Man wat (ook later die paar jaar by Wits) vir my - én vir soveel ander! - 'n mentor en musikale vader was.¹³⁰⁹

8.20 Jeremy Schulman (1896-1969)

Jeremy Schulman was born on 11 February 1896 in London.¹³¹⁰ He left school at 14 “to earn his living as a factory hand”,¹³¹¹ and started violin lesson the following year. He immigrated to South Africa in 1916, after having gained experience by playing “in a West End music hall”.¹³¹² He played in theatres and cafés all over the country, settled in Johannesburg, and became secretary of the Musicians’ Union in 1922.¹³¹³ Schulman joined the Johannesburg Broadcasting Orchestra under Theo Wendt two years later and was asked to conduct an ensemble of 12 musicians, an activity he did on the side until 1931.¹³¹⁴ He then became full-time conductor for the African Broadcasting Corporation, retaining this position even after the SABC was established in 1936. He was instrumental in expanding the Studio Orchestra of the SABC, which amalgamated with the Johannesburg City Orchestra and became the Symphony Orchestra of the SABC in 1954, a body of about 80 players.

Before Schulman retired from the SABC in 1960, he conducted a number of concerts with the CTMO in 1958. On Thursday 13 November he conducted Vincent Fritelli in a performance of Brahms’s Violin Concerto. Weber’s *Oberon* Overture opened and after interval Sibelius’s Symphony no. 2 was performed.¹³¹⁵ He also conducted the Sunday concert on 16 November. The following week, on Thursday 20 November, the programme consisted of Beethoven’s *Coriolan* Overture, Brahms’s Piano Concerto no. 1 with Harold Rubens as soloist, and Dvořák’s Fourth Symphony.¹³¹⁶

Before David Tidboald’s appointment, Schulman conducted some concerts in December 1959 on the following weekdays: Thursday 17th; Sunday 20th; Tuesday 22nd; Sunday 27th, and Tuesday 29th.

¹³⁰⁹ Henk Temmingh, review of “Anton Hartman – dis sy storie”, by Mia Hartman, *Musicus* 32:1 (January 2004): 165. A free translation is: This is how I remember him: unselfish, stimulating, fresh. A man who was (also later at Wits for the few years) for me, and so many others! - a mentor and musical father.

¹³¹⁰ SAME, s.v. “Schulman, Jeremy”.

¹³¹¹ *Ibid.*

¹³¹² *Ibid.*

¹³¹³ *Ibid.*

¹³¹⁴ *Ibid.*

¹³¹⁵ Programme held at the NLSA.

¹³¹⁶ *Ibid.*

In the 1960s Schulman remained active as conductor of the JSO,¹³¹⁷ and the Jewish Guild Orchestra, and was also in demand in Durban and Cape Town from time to time.¹³¹⁸ He conducted the annual concerto festivals of the JSO between 1961 and 1968.¹³¹⁹ On two consecutive Thursdays, 24 and 31 March 1966, he appeared as conductor of the CTMO again. On the 24th Schulman conducted Esther Lazarus in a performance of Liszt's Piano Concerto no. 1. Other works were Weber's *Euryante* Overture, Debussy's *Petite suite* and Sibelius's Symphony no. 2. On the 31st Jacques Klein was the soloist in a performance of Beethoven's Piano Concerto no. 4 before, and Rachmaninoff's Piano Concerto no. 2 after interval. The *Egmont* Overture opened the evening, and Berlioz's *Benvenuto Cellini* Overture the second half.¹³²⁰

He was described as an "exacting and dedicated musician...[who] commanded the respect and regard of his orchestra members through sheer ability and a highly individual mixture of humour, sarcasm, level-headedness and vitality".¹³²¹ Schulman died in Johannesburg on 26 October 1969.¹³²²

8.21 Charles Mackerras (1925-2010)

Alan Charles MacLaurin Mackerras was born on 17 November 1925 in Schenectady, New York. His Australian father, an electrical engineer, having completed post-graduate work for General Electric in New York, settled in Sydney when his son was two.¹³²³ Charles Mackerras was educated at the Sydney Grammar School and King's School in Parramatta.¹³²⁴ His parents, who initially wanted him to become a lawyer, entered him at the New South Wales Conservatorium in Sydney where he studied oboe, composition,¹³²⁵ and piano.¹³²⁶ In 1940 he

¹³¹⁷ Schulman conducted the JSO until 1969. See SAME, s.v. "Johannesburg Symphony Orchestra, The".

¹³¹⁸ SAME, s.v. "Schulman, Jeremy".

¹³¹⁹ *Johannesburg Symphony Orchestra*; available from <http://www.jso.co.za/History.aspx> (accessed 1 November 2011). This website incorrectly states that the JSO is the oldest orchestra in South Africa.

¹³²⁰ Programmes held at the NLSA.

¹³²¹ *Johannesburg Symphony Orchestra*.

¹³²² "Jeremy Schulman", *Opus* 1:1 (December 1969), [17].

¹³²³ Stephan Moss, "The modest maestro", *The Observer* (20 August 2005); available from <http://www.guardian.co.uk/music/2005/aug/20/classicalmusicandopera> (accessed 28 October 2011).

¹³²⁴ *Ibid.*

¹³²⁵ *Ibid.*

¹³²⁶ Stanley Sadie and John Tyrrell. "Mackerras, Sir Charles." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/17357> (accessed 26 October 2011).

left school¹³²⁷ and joined the Sydney Symphony Orchestra to become its principal oboist from 1943 to 1946.¹³²⁸

He subsequently went to London, joined the orchestra at Sadler's Wells and studied conducting with Michael Mudie.¹³²⁹ In 1947 Mackerras won a British Council Scholarship. This enabled him to enter the Prague Academy of Music where he studied conducting under Václav Talich,¹³³⁰ the former chief conductor of the Czech Philharmonic.¹³³¹ Though he stayed for less than a year in Prague, this was probably where he got to know the music of Janáček, which he later introduced to many countries where Janáček's music was still unknown.¹³³² In 1948 he made his operetta debut at Sadler's Wells with *Die Fledermaus* by Strauss Jr. During his stay as assistant conductor of the Sadler's Wells Opera Company until 1953,¹³³³ he conducted the British première of Janáček's *Káťa Kabanová* in 1951.¹³³⁴ Between 1954 and 1966 he was the principal conductor of the BBC Concert Orchestra.

Norman del Mar, who conducted in Johannesburg at the time, was scheduled to conduct the CTMO from 1 November 1958 to 31 January 1959,¹³³⁵ following Weldon's final concert on 30 October 1958. This did not happen.¹³³⁶ Instead, the services of various conductors were employed until Mackerras's arrival.¹³³⁷ In this period, probably due to difficulties in finding an appropriate conductor, the visiting German pianist and pedagogue, Carl Seemann, gave a recital on Thursday 6 November 1958 in the City Hall.

¹³²⁷ Stephan Moss, "The modest maestro". This date differs in the on-line *Grove's Dictionary of Music and Musicians*, which states that he joined the Sydney Symphony Orchestra in 1945. See Stanley Sadie and John Tyrrell. "Mackerras, Sir Charles." In *Grove Music Online. Oxford Music Online*. As most sources state that he joined this orchestra as principal oboist between 1943 and 1946, it can be assumed that he had left school in 1940.

¹³²⁸ "Mackerras, Charles." In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e6376> (accessed 26 October 2011).

¹³²⁹ *Charles Mackerras (Conductor)*; available from <http://www.bach-cantatas.com/Bio/Mackerras-Charles.htm> (accessed 18 October 2011).

¹³³⁰ *Ibid.*

¹³³¹ Stephan Moss, "The modest maestro".

¹³³² *Ibid.*

¹³³³ *Charles Mackerras (Conductor)*.

¹³³⁴ Stanley Sadie and John Tyrrell. "Mackerras, Sir Charles." In *Grove Music Online. Oxford Music Online*.

¹³³⁵ WCARS. City Council: Minutes. Inventory 3/CT. Vol. 1/1/1/124. 30 January 1958, 1334.

¹³³⁶ No reason was given.

¹³³⁷ See p. 170 above.

Mackerras was to conduct 12 concerts between 27 November 1958 and 26 February 1959.¹³³⁸ Works on the programme for his first concert on Thursday 27 November were Weber's *Euryanthe* Overture, Hindemith's *Mathis der Maler* Symphony, and Schubert's Symphony no. 9 in C major. Beatrice Marx questioned why "every seat [had not been] filled to welcome this young conductor...".¹³³⁹ Mackerras conducted the UCT Ballet Company's production of Delibes's *Coppélia* from 1 to 6 December. On Thursday 11 December Walton's *Partita for Orchestra* opened the programme, a first for Cape Town, followed by Leonore's aria, "Abscheulicher!" from Beethoven's *Fidelio*, and "Liebestod" from Wagner's *Tristan und Isolde*, both sung by Cecilia Wessels. Brahms's First Symphony closed the programme. The audience, though appreciative, was too small, according to the music critic.¹³⁴⁰

Concerts outside the City Hall continued under Mackerras. For example, on Monday 15 December he conducted a Camp Bay Civic Centre concert, and on Tuesday 23 December one at the Muizenberg Pavilion.

During the festive season, in what must have been quite an experience for many holiday-makers, Lionel Bowman performed all five Beethoven concertos in three concerts. Mackerras presented all-Beethoven programmes. The concertos were in sequence: nos. 1 and 4 on Tuesday 30 December, a concert that included the *Fidelio* and third *Leonore* overtures; no. 5 on Sunday 4 January 1959, a concert that included the Fifth Symphony; and nos. 2 and 3 on the Thursday thereafter, the Eighth Symphony completing this series.¹³⁴¹

A number of prominent artists performed under Mackerras. Among them were Albina Bini with the song cycle, *Les illuminations*, by Britten on Thursday 15 January; the blind Greek pianist, Georges Themeli, who received a "thunderous reception" for his performance of Grieg's Piano Concerto on Thursday 22 January;¹³⁴² Gregorio Fiasconaro as soloist in a performance of Hugo Wolf's *Three Michelangelo Songs* on Thursday 29 January,¹³⁴³ a concert that also featured first performances of Janáček's *Sinfonietta* and Wolf's song cycle, *Prometheus*, and Mahler's Symphony no. 1; Elsie Hall playing Schumann's Piano Concerto on

¹³³⁸ Advertisement, *Cape Times*, 14 November 1958. See also WCARS. Vol. 1/1/1/126. 23 December 1958, 1319.

¹³³⁹ "New conductor displays his powers", *Cape Times*, 28 November 1958.

¹³⁴⁰ "The symphony concert", *The Cape Argus*, 12 December 1958.

¹³⁴¹ Advertisement, *The Cape Argus*, 30 December 1958.

¹³⁴² "Thunderous reception for blind pianist", *Cape Times*, 23 January 1959.

¹³⁴³ Presumably these were the orchestrated version of Wolf's *Drei Gedichte von Michelangelo*.

Thursday 5 February, a concert that included Debussy's *La Mer*; Granville Britton performing Elgar's Cello Concerto on Thursday 12 February, a concert that included Bartók's *Concerto for Orchestra*; and principal horn player, Leopold Laurent on Thursday 19 February with Mozart's Horn Concerto no. 4. Ravel's *La Valse* was also on the programme. Sunday evening concerts featured soloists such as Helena van Heerden, Ethyne Seftel, Yonty Solomon, and Désirée Talbot.

A special benefits concert towards the Ellie Marx Memorial Scholarship Fund was held on Monday 16 February, in which Vaughan Williams's *Flos Campi* was performed with Lionel Tertius as soloist, who made his first appearance in Cape Town.¹³⁴⁴ The South African composer and double bass player of the orchestra from 1950, Blanche Gerstman,¹³⁴⁵ had trained a chamber choir of 22 singers. Other works were Mozart's *Marriage of Figaro* Overture, while excerpts of this opera were sung by members of the UCT Opera Company.¹³⁴⁶

Mackerras's final appearance for this season was the forty-fifth anniversary concert of the orchestra on Thursday 26 February 1959. He chose to continue the tradition with a performance of Wagner's *The Mastersingers* Overture, whereafter he conducted Siegfried's "Funeral March and Rhine Journey" from *Götterdämmerung*, and Sibelius's Second Symphony.

An interesting development during the period was that the 1958 financial year showed a decrease in deficit compared to 1957, it being £46654 in 1958, as opposed to £49951 in 1957.¹³⁴⁷ This favourable decrease was welcomed, probably also influenced by the fact that the City Council was not to fill the vacancy of the orchestra's business manager until December.¹³⁴⁸

Mackerras was to conduct from 13 December 1959 to 26 January 1960 and from 1 May to 23 June 1960.¹³⁴⁹ This he cancelled on account of commitments in Italy later in June of that year and therefore saw "little possibility of a future visit to Cape Town".¹³⁵⁰

¹³⁴⁴ "Blanche Gerstman sal koorwerk van Vaughan Williams dirigeer", *Die Burger*, 14 February 1959.

¹³⁴⁵ SAME, s.v. "Gerstman, Blanche".

¹³⁴⁶ The singers were Gregorio Fiasconaro, Cynthia Coller, Désirée Talbot, Xander Haagen, Ethyne Seftel, Ernest Dennis, Frederick Cullis, Norma Nash-Webber, and Hennie Roussouw [*sic*]. See "Tertius played for Marx Memorial Fund", *The Cape Argus*, 18 February 1959.

¹³⁴⁷ WCARS. City Council: Minutes. Inventory 3/CT. Vol. 1/1/1/126. 26 February 1959, 1791.

¹³⁴⁸ *Ibid.*

¹³⁴⁹ WCARS. Vol. 1/1/1/127. 29 September 1959, 338.

¹³⁵⁰ WCARS. Vol. 1/1/1/128. 26 November 1959, 958.

In 1964¹³⁵¹ Mackerras made his debut at Covent Garden conducting Shostakovich's *Katerina Izmaylova*.¹³⁵² The list of orchestras Mackerras conducted is extensive. As guest conductor he conducted in all the main centres of Europe and Australia. For example, he conducted the Hamburg Staatsoper from 1966 to 1969; thereafter the Sadler's Wells Opera Company until 1977; then the Welsh National Opera until 1992; the Scottish Chamber Orchestra as principal guest conductor until 2005; the Royal Philharmonic Orchestra until 2006, as well as the San Francisco Opera during the same period, from 1993 to 2006. Similarly, he conducted the Czech Philharmonic Orchestra from 1999 onwards.¹³⁵³

His discography for EMI, Decca, Sony Classic, Philips, and Supraphon, among others, includes the award-winning cycle of Janáček operas with the Vienna Philharmonic Orchestra, Britten's *Gloriana*, and Dvořák's *Rusalka* with the Czech Philharmonic Orchestra.¹³⁵⁴ His repertoire encompassed a wide range of composers: Bach, Handel, Mozart, Schubert, Schumann, Brahms, Mahler, Beethoven, Verdi, Janáček, Martinů, Strauss, Wagner and Britten. His manager, Robert Rattray, said that he was "not sure there's anyone else who does all that...(James) Levine is probably the closest to Charles, but there's no Bach and no Handel and, at the other end, no Janáček or Britten".¹³⁵⁵ He was unrelenting in his service to music and still conducted actively at 80 in 2005:

At 80, Mackerras shows little sign of slowing up. He is conducting Mozart's unfinished opera *Zaide* at the Edinburgh Festival on Tuesday, goes to the Czech Republic to conduct the Prague Symphony Orchestra next month, will conduct *Fidelio* in Edinburgh and London's Barbican in early October and three concerts with the Berlin Philharmonic later that month, and then heads for Covent Garden, where his birthday performance of *Un Ballo in Maschera* is sure to be a heady occasion.¹³⁵⁶

¹³⁵¹ Elsewhere given as 1963. See Alan Blyth, "Sir Charles Mackerras", *Guardian*, 15 July 2010; available from <http://www.guardian.co.uk/music/charles-mackerras> (accessed 14 November 2011).

¹³⁵² Stanley Sadie and John Tyrrell. "Mackerras, Sir Charles." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/17357> (accessed 26 October 2011).

¹³⁵³ *Ibid.*

¹³⁵⁴ *Charles Mackerras (Conductor)*; available from <http://www.bach-cantatas.com/Bio/Mackerras-Charles.htm> (accessed 18 October 2011).

¹³⁵⁵ Stephan Moss, "The modest maestro", *The Observer* (20 August 2005); available from <http://www.guardian.co.uk/music/2005/aug/20/classicalmusicandopera> (accessed 28 October 2011).

¹³⁵⁶ *Ibid.*

He was widely praised and received many awards and medals for his achievements and contributions over a period of time.¹³⁵⁷ Mackerras died in London on 14 July 2010.

8.22 Franz Litschauer (1903-1972)

Franz Litschauer was born on 6 April 1903 in Laa an der Thaya, Lower Austria, and participated in chamber music activities and the school orchestra in Stockerau.¹³⁵⁸ He studied composition under J. Marx and F. Schreiber,¹³⁵⁹ and conducting under Scherchen at the Vienna Hochschule für Musik,¹³⁶⁰ and was a violinist in the Vienna State Opera Orchestra.¹³⁶¹ He was conductor of the Wiener Frauen-Symphonieorchester between 1938 and 1941 and both the Wiener Symphoniker and the Wiener Kammerorchester between 1947 and 1952.¹³⁶² He was the founder and musical director of the last-mentioned orchestra. From 1953 he mostly conducted, among others, the Vienna State Opera, the Vienna Philharmonic, and the Philharmonic Orchestra of Venice.¹³⁶³ Many recordings followed in the 1950s, including those for the Haydn-Society Boston-Wien¹³⁶⁴ and Vanguard Records New York.¹³⁶⁵ In 1956 he founded the Cairo Symphony Orchestra, where he remained as conductor until 1960.¹³⁶⁶ During this period he was guest conductor of the Winnipeg Symphony Orchestra in 1957,¹³⁶⁷ and of the CTMO from April to June 1959.

¹³⁵⁷ “Charles Mackerras was appointed a Commander of the Order of the British Empire (CBE) in the 1974 New Year Honours, and was knighted in the 1979 New Year Honours. In 1978 he was presented with the Janáček medal for services to Czech music, on stage at the Coliseum Theatre, by the Czechoslovak ambassador. In 1996 he received the Medal of Merit from the Czech Republic, and in 1997 he was made a Companion of the Order of Australia (AC). In 2001 he was awarded the Centenary Medal created to mark the centenary of the Federation of Australia. In 2003 he was made a Companion of Honour (CH) in the Queen’s Birthday Honours. In 2005, he was presented with the Royal Philharmonic Society Gold Medal, and he was also the first recipient of the Queen’s Medal for Music, announced by then [sic] Master of the Queen’s Music, Sir Peter Maxwell Davies, on the stage of the Royal Albert Hall prior to a Proms performance of HMS Pinafore”. See Alan Blyth, “Sir Charles Mackerras”.

¹³⁵⁸ *Oesterreichisches Musiklexikon*, s.v. “Litschauer, Familie: Franz”.

¹³⁵⁹ The names are not known.

¹³⁶⁰ *Oesterreichisches Musiklexikon*.

¹³⁶¹ “New guest conductor has permanent Cairo job”, *Cape Times*, 6 April 1959.

¹³⁶² *Oesterreichisches Musiklexikon*.

¹³⁶³ “Franz Litschauer is die volgende dirigent in Kaapstad”, *Die Burger*, 14 March 1959.

¹³⁶⁴ Andreas Friesenhagen, “Haydn’s symphonies: problems of instrumentation and performance tradition”, *Early Music* XXXIX:2 (May 2011): 253.

¹³⁶⁵ McClain, “Collections”, *American Record Guide* 62.5 (September 1999): 270-271; available from <http://search.proquest.com/docview/940964?accountid=14500> (accessed 26 November 2011).

¹³⁶⁶ *Oesterreichisches Musiklexikon*.

¹³⁶⁷ *Spotlight - Episode Guide*; available from http://www.tvarchive.ca/database/19301/spotlight/episode_guide/ (accessed 19 November 2011).

Litschauer's first concert on Thursday 2 April drew a "capacity audience".¹³⁶⁸ Beethoven's third *Leonore* Overture, Mozart's Symphony no. 39, and Dvořák's Symphony *From the New World* were on the programme. Litschauer's concert schedule for April was a fairly busy one as concerts after the 2nd followed on 5, 9, 12, 16, 19, 20, 23, 26, and 30 April. These concerts were apart from the two performances of Verdi's *Rigoletto* by the Eoan Group on 4 April, and "The Voice of Firestone" lunch-hour concerts¹³⁶⁹ which Jay Wilbur conducted on the 8 and 27 April in the City Hall. Some of Litschauer's concerts are:

- On Monday 9 April the members of the Suk Trio each performed a concerto: Milos Sádlo performed Haydn's Cello Concerto in D major; Jan Panenka Schumann's Piano Concerto; and Josef Suk Beethoven's Violin Concerto. The programme started with Mozart's *The Marriage of Figaro* Overture.¹³⁷⁰
- On Monday 20 April Leonard Pennario performed Khatchaturian Piano Concerto and Rachmaninoff's Second Piano Concerto. No other orchestral work was performed.¹³⁷¹
- Due to the illness of Laura Searle scheduled to have performed on Thursday 23 April,¹³⁷² Milos Sádlo played Dvořák's Cello Concerto, and Litschauer included Stravinsky's ballet tableau, *Apollon musagète*, and Mozart's Symphony no. 40.
- Two performances of Beethoven's *Emperor* Concerto followed one another within the space of eight days: on Thursday 14 May Harold Rubens performed this concerto as part of an all-Beethoven concert in the City Hall,¹³⁷³ and Lionel Bowman performed it in the Stellenbosch Town Hall on Friday 22 May. The latter date was in aid of the University of Stellenbosch Music Fund.¹³⁷⁴
- Maria Neuss was the soloist in the first performance of Nikolai Rakov's Violin Concerto on Thursday 11 June. Litschauer included the Divertimento for strings by Bartók, and Tchaikovsky's Symphony no. 5.¹³⁷⁵

¹³⁶⁸ "New conductor attracted capacity audience", *Cape Times*, 3 April 1959.

¹³⁶⁹ See p. 171 above.

¹³⁷⁰ "Distinguished soloists at City Hall", *The Cape Argus*, 10 April 1959.

¹³⁷¹ "Sensational first appearance", *Cape Times*, 21 April 1959.

¹³⁷² Advertisement, *Cape Times*, 15 April 1959.

¹³⁷³ "Pianist in superlative form in City Hall", *Cape Times*, 15 May 1959.

¹³⁷⁴ Programme held at DOMUS, Stegmann Collection (preliminary inventory), Stellenbosch University.

¹³⁷⁵ "Maria Neuss as soloist at City Hall", *The Cape Argus*, 12 June 1959.

- For his final concert on Thursday 25 June, Litschauer chose another first, Bloch's *Suite symphonique*. Prokofiev's *Peter and the Wolf* with narrator Harold Hart, and Beethoven's Symphony no. 3 were the other works.¹³⁷⁶

Litschauer was principal conductor of the Radio Orchestra in Athens from 1960 to 1961 and guest-conducted in Italy and Canada until 1968.¹³⁷⁷ He died on 29 February 1972 in Vienna.¹³⁷⁸

8.23 Minas Christian (1921-1989)

Minas Christian was born of Greek parents on 25 April 1921 in Wichita, Kansas, USA.¹³⁷⁹ He studied the violin with Wassily Beskeirsky at the University of Michigan, continuing at the Conservatoire of Kansas City, and later at the Julliard School of Music in New York.¹³⁸⁰ After military service abroad during WWII, he was recommended by Thor Johnson, conductor of the Cincinnati Symphony Orchestra, as conductor of the University of Arkansas's Symphony Orchestra.¹³⁸¹

In 1952 he was appointed as conductor of the Evansville Philharmonic Orchestra, initially for two years.¹³⁸² The Evansville Philharmonic Society, which had its origin in the early 1930s, was to share Christian's salary with Evansville College, where he also had to teach violin.¹³⁸³ Eager to improve the standard of the orchestra, he auditioned all players, got rid of some, and approached others from Indiana University in Bloomington to join.¹³⁸⁴ This caused quite a stir especially as Christian had, unlike his predecessor, Dr George Dasch, "an abrasive personality...[resulting in his becoming]...unpopular with some musicians and Board mem-

¹³⁷⁶ Programme held at the NLSA.

¹³⁷⁷ *Oesterreichisches Musiklexikon*.

¹³⁷⁸ *Ibid*.

¹³⁷⁹ For the exact date and place, see *Minas Christian*, information obtained from Melissa James, student assistant of David Day, curator at Brigham Young University, Utah, USA; available from caro_mel80@hotmail.com or david_day@byu.edu (accessed 15 May 2012). See also "American guest conductor", *Cape Times*, 13 August 1959.

¹³⁸⁰ Roger McBain, "Longtime Philharmonic maestro Minas Christian dies", *Courier*, 13 May 1989; available from <http://local.evpl.org/views/viewimage.asp?ID=43618> (accessed 1 December 2011).

¹³⁸¹ "American guest conductor", *Cape Times*, 13 August 1959.

¹³⁸² *The history of the Evansville Philharmonic Orchestra*, 28; available from http://www.evansvillephilharmonic.org/images/epo_history.pdf (accessed 3 December 2011).

¹³⁸³ *Ibid*.

¹³⁸⁴ *Ibid*.

bers".¹³⁸⁵ He was sacked as violin teacher from the College, and funds had to be found to support the shortfall in his salary. However, his conductorship of the Evansville Philharmonic Orchestra continued.

The Board managed to find sponsors and encouraged Christian in his endeavours to improve the standard of the orchestra. After WWII the Board hired a number of professional players, Christian continuing to transform the orchestra into a more professional body in the 1950s:

An early action of Christian's was to request that the Board expand the concert season from four concerts to five. Under his influence the Board also planned a series of youth concerts. Christian also suggested changes to the Philharmonic bylaws to encourage greater participation by Board members in operational matters. Board minutes indicate that Christian's first years with the Philharmonic were times of great change and reflect the creative energy he put into his work.¹³⁸⁶

In 1959 Christian was invited to conduct 11 concerts with the CTMO between 3 September and 26 November,¹³⁸⁷ after the Eoan Group had staged Harry Tierney's musical comedy, *Rio Rita*, in the City Hall between 10 and 22 August under Manca.¹³⁸⁸ The run was extended owing to public demand, and extra performances took place on 27, 29 and 31 August.

For Christian's opening concert on Thursday 3 September he conducted two symphonies: Mendelssohn's Symphony no. 5 and Brahms's Symphony no. 1. Dvořák's *Carnival Overture* opened the concert. Audience attendances dropped considerably for the September concerts. Recorded were 397 for Sunday 13 September, 431 for Thursday 17 September, and 387 for Sunday 20 September.¹³⁸⁹ The programme for 17 September, for example, consisted of Weber's *Euryanthe* Overture, the *Alleluia and Fugue* for strings by Alan Hovhaness, Mozart's Violin Concerto no. 4 in D major, K.218, in which Maurice Fueri was the soloist, and Dvořák's Fourth Symphony.¹³⁹⁰ On Sunday 27 September the attendance increased to 883¹³⁹¹ with the performance by Pierre Fournier of Tchaikovsky's *Variations on a Rococo Theme*,

¹³⁸⁵ Ibid.

¹³⁸⁶ Ibid., 31.

¹³⁸⁷ Advertisement, *Cape Times*, 10 August 1959.

¹³⁸⁸ "Resounding applause for 'Rio-Rita'", *Cape Times*, 11 August 1959.

¹³⁸⁹ WCARS. City Council: Minutes. Inventory 3/CT. Vol. 1/1/1/127. 29 October 1959, 625-627.

¹³⁹⁰ Programme held at the NLSA.

¹³⁹¹ WCARS. 29 October 1959, 625-627.

and Dvořák's Cello Concerto. Beatrice Marx wrote that the "audience, packed to the doors, brought him back to the platform time after time".¹³⁹²

On Thursday 1 October Christian introduced the Leó Weiner setting of JS Bach's Toccata, Adagio and Fugue, BWV 564, in C major. Artemisio Paganini and Harry Cremers were the soloists in Brahms's Double Concerto. Beethoven's Symphony no. 8 followed after interval.¹³⁹³

The theme for the final Sunday concert, a week ahead of the orchestra's annual tour, was titled "Music in holiday mood" and included selections from *My Fair Lady*,¹³⁹⁴ among other popular works. At this concert Virginia Fortesque performed Franck's Symphonic Variations, considered to be "ill-fitted for the rest of the programme".¹³⁹⁵ The tour extended from 18 October to 1 November and included concerts in Kimberley, Queenstown, East London, King Williams Town, Grahamstown and Port Elizabeth.¹³⁹⁶

Christian's final concert on Thursday 26 November opened with Mozart's Symphony no. 40, followed by Jacques Press's wedding dance from his suite, *Hsseneh*,¹³⁹⁷ Prokofiev's suite from *Luitenant Kijé*, and Charles Griffes's *The White Peacock*. The last two works were first performances in Cape Town. The evening closed with Wagner's *The Mastersingers Overture*.¹³⁹⁸

Christian returned to America to conduct Menotti's *Amahl and the Night Visitors* with the Evansville Philharmonic Orchestra.¹³⁹⁹

In 1962 Christian made a "welcome return" to Cape Town,¹⁴⁰⁰ and conducted the following works on Thursday 2 August: Wagner's *The Flying Dutchman Overture*, *Variations*, *Chaconne*, and *Finale* by the Italian-American composer, Norman Dello Joio, and Tchaikovsky's

¹³⁹² "Fournier's farewell concert", *Cape Times*, 29 September 1959.

¹³⁹³ "Warm reception for soloists", *Cape Times*, 2 October 1959.

¹³⁹⁴ Advertisement, *Cape Times*, 10 October 1959.

¹³⁹⁵ "Solo pianist in difficult work", *Cape Times*, 12 October 1959.

¹³⁹⁶ WCARS. 30 June 1959, 3106-3109.

¹³⁹⁷ *Jacques Press Composer*; available from <http://www.classicalarchives.com/work/44612.html> (accessed 5 December 2011).

¹³⁹⁸ "Guest conductor scores his greatest success", *Cape Times*, 27 November 1959.

¹³⁹⁹ John Gottcent, "50 Years Ago (1959)", *Evansville Courier & Press*, 28 November 2009; available from <http://www.courierpress.com/news/2009/nov/28/baby-face-nelsons-bullet-riddled-body-found-in/> (accessed 10 December 2011).

¹⁴⁰⁰ "Mr. Christian shows his outstanding quality as conductor", *The Cape Argus*, 3 August 1962. Programme held at the NLSA.

Fifth Symphony. Referring to the three symphonic dances by Joio the critic of *The Cape Argus* commented that the “executive complexity of this work and the orchestra’s efficient handling of it is surely a fine tribute to Mr. Christian’s outstanding qualities as a conductor”.¹⁴⁰¹

A week later Lionel Bowman “impresses in [the] sparkling finale” of Franck’s Symphonic Variations under Christian. He also performed Arnold van Wyk’s arrangement for piano and orchestra of Schubert’s Fantasy in F minor, Op. 103. Dukas’s fanfare, *La Péri*, opened the concert. Barber’s *First Essay for Orchestra* was premièred, and Sibelius’s Second Symphony was the main work.¹⁴⁰²

On Thursday 16 August Christian premièred the American composer William Schuman’s *New England Triptych*, and Schoenberg’s *Verklärte Nacht* in Cape Town. The rarely played *La scala di seta* Overture by Rossini opened, and after interval Eve Gettleson performed Bloch’s Violin Concerto.¹⁴⁰³ John Tyrrell commented:

Was the name, Schoenberg, responsible for the number of empty seats?...I find it hard to believe that Verklaerte Nacht has taken over 60 years to reach Cape Town and thus Mr. Christian is to be complimented all the more for eventually performing it.¹⁴⁰⁴

Christie Feros was the soloist in a performance of Rachmaninoff’s Piano Concerto no. 3 before interval on Thursday 23 August. The same composer’s Second Symphony formed the other half of the programme, an all-Rachmaninoff one.¹⁴⁰⁵ Another concert that had an interesting combination of works was that of Thursday 20 September, in which Christian introduced two firsts to Cape Town: Peter Mennin’s Symphony no. 6, and Ibert’s *Escales*. Haydn’s Symphony no. 88 and Vaughan Williams’s *Fantasy on a Theme by Thomas Tallis* were also on the programme.¹⁴⁰⁶ Other concerts under Christian, the programmes of which are held at the NLSA, were on the following Thursdays in 1962: 30 August; 13, 20 and 27 September; and 4, 11 and 18 October. Christian’s final concert on 18 October featured both father and son, Pierre and Jean Fournier. Pierre performed two works: Boccherini’s Cello Concerto in B flat major, and Bloch’s *Schelomo*, and Jean, Liszt’s Second Piano Concerto.

¹⁴⁰¹ Ibid.

¹⁴⁰² “Lionel Bowman impresses in sparkling finale”, *The Cape Argus*, 9 August 1962. Programme held at the NLSA.

¹⁴⁰³ Programme held at the NLSA.

¹⁴⁰⁴ “Clever playing gave pleasure at concert”, *The Cape Argus*, 17 August 1962. Programme held at the NLSA.

¹⁴⁰⁵ “Christie Feros blink uit”, *Die Burger*, 24 August 1962.

¹⁴⁰⁶ “New works at City Hall”, *Cape Times*, 20 September 1962. Programme held at the NLSA.

Pierre joined the cello section in the accompaniment of the Liszt.¹⁴⁰⁷ Mozart's *The Marriage of Figaro* Overture opened, and the "Dance of the Seven Veils" from *Salome* by Strauss ended the programme.

Christian returned to the Evansville Philharmonic Orchestra and remained its conductor until 1979,¹⁴⁰⁸ until his forced removal on grounds "of some unsigned and very petty complaints by a few orchestra members...".¹⁴⁰⁹ He remained guest conductor of various orchestras including the Symphony Society in Alberta, Canada.¹⁴¹⁰ He died on 12 May 1989 in Arlington, Virginia.¹⁴¹¹

8.24 Mátyás Seiber (1905-1960)

Mátyás Seiber was born on 4 May 1905 in Budapest, Hungary.¹⁴¹² As a youngster he studied the cello which he later continued under Adolf Schiffer at the Budapest Academy between 1919 and 1924. During this period he studied composition under Kodály. From 1927 he taught at the Hoch Conservatory in Frankfurt, became a member of the Lenzewski Quartet, and immigrated to London in 1935.¹⁴¹³

As freelance composer and music adviser to the publishing firm, Schott, Seiber was invited by Michael Tippett to teach at Morley College in 1942, a position he retained for about 15 years.¹⁴¹⁴ Here he trained the Dorian singers "who perform anything from madrigals to atonal music".¹⁴¹⁵ In 1943 he was instrumental in establishing the Committee (later the Society) for

¹⁴⁰⁷ "Memorable concert for conductor's farewell", *Cape Times*, 19 October 1962. See also the front-page photo.

¹⁴⁰⁸ *The history of the Evansville Philharmonic Orchestra*, 33; available from http://www.evansvillephilharmonic.org/images/epo_history.pdf (accessed 3 December 2011).

¹⁴⁰⁹ *15 Orchestra members plan protest* (5 March 1979); available from <http://local.evpl.org/views/viewimage.asp?ID=43824> (accessed 17 December 2011).

¹⁴¹⁰ "Christian accepts 2 guest conductorships", *The Evansville Press*, 25 March 1963; available from <http://local.evpl.org/views/viewimage.asp?ID=43843> (accessed 17 December 2011).

¹⁴¹¹ See *Minas Christian*: Social Security Death Index, information obtained from Melissa James, student assistant of David Day, curator at Brigham Young University, Utah, USA; available from caro_mel80@hotmail.com or david_day@byu.edu (accessed 21 May 2012).

¹⁴¹² David CF Wright DMus, *Mátyás Seiber*; available from <http://www.wrightmusic.net/pdfs/matyas-seiber.pdf> (accessed 20 May 2011).

¹⁴¹³ *25 Years Naxos: Mátyás Seiber*; available from http://www.naxos.com/person/Matyas_Seiber/17709.htm (accessed 28 April 2011).

¹⁴¹⁴ Hugh Wood and Mervyn Cooke. "Seiber, Mátyás." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/25337> (accessed 2 April 2011).

¹⁴¹⁵ "The world of Entertainment: Seiber has many activities", *Cape Times*, 1 September 1960.

the Promotion of New Music.¹⁴¹⁶ In 1947 he moved to Caterham and attracted many promising composition students from all over the world: Hugh Wood, Tony Gilbert, Peter Fricker, Ingvar Lidholm, Hinner Bauch, and Don Banks.¹⁴¹⁷

Often his compositions were included in the ISCM festivals of which his Second String Quartet (1941), *Fantasia concertante* (1949), and *Ulysses* (1951) are examples.¹⁴¹⁸ He managed to work with many top-ranking artists: Tibor Varga, Norbert Brainin, Julian Bream, John Williams, Jimmy Blades, Bert Lloyd and Peter Pears.¹⁴¹⁹ As a composer he was equally at home in various styles:

Seiber's music reflects both the breadth of stylistic sympathy and the insistence on craftsmanship that marked his teaching. It ranges from ephemera like the successful pop song *By the Fountains of Rome* (1956) - which entered the top ten of the popular charts and won an Ivor Novello Award - through incidental music, to chamber, orchestral and choral works. The highlight of his work in the film studio was his score to the animated classic *Animal Farm* (1955).¹⁴²⁰

Made possible through UCT's Visiting Student and Lecturer's Trust Fund, Seiber was to conduct two concerts for the Golden Jubilee of the SACM, on Thursday 25 August and Tuesday 13 September 1960.¹⁴²¹ On the programme for the first concert were his orchestral transcription of Mozart's Fantasy in F minor, K.608, Haydn's Symphony no. 46 (a first for South Africa), Weber's *Konzertstück* with Leonard Hall as soloist, Seiber's arrangements of four Greek love songs and four French folk songs sung by Adelheid Armhold, and his *A Transylvanian Rhapsody*.¹⁴²² As part of the festival Seiber gave public lectures at Hiddingh Hall on 31 August and 7 September. His second concert featured a number of his own compositions presented for the first time in South Africa: his *3 Fragments* (based on James Joyce's *The Portrait of the Artist as a Young Man*), with Leo Katzen as speaking voice ("Sprechgesang") and UCT's Chamber Choir; *6 Yugoslav Folksongs*; and *3 Hungarian Folksongs* for chamber choir. Leonard Hall performed three movements from Bartók's *Out of Doors* suite and

¹⁴¹⁶ Ibid.

¹⁴¹⁷ *Mátyás Seiber*; available from <http://www.schott-music.com/shop/persons/featured/matyas-seiber/> (accessed 30 March 2011).

¹⁴¹⁸ Hugh Wood and Mervyn Cooke. "Seiber, Mátyás." In *Grove Music Online. Oxford Music Online*.

¹⁴¹⁹ *Seiber 2005 and onwards: Biographical note*; available from <http://www.seiber2005.org.uk/biographical.html> (accessed 30 March 2011).

¹⁴²⁰ Hugh Wood and Mervyn Cooke. "Seiber, Mátyás." In *Grove Music Online. Oxford Music Online*.

¹⁴²¹ Jan Bouws, "Seiber bekend vir leiding aan jong musici en komponiste", *Die Burger*, 16 August 1960.

¹⁴²² B.M., "Prolonged applause for conductor", *Cape Times*, 26 August 1960.

Schoenberg's Three Piano Pieces Op. 11. Adelheid Armhold sang Schoenberg's *Das Buch der hängenden Gärten* with Erik Chisholm at the piano.¹⁴²³ On invitation of Anton Hartman, Seiber gave lectures to students at Wits and gave one public address.¹⁴²⁴ He died tragically in a car accident on a visit to the Kruger National Park on 24 September.¹⁴²⁵ Kodály's *Media vita in morte sumus*¹⁴²⁶ and Ligeti's *Atmosphères*¹⁴²⁷ were composed to his memory.

8.25 Occasional appearances by guest conductors

This section discusses a final group of guest conductors between 1954 and 1960 who made occasional appearances with the CTMO, often with opera or oratorio productions. As biographical details are not always readily available, the discussions do not presume to be complete. In cases where only one concert was presented, the biographical detail is even sparser.

8.25.1 Joseph Manca (1908-1985)

Joseph Salvatore Manca was born in Cape Town on 1 February 1908. From 1924 he worked as a municipal accountant for the City Treasurer's Department of Cape Town.¹⁴²⁸ His musical career started in 1934 when he collaborated with Alessandro Rota's National Opera Association.¹⁴²⁹ Hereafter he conducted various choirs. In 1941 he became conductor of the Cape Town Light Opera Company and in 1943 he was appointed as musical director of the Eoan Group.¹⁴³⁰

Manca was the founder of the Eoan Group Arts Festival that started in 1956 with Verdi's *La traviata*.¹⁴³¹ Manca's opera and musical productions were always well attended.¹⁴³² The Eoan Group's opera repertoire was extensive: Verdi's *La traviata* in 1956; Mascagni's *Cavalleria*

¹⁴²³ G.P., "20ste-Eeuse Musiek", *Die Burger*, 15 September 1960.

¹⁴²⁴ "Bekende komponis dood in Wildtuin-ongeluk", *Die Burger*, 26 September 1960.

¹⁴²⁵ "Tragic death of noted musician - Matyas Seiber killed in Kruger Park smash", *Cape Times*, 26 September 1960.

¹⁴²⁶ Howard Williams, *Mátyás Seiber - Choral Music A Cappella Yugoslav, Hungarian, Nonsense Songs & other Choral Music*; available from <http://www.somm-recordings.com/somm/field.php?id=182> (accessed 14 April 2011).

¹⁴²⁷ Hugh Wood and Mervyn Cooke. "Seiber, Mátyás." In *Grove Music Online. Oxford Music Online*.

¹⁴²⁸ Programme of the Eoan Arts Festival in 1962 held at the NLSA.

¹⁴²⁹ SAME, s.v. "Manca, Joseph Salvatore".

¹⁴³⁰ *Ibid.*

¹⁴³¹ *Ibid.*

¹⁴³² "House-full board go up for Eoan Group", *The Cape Argus*, 14 March 1959.

rusticana in 1958; Verdi's *Rigoletto* in 1959; Puccini's *La bohème* in 1960;¹⁴³³ (the previous four operas were taken on a first tour to Port Elizabeth, Durban, and Johannesburg from June to September 1960);¹⁴³⁴ Puccini's *Madama Butterfly* in 1962; Verdi's *Il trovatore* in 1965;¹⁴³⁵ (Verdi's *La traviata* and *Il trovatore*, Puccini's *La bohème*, Donizetti's *L'elisir d'armore* and Bizet's *Carmen* were taken on a second tour to Johannesburg, Durban, East London and Port Elizabeth from June to August 1965);¹⁴³⁶ and Rossini's *The Barber of Seville* in 1969.¹⁴³⁷ On both tours ballet performances were also presented. For all the opera productions, the CTMO was hired. Mostly Alessandro Rota was the producer, although Gregorio Fiasconaro was also engaged from time to time. Fiasconaro produced Puccini's *La bohème* in 1960, for example. Operas were sometimes staged in combination with other productions. Between 7 and 29 March 1959, for example, the Eoan Group staged Mascagni's *Cavalleria rusticana*, Verdi's *Rigoletto* and *La traviata*, and a new ballet titled "Pastorale", performed by the Ballet Theatre.¹⁴³⁸ Another example was a new ballet production, "The Pink Lemonade", presented on the 1960 tour.

Manca also conducted oratorios from time to time. On Saturday 12 December 1959 he conducted Handel's *Messiah* with the Eoan Group and nine choirs from Ceres and Worcester, the "Plattelandse Koorunie", a total of 400 voices on stage.¹⁴³⁹ He also conducted musicals, of which Roger and Hammerstein's *Oklahoma* in 1967,¹⁴⁴⁰ *South Pacific* in 1968,¹⁴⁴¹ and *Carmen Jones*¹⁴⁴² in 1970 are examples.

During his career Manca received various awards for his dedication to the Eoan Group and the development of opera in South Africa. Examples are: a Certificate of Merit from the Three Centuries Foundation, a United States/South Africa Leader Exchange Programme award (1962); an honorary Doctorate from UCT (1963); and a Commemorative Medal from

¹⁴³³ "Eoan Group to add 'Barber of Seville' to its growing repertoire", *Cape Times*, 10 September 1969.

¹⁴³⁴ Hilde Roos, "Opera production in the Western Cape: strategies in search of indigenization" (PhD diss., Stellenbosch University, 2010), 89-92.

¹⁴³⁵ "Eoan Group to add 'Barber of Seville' to its growing repertoire".

¹⁴³⁶ Roos, 102-108.

¹⁴³⁷ "Eoan Group to add 'Barber of Seville' to its growing repertoire".

¹⁴³⁸ "Eoan Group hou sy derde operaseisoen", *Die Burger*, 2 March 1959.

¹⁴³⁹ "400-strong choirs sing the 'Messiah'", *The Cape Argus*, 14 December 1959.

¹⁴⁴⁰ Ivor Jones, "Eoan Group's triumphant return in a musical", *Cape Times*, 20 January 1967.

¹⁴⁴¹ George Manuel, "South Pacific Ahoy!", *The Cape Argus*, 17 February 1968.

¹⁴⁴² R.P., "Eoan Group se jongste", *Die Burger*, 2 July 1970.

the Suid-Afrikaanse Akademie vir Wetenskap en Kuns (1974). From 1963 he served on CAPAB's opera committee, and was elected to the Council of the Department of Coloured Affairs in 1968.¹⁴⁴³

The loyal commitment of the members of the Eoan Group is best summarised in the following quote:

These presentations have, in no small measure, contributed to a growing interest in opera in the Republic. This achievement assumes greater importance when it is remembered that members of the company, who are drawn from all walks of life of the Coloured community, are...amateurs in the true sense of the word, as no member is paid for his or her services...The motto of the Group - "We live to serve" is carried out to the letter...¹⁴⁴⁴

Manca resigned in 1977. He died on 10 October 1985 in Cape Town.¹⁴⁴⁵

8.25.2 Ernest Fleischmann (1924-2010)

Ernest Martin Fleischmann was born on 7 December 1924 in Frankfurt, Germany.¹⁴⁴⁶ He made his conducting debut with the JSO in 1942.¹⁴⁴⁷ Fleischmann appeared as guest conductor of the Durban Civic Orchestra on Sunday 30 July 1950, one of the youngest conductors to have conducted there.¹⁴⁴⁸ He qualified with a BMus degree at the SACM in 1954. In this period he studied conducting with Enrique Jorda and Albert Coates¹⁴⁴⁹ and was assistant conductor to Chisholm and chorus master at the SACM.¹⁴⁵⁰ On Tuesday and Wednesday, 17 and 18 November 1953, Fleischmann was mentioned as guest conductor for two orchestral items which formed part of a UCT Ballet Company production under Dulcie Howes: "Les Rendez-vous" and "The Haunted Ballroom". These were conducted by Jorda. Fleischmann conducted the "Tritsch Tratsch Polka" by Strauss Jr and Tchaikovsky's *Casse-noisette* suite.¹⁴⁵¹ Lucy Factor-Kreitzer recalled that he conducted the CTMO occasionally.¹⁴⁵² No evidence of this

¹⁴⁴³ SAME, s.v. "Manca, Joseph Salvatore".

¹⁴⁴⁴ "Eoan Group to add 'Barber of Seville' to its growing repertoire", *Cape Times*, 10 September 1969.

¹⁴⁴⁵ South Africa. Supreme Court. Death Notice.

¹⁴⁴⁶ Alan Rich, "Ernest Fleischmann: Obituary", *Guardian*, 15 June 2010; available from <http://www.guardian.co.uk/music/2010/jun/15/ernest-fleischmann-obituary> (accessed 11 January 2012).

¹⁴⁴⁷ Ibid.

¹⁴⁴⁸ "Guest conductor's success", *Cape Times*, 2 August 1950.

¹⁴⁴⁹ Tidboald, 130.

¹⁴⁵⁰ Talbot, 29.

¹⁴⁵¹ Advertisement, *The Cape Argus*, 17 November 1953.

¹⁴⁵² Faktor-Kreitzer, 119.

was found in my research. After he left South Africa in the 1959, Fleischmann became general secretary of the LSO until 1967, classical music director of the CBSO for two years, and chief executive of the Los Angeles Philharmonic from 1969 to 1998.¹⁴⁵³ He died on 13 June 2010.¹⁴⁵⁴

8.25.3 Keith Jewell (1927-)

Keith Jewell was born on 11 May 1927 in London. He studied organ under Dr George Cunningham in Birmingham and became an FRCO in 1949.¹⁴⁵⁵ In 1943 he won a scholarship to study at the RAM and completed a BMus at the University of London in 1951, having been organist at various churches during his studies. In 1953 he moved to Cape Town¹⁴⁵⁶ and succeeded Alban Hamer as organist of St George's Cathedral, a position he held for ten years.¹⁴⁵⁷ He also was choir master for the Cape Town Choral Society and was appointed as City Organist of Cape Town on 19 December 1963.¹⁴⁵⁸ Appointed as City Carillonneur in April 1968, he gave many recitals on the carillon, sometimes twice daily during the Cape Town music festivals.¹⁴⁵⁹

Jewell was occasionally employed as conductor of the CTMO, mostly for oratorio performances or the more popular Sunday evening concerts. Some concerts and programmes are:

- On Monday 3 November 1958 Jewell conducted Brahms's *German Requiem* with an augmented Cathedral Choir, organ and a "select small orchestra".¹⁴⁶⁰
- On 7, 12, 21 and 28 February 1960 Jewell conducted four popular Sunday evening concerts at the City Hall.¹⁴⁶¹
- On Thursday 9 November 1961 Jewell conducted Verdi's Requiem with Nelli du Toit, Sarie Lamprecht, Gé Korsten and Leon Cranfield as soloists, and the com-

¹⁴⁵³ Alan Rich, "Ernest Fleischmann: Obituary", *Guardian*, 15 June 2010.

¹⁴⁵⁴ Ibid. It is not known where he died, presumably in the USA.

¹⁴⁵⁵ SAME, s.v. "Jewell, Keith".

¹⁴⁵⁶ Ibid.

¹⁴⁵⁷ SAME, s.v. "St George's Cathedral, Cape Town, Music in".

¹⁴⁵⁸ SAME., s.v. "Jewell, Keith".

¹⁴⁵⁹ "Keith keeps fit - Playing the carillon", *The Cape Argus*, 12 March 1975.

¹⁴⁶⁰ "Performance of Brahms Requiem", *Cape Times*, 4 November 1958.

¹⁴⁶¹ "Three guest conductors at the City Hall", *Cape Times*, 3 February 1960.

bined choirs of the Cape Town Choral Society, of which Jewell was the conductor, and the Bellville Choral Society, of which Pieter van der Westhuizen was the conductor.¹⁴⁶²

- On Thursday 29 October 1964 Jewell conducted Handel's oratorio, *Israel in Egypt*, "to an appreciative audience" at the City Hall. The soloists were Joy van Niekerk, Ruth Morrison and Alfred Geale. The Cape Town Choral Society and members of the CTMO, with Charlotte Louw at the organ, formed part of the production.¹⁴⁶³

8.25.4 Claude Brown (1901-1973)

Claude Englefield Brown was born on 23 April 1901 in Mowbray, England. His musical education began as a chorister at Worcester Cathedral between 1924 and 1928. He later was appointed as assistant music master at Wellington College, Berkshire, and became an FRCO in 1932.¹⁴⁶⁴ He was appointed as director of music of the Diocesan College in 1934 and achieved remarkable successes as a choral conductor with the Diocesan College Choir, the Melodic Choir, and combinations of both, or of other choirs. He contributed largely towards promoting English church music at Bishops College and introduced psalm singing in modern free-rhythm chanting.¹⁴⁶⁵ For his efforts he received an honorary Doctorate from the Archbishop of Canterbury in 1940. In 1961 he received the special Kaapse Drie-Eeuestigting award for dedicated services to music in the province, especially in the choral field.

Brown combined his two choirs in various productions from 1944,¹⁴⁶⁶ of which two are highlighted here:

- On Thursday 11 August 1955 Brown conducted JS Bach's B minor Mass with "players of the Cape Town Orchestra".¹⁴⁶⁷ Here four choirs were mentioned: the Diocesan College and the Melodic Madrigal choirs, and Leslie Arnold's Cape Town Choral Society and his Philharmonic Choir. The soloists were Shelagh Farrell, Theresa Bester, Ernest Dennis, and Gregorio Fiasconaro. Brown conducted another B minor Mass on Wednesday 3 September 1958 with a total of over 200 voices, which constituted the two

¹⁴⁶² Programme held at the NLSA.

¹⁴⁶³ "Soloists do well in Oratorio", *Cape Times*, 30 October 1964.

¹⁴⁶⁴ John Joubert, "Claude Brown (23.04.1901 - 05.12.1973): a personal tribute" *Musicus* 29:1 (1 November 2001): 101.

¹⁴⁶⁵ SAME, s.v. "Brown, Claude Englefield".

¹⁴⁶⁶ *Ibid.*

¹⁴⁶⁷ "Big audience hears Bach Mass", *The Cape Argus*, 12 August 1955.

choirs under his direction, and members of the CTMO. This time Elizabeth Meyer, Norma Nash-Webber, Alfred Geale and Harold Hart were the soloists.¹⁴⁶⁸ Leslie Arnold was the organist in both productions.

- On Wednesday 21 August 1963 Brown conducted Vaughan Williams's *A Sea Symphony* with the CTMO. The combined choirs were that of the Diocesan College and the Melodic Madrigal, while Désirée Talbot and Harold Hart were the soloists.¹⁴⁶⁹

Brown retired from Bishops in 1965 and moved to Port Elizabeth. He died on 5 December 1973.¹⁴⁷⁰

8.25.5 Daniel Ulster¹⁴⁷¹

Daniel Ulster was a talented member of the Eoan Group. On 25 August 1955, the gala evening of UCT's Arts Festival, Ulster shared a concert with two other conductors, Benito Moni and Hans Maske.¹⁴⁷² Maske opened with Borodin's *Prince Igor* Overture and also conducted his own composition titled *Congolaise*. Ulster conducted Mozart's *Exsultate, jubilate* with Trudi van Zyl as soloist and also Brahms's Piano Concerto no. 1 with Manuel Villet as soloist. Moni conducted Beethoven's First Symphony.¹⁴⁷³

On 26 and 28 April 1956 Ulster conducted Gilbert and Sullivan's *The Mikado* with more than 75 children. It was presented by Marjorie Hill, producer for the Gilbert and Sullivan Society, to form part of a children's operetta. Participants were all members of the Eoan Group's younger generation. Ulster, then working at Battswood Training College, conducted "certain

¹⁴⁶⁸ B.M., "Crowded audience for Bach Mass", *Cape Times*, 4 September 1958.

¹⁴⁶⁹ "See-Simfonie in Stadsaal", *Die Burger*, 20 August 1963.

¹⁴⁷⁰ John Joubert, "Claude Brown (23.04.1901 - 05.12.1973): a personal tribute", 102.

¹⁴⁷¹ As his birth place is not known, his birth and death dates could not be determined.

¹⁴⁷² Hans Herbert Maske (1927-1976) was born on 24 August 1927 in Bielefeld, Westphalia, Germany. In that year his parents moved to South Africa. He completed a MMus degree at UCT in 1952 and a PhD at Rhodes University, Grahamstown, in 1963. He taught music at a number of schools in the Cape, was a music critic for *Die Burger* between 1953 and 1956, and moved to Windhoek in 1961. Here he taught at the Windhoek High School. He also played the organ, was a music critic, and assisted in the development of choral singing among the Afrikaans-speaking people of Windhoek. He died in Windhoek on 14 January 1976. See SAME, s.v. "Maske, Hans Herbert". See also Professor Hubert van der Spuy, "Historical Almanac", *Musicus* 35:2 (2007): 4.

¹⁴⁷³ D.K., "U.K. se Kunsfees - Groot gehoor geniet Gala-Konsert", *Die Burger*, 26 August 1955.

members of the Cape Town Orchestra in well-adjusted accompaniments”.¹⁴⁷⁴ He had also trained the soloists and the chorus.¹⁴⁷⁵

On 14 and 16 June 1956 Ulster conducted a combination of ballets with dance director, Gwen Michaels, as part of the Eoan Group’s Art Festival.¹⁴⁷⁶

8.25.6 Alec Sherman (1907-1992)

Alec Sherman was born on 27 April 1907 in London, England.¹⁴⁷⁷ He was educated at the Davenant Foundation School and studied music from an early age.¹⁴⁷⁸ He joined the BBC Symphony Orchestra in 1930 as a violinist and played under many world-class conductors such as Toscanini, Koussevitzky, Walter and Weingartner.¹⁴⁷⁹ In 1941 he was appointed as permanent conductor of the New London Orchestra.

With this orchestra he conducted concerts with Myra Hess as soloist in performances of the complete Mozart concertos during WWII.¹⁴⁸⁰ Between 1943 and 1946 Sherman conducted the Sadler’s Wells Ballet Company.¹⁴⁸¹ In 1946 he conducted Gina Bachauer’s British debut at the Albert Hall in her performance of Grieg’s Piano Concerto.¹⁴⁸² He married Bachauer in 1951, after the death of her first husband, John Christodoulo.¹⁴⁸³ Sherman was also conductor of the London Philharmonic, the Hallé and the BBC Symphony orchestras, among others.¹⁴⁸⁴

Percival Kirby was the guest conductor of the CTMO and was to conduct on Tuesday 10 June 1958, but handed the baton to Sherman for a concert with Gina Bachauer and the CTMO at the Alhambra Theatre. This concert was presented by the African Consolidate Theatres,

¹⁴⁷⁴ B.M., “Coloured children in ‘Mikado’”, *Cape Times*, 27 April 1956.

¹⁴⁷⁵ Ibid.

¹⁴⁷⁶ “Eoan Group zestfully presents musical comedy in the City Hall”, *The Cape Argus*, 31 July 1956. The musical referred to was “Zip goes a Million” and ended the Festival towards the end of July 1956.

¹⁴⁷⁷ *Library of Congress Authorities: California Death Index*; available from http://authorities.loc.gov/cgi-bin/Pwebrecon.cgi?Search_Arg=sherman%2C+alec&Search_Code=NHED_&PID=-QBRV8ZDwLWGkC5IDvnUZ8drx&SEQ=20120517005637&CNT=100&HIST=1 (accessed 16 May 2012).

¹⁴⁷⁸ *Grove’s Dictionary of Music and Musicians*, 5th ed., s.v. “Sherman, Alec”.

¹⁴⁷⁹ Ibid.

¹⁴⁸⁰ *Encyclopedia of World Biography*, s.v. “Myra Hess”; available from <http://www.notablebiographies.com/supp/Supplement-FI-Ka/Hess-Myra.html> (accessed 27 January 2011).

¹⁴⁸¹ *Grove’s Dictionary of Music and Musicians*, 5th ed., s.v. “Sherman, Alec”.

¹⁴⁸² Graham Wade. “Bachauer, Gina.” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/01694> (accessed 25 October 2011).

¹⁴⁸³ Ibid.

¹⁴⁸⁴ “Husband will conduct wife in concertos”, *Cape Times*, 2 June 1958.

Ltd.¹⁴⁸⁵ Bachauer included two concertos: Beethoven's *Emperor* Concerto and Rachmaninoff's Second Piano Concerto. Sherman started the programme with the *Fidelio* Overture.¹⁴⁸⁶ Beatrice Marx wrote:

No soloist, within my memory, has stirred an Alhambra audience to such heights of enthusiasm as did Gina Bachauer...¹⁴⁸⁷

Bachauer visited again in 1961, probably on invitation from the African Consolidated Theatres, Ltd., in which case the performance would have been in the Alhambra Theatre.¹⁴⁸⁸ Sherman remained Bachauer's personal manager and advisor, also for the Bachauer International Piano Foundation. He died in Los Angeles, California, on 29 March 1992.¹⁴⁸⁹

8.25.7 Stirling Robins (1898 - ?)¹⁴⁹⁰

Stirling Mansfield Robins was born on 27 July 1898 in Plymouth, England. He started violin at the age of eight and later studied at the RCM until 1921. Lyell-Tayler recruited him for the Durban City Orchestra in 1922. He became the concert master in 1924 and remained in the orchestra until 1952.¹⁴⁹¹ Robins was then appointed as senior violin lecturer and conductor of the UCT Youth Orchestra at the SACM.¹⁴⁹² This orchestra gave its inaugural concert on 2 September 1958 at the Hiddingh Hall. In addition to conducting opportunities mentioned above,¹⁴⁹³ he also conducted the CTMO on the following dates: Sunday 23 July 1961; Sunday 7 and Wednesday 10 April, and on the two Sundays, 6 and 13 October 1963. The programme of the last concert was called "Musical Memories" and entailed the soloist, Louise Wessels, with two arias: "Habanera" from Bizet's *Carmen*, and "Softly Awakes my Heart" from *Samson and Delilah* by Saint-Saëns. Weber's *Oberon* Overture had opened the concert,

¹⁴⁸⁵ Ibid.

¹⁴⁸⁶ Programme held at the NLSA.

¹⁴⁸⁷ "Audience stirred by Gina Bachauer", *Cape Times*, 11 June 1958.

¹⁴⁸⁸ Rosenthal, 42. Tidboald mentioned that they [Sherman and Bachauer], "always stayed with the Holt sisters when visiting Cape Town". See Tidboald, 110.

¹⁴⁸⁹ *Library of Congress Authorities*. Incorrectly given as 2008 by the *National Portrait Gallery*; available from <http://www.npg.org.uk/collections/search/saction.php?sText=alec+sherman&search=ss&OConly=true&firstRun=true&submitSearchTerm.x=15&submitSearchTerm.y=10> (accessed 4 May 2012).

¹⁴⁹⁰ It could not be determined when and where Robins died.

¹⁴⁹¹ SAME, s.v. "Robins, Stirling Mansfield".

¹⁴⁹² Pamphlet Collection: Stirling Robins, WH Bell Music Library, UCT.

¹⁴⁹³ See pp. 145, 170 and 173 above.

followed by excerpts from Tchaikovsky's *Swan Lake*, Nino Rota's filmmusic for *Glass Mountain*, and a selection from Gilbert and Sullivan's *The Gondoliers*.¹⁴⁹⁴

On Sunday 22 November 1964 Robins started with Berlioz's March, "Hongroise", Wagner's *Tannhäuser* Overture, selections from Mascagni's *Cavalleria rusticana*, and Tchaikovsky's *Capriccio Italien*. Josslyn Kahn was the soloist in the performance of three opera arias. These were "Vissi d'arte" from *Tosca* and "One Fine Day" from *Madama Butterfly* by Puccini, and "Vilja" from Lehar's *The Merry Widow*.¹⁴⁹⁵

8.25.8 Lawrence Leonard (1923-2001)

Lawrence Leonard was born on 23 August 1923 in London, England.¹⁴⁹⁶ He studied music at the RAM and the École Normale de Musique in Paris and conducting privately with Erich Kleiber and Ernest Ansermet.¹⁴⁹⁷ Having joined the LSO as cellist in 1939, he played under such famous conductors as Henry Wood, Richard Strauss and Leopold Stokowski.¹⁴⁹⁸ For the following period of about 10 years, he also played in the LPO and various other orchestras.¹⁴⁹⁹

Through his friendship with the cartoonist, Gerhard Hoffnung, he became involved as conductor and composer with the Hoffnung Music Festivals on the South Bank, London, in the late 1950s.¹⁵⁰⁰ In 1958 he conducted the first London performance of *West Side Story* at the personal request of Leonard Bernstein.¹⁵⁰¹ Though the date is not known, he was appointed as associate conductor of the BBC Northern Orchestra before his visit to South Africa in 1960.¹⁵⁰²

¹⁴⁹⁴ B.M., "More study needed by soloist", *Cape Times*, 14 October 1963.

¹⁴⁹⁵ The programme details are according to the programme held at the NLSA.

¹⁴⁹⁶ "Leonard, Lawrence." In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e6032> (accessed 15 March 2012).

¹⁴⁹⁷ *Ibid.*

¹⁴⁹⁸ *Lawrence Leonard video/ interviews*; available from <http://www.ovguide.com/lawrence-leonard-9202a8c04000641f800000000e3f09d#> (accessed 16 December 2011).

¹⁴⁹⁹ "A new guest conductor from Britain", *Cape Times*, 23 March 1940.

¹⁵⁰⁰ *Music and vision: Lawrence Leonard*; available from <http://www.mvdaily.com/news/item.cgi?id=101375> (accessed 10 December 2011).

¹⁵⁰¹ "Leonard, Lawrence." In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e6032> (accessed 15 March 2012). This date is quoted as 1959. See *Lawrence Leonard video/interviews*.

¹⁵⁰² "A new guest conductor from Britain", *Cape Times*, 23 March 1940.

Leonard conducted 11 symphony concerts between 7 April and 30 June 1960.¹⁵⁰³ A “disappointingly small audience” was present at his first concert on Thursday 7 April. Malcolm Arnold’s *Beckus the Dandipratt* opened the programme, followed by Brahms’s Symphony no. 4, Tchaikovsky’s *Francesca da Rimini*, and Kodály’s *Dances of Galánta*.¹⁵⁰⁴ He introduced first performances of the following ten works, all on Thursday evenings:¹⁵⁰⁵ Boris Blacher’s *Concertante Musik* (14 April); Carlo Marbelli’s “Overture Fiesta” (5 May); Peter Fricker’s “Dance Scene” (12 May); Willem Pijper’s Symphony no. 1 (2 June); Beethoven’s *King Stephan* Overture and Humphrey Searle’s Symphony no. 2 (9 June); Alexander Goehr’s *Fantasia* and Shostakovich’s Symphony no. 10 (16 June); Ibert’s *Louiseville-concert* (23 June), and Elizabeth Lutyens’s Three Symphony Preludes (30 June).

Twenty-five full-time music students (probably of the SACM though not mentioned in the minutes) were granted the privilege to attend the series of Leonard’s concerts free of charge. The ticket price of £58 was reduced to £32.6s and sponsored by the SASMT.¹⁵⁰⁶

The concert on Thursday 21 April was titled a “Celebrity Concert” and featured Mindru Katz in a performance of two concertos: Mozart’s Piano Concerto in E flat major, K.482, and Khachaturian’s Piano Concerto. Of the Mozart, H.K. wrote that “playing of such exquisite nature” had, to his memory, not been heard in Cape Town before.¹⁵⁰⁷ Leonard was praised for having had the courage to introduce Hindemith’s *Symphonic Metamorphosis after Themes by Carl Maria von Weber* as the closing work.¹⁵⁰⁸

As part of the Union Festival, Haydn’s *The Creation* was presented in Afrikaans on Wednesday and Thursday, 18 and 19 May, in the Bellville Civic Centre.¹⁵⁰⁹ Professor Con de Villiers had prepared the translation. The soloists were Joy van Niekerk, Alfred Geale and George van der Spuy, with a choir of about one hundred voices under Pieter van der Westhuizen.¹⁵¹⁰

¹⁵⁰³ Ibid.

¹⁵⁰⁴ “Lawrence Leonard pleases City Hall audience”, *The Cape Argus*, 8 April 1960.

¹⁵⁰⁵ A brochure containing the programme details of all 11 concerts is held at the UCTL. MA. Erik Chisholm Collection, BC129, box 20, file 155:21. In this brochure Strauss’s Suite from *Der Rosenkavalier* is incorrectly indicated as a first. It had been premièred on 9 August 1956 under Hugo Rignold (see p. 158 above). The following programmes are held at the NLSA: 28 April; 12 and 29 May; and 2, 12, 23 and 30 June 1960.

¹⁵⁰⁶ WCARS. City Council: Minutes. Inventory 3/CT. Vol. 1/1/1/129. 28 April 1960, 2544.

¹⁵⁰⁷ “Pianist’s dazzling performance”, *The Cape Argus*, 22 April 1960.

¹⁵⁰⁸ Ibid.

¹⁵⁰⁹ “Grootste uitvoering in Bellville”, *Die Burger*, 16 May 1960.

¹⁵¹⁰ “Bellville se Fees: Groot aand in Skouburg”, *Die Burger*, 21 May 1960.

For Leonard's final concert on 30 June he conducted Berlioz's *Benvenuto Cellini* Overture and the symphony, *Harold in Italy* (a first hearing in Cape Town), before interval. Ravel's *Mother Goose* and *Daphnis et Cloé* suites came after interval, the last-mentioned presumably no. 2 as it ended with an "overwhelming climax". Hereafter the orchestra was on holiday until the end of July.¹⁵¹¹

After his departure, Leonard became assistant conductor to Barbirolli of the Hallé Orchestra between 1963 and 1968. He was Professor of Conducting at the Guildhall School of Music and Drama and regularly conducted the Royal Academy of Music Chamber Orchestra.¹⁵¹² During this period, in 1964, he conducted the world première of Menotti's *Martin's Lie*. He became the Music Director of the Edmonton Symphony Orchestra, Canada, from 1968 to 1973.¹⁵¹³ Two of his compositions were premièred by this orchestra: his adaptation from Ma-chaut's *Messe de Nostre Dame* in 1972, and *Group Questions for Orchestra* in 1973.¹⁵¹⁴

Leonard died on 4 January 2001.¹⁵¹⁵

¹⁵¹¹ "Farewell to Leonard", *The Cape Argus*, 1 July 1960. See also B.M., "Last concert by guest conductor", *Cape Times*, 1 July 1960, and L.J.O., "Afskeid van L. Leonard", *Die Burger*, 1 July 1960.

¹⁵¹² *Music and vision: Lawrence Leonard*; available from <http://www.mvdaily.com/news/item.cgi?id=101375> (accessed 10 December 2011).

¹⁵¹³ These dates are differently given as being from 1969 to 1974 in "Leonard, Lawrence." In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. *Oxford Music Online*.

¹⁵¹⁴ *Lawrence Leonard video/interviews*.

¹⁵¹⁵ *Music and vision: Lawrence Leonard*; available from <http://www.mvdaily.com/news/item.cgi?id=101375> (accessed 10 December 2011). The place was not mentioned.

Chapter 9

David Tidboald (1926-)

David Peter Tidboald was born on 23 September 1926¹⁵¹⁶ in Plymouth, England. He received his first musical instruction from his mother, a professional singer.¹⁵¹⁷ Though his parents wanted him to pursue a career in the Royal Navy,¹⁵¹⁸ to his relief he failed the examinations.¹⁵¹⁹ However, the Navy claimed him and in August 1945 he was sent to Berlin with a rank “as humble as they get”.¹⁵²⁰ Here he studied conducting and orchestration with Leopold Ludwig, who had been appointed as conductor of the Berlin Städtische Oper in 1943.¹⁵²¹ These lessons were on a one-to-one basis, Ludwig playing from the score while Tidboald conducted, and vice versa.¹⁵²²

Robert Heger, conducting Beethoven’s *Fidelio* at the Städtische Oper at the time, is also mentioned as one of his tutors.¹⁵²³ Tidboald found him “rather dull” as a conductor.¹⁵²⁴ Marie-Therese Schmücker taught him the piano, and “a very sweet and long-suffering soul whose name, I’m ashamed to admit, I have forgotten”,¹⁵²⁵ the violin. It was through her that Tidboald met Gerhart von Westerman, who had been and later again became general manager of the Berlin Philharmonic after his denazification,¹⁵²⁶ and who in turn introduced him to Furtwängler.¹⁵²⁷

Tidboald returned to London at the end of 1946 and enrolled at the LCM the following year.¹⁵²⁸ Here he studied piano with Richard Glas and formed his own student orchestra,¹⁵²⁹

¹⁵¹⁶ Incorrectly quoted as 1927 by Ingrid Gollom. See Gollom, 141.

¹⁵¹⁷ SAME, s.v. “Tidboald, David Peter”.

¹⁵¹⁸ Tidboald’s father died 1949. His uncle took over the paternal responsibilities. See Tidboald, 14.

¹⁵¹⁹ “New conductor was intended for the Navy”, *Cape Times*, 25 August 1960.

¹⁵²⁰ Tidboald, 14.

¹⁵²¹ Bernard Jacobson. “Ludwig, Leopold.” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/17136> (accessed 20 December 2011).

¹⁵²² Tidboald, 17.

¹⁵²³ SAME, *ibid.*

¹⁵²⁴ Tidboald, 15. See also “Tidboald Kruik se dirigent”, *Die Burger*, 28 February 1970.

¹⁵²⁵ Tidboald, 18.

¹⁵²⁶ David Tidboald, interviewed by author, 23 December 2011, Cape Town: Simon’s Town.

¹⁵²⁷ Tidboald, 22.

¹⁵²⁸ *Ibid.*, 23.

¹⁵²⁹ David Tidboald, interviewed by author, 23 December 2011.

gaining experience in conducting new compositions by students. Tidboald always observed conductors closely and attended many concerts of the LPO, Royal Philharmonic Orchestra, National Philharmonic, Torquay Municipal Orchestra, Hallé Orchestra, CBO, and many other touring orchestras that played in London at the time.¹⁵³⁰ As a pianist Tidboald improvised at the piano for silent movies, the first of which was for the New London Film Society at the old Scala Theatre in February 1952.¹⁵³¹ Many others followed.

His first professional concert as conductor was with the Boyd Neel Orchestra in Chelsea Town Hall in April 1953,¹⁵³² a concert in which he included his Three Songs, to poems by Stephen Spender, for tenor and string orchestra.¹⁵³³ In 1954 he accompanied a group of Royal Ballet dancers with prima ballerina, Beryl Grey, in a two-piano accompaniment together with Cyril Preedy, at the Devon Festival.¹⁵³⁴

On 16 April 1957 he conducted the London Mozart players at the Wigmore Hall to rave press reports.¹⁵³⁵ The programme consisted of Haydn's Symphony no. 49 (*La Passione*), Bartók's Divertimento for strings, Mozart's Piano Concerto no. 9 in E flat major, K.271 with Preedy as soloist, and Malcolm Arnold's Sinfonietta no. 1.¹⁵³⁶ Hereafter an extensive tour with Beryl Grey and Oleg Briansky followed, with him as musical director, to South and Central America, and South Africa. Tidboald either conducted local orchestras in America or accompanied on the piano. In South Africa a "very effective little ensemble" was employed, according to Tidboald.¹⁵³⁷ The three-month tour through South Africa was under the auspices of the African Consolidated Theatres, Ltd.¹⁵³⁸

During this visit to South Africa, the reviews of his successful concert with the London Mozart players had reached Philip Tongue, the organiser of the ABRSM examinations in South

¹⁵³⁰ Tidboald, 46-47.

¹⁵³¹ *Ibid.*, 104. The first was "Flesh and the Devil" starring, among others, Greta Garbo, and directed by Clarence Brown.

¹⁵³² Tidboald, 61.

¹⁵³³ SAME, s.v. "Tidboald, David Peter".

¹⁵³⁴ Tidboald, 37.

¹⁵³⁵ *Ibid.*, 72-73. The heading of the *Daily Express* article reads "Fame Beckons Mr Tidboald!". See Tidboald, 73.

¹⁵³⁶ *Ibid.*, 72.

¹⁵³⁷ *Ibid.*, 42.

¹⁵³⁸ *Ibid.*, 13.

Africa and the representative for Harold Holt and Ibbs & Tillet.¹⁵³⁹ Upon Tongue's suggestion an "audition concert" with the CTMO was arranged for Sunday 3 November 1957 by the Orchestra Committee.¹⁵⁴⁰ Tidboald's programme consisted of Rossini's *The Thieving Magpie* Overture, Debussy's *Prélude à l'après-midi d'un faune* and Brahms's Second Symphony.¹⁵⁴¹ Though the Orchestra Committee decided to offer him the post as permanent conductor of the CTMO, the Town Clerk, Jan Luyt,¹⁵⁴² vetoed this decision on the grounds that Tidboald was too young and inexperienced.¹⁵⁴³

In 1958 Tidboald was runner-up of the first Liverpool Conducting Competition, organised by William Steinberg and John Pritchard. Zubin Mehta won the competition, but was unable to conduct at a Promenade Concert afterwards, which Tidboald was then asked to share with Pritchard.¹⁵⁴⁴ This experience led to Tidboald often having preparatory rehearsals for the Liverpool Philharmonic Orchestra, doing the "spadework" as he referred to it.¹⁵⁴⁵ These often entailed sectional rehearsals for Pritchard's Musica Viva programmes of contemporary music. More guest conducting opportunities followed, mainly with ballet companies such as those of the Royal Swedish and Danish ballets for Menuhin's Bath Festivals.¹⁵⁴⁶

Tidboald was in South Africa in January and February 1960 as musical director of Laurie Johnson's musical, *Lock up your Daughters* (with Leonard Schach as producer), at the Hofmeyr Theatre. The Bredan Behan play, *The Hostage*, also produced by Schach, in which Tidboald was the pianist, was presented concurrently. As Charles Mackerras had cancelled his

¹⁵³⁹ Ibid., 73.

¹⁵⁴⁰ Ibid.

¹⁵⁴¹ B.M., "Young guest conductor from Britain", *Cape Times*, 30 October 1957. See also Henry Duthie, "City Orchestra has three guest conductors in space of a week", *The Cape Argus*, 1 November 1957.

¹⁵⁴² Jan Luyt Jr (1908-1971) studied singing with his mother, later with Timothy Farrell at the SACM, and the piano privately. Having studied the carillon with Anton Bress in Antwerp, Holland, he was appointed as Cape Town's City Carillonneur in 1927. See *The Arts in South Africa*, s.v. "Luyt, Jan, Junior". He remained City Carillonneur until 1955. Luyt joined the Cape Town City Council in July 1929 and became the City Clerk on 1 December 1960. On occasion he also conducted the CTMO. See Michael Green, "Does he call the tune in the City Council?", *The Cape Argus*, 9 December 1961. He remained closely connected to the CTMO throughout his lifetime and was an executive member of CAPAB. Although he contracted health problems in 1965, he continued to serve the City Council until February 1970, 41 years in total. He died on 28 November 1971. See "Jan Luyt: his zest recalled", *The Cape Argus*, 29 November 1971.

¹⁵⁴³ Tidboald, 73.

¹⁵⁴⁴ Ibid., 65-66.

¹⁵⁴⁵ Ibid., 67.

¹⁵⁴⁶ David Tidboald, interviewed by author, 29 June 2012. Specific dates are not given other than that the ballet performances were during the 1950s. See Tidboald, 109. The fact that he conducted "various symphony and chamber orchestras and ballet seasons in Sweden and Denmark" as stated in the SAME is, according to Tidboald, not correct. David Tidboald, interviewed by author, 23 December 2011.

planned visit to Cape Town,¹⁵⁴⁷ Tidboald was asked to conduct 11 concerts at the City Hall. The content of some of these programmes are mentioned:

For his first concert on Sunday 17 January 1960, Tidboald chose Glinka's *Ruslan and Ludmilla* Overture, Tchaikovsky's "Waltz" and "Elegy" from the *Serenade* for strings, Prokofiev's *Peter and the Wolf* with Arthur Cox as narrator, and the "Lullaby" and "Sabre Dance" from Khachaturian's *Gayaneh* ballet suite.¹⁵⁴⁸

Of the concert on Thursday 28 January, a critic wrote that Tidboald had the ability of "conjuring effects from his players which have remained dormant too long".¹⁵⁴⁹ Désirée Talbot was the soloist in a performance of the "Letter Song" from Tchaikovsky's *Eugene Onegin*, and the "Jewel Song" and "King of Thule" from Gounod's *Faust*. Other works were Mozart's *The Marriage of Figaro* Overture, "Dance of the Blessed Spirits" from Gluck's *Orfeo ed Euridice*, Wagner's Prelude and "Liebestod" from *Tristan and Isolde*, and Tchaikovsky's Fourth Symphony, which brought the concert to a close.¹⁵⁵⁰

Tidboald also conducted the two consecutive Thursday concerts, 18 and 25 February. Two performances of Tchaikovsky's *The Nutcracker* followed on Saturday 27 February with the UCT Ballet Company.

In August 1960 Tidboald was appointed with the approval of Luyt. Ten concerts had been booked for the fiftieth commemoration of the SACM in August under conductors Erik Chisholm,¹⁵⁵¹ Constantin Silvestri¹⁵⁵² and Mátyás Seiber.¹⁵⁵³ Tidboald conducted two performances of Tchaikovsky's *The Nutcracker*¹⁵⁵⁴ on Saturday 20 August as part of the Jubilee

¹⁵⁴⁷ See p. 208 above. According to Tidboald, Luyt had told Mackerras that "he need'nt bother to come at all". See Tidboald, 74.

¹⁵⁴⁸ "Music chosen by conductors at City Hall", *Cape Times*, 14 January 1960. See also "Musical treat at the City Hall", *The Cape Argus*, 18 January 1960, and "Tidboald met Stadsorkes", *Die Burger*, 19 January 1960.

¹⁵⁴⁹ "Conductor adds to his laurels", *Cape Times*, 29 January 1960.

¹⁵⁵⁰ "Tidboald steel sy gehoor se hart", *Die Burger*, 29 January 1960.

¹⁵⁵¹ See pp. 144-145 above.

¹⁵⁵² See p. 257 below.

¹⁵⁵³ See p. 216 above.

¹⁵⁵⁴ Tidboald incorrectly stated that he conducted Tchaikovsky's *The Sleeping Beauty* at the time. See Tidboald, 63.

Music Festival of the SACM.¹⁵⁵⁵ These were repeat performances by the UCT Ballet Company, following their success at the Bloemfontein Union Festival in May of that year.¹⁵⁵⁶

The first concert after Tidboald's appointment was on Thursday 1 September 1960 with the violinist Henryk Szeryng as soloist, who performed JS Bach's Violin Concerto in E major and Brahms's Violin Concerto.¹⁵⁵⁷ The other works were Tidboald's orchestral transcription of the eighth Prelude and fourth Fugue from the first book of JS Bach's *Das Wohltemperierte Klavier* (which he titled Adagio and Fugue), and Mozart's Symphony no. 39.¹⁵⁵⁸

Many soloists appeared under Tidboald until the end of January 1961: Désirée Talbot and Gregorio Fiasconaro (in one concert),¹⁵⁵⁹ Roy Lilley,¹⁵⁶⁰ Elsie Hall,¹⁵⁶¹ John Pattinson,¹⁵⁶² Christie Feros,¹⁵⁶³ Ralph Koorland,¹⁵⁶⁴ Artemisio Paganini and Franco Seveso (in one concert),¹⁵⁶⁵ Anna van der Westhuizen,¹⁵⁶⁶ Glyn Townley,¹⁵⁶⁷ Nella Wissema,¹⁵⁶⁸ Adelaide

¹⁵⁵⁵ Programme held in the Pamphlet Collection, WH Bell Music Library, UCT.

¹⁵⁵⁶ Advertisement, *Cape Times*, 18 August 1960. The Bloemfontein Union Festival took place from 15 to 31 May 1960. See WCARS. City Council: Minutes. Inventory 3/CT. Vol. 1/1/1/127. 30 June 1959, 3106-3109.

¹⁵⁵⁷ Programme held at the NLSA.

¹⁵⁵⁸ B.M., "Violinist soared to greater heights", *Cape Times*, 2 September 1960.

¹⁵⁵⁹ The concert on Thursday 4 September 1960 contained two duets, "Ciel, mio padre", from Verdi's *Aida* and "Undiste?, come albeggi" from *Il trovatore*, apart from two arias, "Vissi d'arte" from Puccini's *Tosca* and "Tacea la note" from *Il trovatore*, sung by Talbot. Beatrice Marx incorrectly quoted the latter aria as "Tutte la Note" and remarked that Fiasconaro was "battling against a heavy cold". See "Applause for soloists at City Hall", *Cape Times*, 5 September 1960.

¹⁵⁶⁰ Lilley performed two of his own arrangements on Sunday 11 September 1960: "Ebb Tide" by Robert Maxwell and "Roses of Picardy" by Haydn Wood. Programme held at the NLSA. See also WCARS. City Council: Minutes. Vol. 1/1/1/130. 27 October 1960, 716.

¹⁵⁶¹ Hall performed Mozart's Piano Concerto no. 9 in E flat major, K.271 on Thursday 15 September 1960. See B.M., "A symphony concert to be cherished", *Cape Times*, 16 September 1960. Programme held at the NLSA.

¹⁵⁶² Pattinson performed "Saxo-Rhapsody" by Eric Coates on Sunday 18 September 1960. Programme held at the NLSA.

¹⁵⁶³ Feros performed Chopin's Piano Concerto no. 2 on Thursday 22 September 1960. Programme held at the NLSA. See also "Warm greeting for pianist", *The Cape Argus*, 23 September 1960.

¹⁵⁶⁴ Koorland performed *Introduction and rondo capriccioso* by Saint-Saëns on Sunday 25 September 1960. Programme held at the NLSA.

¹⁵⁶⁵ Paganini and Seveso performed Mozart's *Sinfonia concertante* in E flat major, K.364 on Thursday 6 October 1960. Programme held at the NLSA. See also B.M., "Players were in perfect accord", *Cape Times*, 7 October 1960.

¹⁵⁶⁶ Van der Westhuizen performed Dohnányi's *Variations on a Nursery Song* for piano and orchestra on Sunday 9 October 1960. Programme held at the NLSA. See also B.M., "Enthusiastic reception for solo pianist", *Cape Times*, 10 October 1960.

¹⁵⁶⁷ Townley performed Ravel's Piano Concerto in G major on Sunday 30 October 1960. See "Opening concert season", *Cape Times*, 31 October 1960. Programme held at the NLSA. He also performed Liszt's Hungarian Fantasy on Sunday 6 November. See B.M., "Last night's concert at City Hall", *Cape Times*, 7 November 1960.

Newman,¹⁵⁶⁹ Manuel Villet,¹⁵⁷⁰ Xander Haagen,¹⁵⁷¹ Denise Blumenthal and Jeanette Greenblo (in one concert),¹⁵⁷² and Laura Searle.¹⁵⁷³

A number of others need special mention, as they were either of particular international standing, or formed part of a concert series:

- The French pianist, Philippe Entremont, made a single appearance in Cape Town on Thursday 29 September and performed two concertos with an “electrifying exhibition of virtuosity”.¹⁵⁷⁴ These were Mozart’s Piano Concerto no. 20 in D minor, K.466, and Prokofiev’s Piano Concerto no. 3. The *Donna Diana* Overture by Emil von Reznicek, and Strauss’s *Don Juan* were also on the programme.¹⁵⁷⁵
- Dame Flora Robson, co-starring in “The Aspern papers” that had opened on 28 September 1960 at the Hofmeyr Theatre,¹⁵⁷⁶ did the narration for Prokofiev’s *Peter and the Wolf* on Sunday 2 October. The City Hall was full that evening and many were turned away.¹⁵⁷⁷ Being used to perform without printed material, the experience for Dame Robson must have been somewhat nerve-racking, as she was “obliged to follow very carefully the printed copy in her hand”.¹⁵⁷⁸ Tidboald remarked that the audience “had come to see a star in action, and had felt cheated by the modest role she had been called

¹⁵⁶⁸ Wissema performed Walton’s Violin Concerto on Thursday 10 November 1960. Programme held at the NLSA.

¹⁵⁶⁹ Newman performed De Falla’s *Nights in the Gardens of Spain* on Thursday 17 November 1960. Programme held at the NLSA.

¹⁵⁷⁰ Villet performed Brahms’s Piano Concerto no. 2 on Thursday 24 November 1960. Programme held at the NLSA.

¹⁵⁷¹ Haagen performed Mahler’s *Lieder eines fahrenden Gesellen* on Thursday 1 December 1960. Programme held at the NLSA.

¹⁵⁷² Blumenthal performed JS Bach’s Piano Concerto in D minor (first movement), while Greenblo performed Beethoven’s Third Piano Concerto (first movement) on Sunday 8 January 1961. Programme held at the NLSA.

¹⁵⁷³ Searle performed Tchaikovsky’s Piano Concerto no. 1 on Sunday 22 January 1961. Programme held at the NLSA.

¹⁵⁷⁴ “French Pianist in two Concertos”, *Cape Times*, 30 September 1960.

¹⁵⁷⁵ Programme held at the NLSA.

¹⁵⁷⁶ Dame Robson co-starred with Robert Beatty in this production. See “The world of entertainment”, *Cape Times*, 23 September 1960.

¹⁵⁷⁷ “Full house for concert”, *Cape Times*, 3 October 1960.

¹⁵⁷⁸ *Ibid.*

upon to fill".¹⁵⁷⁹ Other works were the suite from Mackerras's *Pineapple Poll*, and Borodin's "Polovtsian Dances" from *Prince Igor*.¹⁵⁸⁰

- Hungarian cellist, János Starker, who settled in America in 1948, made his appearance at the City Hall on Thursday 13 October. He performed Saint-Saëns's Cello Concerto no. 1 in A minor and Bloch's *Schelomo*.¹⁵⁸¹ These followed the opening work, Cimarosa's *Il matrimonio segreto* Overture, while Mozart's Symphony no. 41 and Wagner's *Tannhäuser* Overture concluded the concert.¹⁵⁸²

- Adolph Hallis performed a Rachmaninoff cycle in December 1960. On Thursday 15 December Concertos nos. 1 and 2 were performed,¹⁵⁸³ *Rhapsody on a Theme of Paganini* followed on Sunday 18 December¹⁵⁸⁴ and Concertos nos. 3 and 4 on Thursday 22 December.¹⁵⁸⁵

- From 29 December 1960 to 2 February 1961, Tidboald conducted all five Beethoven piano concertos and eight of the symphonies in a cycle of five successive Thursday evenings. Lionel Bowman was the pianist in all the concertos. On 29 December the *Egmont* Overture opened the concert, whereafter Cecilia Wessels sang "Freudvoll und leidvoll" and "Die Trommel gerühret" from *Egmont*, and the recitative and aria, "Abscheulicher!", from *Fidelio*. Symphonies nos. 2 and 5 were on the programme.¹⁵⁸⁶ On 5 January 1961 Bowman performed the First Piano Concerto, Tidboald conducting Symphony no. 3, while the *Prometheus* Overture opened the programme.¹⁵⁸⁷ On 12 January, Concerto no. 2 and Symphony no. 8 were presented before interval, while Concerto no. 3 followed after interval.¹⁵⁸⁸ The *Fidelio* Overture opened the concert on 19 January, followed by Symphony no. 4, while Concerto no. 4 was performed after interval.¹⁵⁸⁹ The *Emperor* Concerto was performed on 26 January. This was the last of the Beethoven piano concerto concerts. Tidboald opened with the *Coriolan* Overture and ended with the

¹⁵⁷⁹ Tidboald, 77-78.

¹⁵⁸⁰ Programme held at the NLSA.

¹⁵⁸¹ "Cellist soared to great heights", *Cape Times*, 14 October 1960.

¹⁵⁸² Programme held at the NLSA.

¹⁵⁸³ *Ibid.*

¹⁵⁸⁴ Advertisement, *The Cape Argus*, 17 December 1960.

¹⁵⁸⁵ Programme held in the Pamphlet Collection: Program File, WH Bell Music Library, UCT.

¹⁵⁸⁶ Programme held at the NLSA.

¹⁵⁸⁷ *Ibid.*

¹⁵⁸⁸ *Ibid.*

¹⁵⁸⁹ *Ibid.*

Sixth Symphony.¹⁵⁹⁰ Pierre de Groot was the soloist in a performance of the Violin Concerto on 2 February, Symphonies nos. 1 and 7 adjoining the concerto.¹⁵⁹¹ The Ninth did not form part of this cycle and was presented on Thursday 8 June 1961.¹⁵⁹² Other all-Beethoven concerts under Tidboald were on Thursdays 4 May 1961,¹⁵⁹³ 24 May 1962,¹⁵⁹⁴ 14 June 1962,¹⁵⁹⁵ 4 April 1963,¹⁵⁹⁶ 5 May 1964¹⁵⁹⁷ and a cycle of three all-Beethoven concerts in June and July 1965.¹⁵⁹⁸

True to his ambitions to run "several series of concerts...each group having some kind of linking *motif*",¹⁵⁹⁹ Tidboald often featured other all-composer concerts. The content of a number of these are discussed below. The programmes are all held at the NLSA, unless otherwise stated:

- An all-Tchaikovsky programme was presented on Thursday 23 March 1961 in which Tidboald opened with the Second Symphony before interval, followed by the Violin Concerto with Leo Cherniavsky as soloist after interval. The fantasy after Dante, *Francesca da Rimini*, ended the concert.¹⁶⁰⁰ Another all-Tchaikovsky followed on Thursday 1 March 1962 with Vincent Frittelli performing the Violin Concerto. Other works were the Intermezzo from Suite no. 1, and Symphony no. 4.¹⁶⁰¹ On Thursday 3 January 1963 Tidboald attracted an audience of well over 1000 for this all-Tchaikovsky con-

¹⁵⁹⁰ B.M., "End of the Beethoven concert cycle", *Cape Times*, 27 January 1961.

¹⁵⁹¹ Ibid.

¹⁵⁹² WCARS. City Council: Minutes Inventory 3/CT. Vol. 1/1/1/131. 27 July 1961, 3946.

¹⁵⁹³ Programme held at the NLSA.

¹⁵⁹⁴ B.M., "Orchestra and soloist in good form", *Cape Times*, 25 May 1962. This was the first concert after a three-week tour of the CTMO from 7 to 20 May 1962. See WCARS. City Council: Minutes. Vol. 1/1/1/135. 28 June 1962, 3439-3440.

¹⁵⁹⁵ Programme held at the NLSA.

¹⁵⁹⁶ Peter Frankl and György Pauk performed Beethoven's Piano Concerto no. 4 and his Violin Concerto, respectively, on Thursday 4 April 1963. See B.M., "Visiting artists both had ovations at the City Hall", *Cape Times*, 6 April 1963.

¹⁵⁹⁷ Programme held at the NLSA.

¹⁵⁹⁸ See p. 254 below.

¹⁵⁹⁹ "New conductor was intended for the Navy", *Cape Times*, 25 August 1960.

¹⁶⁰⁰ Henry Duthie, "Orchestral concert rewarding", *Cape Times*, 24 March 1961.

¹⁶⁰¹ EMOL, "Is Tsjaikowski só belangrik?", *Die Burger*, 2 March 1962.

cert.¹⁶⁰² Lionel Bowman performed Piano Concerto no. 1. Two overtures, *Romeo and Juliet* and the “1812”, were performed on either side of the Serenade for strings.¹⁶⁰³

- An all-Schubert programme was presented on Thursday 25 May 1961. It consisted of the *Alphonso and Estrella* Overture, the first performance of Arnold van Wyk’s transcription of the Fantasy in F minor, Op. 103, in which van Wyk was the soloist, and the Symphony no. 9 in C major.

- On Thursday 10 August 1961 Tidboald compiled an all-Russian programme in which Mussorgsky’s prelude to the opera, *Khovanshchina*, Khachaturian’s Concerto for Piano and Orchestra with Helena van Heerden as soloist, and Tchaikovsky’s Symphony no. 5 were performed.¹⁶⁰⁴ Another Russian programme followed on Thursday 25 January 1962, in which Helena van Heerden performed Rachmaninoff’s *Rhapsody on a Theme of Paganini*, flanked by Mussorgsky’s *Night on the Bare Mountain* and Tchaikovsky’s Symphony no. 6.¹⁶⁰⁵

- An all-Strauss evening was presented on Thursday 21 February 1963. It opened with *Don Juan* which was followed by the *Four last Songs* with Virginia Oosthuizen as soloist, the *Burlesque* for piano and orchestra with Helena van Heerden as soloist, and *Till Eulenspiegel’s Merry Pranks*.¹⁶⁰⁶

- An all-Mozart programme was presented on Thursday 29 February 1963, which in sequence featured the following works: the Divertimento in D, K.136; the Concerto in E flat major, K.365 for two pianos, with Constance Brothwood and Rupert Mayr as soloists; the Symphony no. 40; and *The Magic Flute* Overture.

- An all-Brahms concert was given on Thursday 21 March 1963, featuring his Third Symphony before the interval, and the *Double Concerto*, with Pierre de Groot and Roy Carter as soloists, thereafter.¹⁶⁰⁷

¹⁶⁰² “Sugar and spice for 1,000 at Tchaikovsky concert”, *The Cape Argus*, 4 January 1963.

¹⁶⁰³ “Pianist won a hurricane of applause”, *Cape Times*, 4 January 1963.

¹⁶⁰⁴ Though the programme is held at the NLSA, see also B.M., “Soloist shines in all-Russian concert”, *Cape Times*, 11 August 1961.

¹⁶⁰⁵ B.M., “Russian music in three characters”, *Cape Times*, 26 January 1962.

¹⁶⁰⁶ “Strauss concert: acclaim for soloists and orchestra”, *The Cape Argus*, 22 February 1963.

¹⁶⁰⁷ “Die rykdom en gees van Brahms”, *Die Burger*, 23 March 1963.

9.1 Initiatives and challenges

Apart from the fixed Thursday and Sunday evening concerts, Tidboald continued conducting outside the City Hall, an aspect neglected at times when guest conductors were employed as they often merely conducted on these two days.¹⁶⁰⁸ Concerts during Tidboald's period were presented at the Claremont Civic Hall;¹⁶⁰⁹ Muizenberg Pavilion;¹⁶¹⁰ Bellville Civic Centre;¹⁶¹¹ Stellenbosch Town Hall;¹⁶¹² in Worcester, Paarl and at the Alhambra Theatre;¹⁶¹³ Camps Bay Civic Hall,¹⁶¹⁴ and in Fish Hoek.¹⁶¹⁵

The attendance figures of some of these concerts were meagre. On Tuesdays 7, 14 and 21 January 1964, for example, the attendance recorded indicated 116 (Claremont), 176 (Muizenberg), and 101 (Camps Bay).¹⁶¹⁶ The main focus, it can be assumed, was to build audiences and market the orchestra.

Annually, Eisteddfod prize-winner's concerts were held in the City Hall. In the one on Tuesday 18 June 1963, for example, the soloists were Sarita Stern, Desirée Rosenthal and Sonja du Plessis. Stern sang "Che Faró" from Gluck's *Orpheus and Eurydice*, Rosenthal performed the first movement of Mozart's Piano Concerto in A major, K.488, and du Plessis Beethoven's Piano Concerto no. 3.¹⁶¹⁷

School concerts were frequently presented under Tidboald, either at the City Hall, at schools, or during annual orchestral tours. Other than for 1963, in which no example of a school per-

¹⁶⁰⁸ See Chapter 8 above.

¹⁶⁰⁹ Examples were on Saturday 13 February and Tuesday 20 September 1960; Tuesday 20 February 1962; and Tuesday 7 January 1964.

¹⁶¹⁰ Examples were the series "Another of the Popular Holiday Programmes", held during the December 1960 to January 1961 holiday season, and the concert on Tuesday 14 January 1964.

¹⁶¹¹ The Bellville Municipality hired the orchestra for two special concerts at the Bellville Civic Centre on Monday and Tuesday, 5 and 6 June 1961. See WCARS. City Council: Minutes Inventory 3/CT. Vol. 1/1/1/131. 27 July 1961, 3946.

¹⁶¹² These concerts were sponsored by Stellenbosch University and were held annually on a fairly regular basis. Examples were on the following Saturdays: 9 and 16 September 1961; 23 June 1962; 9 May 1963; 21 March and 2 May, and during the Stellenbosch Arts Festival held from 21 August to 20 September 1964. The programme of the last-mentioned date is held in the UCTL. MA. Colin Taylor Collection, BC76, D2.2.

¹⁶¹³ In 1961, for example, these were on Friday 15 September (Worcester), Tuesday 19 September (Paarl), and Friday 29 September (at the Alhambra Theatre). See WCARS. Vol. 1/1/1/132. 31 October 1961, 684-685.

¹⁶¹⁴ Examples were on Tuesdays 13 February 1962 and 21 January 1964.

¹⁶¹⁵ This concert, held on Tuesday 26 May 1964, was organised by the Fish Hoek Music Society. See WCARS. Vol. 1/1/1/139. 30 June 1964, 3004.

¹⁶¹⁶ WCARS. Vol. 1/1/1/138. 27 February 1964, 1743.

¹⁶¹⁷ B.M., "Three young soloists at the City Hall", *Cape Times*, 19 June 1963.

formance could be found, examples were: on Tuesday 13 September 1960 (Westerford School, Newlands);¹⁶¹⁸ Monday 20 March 1961 (City Hall);¹⁶¹⁹ Monday 5 June 1961 (Bellville Civic Centre);¹⁶²⁰ Monday 7 August 1961 (City Hall);¹⁶²¹ Monday 19 February 1962 (SACS, Newlands);¹⁶²² Monday 16 March 1964 (City Hall);¹⁶²³ and Tuesday 23 February 1965 (Wynberg Girls' High).¹⁶²⁴

The orchestra visited schools on their annual tours to Queenstown, East London, Grahamstown, Port Elizabeth, Oudtshoorn, and Kimberley. Sometimes King Williamstown replaced one of the towns listed, as is evident from the 1964 tour from 11 to 24 May.¹⁶²⁵ This time the tour was to Kimberley, Queenstown, East London, King Williamstown, Grahamstown and Port Elizabeth, a two week tour. Six schools concerts were given,¹⁶²⁶ of which some were "for Coloured schoolchildren in Port Elizabeth and Kimberley".¹⁶²⁷ Apparently, the Feather Market Hall concert in Port Elizabeth attracted "more than 2000 European children".¹⁶²⁸ Concerning the 1965 tour from 2 to 15 May, George replaced Kimberley.¹⁶²⁹

Tidboald conducted at least one or two lunch-hour concerts per month. January 1965 was an exception as three lunch-hour concerts were given on Wednesdays, the 13th, 20th and 27th.¹⁶³⁰

In March 1962 Tidboald was appointed as lecturer in conducting at the SACM. His responsibilities included conducting the UCT Orchestra and opera productions at the Little Theatre.¹⁶³¹ His first appearance as opera conductor in Cape Town was in June 1962¹⁶³² with the UCT Opera Company for the run of two operas, Cherubini's *The Portuguese Inn* (a South

¹⁶¹⁸ WCARS. Vol. 1/1/1/130. 27 October 1960, 716.

¹⁶¹⁹ Ibid., Vol. 1/1/1/131. 28 March 1961, 2382.

¹⁶²⁰ Ibid., Vol. 1/1/1/131. 27 July 1961, 3946.

¹⁶²¹ Ibid., Vol. 1/1/1/132. 28 September 1961, 272-273.

¹⁶²² Ibid., Vol. 1/1/1/134. 29 March 1962, 2256.

¹⁶²³ Ibid., Vol. 1/1/1/139. 30 April 1964, 2313-2316.

¹⁶²⁴ Ibid., Vol. 1/1/1/141. 30 March 1965, 1954-1956.

¹⁶²⁵ Ibid., Vol. 1/1/1/139. 30 April 1964, 2313-2316.

¹⁶²⁶ "City orchestra on tour", *The Cape Argus*, 12 May 1964.

¹⁶²⁷ *Cape Times* Chief Reporter, "Successful tour by orchestra", *Cape Times*, 27 May 1964.

¹⁶²⁸ Ibid.

¹⁶²⁹ WCARS. Vol. 1/1/1/141. 30 March 1965, 1954-1956.

¹⁶³⁰ Ibid., Vol. 1/1/1/140. 25 February 1965, 1658-1663.

¹⁶³¹ "Appointed as Lecturers", *Cape Times*, 8 March 1962.

¹⁶³² "Operaseisoen begin in Klein Teater", *Die Burger*, 11 June 1962.

African première), and Pergolesi's *La serva padrona*. The operas opened on Saturday 16 June. Soloists were Gregorio Fiasconaro (who directed both operas), Elaine Berkman (making her debut with the company), Noreen Hastings, Ernest Dennis, Albie Louw, Tom Saffery and Tom Berry. Désirée Talbot, who had recently returned from her studies in Italy,¹⁶³³ sang Serpina, and Fiasconaro, Uberto, in *La serva padrona*.¹⁶³⁴

Hereafter a number of operas with the UCT Opera Company followed. The following were performed at the City Hall: Puccini's *Tosca* in February 1963;¹⁶³⁵ Verdi's *Otello* in April 1964;¹⁶³⁶ and *Otello* and Puccini's *Turandot* in June 1965.¹⁶³⁷ Smetana's *The Bartered Bride* was presented in February 1965 at the Alhambra Theatre.¹⁶³⁸ This was the first opera presented by CAPAB.

Tidboald viewed the freedom he experienced as conductor in compiling programmes for the CTMO as a rare privilege.¹⁶³⁹ He was innovative in devising special programmes with appropriate titles and maintained a proper balance between the known and unknown works, an intention he already expressed early in 1962:

As ek in die volgende drie jaar daarin kan slaag om die publiek van Kaapstad meer bewus van die Kaapse Stadsorkes te maak, en hom sover kan kry dat hy in net sulke groot getalle na moderne werke kom luister as wat die geval is wanneer die orkes gewilde werke speel, sal ek gelukkig wees.¹⁶⁴⁰

Some examples of these programmes follow.

- On Saturday 9 September 1961, Hubert du Plessis's *Die Dans van die Reën* was premièreed as part of the Stellenbosch Arts Festival's opening concert with an enlarged Stellenbosch University Choir under its choir leaders, Philip McLachlan and Chris

¹⁶³³ Talbot had just returned to South Africa to accept her appointment as lecturer at the Stellenbosch Conservatory of Music.

¹⁶³⁴ "Opera season at Little Theatre", *Cape Times*, 9 June 1962. See also "U.C.T. opera season at the Little", *The Cape Argus*, 12 June 1962.

¹⁶³⁵ Talbot, 167. See also WCARS. City Council: Minutes Inventory 3/CT. Vol. 1/1/1/136. 30 October 1962, 570.

¹⁶³⁶ "Milestone in progress of Opera in South Africa", *Cape Times*, 4 April 1964.

¹⁶³⁷ Talbot, 169.

¹⁶³⁸ Programme held at the NLSA. See also WCARS. Vol. 1/1/1/141. 30 March 1965, 1954-1956.

¹⁶³⁹ David Tidboald, interviewed by author, 23 December 2011.

¹⁶⁴⁰ "Hy wil Kaap graag eietydse musiek laat waardeer", *Die Burger*, 31 January 1962. A free translation is: If I can manage to make the Cape Town public more aware of the CTMO in the following three years, and attain as large an attendance for modern works compared to that at popular concerts, I will be happy.

Swanepoel. At this concert Tidboald included Beethoven's Ninth with these choirs, and the soloists were Gudrun Barella, Louise Wessels, Lourens Louw, and Harold Hart.¹⁶⁴¹ Still part of the Festival, *Primavera* by Arnold van Wyk, then a lecturer at the Stellenbosch Conservatory, was given its first performance in the Cape on Saturday 16 September. This time Mozart's *The Marriage of Figaro* Overture, his Violin Concerto in D major, K.218 (with Pierre de Groot as soloist), and Brahms's Piano Concerto no. 1 (with Lionel Bowman as soloist), formed the rest of the programme.¹⁶⁴²

- On Thursday 21 September 1961 Tidboald presented the first Musica Viva concert at the City Hall. These concerts were initiated to introduce the public to contemporary music. Günther Pulvermacher lectured on the compositional techniques and structure and spoke "illuminatingly" on Bartók's Concerto for two pianos, percussion and orchestra, with Virginia Fortesque and Leonard Hall as pianists.¹⁶⁴³ Also on the programme was a repeat performance of Hubert du Plessis's *Die Dans van die Reën* with the same enlarged Stellenbosch University Choir.¹⁶⁴⁴

- On Thursday 3 May 1962 Tidboald conducted the first Cape Town performance of Walton's *Belshazzar's Feast*. Harold Hart sang the solo part.¹⁶⁴⁵ This concert formed part of the Musica Viva initiative. Before interval Claude Brown conducted Vaughan Williams's Mass in G minor with the Melodic and Diocesan College choirs.¹⁶⁴⁶ By public demand Walton's *Belshazzar's Feast* and Vaughan Williams's Mass received repeat performances on Thursday 7 June 1962.¹⁶⁴⁷ The programme also included Copland's *An Outdoor Overture* and Rachmaninoff's Piano Concerto no. 2 with Laura Searle as soloist. The Melodic and Diocesan College choirs received even greater praise for their clear diction¹⁶⁴⁸ and fine intonation.¹⁶⁴⁹

- Well-chosen for the holiday season, Tidboald presented "Music for the Youth" on Thursday 27 December 1962. Though more youngsters and adults were expected, the

¹⁶⁴¹ Programme held at the NLSA.

¹⁶⁴² Ibid.

¹⁶⁴³ Henry Duthie, "Symphony audience introduced to Musica Viva", *The Cape Argus*, 22 September 1961.

¹⁶⁴⁴ Programme held at the NLSA.

¹⁶⁴⁵ Programme held at the UCTL. MA. Erik Chisholm Collection, BC129, box 20, file 155:22.

¹⁶⁴⁶ According to the programme the choir from the Diocesan College was named the Diocesan College Special Choir, probably selected because of the Vaughan Williams Mass.

¹⁶⁴⁷ "'n Groot musiekprestasie herhaal", *Die Burger*, 8 June 1962.

¹⁶⁴⁸ "Another big audience at city concert", *The Cape Argus*, 8 June 1962.

¹⁶⁴⁹ "Memorable concert at City Hall", *Cape Times*, 8 June 1962.

concert was enthusiastically received.¹⁶⁵⁰ *The Wasps* Overture by Vaughan Williams opened the programme, followed by Ravel's *Ma mère l'oye*, Prokofiev's *Peter and the Wolf* (in which Désirée Talbot did the narration), Eric Coates's fantasy, *The Three Bears*, a selection from Tchaikovsky's *Casse-noisette* suite, and Mackerras's *Pineapple Poll* suite. Tidboald introduced each item.¹⁶⁵¹

- On four successive Wednesdays, 9, 16, 23, and 30 January 1963, Tidboald presented a series of popular mid-day promenade concerts, each starting at 12h55. The concerts featured selections from "recent musical shows and novelty items", and were introduced by Tidboald.¹⁶⁵²

- On Sunday 10 March 1963 a programme titled "Paris in Music" was presented. Elaine Berkman, a Performer's Diploma student at the SACM at the time,¹⁶⁵³ made her debut to a "packed audience".¹⁶⁵⁴ On the programme were "Si, mi chiamano Mimi" and "Donde lieta usci" from *La bohème* by Puccini, and "Depuis le jour" from *Louise* by Charpentier. The orchestral items were Offenbach's *Orpheus in the Underworld* Overture, the *Folies-Bergère March* by Paul Fincke, and Svendsen's rhapsody, *Carnival in Paris*.¹⁶⁵⁵

- On Thursday 25 April 1963 Tidboald presented a programme "very much off the beaten track", according to Beatrice Marx.¹⁶⁵⁶ It opened with Dvořák's Symphonic Variations after which Désirée Talbot sang Debussy's *La damoiselle élue* with the Rustenburg Girls' High School Choir under the choir master, Ruth Dosé.¹⁶⁵⁷ (Talbot also sang in a UCT Opera Company production of Mozart's *Don Giovanni* under Chisholm at the time, between 19 and 27 April).¹⁶⁵⁸ After interval Eleanore Loosen made her debut with the orchestra in a performance of Prokofiev's Third Piano Concerto, after which the concert ended with Stravinsky's suite *L'oiseau de feu* ("The Firebird").¹⁶⁵⁹

¹⁶⁵⁰ "Verkwiklike Jeugaand", *Die Burger*, 29 December 1962.

¹⁶⁵¹ "Concert of music for Young Folk", *Cape Times*, 28 December 1962.

¹⁶⁵² "Three orchestral concerts at the City Hall", *Cape Times*, 9 January 1963. This article advertised the first concert as "tonight", 9 January, and mentioned the dates of the other two concerts, hence the title.

¹⁶⁵³ "Making her debut", *The Cape Argus*, 8 March 1963.

¹⁶⁵⁴ "Soprano had a cordial reception", *Cape Times*, 12 March 1963.

¹⁶⁵⁵ *Ibid.*

¹⁶⁵⁶ "Hearty reception for pianist's debut", *Cape Times*, 26 April 1963.

¹⁶⁵⁷ *Ibid.*

¹⁶⁵⁸ Talbot, 100. See also "Twee soliste: 'n debuut en 'n rype talent", *Die Burger*, 27 April 1963.

¹⁶⁵⁹ Programme held at the NLSA.

- An exceptional concert was presented on Thursday 6 June 1963 as part of the Musica Viva concerts, in which Ethyne Seftel sang Britten's *Les Illuminations* before interval, followed by Niels Viggo Bentzon's Symphony No. 4 (*Metamorphosen*).
- In what was intended to be an all-Dvořák concert, the infrequently heard Dvořák Piano Concerto was to have been performed by Leonard Hall on Thursday 14 January 1965. As the orchestral parts did not arrive in time, this was substituted at the last minute by Mozart's Piano Concerto no. 21 in C major, K.467.¹⁶⁶⁰ Antoinette Silvestri (A.S.) wrote in *The Cape Argus* that there was "an appalling lack of all types of musical scores in Cape Town".¹⁶⁶¹ Tidboald chose the seldom heard Dvořák's Seventh Symphony after interval, and his Rhapsody no. 2 opened the programme.

9.2 More guest artists

Political unrest in the country influenced all spheres of life, even the management of the CTMO. In January 1961 the Administrator, Mr JN Malan, warned that if the orchestra were to play at the intended Treason Trial Defence Fund concert on Tuesday 24 January 1961, it would risk the annual subsidy of £7500 by the Province.¹⁶⁶² This Fund assisted impoverished victims with the funding of expensive trials. The City Council decided to go ahead, notwithstanding the risk.¹⁶⁶³ A teargas bomb, with the word "Traitors" written on the outside, disrupted the start of the concert as David Tidboald was about to give the downbeat. Approximately £500 was raised for the Fund.¹⁶⁶⁴ Little perturbed by the happenings, Harold Rubens celebrated his tenth anniversary in Cape Town with two concertos under Tidboald on that evening: Mozart's Piano Concerto in D minor, K.466, and Rachmaninoff's Piano Concerto no. 3. Tidboald added Grieg's *Elegiac Melodies*, and opened with Rossini's *The Italian in Algiers* Overture.¹⁶⁶⁵

As early as July 1955 the International Federation of Musicians and the Cape Musicians' Association had warned that "South Africa is no place for musicians".¹⁶⁶⁶ In April 1956 the Mu-

¹⁶⁶⁰ "Goeie intonasie - Intonasie bly egter struikelblok", *Die Burger*, 16 January 1965.

¹⁶⁶¹ "Dvorak played with impact", *The Cape Argus*, 15 January 1965.

¹⁶⁶² "Firm stand over Orchestra - 'Must play at Treason Trial concert'", *Cape Times*, 21 January 1961.

¹⁶⁶³ "Orchestra to play - and risk subsidy", *The Cape Argus*, 23 January 1961.

¹⁶⁶⁴ "Tear-gas 'bomb' attempt to hinder concert", *Cape Times*, 25 January 1961.

¹⁶⁶⁵ B.M., "Pianist had sensational success", *Cape Times*, 25 January 1961.

¹⁶⁶⁶ "'Plight' of S.A. musicians - Oversea [*sic*] Artists Told Not to Work in Union", *Cape Times*, 28 July 1955. This article stated that wages were poor, "conditions of employment bad and, owing to recent reorganization

sicians' Union in Britain threatened to prevent its members from participating in South African orchestras as long as racial discrimination excluded any group from attending concerts.¹⁶⁶⁷ Both international conductors and artists were affected by the policy of Apartheid.

In planning the Jubilee Festival in June 1960, Chisholm experienced difficulties in finding a substitute for the Russian conductor, Constantin Ivanov.¹⁶⁶⁸ Constantin Silvestri replaced him. The ban on British musicians planning to come to South Africa forced a decision by the Orchestra Committee to advertise for the bassoon vacancy on the Continent in October 1960:

The Musicians' Union in the United Kingdom had said, in a letter to the Council, that it would be a waste of money for the Council to advertise for a player in Britain, because of the "strong feeling" against South Africa's *apartheid* policy. Members of the union had been forbidden to accept appointments in South Africa.¹⁶⁶⁹

Czech-born American pianist, Rudolph Firkušný, who had confirmed in February 1961 that he would perform with the orchestra on Thursday 28 September 1961,¹⁶⁷⁰ cancelled his engagement at short notice. Mimi Coertse replaced Firkušný and attracted an audience of 1156, the second highest for September 1961, the highest being 1175 that attended Peter Katin's concert exactly two weeks earlier.¹⁶⁷¹ The programme on 28 September consisted of Cimarosa's *Il matrimonio segreto* Overture, the aria, "Care selve" from Handel's *Atalanta*, Scarlatti's *Les femmes de bonne humeur* ballet suite, Mozart's *Exsultate, jubilate*, Tchaikovsky's *Romeo and Juliet*, and the "Mad Scene" from *Lucia di Lammermoor* by Donizetti.¹⁶⁷²

The political situation at the time did however not deter international artists and conductors from visiting South Africa. To include the programme content of everyone that performed under Tidboald we expand this section beyond its limits. Apart from the following pianists, who each performed two concertos, some other artists are highlighted: Gary Graffman

and amalgamation of orchestras [referring to the Johannesburg City and SABC orchestras] and, many musicians, including some who arrived only a few years ago, are out of work with no alternative employment". Swanson was quoted as having said that, also due to the disbandment of the African Consolidated Theatres Orchestra, a total of 75 orchestral posts in South Africa had "ceased to exist in a few months".

¹⁶⁶⁷ "No Apartheid in music", *The Cape Argus*, 20 April 1956.

¹⁶⁶⁸ "S.A. College of Music's Jubilee Festival", *Cape Times*, 8 June 1960. See also "Ivanov not coming - So music lovers will have to pay more", *The Cape Argus*, 6 July 1960.

¹⁶⁶⁹ "Orchestra post advertised on Continent", *Cape Times*, 4 October 1960.

¹⁶⁷⁰ WCARS. City Council: Minutes Inventory 3/CT. Vol. 1/1/1/130. 28 February 1961, 2080.

¹⁶⁷¹ WCARS. Vol. 1/1/1/132. 31 October 1961, 684-685. On 14 September 1961 Peter Katin performed Mozart's piano Concerto in A major, K.488, and Brahms's Piano Concerto no. 2. Tidboald opened with Mozart's *Il seraglio* Overture and included Kodály's *Dances of Galánta* just before interval.

¹⁶⁷² Programme held at the NLSA.

(Beethoven's *Emperor* Concerto and Rachmaninoff's *Rhapsody on a Theme of Paganini* on Wednesday 5 April 1961);¹⁶⁷³ Jean Maud (Haydn's Concerto Hob. VIII/11 in D major and Shostakovich's Concerto no. 2 on Thursday 24 May 1962),¹⁶⁷⁴ Benno Moiseiwitsch (Beethoven's *Emperor* Concerto and Rachmaninoff's Concerto no. 2 on Tuesday 26 June 1962);¹⁶⁷⁵ and Mindru Katz (Beethoven's third and Brahms's first concertos on Thursday 29 November 1962).¹⁶⁷⁶

- On Thursday 16 November 1961 Nicanor Zabaleta performed Handel's Concerto for harp and orchestra. Tidboald conducted Handel's Overture in F major and Haydn's Symphony no. 103 ("The Drum Roll") on either side of the concerto before interval. He concluded the concert with Ravel's Introduction and Allegro for harp, flute, clarinet and strings, with Zabaleta as soloist, and Franck's symphonic poem, *Le chasseur maudit* ("The Accused Huntsman").¹⁶⁷⁷

- Denis Matthews was a draw-card and attracted a virtual full-house of 1206 on Thursday 22 February 1962.¹⁶⁷⁸ He performed Mozart's Piano Concerto no. 20 in D minor, K.466, and Beethoven's Piano Concerto no. 3. Mahler's "Adagietto" from his Symphony no. 5, performed in memory of Bruno Walter, opened. The audience stood throughout the "Adagietto".¹⁶⁷⁹ Wagner's *Die Meistersinger* Overture concluded the evening.¹⁶⁸⁰

- On Thursday 15 March 1962 Tamas Vasary made his first visit to Cape Town. He performed two concertos with the orchestra: Liszt's Concerto no. 1 and Grieg's Piano Concerto.¹⁶⁸¹ The rest of the programme consisted of Weber's *Abu Hassan* Overture, Harald Saeverud's *Kjempevisse-Slatten*,¹⁶⁸² and Strauss's *Don Juan*.¹⁶⁸³

¹⁶⁷³ Henry Duthie, "Masterly concert by American pianist and city orchestra", *The Cape Argus*, 6 April 1961. See also WCARS. Vol. 1/1/1/130. 31 January 1961, 1694.

¹⁶⁷⁴ "To play two concertos", *Cape Times*, 25 May 1962. See also WCARS. Vol. 1/1/1/130. 31 January 1961, 1694.

¹⁶⁷⁵ This was Moiseiwitsch's fourth and last visit according to Tidboald. See Tidboald, 11. See also B.M., "Pianist kept a Packed Audience Spellbound", *Cape Times*, 27 June 1962.

¹⁶⁷⁶ Programme held at the NLSA.

¹⁶⁷⁷ Ibid.

¹⁶⁷⁸ WCARS. City Council: Minutes. Vol. 1/1/1/134. 29 March 1962, 2256.

¹⁶⁷⁹ EMOL, "Kaapse Stadsorkes is 48 jaar oud", *Die Burger*, 23 February 1962. See also B.M., "Ovation for two piano concertos", *Cape Times*, 23 February 1962.

¹⁶⁸⁰ Programme held at the NLSA.

¹⁶⁸¹ "English, Hungarian pianists to play with orchestra", *The Cape Argus*, 25 January 1962.

¹⁶⁸² Also spelt *Kjempeviseslätten*.

- Igor Stravinsky and his assistant, Robert Craft, shared a concert on Monday 4 June 1962. Their tour had been made possible by Anton Hartman under the auspices of the SABC. Craft's task was to prepare the works for Stravinsky and conduct as well. On that evening Craft opened the concert with the suite from *L'Oiseau de feu* and the *Le baiser de la fée* divertimento. Stravinsky followed after interval with *Apollon Musagète* and the *Scherzo Fantastique*. According to Tidboald, Stravinsky had apparently earned \$1000 for the concert, the highest fee any conductor had earned up till that date.¹⁶⁸⁴ The audience was awestruck by seeing the composer conducting his own works and the City Hall was filled to capacity.¹⁶⁸⁵

In 1962 Tidboald requested to have his contract amended to a seven-month directorship of the CTMO in order to allow him to further his career abroad.¹⁶⁸⁶ In that year he was away for a five-month period after July 1962. During this time he was tasked to audition players abroad for the following vacancies: two first violins, a principal viola, a principal double bass, and two other vacancies that were anticipated to occur "later this year".¹⁶⁸⁷ During his visit to London, Tidboald conducted the LPO at the Royal Festival Hall on Thursday 4 October 1962.¹⁶⁸⁸ Moura Lympany played Beethoven's Third Piano Concerto.¹⁶⁸⁹ Tidboald included Berlioz's *Symphonie fantastique*,¹⁶⁹⁰ a work he had conducted on Thursday 28 June of that year with the CTMO.¹⁶⁹¹ Beethoven's *Prometheus Overture* opened.¹⁶⁹² Tidboald held auditions for the CTMO vacancies in London, Hamburg and Amsterdam.¹⁶⁹³ Minas Christian and Edgar Cree stood in as guest conductors in Cape Town until his return for his first concert on Thursday 29 November.

Always keen to introduce new works, Tidboald premièred Albert Roussel's Symphony no. 4 on Thursday 14 March 1963 in Cape Town. Stravinsky's Concerto in D for strings opened

¹⁶⁸³ Programme held at the NLSA.

¹⁶⁸⁴ Tidboald, 102.

¹⁶⁸⁵ B.M., "Large audience enraptured by Stravinsky concert", *Cape Times*, 5 June 1962.

¹⁶⁸⁶ "Waarom David Tidboald bedank het as orkesdirigent", *Die Burger*, 4 February 1965.

¹⁶⁸⁷ WCARS. City Council: Minutes. Inventory 3/CT. Vol. 1/1/1/135. 31 July 1962, 3778-3781.

¹⁶⁸⁸ "First appearance of Tidboald as conductor at Royal Festival Hall", *The Cape Argus*, 5 October 1962.

¹⁶⁸⁹ Ibid. See also Tidboald, 10.

¹⁶⁹⁰ Tidboald, 22.

¹⁶⁹¹ Programme held at the NLSA.

¹⁶⁹² David Tidboald, interviewed by author, 13 January 2012.

¹⁶⁹³ "Tidboald to conduct in London", *Cape Times*, 2 August 1962.

the programme followed by Ravel's Piano Concerto in G major with Lessie Samuel as soloist.¹⁶⁹⁴

Billed as the "Phenomenal Child Prodigy",¹⁶⁹⁵ the youthful Marian Friedman, who was only ten years old at the time,¹⁶⁹⁶ performed Beethoven's First Piano Concerto on Tuesday 21 May 1963.¹⁶⁹⁷ This was just after a tour of the orchestra held between 5 and 19 May.¹⁶⁹⁸ About 5000 turned up for tickets. Some had waited all afternoon.¹⁶⁹⁹ Bookings were advertised to open on 13 May.¹⁷⁰⁰ All reserved and unreserved seats had already been sold out on 16 May.¹⁷⁰¹ At the concert, many were turned away while others, who arrived just before the performance, gained admittance.¹⁷⁰² The organisation was ostensibly disastrous as it was believed that people had climbed through the City Hall windows "and that tickets were sold through them".¹⁷⁰³ Tidboald selected the following programme for the packed audience who were lucky to share in the experience of one of South Africa's first prodigies: Cimarosa's *Il matrimonio segreto* Overture, Mendelssohn's Nocturne and Scherzo from *A Midsummer Night's Dream*, and Schubert's *Unfinished*. Friedman repeated the Beethoven Piano Concerto on the following Sunday evening. Tidboald included Weber's *Oberon* Overture, Grieg's *Elegiac Melodies* Op. 34, and Brahms's Hungarian Dances nos. 5 and 6.¹⁷⁰⁴ Attendance for the two concerts was a record high, 1214 and 1106, respectively.¹⁷⁰⁵

From August 1963 George Weldon, Anton Hartman, Edgar Cree, Edgar Cosma and Anthony Morss were the main conductors until Tidboald's return at the beginning of December. During his regular visits to England, his colleague and friend, Constantin Silvestri, was instru-

¹⁶⁹⁴ Programme held at the NLSA.

¹⁶⁹⁵ Raybould, 13.

¹⁶⁹⁶ Friedman is incorrectly mentioned as an eleven-year-old by Tidboald. See Tidboald, 135.

¹⁶⁹⁷ "Her winning debut", *Cape Times*, 22 May 1963.

¹⁶⁹⁸ Advertisement, *Cape Times*, 4 May 1963.

¹⁶⁹⁹ G.F Davis, whose duty it was to open the doors of the City Hall, wrote: "During my 35 years of service with the Cape Town Municipal Orchestra, never have I witnessed such a crowd, approximately 5,000, show so much interest in symphonic music - or was it just curiosity? - as there was at the City Hall on the night of Marian Friedman". See "Screams for help: we saved hundreds", *The Cape Argus*, 4 June 1963.

¹⁷⁰⁰ Advertisement, *Cape Times*, 13 May 1963.

¹⁷⁰¹ Advertisement, *Cape Times*, 16 May 1963.

¹⁷⁰² "Outcry over city concert queue chaos", *The Cape Argus*, 27 May 1963.

¹⁷⁰³ "Concert chaos: 30 give names", *The Cape Argus*, 28 May 1963.

¹⁷⁰⁴ B.M., "Young pianist fills the City Hall again", *Cape Times*, 27 May 1963.

¹⁷⁰⁵ WCARS. City Council: Minutes. Vol. 1/1/1/137. 27 June 1963, 3008.

mental in helping Tidboald find guest conducting opportunities in Bournemouth¹⁷⁰⁶ and elsewhere.

From 4 to 14 December 1963 Tidboald conducted seven performances of Tchaikovsky's ballet *The Sleeping Beauty*.¹⁷⁰⁷ Dulcie Howes directed the UCT Ballet Company. Other concert dates in that month were on 15, 19, 22 and 29 December.¹⁷⁰⁸

9.3 Golden Jubilee, finances and the Woodman case

The planning of the CTMO's Golden Jubilee in February 1964 started well in advance. Eric Rosenthal's booklet, *Fifty years of the Cape Town Orchestra*, was released early in 1964, the request to print 3100 copies having been granted at the end of 1963.¹⁷⁰⁹ The booklet provided the first historical synopsis of the orchestra up to that point. It contained preambles by the Mayor of Cape Town, Mr WJ Peters, Mr CO Booth, then the chairperson of the Orchestra Committee for the past 26 years, and of Jan Luyt, in addition to many photos of the orchestra, its members, conductors, artists, and related material.¹⁷¹⁰ Former leader, Alfred Gibbs, who, until his retirement in September 1960, had been associated with the orchestra for 44 years,¹⁷¹¹ did a sequel of articles in *The Cape Argus* remembering the early days.¹⁷¹² The principal cellist under Wendt, Herman Becker, lecturer at the University of Port Elizabeth at the time and part-time member of the Durban Symphony Orchestra,¹⁷¹³ was invited to participate in the festival.¹⁷¹⁴

In advance of the festival, Tidboald rearranged the strings of the orchestra and had the cellists sit right next to the first violins,¹⁷¹⁵ and presented a number of contemporary works among the 23 concerts, extending from 20 February to 25 April 1964. There were three concerts per

¹⁷⁰⁶ Tidboald, 63.

¹⁷⁰⁷ "Alternate dancers at City Hall", *Cape Times*, 4 December 1963. Advertised as *Sleeping Princess* before this date. See advertisements from 15 November to 2 December 1963 in the *Cape Times*.

¹⁷⁰⁸ WCARS. Vol. 1/1/1/138. 27 February 1964, 1774-1775.

¹⁷⁰⁹ WCARS. City Council: Minutes. Inventory 3/CT. Vol. 1/1/1/138. 23 December 1963, 1288. See also "Booklet on orchestra", *The Cape Argus*, 19 December 1963.

¹⁷¹⁰ Booklet held in the Pamphlet Collection: Cape Town City Orchestra, WH Bell Music Library, UCT.

¹⁷¹¹ "Leader of City Orchestra retires", *Cape Times*, 15 September 1960.

¹⁷¹² One was titled "A violinist remembers the tears and laughs of early days", *The Cape Argus*, 23 November 1963.

¹⁷¹³ Anna Bender, "At 85 this cellist is a legend", *Opus* 4:3 (March 1973): 19.

¹⁷¹⁴ "P.E. man to join the orchestra for its 50th anniversary", *The Cape Argus*, 30 September 1963.

¹⁷¹⁵ "Orchestra seating rearranged", *The Cape Argus*, 17 January 1964.

week, one on each Tuesday, Thursday and Sunday. The Jubilee programme contained details about reservations, ticket prices, and the booking dates for patrons and the public. There were symphony concerts, opera and ballet performances, and a presentation by the Eoan Group.

Because of the historic importance of the 50th Anniversary 1914-'64 programme,¹⁷¹⁶ as this was titled, a brief overview of the concerts and operas under Tidboald follow.

- The opening concert on Thursday 20 February consisted of Wagner's *Die Meistersinger* Overture, Brahms's Fourth Symphony, Arnold van Wyk's *Masquerade* (specially commissioned for the anniversary), and Ravel's second *Daphnis et Cloé* suite.¹⁷¹⁷

- Tamas Vasary performed two concertos on Tuesday 25 February to a "packed audience": Beethoven's Piano Concerto no. 1 and Brahms's Piano Concerto no. 2.¹⁷¹⁸ These were the only two works on the programme. The last movement of the Beethoven Concerto was played as an encore.¹⁷¹⁹

- On four consecutive Sundays, an opportunity for four pianists of "outstanding promise"¹⁷²⁰ to gain experience in performing with an orchestra, was given. They were Ella Smith on 23 February (Liszt's Concerto no. 1); Niel Immelman on 1 March (Mendelssohn's Concerto no. 1); Sonja du Plessis on 8 March (Franck's Symphonic Variations),¹⁷²¹ and Erica Gruber on 15 March (Mozart's Piano Concerto in C minor, K.491).¹⁷²²

- Hubert du Plessis's *Slamse Beelde* received a first performance in the Cape with the Melodic Choir under Claude Brown on Tuesday 10 March. Lionel Bowman opened with Mozart's Piano Concerto no. 20 in D minor, K.466, and Vincent Frittelli performed Khachaturian's Violin Concerto. Du Plessis's *Slamse Beelde* received a repeat performance on Saturday 21 March in Stellenbosch.¹⁷²³

¹⁷¹⁶ Programme held at UCTL. MA. Colin Taylor Collection, BC76, file D2.1.

¹⁷¹⁷ Programme held at the UCTL. MA. Theo Wendt Collection, BC723, box 2, file 1.

¹⁷¹⁸ WCARS. Vol. 1/1/139. 31 March 1964, 1999-2001.

¹⁷¹⁹ B.M., "Superb artistry is shown by soloist in Concertos", *Cape Times*, 26 February 1964.

¹⁷²⁰ Fiftieth anniversary programme held at UCTL. MA. Colin Taylor Collection, BC76, file D2.1.

¹⁷²¹ "Sonja du Plessis speel César Franck", *Die Burger*, 10 March 1964.

¹⁷²² Fiftieth anniversary programme held at UCTL. MA. Colin Taylor Collection, BC76, file D2.1.

¹⁷²³ EMOL, "Slamse Beelde is werk van groot komponis", *Die Burger*, 12 March 1964.

- On Thursday 12 March Moura Lympany performed two piano concertos: Prokofiev's Concerto no. 1 and Rachmaninoff's Concerto no. 3. Other works were Berlioz's *Le carnaval romain*, and Britten's *The Young Person's Guide to the Orchestra*.¹⁷²⁴
- On Thursday 19 March, Keith Jewell conducted Joubert's *Urbs Beata*, Tidboald following with the Beethoven's Ninth with Saline Koch, Alfred Geale, Adelheid Armhold and Harold Hart as soloists, and the combined choirs of the Cape Town Choral Society and the Bellville Choral Society.¹⁷²⁵
- On Friday 3, Monday 6, Wednesday 8 and Saturday 11 April Tidboald conducted a first South African performance of Verdi's *Otello*, while Chisholm conducted three performances of Mozart's *Don Giovanni* on the evenings in-between with the exception of Friday the 10th. These performances were in collaboration with the UCT Opera Company.¹⁷²⁶
- From 16 to 18 April the Cape Town Ballet Company presented two "original" ballets by Frank Staff:¹⁷²⁷ the *Symphony to Sylphs* to music by Bizet, and *Transfigured Night* by Schoenberg; and "an old favourite", "Aurora's Wedding", to music by Tchaikovsky.¹⁷²⁸

The fiftieth anniversary closed with a performance of opera excerpts by the Eoan Group under Manca on Saturday 25 April 1964.

As the orchestra had received a salary increase from 1 January 1964,¹⁷²⁹ the 26 extra players also applied to have their fees adjusted. This had last been done in 1957. It meant that sectional players and sub-principals would each earn R4 per three-hour rehearsal (a payrise of R1), and R7.50 or R8 per performance (a pay-rise of R2 for both sectional players and sub-principals respectively). The payrise was approved and took effect from 1 October of that year.¹⁷³⁰

¹⁷²⁴ R.N., "Moura Lympany kry 'n grootse ovasie", *Die Burger*, 14 March 1964.

¹⁷²⁵ Noel Storr, "Ovation for fine choral performance", *Cape Times*, 20 March 1964.

¹⁷²⁶ Advertisement, *Cape Times*, 31 March 1964.

¹⁷²⁷ Staff was a member of the UCT Ballet School then.

¹⁷²⁸ Owen Williams, "Original ballets by Frank Staff in City Hall", *The Cape Argus*, 14 April 1964. See also Owen Williams, "Fine modern ballet done by Frank Staff", *The Cape Argus*, 17 April 1964.

¹⁷²⁹ "Rosier view of orchestra finances", *Cape Times*, 17 June 1964.

¹⁷³⁰ "City music extras' pay rise approved", *Cape Times*, 22 September 1964.

After the annual holiday from 5 June to 4 July, the CTMO accompanied the UCT Ballet Company in a production of Tchaikovsky's *The Sleeping Beauty* at the Civic Theatre in Johannesburg, and later at the Aula of the University of Pretoria, until the 25 July 1964.¹⁷³¹ Beryl Grey was once again the guest for this production. On the orchestra's return Tidboald called a meeting with Luyt complaining that the principal clarinettist, David Woodman, had been uncooperative during the tour. Apparently Woodman had only played in the solo and not in the tutti sections, because of an irritating cough. Woodman's contract¹⁷³² was not renewed after December 1964. Kenneth Lee replaced him as principal clarinettist.¹⁷³³

After Tidboald's return from his overseas engagements at the end of November 1964, the Cape Musicians' Union, under the executive member Ted Frazer (who had been third trumpeter for five years), presented a petition to the Mayor, Councillor Peters, insisting that the City Council renew Woodman's contract.¹⁷³⁴ The case extended to well over eighteen months as the City Council refused to re-appoint Woodman, since it would result in the orchestra having two principal clarinet posts. Frazer believed that Woodman's contract had not been renewed "so as to make way for Mr. Lee".¹⁷³⁵ City Council was locked into a lengthy dispute with the South African Association of Municipal Employees. Luyt later pointed out that the Council was under no obligation to give reasons for a dismissal:

It was a condition of the contract signed by Mr. Woodman that notice of non-renewal should be given in writing and without requiring any reasons to be stated therefor.' [sic] This was deliberately inserted in the contract as a result of difficulties experienced with the management and control of the orchestra in the past.

Because of a number of factors - which it was not proposed to enumerate - it had been found that whenever questions concerning the engagement, dismissal or non-renewal of contracts came to be considered, difficulties and clashes arose between the various members of the orchestra and often between the members of the orchestra and the conductor.

Contracts were at first for five years, later for three and finally for one year.¹⁷³⁶

¹⁷³¹ WCARS. City Council: Minutes Inventory 3/CT. Vol. 1/1/1/139. 27 August 1964, 3902.

¹⁷³² Woodman arrived in Cape Town in December 1962. See "Orchestra enquiry adjourned", *The Cape Argus*, 26 January 1966.

¹⁷³³ "City Orchestra appoints new Clarinettist", *Cape Times*, 14 January 1965.

¹⁷³⁴ "Petition on fate of clarinettist", *Cape Times*, 24 December 1964.

¹⁷³⁵ *Cape Times* Chief Reporter, "Orchestra row: Luyt [sic] reply", *Cape Times*, 15 January 1965.

¹⁷³⁶ "Clarinettist's dismissal; Luyt on orchestra 'difficulties'", *The Cape Argus*, 11 June 1965.

In September 1965 the City Council made a Supreme Court appeal against a decision of the Minister of Labour, Senator AE Trollip, to have a conciliation board appointed in order to reinstate Woodman as clarinetist.¹⁷³⁷ This appeal was dismissed.¹⁷³⁸ Senior Council for the City Council, advocate H Snitcher, said that it was rumoured that Woodman's contract had not been renewed due to "certain advances" having been made to Woodman.¹⁷³⁹

By January 1966, following the breakdown of negotiations between the City Council and the Association of Municipal Employees at the conciliation board, the case was referred to a tribunal.¹⁷⁴⁰ This was under chairmanship of Dr FJ Viljoen. Woodman testified that he was ill and caught "some germ" that made him cough in the tutti sections.¹⁷⁴¹ Schnitzer accused his behaviour as arrogant as he had said he sneezed "because this made the orchestra laugh".¹⁷⁴² Woodman refuted this as not true.¹⁷⁴³ Harry Hamblin, librarian and the second oboe and cor anglais player, later said that Woodman was a gentleman off-stage, but always chatted on stage during rehearsals.¹⁷⁴⁴ Woodman apologised for his behaviour in a letter to Tidboald in September 1964 saying it was never his intention "to irritate or to interfere with the smooth running of the work [by Tidboald]".¹⁷⁴⁵ Tidboald was surprised to learn of this apology and said that Woodman never apologised to him.¹⁷⁴⁶ Eventually, in May 1967, the tribunal ruled that Woodman's contract would not be renewed and that the City Council had to pay his salary for 1965, as if his contract had continued, regardless of its termination in 1964.¹⁷⁴⁷ In

¹⁷³⁷ "Appeal in Woodman case by Council", *The Cape Argus*, 22 May 1965.

¹⁷³⁸ "Dispute over musician; City loses appeal", *The Cape Argus*, 30 September 1965.

¹⁷³⁹ Mr H Snitcher, Q.C., senior advocate, told the conciliation Board: "There have been rumours that the reason, as far as David Tidboald, former conductor of the orchestra, is concerned, for Mr. Woodman's contract not being renewed, was that certain advances were made to Mr. Woodman". This, he contested, had to be investigated as to its correctness. See "Conciliation Board sits", *The Cape Argus*, 18 October 1965.

¹⁷⁴⁰ "Clarinetist's case for tribunal now", *The Cape Argus*, 19 October 1965.

¹⁷⁴¹ "Dismissed musician says orchestra conductor praised his performances", *The Cape Argus*, 24 January 1966.

¹⁷⁴² "Clarinetist's denials at City tribunal", *The Cape Argus*, 26 January 1966.

¹⁷⁴³ *Ibid.*

¹⁷⁴⁴ "Life was made intolerable - Orchestra man", *The Cape Argus*, 1 March 1966. In this article Woodman said: "Having searched my conscience deeply, I feel that perhaps we have misconstrued each other's attitudes on certain occasions, and if at any time I have been the cause of any unhappiness, or seemed to have behaved undesirably from your point of view, I wish to apologise most sincerely".

¹⁷⁴⁵ "Musician says he apologised to conductor", *The Cape Argus*, 25 January 1966.

¹⁷⁴⁶ David Tidboald, interviewed by author, 13 January 2012.

¹⁷⁴⁷ "Tribunal rules that Council must pay", *The Cape Argus*, 6 May 1967.

Luyt's opinion the Woodman saga had "destroyed the happy atmosphere there had previously been in the orchestra".¹⁷⁴⁸

In the meantime, growing concern over the ever increasing annual deficit forced the City Council to adjust the hiring fee of the orchestra by outside bodies to take effect from 1 January 1965. The deficit had progressively increased from R75207 in 1962,¹⁷⁴⁹ to R84804 in 1963,¹⁷⁵⁰ to R96730 in 1964.¹⁷⁵¹ The hiring fee was accordingly adjusted from R200 to R250 for a single performance, which included a rehearsal. All ticket prices were also adjusted by five cents from 75 to 80 cents for the most expensive seats. Sunday concerts were adjusted from 25 to 30 cents per seat.¹⁷⁵²

Tidboald continued his normal activities as conductor and conducted 13 performances of Prokofiev's *Romeo and Juliet* with the UCT Ballet Company from 30 November to 12 December 1964. He resigned on 26 January 1965. In an interview with the critic of *Die Burger*, EIS, he gave some of the main reasons for his resignation, one being a lack of interest in contemporary music about which he felt passionate.

Hy is diep teleurgesteld dat hy in sy pogings om die Stadsorkes uit te bou, geen steun van die publiek gekry het nie. Hierdie gebrek aan belangstelling... is een van die vernaamste redes waarom hy besluit het om te bedank. Daar heers 'n ongesonde snobisme onder die inwoners van Kaapstad. Hulle houding is gewoonlik dat alles wat uit die buiteland kom, voortreflik is, terwyl plaaslike kunstenaars derderangs moet wees... Hulle hou net van 'n paar dosyn klassieke en romantiese werke. Speel die orkes dié, is al wat leef die aand daar. Hy het egter deurentyd geprobeer om ook minder bekende werke hier voor te stel - al was dit dan ook voor leë sale.¹⁷⁵³

A modest attendance for the concert on Thursday 4 February 1965, then the biggest for some time,¹⁷⁵⁴ confirmed Tidboald's opinion that local musicians did not receive enough attention

¹⁷⁴⁸ Ibid.

¹⁷⁴⁹ WCARS. City Council: Minutes Inventory 3/CT. Vol. 1/1/1/138. 27 February 1964, 1743.

¹⁷⁵⁰ Ibid.

¹⁷⁵¹ WCARS. Vol. 1/1/1/140. 25 February 1965, 1658-1663.

¹⁷⁵² WCARS. 26 November 1964, 890-891.

¹⁷⁵³ "Waarom David Tidboald bedank het as orkesdirigent", *Die Burger*, 4 February 1965. A free translation is: He was deeply disappointed that he received no support from the public in his endeavours to expand the CTMO. This lack of interest... is one of the most important reasons why he decided to resign. There exists an unhealthy snobbism among Cape Town inhabitants. Their attitude is normally that everything coming from abroad is first-class, while local artists are third-class... They enjoy only a few dozen classical and romantic works, and if the orchestra performs these, everybody is there. He tried constantly to perform the lesser known works here - even though it was to empty halls.

¹⁷⁵⁴ "Elgar moes dit aflê teen Tsjaikowski", *Die Burger*, 6 February 1965.

from the public. On the programme were Elgar's *Cockaigne* Overture, his Cello Concerto with Roy Carter as soloist, and Tchaikovsky's Fourth Symphony. The hope was expressed that a larger orchestra, as Tidboald had envisaged, would not allow "bad and lifeless" playing as evident in the concert.

Ons wil die hoop uitspreek dat musiek liefhebbers nou hul stemme sal laat hoor om, ná Tidboald se bedanking aangekondig is, nie sy uitgesproke doelstellings te versaak nie: die uitbreiding van die orkes tot 'n behoorlike simfonie-orkes van sewentig, tagtig spelers en veral die uitskakeling van swak en lustelose spel.¹⁷⁵⁵

A series of all-Beethoven concerts in June 1965, culminating in a performance of the Ninth on Thursday 1 July,¹⁷⁵⁶ brought Tidboald's tenure to an end. Joyce Barker, Eileen Shapiro, Alfred Geale and Harold Hart were the soloists, with the Philharmonic Choir trained by Barry Smith. Laura Searle was the soloist in the Choral Fantasy Op. 80. Tidboald conducted as usual, from memory. Hans Kramer wrote that Tidboald was given a standing ovation by a capacity audience.¹⁷⁵⁷

Reminiscing on his final concert, Tidboald expressed his vision of an opera house in Cape Town which would kindle renewed interest in music generally, as many people "need a bit of glamour and spectacle with their music at first."¹⁷⁵⁸

Concerning Tidboald's memory, Gibbs remarked in June 1965:

He has the most incredible memory of anyone I have ever known. Many conductors memorise certain major works, but Tidboald goes on week after week and year after year without using a score... Tidboald is a quiet-spoken, humble man, liked both by the players and the public.¹⁷⁵⁹

Of Tidboald, Hamblin said in March 1966 that he "was regarded as a very able conductor and respected by everybody in the orchestra until the Woodman case. He was able to conduct every phase of the conductor's repertoire. He got maximum results in the minimum of time".¹⁷⁶⁰

¹⁷⁵⁵ Ibid. A free translation is: We are hopeful that music-lovers will now let their voices be heard, after Tidboald's resignation was announced, and not forsake his explicit aims: the expansion of the orchestra to a proper symphony orchestra of 70, 80 players, and especially the eradication of bad and listless playing.

¹⁷⁵⁶ Programme held in the Pamphlet Collection: Program File, WH Bell Music Library, UCT.

¹⁷⁵⁷ Hans Kramer, "Orchestra excels at last Tidboald concert", *Cape Times*, 2 July 1965.

¹⁷⁵⁸ "Tidboald: I'll never forget that last night", *The Cape Argus*, 2 July 1965.

¹⁷⁵⁹ "Cape Town conductors - I've played under them all", *The Cape Argus*, 12 June 1965.

¹⁷⁶⁰ "Life was made intolerable - Orchestra man", *The Cape Argus*, 1 March 1966.

Tidboald left for England in October 1965 and until 1970 he conducted the LSO, the LPO, the Birmingham Symphony Orchestra, the Liverpool Symphony Orchestra, and especially the Bournemouth Orchestra.¹⁷⁶¹ On occasion he returned to South Africa to conduct various opera productions of the Cape Performing Arts Board (CAPAB), in conjunction with the UCT Opera Company, at the Alhambra in 1968 and 1969.¹⁷⁶² He also conducted the SABC Orchestra. In 1970 he was appointed as musical director of the CAPAB Orchestra, a body of 45 for which he had to recruit players from England, Germany, and France.¹⁷⁶³ From 5 to 20 October 1970 he accompanied Joyce Barker on an extensive tour for CAPAB to 11 towns in the Western Cape. After the opening of the Nico Malan Theatre in 1971, Tidboald founded the annual Youth Music Festival, later called the National Youth Concerto Festival, which provided an opportunity for young soloists to perform with the orchestra.¹⁷⁶⁴

The name of the CTMO was changed officially to the Cape Town Symphony Orchestra (CTSO) on 1 January 1969 and expanded to a 70-piece orchestra.¹⁷⁶⁵ Tidboald was asked from time to time to guest-conduct the CTSO, especially in the 1980s. He was also guest conductor in Johannesburg and Bloemfontein during this period. In 1982 he resigned from CAPAB. Hereafter he was instrumental in establishing the Natal Philharmonic Orchestra in Durban which started with a Beethoven series in October 1983.¹⁷⁶⁶ With this orchestra he performed the Mahler symphonies, except the Eighth, with support of extra players from the CTSO.¹⁷⁶⁷ He also continued the annual Youth Concerto festivals he had previously started at CAPAB.¹⁷⁶⁸ In 1987 he was awarded an honorary Doctorate from the University of Natal.¹⁷⁶⁹ He continued as full-time conductor until 1995 and often guest-conducted in Durban and all over the country.

¹⁷⁶¹ Ina van Rooyen, "Play on, Maestro David Tidboald", *Musicus* 29:2 (2001): 109.

¹⁷⁶² Tidboald, 93.

¹⁷⁶³ *Ibid.*, 94, 95.

¹⁷⁶⁴ *ArtsCape*; available from <http://www.artscape.co.za/news-article?intId=16> (accessed 15 January 2012).

¹⁷⁶⁵ "Orchestra's for 70 players", *The Cape Argus*, 12 December 1968. See also Louis Baum, "A new tone at the City Hall", *Cape Times*, 8 April 1972.

¹⁷⁶⁶ Tidboald, 99-100.

¹⁷⁶⁷ *Ibid.*, 100.

¹⁷⁶⁸ *Youth Concerto Festival*; available from <http://news.artsmart.co.za/2011/09/youth-concerto-festival.html> (accessed 17 January 2012).

¹⁷⁶⁹ Ina van Rooyen, "Play on, Maestro David Tidboald", 108.

He retired in 2000 and moved to Darling.¹⁷⁷⁰ It has been said that “his is a life of enviable variety”.¹⁷⁷¹ He was a founder member of the Darling Music Experience which started in 2006. He now lives in Simon’s Town.

9.4 Guest conductors

A number of guest conductors made appearances with the CTMO during Tidboald’s tenure. As in the previous chapter, these have been arranged chronologically according to their first concerts with the orchestra.

9.4.1 Constantin Silvestri (1913-1969)

Constantin Silvestri was born on 13 May 1913 in Bucharest, Romania.¹⁷⁷² He studied piano with Florica Muzicescu and composition with Mihail Jora at the Bucharest Conservatory.¹⁷⁷³ He started his career as a pianist, but soon realised that he rather wanted to conduct.¹⁷⁷⁴ He made his conducting debut with the Bucharest Radio Symphony Orchestra in 1930¹⁷⁷⁵ by conducting his own composition, Prelude and Fugue (Toccata).¹⁷⁷⁶ From 1935 he was associated with the Romanian National Opera as coach and conductor, and became its musical director from 1955 until 1960.¹⁷⁷⁷

During this period he held various other positions. In 1945 he was the musical director of the Enescu Philharmonic Orchestra, taught conducting at the Bucharest Conservatory in 1948, and guest-conducted all over Western and Eastern Europe.¹⁷⁷⁸ In 1957 he made his debut with the LPO and, after moving to Paris in 1958, won the “Charles Cross Academy first prize

¹⁷⁷⁰ Ibid.

¹⁷⁷¹ *About David Tidboald: Biography*; available from <http://www.randomstruik.co.za/about-the-author.php?authorID=4867> (accessed 11 January 2012).

¹⁷⁷² Noël Goodwin. “Silvestri, Constantin.” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/25798> (accessed 14 June 2011).

¹⁷⁷³ “Controversial conductor from Rumania”, *Cape Times*, 9 July 1960.

¹⁷⁷⁴ *The London Schubert Players Trust. Constantin Silvestri: Biography*; available from <http://www.constantinsilvestri.com/> (accessed 29 June 2011).

¹⁷⁷⁵ “Silvestri, Constantin.” In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e9444> (accessed 14 June 2011).

¹⁷⁷⁶ *The London Schubert Players Trust. Constantin Silvestri: Biography*.

¹⁷⁷⁷ “Silvestri, Constantin.” In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. *Oxford Music Online*.

¹⁷⁷⁸ Noël Goodwin. “Silvestri, Constantin.” In *Grove Music Online. Oxford Music Online*.

for his recording of Dvorak's [*sic*] *Symphony 'From the New World'* and the Grand Prix du Disque for Enescu's *Wind Dixtuor*".¹⁷⁷⁹

In August 1960 Chisholm invited Silvestri to conduct three concerts with the CTMO as part of the fiftieth anniversary celebrations of the SACM. Silvestri cost UCT £1500, which was the highest they had paid a conductor for three concerts.¹⁷⁸⁰

Beatrice Marx attended the rehearsal on the Saturday in advance of Silvestri's first concert on Monday 15 August and included some of the comments of players after the rehearsal:

Comments from members of the orchestra after the rehearsal were: "Fabulous, Breathtaking", "What an experience", "He makes me wish I could play better, even though he brings out one's best" and "I wish we could have gone on for another three hours".¹⁷⁸¹

The programme consisted of Beethoven's *Coriolan Overture*, Mozart's *Jupiter Symphony* and Tchaikovsky Fifth Symphony.¹⁷⁸² He was claimed as "one of the most magnetic personalities ever to have appeared on the City Hall platform".¹⁷⁸³ On Thursday 18 August he conducted Dvořák's *Symphony From the New World*,¹⁷⁸⁴ Beethoven's *Emperor Concerto* with Lionel Bowman as soloist, and George Enescu's *Romanian Rhapsody no. 1*. For the final concert on Monday 22 August, Silvestri conducted the first South African performance of Mahler's *Symphony no. 10*.¹⁷⁸⁵ Other works were the Hamilton Harty arrangement of Handel's *The Water Music*, Prokofiev's *Piano Concerto no. 1* with Harold Rubens as soloist, and Tchaikovsky's *Pathétique Symphony*. In Beatrice Marx's opinion the three concerts "will be remembered as the greatest highlights of the year".¹⁷⁸⁶

In 1961 the SABC in Johannesburg invited Silvestri to conduct a series of five concerts starting on Tuesday 7 March.¹⁷⁸⁷ Hereafter he came to Cape Town and conducted the CTMO for three concerts on Thursday 13, Tuesday 18 and Thursday 20 April, once again to critical ac-

¹⁷⁷⁹ *The London Schubert Players Trust. Constantin Silvestri: Biography.*

¹⁷⁸⁰ "Ivanov not coming - So music lovers will have to pay more", *The Cape Argus*, 6 July 1960.

¹⁷⁸¹ "Rumanian conductor will make debut to-night", *Cape Times*, 15 August 1960.

¹⁷⁸² Programme of the Golden Jubilee Music Festival, which includes all three concerts, held in the Pamphlet Collection: Programme File, WH Bell Music Library, UCT.

¹⁷⁸³ "Silvestri shows his intense vitality", *The Cape Argus*, 16 August 1960.

¹⁷⁸⁴ In the programme Dvořák's *Symphony From the New World* is given as no. 5, according to the numbering of its first publication.

¹⁷⁸⁵ B.M., "Last concert by Silvestri", *Cape Times*, 23 August 1960.

¹⁷⁸⁶ *Ibid.*

¹⁷⁸⁷ "Sy vertolkings het lof en gramskap uitgelok", *SAUK-SABC Bulletin* 27 (February 1961): 5.

claim. The lively and enthusiastic manner of his dynamic personality inspired the players, evident from the opening concert.¹⁷⁸⁸ For this concert, Silvestri had chosen to open with Beethoven's *Egmont* Overture, followed by Liszt's *Les Préludes*, Tchaikovsky's *Romeo and Juliet*, and Dvořák's Symphony no. 4.¹⁷⁸⁹

The contents of the other two concerts were:¹⁷⁹⁰

- On Tuesday 18 April the concert opened with Schubert's Symphony no. 5 which was followed by Beethoven's Piano Concerto no. 4 with Virginia Fortesque as soloist. After interval Brahms's Symphony no. 3 was presented. The concert was in aid of the Peninsula School Feeding Association.
- On Thursday 20 April the programme consisted of Tchaikovsky's Symphony no. 4, Chisholm's "A Celtic Wonder Tale" from his ballet, *The Earth Shapers*, Silvestri's Prelude and Fugue, and Ravel's *Bolero*.

Later in 1961 Silvestri was appointed as conductor of the Bournemouth Symphony Orchestra, an orchestra with which he toured in 1963 and 1965. In the 1960s he guest-conducted in Australia, Argentina, Scandinavia, and many European countries.¹⁷⁹¹ He died on 23 February 1969.¹⁷⁹² As a composer, he left "some music for string orchestra, two string quartets, two violin sonatas and other chamber works".¹⁷⁹³

A biography, *A Musician Before His Time*, with a foreword by Yehudi Menuhin, was published in 1998.¹⁷⁹⁴ Tidboald remarked that a large part of Silvestri's studying of scores was done by listening to recordings.¹⁷⁹⁵ This did not prevent him from "shedding new light on familiar scores...[as] he was always the composers' advocate".¹⁷⁹⁶

¹⁷⁸⁸ EMOL, "Silvestri blaas vuur in Stadsorkes", *Die Burger*, 14 April 1961.

¹⁷⁸⁹ Programme held at the NLSA.

¹⁷⁹⁰ Both programmes held at the NLSA.

¹⁷⁹¹ *The London Schubert Players Trust. Constantin Silvestri: Biography.*

¹⁷⁹² Noël Goodwin. "Silvestri, Constantin." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/25798> (accessed 14 June 2011).

¹⁷⁹³ Ibid.

¹⁷⁹⁴ John Gritten, *A musician before his time: Constantin Silvestri - Conductor, Composer, Pianist* (Kitzinger: London, 1998).

¹⁷⁹⁵ Tidboald, 63.

¹⁷⁹⁶ Ibid., 64.

9.4.2 David Littaur (1925-)

David Allen Littaur was born on 10 September 1925¹⁷⁹⁷ in Hampstead, London.¹⁷⁹⁸ He studied at the Guildhall School of Music and won the Ricordi conducting prize in 1956.¹⁷⁹⁹ Littaur was guest conductor of CTMO for five concerts in 1961: on 9 and 28 February; and on 2, 5 and 9 March. He also conducted a special schools concert on Monday 20 March.¹⁸⁰⁰

Hilda Sachs was the soloist in a performance of Mozart's Piano Concerto in A major, K.488, on Thursday 9 February, Littaur's first concert. Of this "young British musician", Beatrice Marx remarked:

It was to be expected that, with the delay of a day on the plane, difficulties would occur with rehearsal, but, as the evening progressed, these were surmounted with commendable ease.¹⁸⁰¹

Other works were Wagner's *The Flying Dutchman* Overture, Delius's *Brigg Fair: An English Rhapsody* and Brahms's Symphony no. 4.

In his final concert on Thursday 9 March, Elsie Hall and David Tidboald performed Mozart's Concerto in E flat major for two pianos. Other works were Berlioz's *Le carnaval romain* Overture and Sibelius's Second Symphony.¹⁸⁰²

Little was found about Littaur's career after he left Cape Town other than that he became the principal conductor of the Philomusica of London in the 1990s, formerly known as the Boyd

¹⁷⁹⁷ *The Royal Society of Musicians of Great Britain*; available from <http://www.royalsocietyofmusicians.co.uk/members-1984.html> (accessed 10 November 2011). The place of birth is not known.

¹⁷⁹⁸ *Familylink*; available from http://www.familylink.com/SingleIndexListView.aspx?ix=fmp_ukbmd_births&qt=l&zfn=david+a&zln=littaur&zdater=0&*content=conductor&se=Exact (accessed 12 November 2011).

¹⁷⁹⁹ Edward Greenfield, "Analytical notes and first reviews", *The Gramophone* (April 1969): 1427.

¹⁸⁰⁰ WCARS. City Council: Minutes. Inventory 3/CT. Vol. 1/1/1/131. 28 March 1961, 2382.

¹⁸⁰¹ "First concert by guest conductor", *Cape Times*, 10 February 1961. See also Henry Duthie, "Littaur welcomed by big audience at symphony concert", *The Cape Argus*, 10 February 1961.

¹⁸⁰² Programme held at the UCTL. MA. Elsie Hall Collection, BC10, file 10h(i). Apart from the programme notes, the orchestra members are listed and consisted of nine first violins; nine seconds; six violas; six cellos; five double basses; double winds; four horns; three trumpets; three trombones; one tuba; one timpanist; one percussionist; and one harpist. There were also two librarians.

Neel Chamber Orchestra until 1948.¹⁸⁰³ He made recordings for His Master's Voice, amongst others.¹⁸⁰⁴ He resides in London.¹⁸⁰⁵

9.4.3 Edgar Cosma (1925-)

Edgar Cosma was born in Bucharest, Romania, in 1925.¹⁸⁰⁶ He studied for a Master of Arts Degree at the Bucharest University and also qualified with "additional degrees from the National Conservatory in composition and conducting".¹⁸⁰⁷ Hereafter he was a guest conductor throughout Europe until his engagement as conductor of the Romanian Cinematography Orchestra from 1951 to 1959.¹⁸⁰⁸ Other engagements followed.

The Orchestra Committee approached Cosma to conduct the CTMO in October and November 1963. He was unable to start until 12 October, as he was scheduled to stand in for Josef Krips in Australia. He was subsequently contracted from 15 October to the end of November.¹⁸⁰⁹

Cosma's opening concert took place on Thursday 17 October. The celebrated Italian cellist, Massimo Amfitheatrof, played Boccherini's Cello Concerto in B flat major and Bloch's *Schelomo*. Beatrice Marx recalled that the same two works had been played by Pierre Fournier a year earlier.¹⁸¹⁰ The overture was from *Semiramide* by Rossini and Rimsky-Korsakov's *Capriccio Espagnol* brought "an evening of great enjoyment!" to a close.¹⁸¹¹

Some other highlights were:

¹⁸⁰³ *Philomusica of London (Chamber Orchestra)*; available from <http://www.bach-cantatas.com/Bio/POL.htm> (accessed 28 November 2011).

¹⁸⁰⁴ *Discogs*; available from <http://www.discogs.com/JS-Bach--Carlos-Villa-2--Gareth-Morris--Raymond-Leppard--New-Philharmonia-Chamber-Orchestra--David-L/release/889540> (accessed 26 November 2011).

¹⁸⁰⁵ See *David Littaur*, information obtained from Melissa James, student assistant of David Day, curator at Brigham Young University, Utah, USA; available from caro_mel80@hotmail.com or david_day@byu.edu (accessed 15 June 2012).

¹⁸⁰⁶ "Cosma, Edgar." In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e2484> (accessed 15 September 2011).

¹⁸⁰⁷ *Biography for Edgar Cosma*; available from <http://www.imdb.com/name/nm0181887/bio> (accessed 24 September 2011).

¹⁸⁰⁸ *Ibid.*

¹⁸⁰⁹ WCARS. City Council: Minutes. Inventory 3/CT. Vol. 1/1/1/138. 30 September 1963, 360.

¹⁸¹⁰ "A musical red-letter occasion at City Hall", *Cape Times*, 18 October 1963. Also see p. 215 above.

¹⁸¹¹ *Ibid.*

- On Thursday 7 November Cosma opened with Enescu's Romanian Rhapsody no. 2. Laura Searle was the soloist in Rachmaninoff's Piano Concerto no. 2, which was followed by De Falla's *El amor brujo* and Ravel's *La Valse*. In the last-named work Cosma's mastery over the intricacies of the score was praised.¹⁸¹²

- The last Sunday concert was on 24 November. Vincent Frittelli provided "a welcome change for Edgar Cosma from a stream of women pianists he had accompanied during his all-too-short season as guest conductor here".¹⁸¹³ Frittelli performed Massenet's "Meditation" from *Thaïs* and Sarasate's *Zigeunerweisen*. Other works were *Die Fledermaus* Overture by Strauss Jr, Borodin's *In the Steppes of Central Asia*, Glasounov's Concert Waltz, Ponchielli's "Dance of the Hours", and Chabrier's *España*.

- On 28 November Cosma conducted his last Thursday concert. This was the first all-orchestral programme for the month with Schubert's Symphony in C major (the "Great") and Ravel's orchestration of *Pictures at an Exhibition*. "Prolonged applause...brought Edgar Cosma repeatedly back...".¹⁸¹⁴

Cosma moved to Paris in 1960.¹⁸¹⁵ In 1969 he was appointed as conductor of the Ulster Orchestra in Belfast, Ireland, a position he held for five years.¹⁸¹⁶ His compositions include a string quartet, a piano trio and a piano sonata.¹⁸¹⁷

9.4.4 Arthur Fiedler (1894-1979)

Arthur Fiedler was born on 17 December 1894 in Boston, Massachusetts. His father, Emanuel, a member of the Boston Symphony Orchestra, taught him the violin.¹⁸¹⁸ In 1909 Fiedler

¹⁸¹² "High standard of performance at Thursday concert", *The Cape Argus*, 8 November 1963.

¹⁸¹³ B.M., "Violinist a welcome change", *Cape Times*, 25 November 1963. On Thursday 31 October 1963 Cecilia Laurens performed Liszt's Piano Concerto no. 2. See Advertisement, *Cape Times*, 31 October 1963. Except for Laura Searle (mentioned above), the only other female artist was Lily Savitz, who performed Beethoven's Piano Concerto no. 3 on 14 November 1963. See Advertisement, *Cape Times*, 14 November 1963.

¹⁸¹⁴ B.M., "Vociferous ovation for conductor", *Cape Times*, 29 November 1963.

¹⁸¹⁵ *Biography for Edgar Cosma*.

¹⁸¹⁶ *Ulster Orchestra (Symphony Orchestra)*; available from <http://www.bach-cantatas.com/Bio/Ulster-Orchestra.htm> (accessed 26 September 2011).

¹⁸¹⁷ "Cosma, Edgar." In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. *Oxford Music Online*.

¹⁸¹⁸ Bernard Jacobson. "Fiedler, Arthur." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/09601> (accessed 19 February 2011).

continued under Willy Hess¹⁸¹⁹ at the Hochschule für Musik in Berlin.¹⁸²⁰ Here he also studied conducting¹⁸²¹ and made his debut at 17.¹⁸²² He joined the Boston Symphony Orchestra in 1915, started the Boston Sinfonietta in 1924 and initiated a series of “free outdoor Esplanada concerts” in 1929.¹⁸²³

In 1930 he was appointed as conductor of the Boston Pops Orchestra, an orchestra that excelled under his leadership and soon became one of the most popular orchestras in the country. He remained its conductor for over 50 years.

For more than half a century, Arthur Fiedler and the Boston Pops Orchestra were joined in a musical union that, through concerts, recordings, radio broadcasts and television programs, brought untold musical pleasure to millions of Americans.¹⁸²⁴

Fiedler also conducted the San Francisco Symphony orchestra between 1951 and 1978 for their Pops series. In 1953 he created a Boston Pops Tour Orchestra. From 1957 he was engaged internationally as guest conductor.¹⁸²⁵

In February and March 1964 Fiedler conducted three concerts with the CTMO. The fact that Fiedler could step beyond the restricted repertoire of the Pops orchestras was, as Tidboald learnt, “something of an obsession with him”.¹⁸²⁶ About the concert attendance Tidboald remarked that, other than expected, Fiedler did not quite draw the crowds.¹⁸²⁷ The programmes of these concerts were:

- On Thursday 27 February Elsie Hall was the soloist in a performance of Beethoven’s Piano Concerto no. 4. Other works were Dvořák’s *Carnival Overture*, Wagner’s *Siegfried Idyll*, and Mendelssohn’s Symphony no. 4.¹⁸²⁸

¹⁸¹⁹ Arthur Fiedler (*Conductor*); available from <http://www.bach-cantatas.com/Bio/Fiedler-Arthur.htm> (accessed 3 March 2011).

¹⁸²⁰ Bernard Jacobson. “Fiedler, Arthur.” In *Grove Music Online. Oxford Music Online*.

¹⁸²¹ The teacher is not known.

¹⁸²² Allen Hughes, “Obituary”, *New York Times*, 11 July 1979; available from <http://www.nytimes.com/learning/general/onthisday/bday/1217.html> (accessed 3 March 2011).

¹⁸²³ Arthur Fiedler (*Conductor*).

¹⁸²⁴ Allen Hughes, “Obituary”.

¹⁸²⁵ Bernard Jacobson. “Fiedler, Arthur.” In *Grove Music Online. Oxford Music Online*.

¹⁸²⁶ Tidboald, 68.

¹⁸²⁷ *Ibid.*, 70.

¹⁸²⁸ Noel Storr, “Fiedler has gift of communication”, *Cape Times*, 28 February 1964.

- On Sunday 3 March he conducted a special ‘Pops’ programme including the “Polovtsian Dances” from Borodin’s *Prince Igor* (with the Bellville Choral Society). Weber’s *Oberon Overture*, “Wine, Women and Song” waltz by Strauss Jr, De Falla’s “The Three Cornered Hat”, and the *Ganyaneh* suite by Khachaturian followed.¹⁸²⁹

- On Thursday 5 March he conducted the première of Malcolm Forsyth’s *Jubilee Overture*. This was followed by Beethoven’s Eighth Symphony, according to Tidboald a first for Fiedler,¹⁸³⁰ Prokofiev’s *Symphonie Classique*, Debussy’s *Prélude à l’après-midi d’un faune*, and Liszt’s *Les Préludes*.¹⁸³¹ Cecilia Wessels presented “her own inimitable performance” of the Prelude and “Liebestod” from Wagner’s *Tristan and Isolde*.¹⁸³²

Under Fiedler, the Boston Pops recorded for RCA Victor, and later Polydor Records, a “total sales of albums, singles, tapes, and cassettes exceeding \$50 million”.¹⁸³³

He died on 10 July 1979 in Brookline, Massachusetts.¹⁸³⁴

9.4.5 Peter Erös (1932-)

Peter Erös was born on 22 September 1932 in Budapest, Hungary.¹⁸³⁵ He attended the Liszt Academy of Music where he studied composition with Kodály and conducting with László Somogyi.¹⁸³⁶ In 1956 Erös moved to Holland and became an associate conductor of the Concertgebouw Orchestra, a position he held for five years.¹⁸³⁷ Eduard van Beinum was principal conductor at the time.¹⁸³⁸ Erös continued as associate under Bernard Haitink, who had

¹⁸²⁹ Advertisement, *Cape Times*, 26 February 1964.

¹⁸³⁰ Tidboald, 70.

¹⁸³¹ “Noted guest conductor to appear here”, *Cape Times*, 26 February 1964.

¹⁸³² Noel Storr, “Incongruous choice of concert music”, *Cape Times*, 6 March 1964.

¹⁸³³ *Arthur Fiedler (Conductor)*.

¹⁸³⁴ *Ibid.*

¹⁸³⁵ Marquis Who’s Who, *Peter Eros* [*sic*]; available from https://cgi.marquiswhoswho.com/OnDemand/Default.aspx?last_name=eros&first_name=peter (accessed 28 June 2012). Electronic copy available from this author.

¹⁸³⁶ *UW School of Music: Artist Bios - Peter Eros* [*sic*], *conductor*; available from <http://www.music.washington.edu/upcoming/detail/37595> (accessed 5 January 2012).

¹⁸³⁷ *Ibid.*

¹⁸³⁸ Arthur Jacobs and Charles Barber. “Beinum, Eduard van.” In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/28970> (accessed 19 January 2012).

been appointed as chief conductor after Van Beinum's unexpected death in April 1959.¹⁸³⁹ During this period he assisted Otto Klemperer in opera productions for the Holland Festival in 1960, Hans Knappertbusch in Bayreuth in 1960 and 1961, and Ferenc Fricsay at the Salzburg Festival and in Berlin.¹⁸⁴⁰

Erös visited Cape Town from 30 July until 22 November 1964 during Tidboald's engagements abroad.

His first concert on Thursday 30 July was an all-Beethoven one in which Cecilia Laurens performed the third Piano Concerto. Other works were the *Prometheus* Overture and the Seventh Symphony.¹⁸⁴¹

His first Sunday concert on 2 August 1964 consisted of Rossini's *The Barber of Seville* Overture, Mendelssohn's Violin Concerto with Ralph Kastner as soloist, and Tchaikovsky's *Italian Caprice*.¹⁸⁴²

Noticeable were the appearances of five pianists for the other August concerts:

- Xenia Prochorowa made her debut with the CTMO on Thursday 6 August in a performance of Rachmaninoff's Piano Concerto no. 2. Prochorowa had been appointed as piano lecturer at the SACM in February of that year.¹⁸⁴³ Rossini's *The Italian Girl in Algiers* Overture and Tchaikovsky Symphony no. 5 were also on the programme.¹⁸⁴⁴
- The orchestra was hired by the George Municipality for a concert on Monday 10 August 1964 in anticipation of celebrations for their newly erected Civic Centre on Friday the 14th.¹⁸⁴⁵ This concert was sandwiched between the normal Sunday and Thursday concerts of that week in the City Hall. On Sunday the 9th Mavis Barron was the soloist in the performance of arias by Handel, Donizetti and Thomas.¹⁸⁴⁶ On Thursday the 13th Helena van Heerden was the soloist in a performance of Prokofiev's Piano Concerto no.

¹⁸³⁹ Rob Overman, *How to become 'World's Greatest Symphony Orchestra'*; available from http://www.monteverdi.tv/royal-concertgebouw-orchestra/story_of.php#eduard_van_beinum (accessed 19 January 2012).

¹⁸⁴⁰ *UW School of Music: Artist Bios - Peter Eros [sic], conductor*.

¹⁸⁴¹ O.S.J., "Nuwe seisoen ingelui met Beethoven", *Die Burger*, 1 August 1964.

¹⁸⁴² Advertisement, *The Cape Argus*, 1 August 1964.

¹⁸⁴³ "Moscow-born UCT lecturer in piano", *Cape Times*, 13 February 1964.

¹⁸⁴⁴ A.S., "Bouquets for Prochorowa - A fine Russian recital", *The Cape Argus*, 7 August 1964.

¹⁸⁴⁵ "George kry mooi, nuwe Burgersentrum", *Die Burger*, 11 August 1964. Programme details are not known.

¹⁸⁴⁶ Advertisement, *Die Burger*, 8 August 1964. See also Advertisement, *The Cape Argus*, 8 August 1964.

3.¹⁸⁴⁷ Weber's *Oberon* Overture and Brahms's Symphony no. 2 were also on this programme.¹⁸⁴⁸

- Niel Immelman played Saint-Saëns's Piano Concerto no. 2 on Sunday 16 August. Von Suppe's *Light Cavalry* Overture and Borodin's "Polovtsian Dances" from *Prince Igor* formed the rest of the programme.¹⁸⁴⁹

- On Thursday 20 August John Clegg performed Ravel's Concerto in G major. Other works were Kodály's *Dances of Galánta* and Mendelssohn's *Scottish* Symphony. Clegg's second appearance with the CTMO on Sunday 23 August was well-attended; nearly double the number of the Thursday before.¹⁸⁵⁰ This concert included Mendelssohn's *Fingal's Cave* Overture, Rachmaninoff's Piano Concerto no. 3 and excerpts from Tchaikovsky's *Casse-noisette*.¹⁸⁵¹

- On Thursday 28 August Odette Ray performed Schumann's Piano Concerto, reported to have been "musically and technically unsatisfactory".¹⁸⁵² Other works on the programme were Lex van Delden's *Sinfonia Giocosa*, a first in South Africa, Bartók's Romanian Folk Dances, and Tchaikovsky's *Romeo and Juliet*.

Some other highlights of Erös's concerts were:

- On Thursday 17 September Edith Peinemann performed JS Bach's Violin Concerto no. 1 in A minor and the Beethoven's Violin Concerto. The City Hall was filled to capacity: 1221.¹⁸⁵³ The concert opened with Mozart's Divertimento in D major, K.136.¹⁸⁵⁴

- On Thursday 24 September the harpist, Nicanor Zabaleta, performed in Debussy's *Danse sacrée et Danse profane* and performed Boieldieu's Harp Concerto in C major. His reception was such that he included a Sonata by Albeniz as encore, of which

¹⁸⁴⁷ Advertisement, *Die Burger*, 12 August 1964.

¹⁸⁴⁸ P.L., "Sure reading of Brahms", *The Cape Argus*, 14 August 1964.

¹⁸⁴⁹ Advertisement, *Die Burger*, 15 August 1964.

¹⁸⁵⁰ Audience attendance numbered 912 on 23 August in contrast to 498 on 20 August 1964. See WCARS. City Council: Minutes. Inventory 3/CT. Vol. 1/1/1/140. 29 September 1964, 269.

¹⁸⁵¹ Advertisement, *The Cape Argus*, 22 August 1964.

¹⁸⁵² P.L., "Contemporary work well played", *The Cape Argus*, 28 August 1964.

¹⁸⁵³ WCARS. Vol. 1/1/1/140. 29 October 1964, 520-521.

¹⁸⁵⁴ "Edith Peinemann speel twee Konserte", *Die Burger*, 19 September 1964.

the title is not mentioned. Other works on the programme were Debussy's *Petite suite* and Saint-Saëns's *Danse macabre*.¹⁸⁵⁵

- Jorge Bolet made his first appearance with the CTMO on Thursday 22 October in a performance of Liszt's Piano Concerto no. 1 and his Hungarian Fantasia. Weber's *Der Freischütz* Overture and De Falla's *The Three-Cornered Hat* constituted the rest of the programme. This was Erös's final concert in Cape Town.

Erös was invited to America by George Szell, conductor of the Cleveland Orchestra, and became conductor of the Malmö Symphony Orchestra, Sweden, between 1966 and 1968.¹⁸⁵⁶ Hereafter, he became

...principal guest conductor Melbourne (Australia) Symphony, 1969-70; director music San Diego Symphony Orchestra, 1971-80, conductor laureate, 1980-81; director music Aalborg (Denmark) Symphony Orchestra, 1982-89; conductor University Washington Symphony and Opera Department, Seattle, 1990 -¹⁸⁵⁷

Since his last visit, Erös made nine tours of South Africa, and has since 1989 been closely association with the orchestra of the University of Washington School of Music.¹⁸⁵⁸ He presently resides in Seattle, Washington.¹⁸⁵⁹

9.4.6 Anthony Morss (1931-)

Anthony Wentworth Morss was born on 28 July 1931 in Boston, Massachusetts.¹⁸⁶⁰ He studied at the New England Conservatory and the National Orchestra Association in New York. He was noticed by Leopold Stokowski and appointed as choir master and assistant conductor

¹⁸⁵⁵ J.B., "Zabaleta tree op in Franse musiek", *Die Burger*, 26 September 1964. See also B.M., "Harp soloist gets many recalls", *Cape Times*, 25 September 1964.

¹⁸⁵⁶ "Erös, Peter." In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e3459> (accessed 12 January 2012). Malmö is spelt Malmö in this dictionary.

¹⁸⁵⁷ Marquis Who's Who, *Peter Eros* [sic]; available from https://cgi.marquiswhoswho.com/OnDemand/Default.aspx?last_name=eros&first_name=peter (accessed 28 June 2012). Electronic copy available from this author.

¹⁸⁵⁸ *UW School of Music: Artist Bios - Peter Eros* [sic], conductor; available from <http://www.music.washington.edu/upcoming/detail/37595> (accessed 5 January 2012).

¹⁸⁵⁹ Marquis Who's Who, *Peter Eros* [sic].

¹⁸⁶⁰ *Who's Who in American Music: Classical*, s.v. "Morss, Anthony Wentworth". Information obtained from Bruce Hall, Music Librarian, Sam Houston State University; available from lib_bdh@shsu.edu (accessed 30 July 2012).

of the Symphony of the Air.¹⁸⁶¹ Later he held a similar position at the America Opera Centre at Julliard.¹⁸⁶² Other engagements as musical director were those of the Majorca and Saragossa Symphonies, and the Norwalk (CT) Symphony.¹⁸⁶³ He conducted in Madrid, Barcelona and Marseilles,¹⁸⁶⁴ before his engagement with the CTMO in a series of five concerts on 5, 8, 12, 15, and 19 November 1964. The programmes of the three Thursday concerts are included here.

- For his first concert on 5 November he opened with Paul Creston's *Invocation and Dance*,¹⁸⁶⁵ followed by Khachaturian's Piano Concerto with Laura Searle as soloist, Vivaldi's Concerto Grosso, Op. 3, no. 11, and Mozart's Symphony no. 29.¹⁸⁶⁶
- Henryk Szeryng performed two concertos to a sold-out City Hall audience on 12 November: Mozart's Violin Concerto no. 7 in D major, K.218, and Tchaikovsky's Violin Concerto. As encore he played JS Bach's Fugue from the G minor Sonata for unaccompanied violin. Other works were Beecham's ballet suite, *The Faithful Shepherd*, and Rachmaninoff's symphonic poem, *The Isle of the Dead*.¹⁸⁶⁷
- For his final concert on 19 November, Lily Savitz performed Mozart's Piano Concerto in D minor, K.466. Other works on the programme were Rossini's *La gazza ladra* Overture, Gardner Read's Prelude and Toccata for chamber orchestra (a first in Cape Town), and Beethoven's Symphony no. 7.¹⁸⁶⁸

He became a guest conductor of the Tampa Bay Opera, the New York Lyric Opera, the National Grand Opera and many other orchestras in Europe and America.¹⁸⁶⁹ Presently still con-

¹⁸⁶¹ Anthony Morss (*Music Director and Principal Conductor*); available from <http://www.njavo.org/behindthescenes.htm> (accessed 22 January 2012).

¹⁸⁶² Ibid.

¹⁸⁶³ *2011/2012 Season: Anthony Morss*; available from <http://www.newyorklyricopera.org/season.html> (accessed 23 January 2012).

¹⁸⁶⁴ *Items from the estate of noted musical conductor Anthony Morss will be auctioned Feb. 25 in Conn.*; available from <http://www.prlog.org/11798889-items-from-the-estate-of-noted-musical-conductor-anthony-morss-will-be-auctioned-feb-25-in-conn.html> (accessed 26 June 2012).

¹⁸⁶⁵ Incorrectly spelt as Preston. See A.S., "A triumph for Morss and Laura Searle", *The Cape Argus*, 6 November 1964.

¹⁸⁶⁶ "Anthony Morss maak sy buiging en Laura Searle skitter", *Die Burger*, 7 November 1964.

¹⁸⁶⁷ Noel Storr, "Brilliant playing by famed violinist at City Hall", *Cape Times*, 13 November 1964.

¹⁸⁶⁸ Noel Storr, "Conductor deserves return visit", *Cape Times*, 20 November 1964.

¹⁸⁶⁹ *Items from the estate of noted musical conductor Anthony Morss will be auctioned Feb. 25 in Conn.*

ductor of the New Jersey Association of Verismo Opera (NJAVO), his successes are best summed up in the following:

A high point in his career came in 1976, when he conducted the American premiere of Massenet's *Marie Magdalene* with Regine Crespin at Avery Fisher Hall. In 1978, Mr. Morss led a production of the Marseilles Opera with [Eva] Marton, [Giacomo] Aragall and [Ingvar] Wixell. At Tully Hall, 1990, he conducted a concert version of *Fidelio* with original instruments, the first such performance of standard repertory opera in New York. He was appointed to his current post with NJAVO in 1995. He is also music director of the Lubo Opera Company (N.J.).¹⁸⁷⁰

9.4.7 Michael Scott (1907-1976)

Michael Scott was born in England on 10 July 1907.¹⁸⁷¹ He received his initial musical training from Hugh Allen and Malcolm Sargent at the RCM and made his London debut with the LSO in 1928.¹⁸⁷² He also studied under Knappertsbusch in Munich in 1929¹⁸⁷³ and became assistant conductor at the Bavarian State Opera from 1929 to 1933.¹⁸⁷⁴ Sargent was very complimentary about Scott's conducting of Wagner's *The Mastersingers* Overture with this orchestra, though somewhat disappointed that he did not pursue a conducting career:

Your *Meistersinger* in Munich in 1932 was the finest performance I ever heard and, as I was told at the time, you [Scott] could have walked straight into Bayreuth [*sic*] the next year. That was your own affair...Barbirolli, Boult and Beecham always speak of you and shake their aged heads as do the older players of our orchestras.¹⁸⁷⁵

Scott later left for England, conducted the LPO and in 1936 did a concert with the LSO at Queen's Hall.¹⁸⁷⁶ He served as lieutenant-commander in the Royal Navy during WWII and settled in Montagu, Cape Province, due to severe asthma.¹⁸⁷⁷ On Thursday 20 July 1961 he hired the CTMO to see whether "it still works",¹⁸⁷⁸ and conducted the following works: Nico-

¹⁸⁷⁰ Ibid.

¹⁸⁷¹ Barry Ross, "Maestro and commander", *Fontes Artis Musicae - Journal of the International Association of Music Libraries, Archives, and Documentation Centres* 54:3 (July-September 2007): 333.

¹⁸⁷² B.M., "Special concert at City Hall", *Cape Times*, 21 July 1961.

¹⁸⁷³ "Michael Scott to conduct the orchestra", *The Cape Argus*, 13 July 1961.

¹⁸⁷⁴ Barry Ross, "Maestro and commander".

¹⁸⁷⁵ Malcolm Sargent's letter of 30 June 1953 held at DOMUS. Michael Scott Collection. Stellenbosch University, 200.C.S.1.

¹⁸⁷⁶ "Michael Scott to conduct the orchestra", *The Cape Argus*, 13 July 1961.

¹⁸⁷⁷ Barry Ross, "Maestro and commander", 335. See also Tidboald, 49.

¹⁸⁷⁸ Tidboald, 49.

lai's *The Merry Wives of Windsor* Overture, Delius's *On First Hearing the Cuckoo in Spring*, Mozart's *Eine kleine Nachtmusik*, Mozart's Horn Concerto no. 2 in E flat major, K.447, with Leopold Laurent as soloist, Strauss's *Metamorphosen* (a first in South Africa), and Mendelssohn's *A Midsummer Night's Dream* Overture.¹⁸⁷⁹ Of the Strauss, Beatrice Marx said that more rehearsal time would have "made greater impact".¹⁸⁸⁰

Scott's collection held at DOMUS, Stellenbosch, comprises more than thirty thousand books, about ten thousand LPs, and musical material comprising about 9000 items, appraised as "one of the richest and most valuable private collections in South Africa".¹⁸⁸¹ Scott committed suicide on 1 January 1976.¹⁸⁸²

9.4.8 Brian Buggy¹⁸⁸³

Brian Buggy was conductor of a single concert on Sunday 12 January 1964. Advertised as "Music in the Modern Manner",¹⁸⁸⁴ the programme opened with Dvořák's *Carnival* Overture. A number of shorter items followed: Leroy Anderson's *Blue Tango*, *The Typewriter*, *A Trumpeter's Lullaby*, and *Horse and Buggy*; Ronald Binge's *Elizabethan Serenade*; Arthur Benjamin's *Jamaican Rumba*, David Rose's *Holiday for Strings* and Buggy's arrangement of "Autumn Leaves" by Mercer, Prevet and Kosma; selections from *South Pacific* by Richard Rodgers, and *My Fair Lady* by Frederick Loewe's; and Buggy's arrangements of "I Feel Pretty" from Bernstein's *West Side Story*, and "Al di la" by Donida, Drake, Mogel and Rapetti from "Lovers must Learn", both sung by Louise Wessels as soloist.¹⁸⁸⁵

¹⁸⁷⁹ Programme held at DOMUS, The Michael Scott Collection (preliminary inventory), Stellenbosch University.

¹⁸⁸⁰ "Special concert at City Hall", *Cape Times*, 21 July 1961. See also A. T., "Restrained, thoughtful conductor", *The Cape Argus*, 21 July 1961.

¹⁸⁸¹ Barry Ross, "Maestro and commander", 332.

¹⁸⁸² Barry Ross, "Maestro and commander", 345. Depression, alcohol and the death of his only son in September 1954 are mentioned as possible causes. See also Tidboald, 49.

¹⁸⁸³ As his birth place is not known, his birth and death dates could not be determined.

¹⁸⁸⁴ Advertisement, *Cape Times*, 11 January 1964.

¹⁸⁸⁵ Programme held at the NLSA.

Chapter 10

Concluding remarks

This research focussed on the conductors of the CMO (CTMO) since its beginnings in 1914 until 1965, a period of nearly 51 years. Their contributions helped to establish the orchestra as the cradle of symphonic music in South Africa.¹⁸⁸⁶ A second research period of the orchestra - which became the Cape Town Symphony Orchestra from 1969 and the Cape Philharmonic Orchestra from 1996 onwards - awaits consideration, especially in the wake of its centenary celebrations in 2014.

Amidst trying socio-economic conditions and fluctuating attendances at times, conductors always aspired towards the highest possible standard of orchestral performance. Though impacting negatively on the budget, financial difficulties did not affect the quality of orchestral performances.

The system of assistant (associate) conductors was abolished in 1953 on Miller's retirement. Hereafter the system was not reinstated. Still under debate in 1965, Luyt said that the appointment of an assistant would only "gain more from extra concerts it will be possible for the orchestra to give".¹⁸⁸⁷ During the tenure of such permanent conductors as Derek Hudson (who conducted from 1967 to 1971) and Omri Hadari¹⁸⁸⁸ (who conducted from 1989 to 1992), the system was never reinstated again.

Any statistical analysis of works performed during the period under discussion in this thesis proved impossible, as the programme collections consulted are incomplete.¹⁸⁸⁹ Still, no fewer than 116 first performances have been quoted, the occurrence of which was particularly prominent in the initial years. During the six-week Van Riebeeck Festival nine premières were presented.¹⁸⁹⁰ Both Dunn¹⁸⁹¹ and Tidboald¹⁸⁹² expressed their ambitions regularly to

¹⁸⁸⁶ It is debatable whether the newly formed SABC Orchestra in 1954 with about 80 members, though larger than the CTMO at the time, was in fact the "first South African orchestra of true symphonic dimension...". See Caroline Mears and James May. "Johannesburg." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/14352> (accessed 18 March 2012).

¹⁸⁸⁷ "Orchestra to gain from new post", *The Cape Argus*, 20 January 1965.

¹⁸⁸⁸ *Maestro Hadari Conductor*; available from <http://www.hadarimaestro.com/biographygeneral.html> (accessed 17 March 2012).

¹⁸⁸⁹ See sources mentioned on pp. 2-3 above.

¹⁸⁹⁰ See pp. 112-115 above.

¹⁸⁹¹ See p. 129 above.

¹⁸⁹² See p. 240 above.

perform new works in Cape Town. Groves was fond of introducing new British music,¹⁸⁹³ whereas Leonard presented first performances of 10 works on consecutive Thursdays.¹⁸⁹⁴

Instated after Jorda's departure in 1954, the rather expensive and organisationally intricate guest conducting system was not without criticism. Replying to John Benzon's article on a possible merger of the CAPAB Orchestra and the CTSO, Swanson commented that "a well-balanced musical diet" was often lacking through the guest conductor system.

During the reign of Wendt, Heward and Pickerill symphony concerts for each season were carefully planned in advance, and a well-balanced musical diet was maintained including a good deal of what was then 'avant garde' stuff. For instance, during one season the Nine Beethoven symphonies were given in chronological order. This is something that has been lost through the permanent guest-conductor system that has obtained in recent years. This has brought many conductors of oversea [*sic*] reputation (some deserved, some not) to Cape Town but it had resulted in the constant repetitions of the same works.¹⁸⁹⁵

It was assumed that guest conductors mostly presented their best repertoire. As the choice of works was mainly the conductor's responsibility, it sometimes resulted in the recurrence of the same works at close intervals. This also applied to works by the same composer.

For instance, Hurst conducted Tchaikovsky's Symphony no. 2 on 2 February 1956¹⁸⁹⁶ about two weeks after Raybould had included it in a programme on 12 January.¹⁸⁹⁷ Hurst included Mendelssohn's *Fingal's Cave* Overture on Thursday 23 February 1956 a month after Raybould had included it in his programme on Thursday 19 January 1956.¹⁸⁹⁸ Brahms's Symphony no. 1 was also often heard: Hurst conducted this symphony on 1 March 1956,¹⁸⁹⁹ while Fistoulari followed with a performance on 5 April 1956;¹⁹⁰⁰ Groves again conducted the same Brahms on Thursday 7 November 1957 after Tidboald had conducted it the Sunday before.¹⁹⁰¹ Rachmaninoff was often heard. Kirby, for instance, conducted Irene Kohler in a per-

¹⁸⁹³ See p. 189-193 above.

¹⁸⁹⁴ See pp. 227-228 above.

¹⁸⁹⁵ Walter Swanson, "Music Merger", *Cape Times*. See p. 119 n. 726 above for the confusion regarding the date of this article.

¹⁸⁹⁶ See p. 177 above.

¹⁸⁹⁷ See pp. 175 above.

¹⁸⁹⁸ Both programmes held at the NLSA.

¹⁸⁹⁹ See p. 177 above.

¹⁹⁰⁰ See p. 185 above.

¹⁹⁰¹ See p. 189 above.

formance of Rachmaninoff's Piano Concerto no. 3 on 12 June 1958 in the City Hall,¹⁹⁰² only two days after Gina Bachauer had performed Rachmaninoff's piano Concerto no. 2 at the Alhambra Theatre under Sherman.¹⁹⁰³

The recurrence of works elicited criticism at times. The remarks of *The Cape Argus* critics concerning the Korsakov and Tchaikovsky caprices,¹⁹⁰⁴ and of Berlioz's *Le carnaval romain* Overture,¹⁹⁰⁵ are relevant in this context.

When Tidboald was appointed as permanent conductor, the remark by Alfred Gibbs¹⁹⁰⁶ is also relevant:

‘It is the wisest thing the Council could have done,’ he said. ‘An orchestra cannot develop its own personality if it is forever changing its conductors.’¹⁹⁰⁷

Tchaikovsky's works were a draw card in Cape Town according to EMOL, the critic of *Die Burger*, and often performed.

Is Tsjaikowski se musiek nou werklik van so 'n hoë standaard dat twee aande, kort ná mekaar, uitsluitend aan sy musiek gewy word?...want Tsjaikowski het al 'n toorwoord geword. Sê maar net Tsjaikowski en die saal is vol soos gisteraand ook weer die geval was.¹⁹⁰⁸

Other factors that distinguish the guest conductor system from that of a permanent conductor are:

- Although the City Council stressed the importance of educating audiences other than the regular City Hall audiences, through which audiences were built and extra revenue provided, this was not always adhered to. The frequency of concerts fluctuated during the period of guest conductors, as outside concerts to the pavilions, schools and the smaller municipalities in the Cape Town region were often neglected. In this respect the

¹⁹⁰² See p. 139 above.

¹⁹⁰³ See p. 225 above.

¹⁹⁰⁴ See p. 181 above.

¹⁹⁰⁵ See p. 189 above.

¹⁹⁰⁶ Gibbs became leader of the CMO in 1925 and had a 44-year association with the orchestra upon his retirement in 1960. See “Leader of City Orchestra retires”, *Cape Times*, 15 September 1960.

¹⁹⁰⁷ Ibid.

¹⁹⁰⁸ EMOL, “Is Tsjaikowski só belangrik?”, *Die Burger*, 2 March 1962. A free translation is: Is Tchaikovsky's music really of such a high standard that two evenings, shortly after one another, were exclusively dedicated to his music?...because Tchaikovsky has already become a magic word. Just say Tchaikovsky and the hall is filled, as was the case again last night.

educational value and influence of regular inland tours, especially to Durban and Johannesburg (where orchestras were established in 1922 and 1946 respectively), cannot be underestimated and justifies further research. Dunn and Tidboald, to name only two, were known to have revived the former educational visits to schools and outside venues.

- Audience attendance was an on-going concern of the Orchestra Committee and the City Council and fluctuated especially in the 1950s, evident from the minutes of the Orchestra Committee. Reasons that can be cited range from the popularity of performing artists, to the introduction of unknown or contemporary works. Possible boredom of the music-lovers with known (or repeated) works may also have affected attendance.

Due to their different backgrounds, training, experience and personalities, no common traits could be discerned among the conductors during the period under discussion. Little information on the art of conducting transpired during my research. The effects that arose from the baton, rehearsal techniques, in short, the legacy bequeathed could only be discerned in certain cases. It was never doubted, however, that conductors endeavoured to achieve the utmost from the resources available.

The impact of the CTMO on audience development and the educational value of the orchestra in Cape Town and South Africa at large still need to be ascertained. The individual contributions of the conductors were mentioned as far as could be determined. These included having to schedule concerts and compile programmes; having to transpose or cue-in parts for instruments that were unavailable (a duty abolished after Pickerill); having to fulfil administrative duties; having to attend certain meetings of the Orchestra Committee and the City Council; and above all, having to improve the standard of playing during rehearsals. Through their dedicated service to the cause of music in Cape Town and throughout the country, conductors of the CTMO greatly contributed towards the development of this orchestra, from which the present CPO still benefits today.

References

1 General

- Bender, Anna. "At 85 this cellist is a legend". *Opus* 4:3 (March 1973): 18-19.
- Bender-Brink, Anna. *Geleentheidsmusiek in Suid-Afrika 1786-1896*. Pretoria: Nasionale Kultuurhistoriese en Opelugmuseum, 1983.
- Blom, Eric, ed. *Leslie Heward, 1897-1943: a memorial volume*. London: J.M. Dent & Sons Ltd., 1944.
- Boult, Adrian. "Leslie Heward (1897-1943)". *Music and Letters* 24:3 (July 1943): 132-133.
- Bouws, Jan. *Die Musieklewe van Kaapstad 1800 - 1850 en sy verhouding tot die Musiekkultuur van Wes-Europa*. Cape Town: A.A. Balkema, 1966.
- Bouws, Jan. "Ein ungarischer Violinmeister in Südafrika: ein Beitrag zur Biographie von Ede Reményi". *Studia Musicologica Academiae Scientiarum Hungaricae* 10 (1968): 353-360.
- Bouws, Jan. "Het Muziekleven in de Kaapkolonie gedurende de tweede helft van de Negentiende Eeuw". *Belgisch Tijdschrift voor Muziekwetenschap* 1 (December 1946): 100-108.
- Bouws, Jan. "Langs die wapad van Suid-Afrikaanse Musiek: Tweespraak oor drie eeue Suid-Afrikaanse musieklewe". *Res Musicae* 6 (September 1960): 14-22.
- "Bursaries". *Musicus* 22:2 (1994): 178-199.
- "City Council and the Orchestra". *The Municipal Journal* 1 (May 1924): 8.
- Cremers-Gabriel, Elise. "Hugo Rignold". *Res Musicae* 3 (March 1957): 7.
- De Villiers, Dirkie. "Die Afrikaner se musiekprestasies gedurende die afgelope kwarteeu". Referate gelewer by geleentheid van die twaalfde tweejaarlikse kongres en silwerjubileum van die FAK, 1955, 35.
- Dictionary of South African biography: list of names of persons deceased prior to 31 December, 1950, and proposed for inclusion in the main series*, W.J. de Kock ed. Cape Town: Nasionale Boekhandel for the National Council for Social Research, Dept. of Higher Education, 1968.
- "Die SAUK-Simfonie-Orkes [*sic*], 1969". *SAUK-SABC Bulletin* (5 January 1970): 70-71.
- Dunn, Edward. "Your Music Pupils as Missionaries of Culture and Peace". *The South African Music Teacher* 42 (June 1952): 16-17.
- Eoan Group. "A Cape Artistic Achievement". *Res Musicae* 6 (September 1959): 12-14.
- Faktor-Kreitzer, Lucy. *Taking a Bow*. Cape Town: Gryphon Press, 1988.

- Ferguson, Howard. "Arnold van Wyk". In *Composers in South Africa today*, ed. Peter Klatzow. Cape Town: Oxford University Press, 1987.
- "Foreign and Colonial News: Cape Town". *The Musical Times* 56:870 (1 August 1915): 494-495.
- Friesenhagen, Andreas. "Haydn's symphonies: problems of instrumentation and performance tradition". *Early Music* XXXIX:2 (May 2011): 253-261.
- Fuchs, Douglas. "Die radio en die gesproke woord: Referaat gelewer tydens Akademie-Jaarvergadering, Pretoria, 2-4 Julie 1969". *Tydskrif vir geesteswetenskappe* (September-December 1969): 241-258.
- Glasser, Stanley. "Musical personalities: V. Professor Erik Chisholm". *Res Musicae* 6 (September 1960): 5-6.
- Gollom, Ingrid. "The history of the Cape Town Orchestra: 1914-1997". MMus. diss., University of South Africa, 2000.
- Greenfield, Edward. "Analytical notes and first reviews". *The Gramophone* (April 1969): 1427.
- Gritten, John. *Constantin Silvestri: A musician before his time - Conductor, Composer, Pianist*. London: Kitzinger, 1998.
- Grove's Dictionary of Music and Musicians*, 5th ed., Eric Blom ed. London: MacMillan, 1954.
- Hall, Elsie. *The good die young: An autobiography*. Cape Town: Constantia Publishers, 1969.
- Hartman, Anton. "My werk as Dirigent". *Res Musicae* 3 (March 1957): 5-6.
- Hartman, Mia. *Anton Hartman - dis my storie*. Pretoria: Beria Drukkery (Edms) Beperk, 2003.
- Hussey, Dyneley. "The Musician's Gramophone". *The Musical Times* 95:1340 (October 1954): 543-544.
- "Jeremy Schulman". *Opus* 1:1 (December 1969): [17].
- Joubert, John. "Claude Brown (23.04.1901 - 05.12.1973): a personal tribute". *Musicus* 29:1 (November 2001): 101-102.
- Luijt, Joh. "William Pickerill - Dirigent van die Kaapse Orkes". *Die Huisgenoot* (22 August 1930): 15.
- McDonald, Elsa. "Broadcasting at its best". *South African Panorama* (January 1987): 34-39.
- Metz, Louis. *Over dirigeren, dirigenten en orkesten*. Lochem: De Tijdstroom, 1968.
- "Music in Nottingham and District". *The Musical Times* 50:791 (1 January 1909): 45.
- "Music in the Provinces". *The Musical Times* 78:1129 (March 1937): 268-269.

New Dictionary of South African Biography, ed. E.J. Verwey. Pretoria: HSRC, 1995.

“Obituary: Anthony Collins”. *The Musical Times* 105:1455 (May 1964): 374.

“Obituary: Leslie Heward”. *The Musical Times* 84:1204 (June 1943): 192.

Oesterreichisches Musiklexikon 3. Rudolf Flotzinger ed. Vienna: Österreichische Akademie der Wissenschaften, 2004.

Potgieter, H., Jordaan, G., and Pretorius, J. “Die totstandkoming en bedrywighede van die ASAF-koor in Johannesburg onder leiding van J.B.Z. Keet (1920-1963)”. *S.A. Tydskrif vir Kultuurgeskiedenis* 24:1 (Junie 2010): 58-82.

“Prof. Kirby - Man of Many Parts”. *Opus* 1:2 (March 1970): 21.

Purser, John. *Erik Chisholm, Scottish Modernist: 1904-1965*. Woodbridge: Boydell Press, 2009.

Racster, Elizabeth Olga. “Music in South Africa”. *The Musical Times* 60:919 (1 September 1919): 495.

Raybould, Clarence. “A short chapter on the subsequent history of the Cape Town Orchestra”. Cape Town, UCTL. MA. Theo Wendt Collection, BC723, box 3, file 1, unpublished, 1963.

Roos, Hilde. “Opera production in the Western Cape: strategies in search of indigenization”. PhD diss., Stellenbosch University, 2010.

Rosenthal, Eric. *Fifty years of the Cape Town Orchestra: 1914-1964*. Cape Town: Galvin & Sales, 1964.

Ross, Barry. “Maestro and commander”. *Fontes Artis Musicae - Journal of the International Association of Music Libraries, Archives, and Documentation Centres* 54:3 (July-September 2007): 331-358.

Saunders, William. “Erik Chisholm”. *The Musical Times* 73:1072 (1 June 1932): 508-509.

Schuurman, Frits. “The Durban Civic Orchestra”. *Res Musicae* 7 (March 1961): 20-21, 24.

Sear, H.G. “Opera: Mozart to Gershwin”. *The Musical Times* 93:1317 (November 1952): 512-513.

South Africa. Supreme Court. Death Notice: Geoffrey Miller

South Africa. Supreme Court. Death Notice: Joseph Manca.

South African Music Encyclopedia, ed. Jacques P. Malan. Cape Town: Oxford University Press, 1979-1986.

Stegmann, Frits. “Jorda se Triomf”. *Res Musicae* 6 (December 1959): 7-9.

“‘Sterre’ vir vanjaar”. *SAUK-SABC Bulletin* (18 March 1968): 6-9.

- Swanson, Marjorie. *Walter Swanson: a biography*. Cape Town: The Printing Press, 1996.
- Swanson, Walter. "Theo Wendt: 1874-1951 - A Tribute". SABC broadcast, 7 February 1951 between 19h15 and 19h30, Cape Town, English programme. Photocopy held at the UCTL. MA. Theo Wendt Collection, BC723, box 3, file 1.
- Swanson, Walter. "William J. Pickerill. D. Mus. 1892-1955: A Tribute". SABC broadcast, 1955, 1-6. Photocopy held at the NLSA.
- "Sy vertolkings het lof en gramskap uitgelok". *SAUK-SABC Bulletin* 27 (February 1961): 5.
- Talbot, Désirée. *For the love of singing: 50 years of opera at UCT*. Cape Town: Oxford University Press, 1978.
- Temmingh, Henk. Review of "Anton Hartman – dis sy storie", by Mia Hartman. *Musicus* 32:1 (January 2004): 165-166.
- Thackeray, Ruth. *Theo Wendt - A Tribute on the Centenary of his Birth*. SABC broadcast, 22 August 1974 between 21h20 and 22h00. Typescript held at the UCTL. MA. Theo Wendt Collection, BC723, box 3, file 1.
- The Arts in South Africa*. W.H. Knox ed. Durban: The Knox Printing & Publishing Co., 1933-1934.
- The Chicago Manual of Style*, 13th ed. Chicago: The University of Chicago Press, 1982.
- The Corporation of the City of Capetown and the South African Railway Administration. *The City of Cape Town Municipal Orchestra: The story of its establishment*. Cape Town: Sid. P. Cohen Printer & Lithographer, 1914.
- "The Passing Show: Cape Town". *A Lady's Pictorial Magazine* IX:102 (February 1919): 14-15.
- Thurabian, Kate. *A Manual for Writers of Term Papers, Theses, and Dissertations*. 7th ed. Chicago: The University of Chicago Press, 2007.
- Tidboald, David. Interviewed by the author, 23 December 2011, 13 January and 29 June 2012, Cape Town: Simon's Town.
- Tidboald, David. *People I made music with: candid memoirs*. Cape Town: Umuzi, 2008.
- "Union of South Africa: Cape Town Symphony Orchestra - command performance at Buckingham Palace". *The African World Annual* (1925): 248.
- Van der Post, Marjorie. *Theo Wendt 1874-1974: A Biography: The musical world of his days including the first decade of the Cape Town Orchestra 1914-1924, the SABC Orchestra*. Cape Town: Tafelberg, 1974.
- Van der Spuy, Hubert. "Historical Almanac". *Musicus* 35:2 (2007): 3-6.
- Van der Spuy, Hubert. "Historical Almanac". *Musicus* 36:2 (2008): 4-9.

- Van Rooyen, Ina. "Play on, Maestro David Tidboald". *Musicus* 29:2 (2001): 107-110.
- Walton, Chris. "Bond of Broeders: Anton Hartman and Music in an Apartheid State". *The Musical Times* 145:1887 (Summer 2004): 63-74.
- Weich, Elfriede. "Talking music seriously". *Radio & TV* (19-25 August 1974): 14.
- Weldon, George. "Music in Turkey". *Tempo* 20 (Summer 1951): 29-30.
- Wendt, Theo. "Municipal music in South Africa", *S.A. Railways and Harbours Magazine* (December 1918): 798.
- Wendt, Theo. "Music in Capetown in 1923". *The waste paper basket of the Owl Club* (1923): 91-96.
- Who's Who in American Music: Classical*, 2nd ed., Jaques Cattell Press ed. New York: R.R. Bowker, 1985.
- Wolpowitz, Lily. "The development of the musical life of Cape Town up to the middle of the nineteenth century". *South African Library. Quarterly Bulletin* 48 (1993): 15-24.
- Wright, Kenneth. "Erik Chisholm: A Tribute". *The Composer* 17 (1965): 34-35.

2 Electronic sources

About David Tidboald: Biography. Available from <http://www.randomstruik.co.za/about-the-author.php?authorID=4867> (accessed 11 January 2012).

Anatole Fistoulari 1907 -1995. Available from <http://www.musicinthemail.com/classicalconducting/fistoulari.html> (accessed 1 August 2011).

Anthony Morss (Music Director and Principal Conductor). Available from <http://www.njavo.org/behindthescenes.htm> (accessed 22 January 2012).

Arthur Fiedler (Conductor). Available from <http://www.bach-cantatas.com/Bio/Fiedler-Arthur.htm> (accessed 3 March 2011).

Artists: Hugo Rignold. Available from <https://www.hdtracks.com/index.php?file=artistdetail&id=9297> (accessed 19 May 2011).

ArtsCape. Available from <http://www.artscape.co.za/news-article?intId=16> (accessed 15 January 2012).

Badstubner (née Williams), Moira. *Facts about Durban: The International Arts League of Youth*. Available from <http://www.fad.co.za/Resources/memoirs/ial/arts.htm> (accessed 24 November 2009).

Ballet Theatre Foundation, Inc. Available from <http://www.abt.org/education/archive/ballets/patineurs.html> (accessed 19 September 2011).

Basil Cameron - The Quiet Maestro, 25 May 2007. Available from <http://www.bbc.co.uk/dna/h2g2/A22917440> (accessed 14 March 2011).

Berlinski (Barkley), Jacques (Issac): death date. Available from Melissa James, student assistant of David Day, curator at Brigham Young University, Utah, USA, ca-ro_mel80@hotmail.com or david_day@byu.edu (accessed 15 May 2012) (accessed 13 May 2012).

Biography for Edgar Cosma. Available from <http://www.imdb.com/name/nm0181887/bio> (accessed 24 September 2011).

Blyth, Alan. "Sir Charles Mackerras", *Guardian*, 15 July 2010. Available from <http://www.guardian.co.uk/music/charles-mackerras> (accessed 14 November 2011).

Charles Mackerras (Conductor). Available from <http://www.bach-cantatas.com/Bio/Mackerras-Charles.htm> (accessed 18 October 2011).

"Christian accepts 2 guest conductorships", *The Evansville Press*, 25 March 1963. Available from <http://local.evpl.org/views/viewimage.asp?ID=43843> (accessed 17 December 2011).

Christian, Minas: birth and death date and places. Available from Melissa James, student assistant of David Day, curator at Brigham Young University, Utah, USA, ca-ro_mel80@hotmail.com or david_day@byu.edu (accessed 15 May 2012) (accessed 15 and 21 May 2012).

City of Birmingham Symphony Orchestra. *CBSO*. Available from <http://www.cbso.co.uk/?page=about/history.html> (accessed 19 May 2011).

Conductor Anatole Fistoulari Discography. Available from <http://www.cduniverse.com/classical.asp?conductor=Anatole+Fistoulari> (accessed 16 August 2011).

Conductors in South Africa. Available from http://myfundi.co.za/e/Conductors_in_South_Africa (accessed 12 November 2009).

Discogs. Available from <http://www.discogs.com/JS-Bach--Carlos-Villa-2--Gareth-Morris--Raymond-Leppard--New-Philharmonia-Chamber-Orchestra--David-L/release/889540> (accessed 26 November 2011).

D'Oyly Carte Opera Company. Available from <http://www.doylycarte.org.uk/index2.htm> (accessed 15 November 2010).

Edgar Cree. Available from http://ancestry24.com/search-item/?id=GGGovernment_Gazette_No._23697_-_08_Aug_2002_5_22 (accessed on 31 July 2012).

Eriksson, Erik. *Anatole Fistoulari*. Available from <http://www.arkivmusic.com/classical/Name/Anatole-Fistoulari/Conductor/56151-3;jsessionid=2429B4C76F9F1390DA779E788A2B39CA#bio> (accessed 29 July 2011).

Eriksson, Erik. *Basil Cameron: Biography*. Available from <http://www.arkivmusic.com/classical/Name/Basil-Cameron/Conductor/58743-3> (accessed 27 March 2011).

Familylink. Available from http://www.familylink.com/SingleIndexListView.aspx?ix=fmp_ukbmd_births&qt=l&zfn=da_vid+a&zln=littaur&zdater=0&*content=conductor&se=Exact (accessed 12 November 2011).

George Hurst. Available from <http://www.classiconline.com/artistbio/31626.htm#> (accessed 18 April 2011).

George Hurst: Conducting - Hon RAM. Available from <http://www.ram.ac.uk/find-people?pid=512> (accessed 9 April 2011).

George Hurst: Profile. Available from <http://www.discogs.com/artist/George+Hurst> (accessed 7 April 2011).

Gottcent, John. "50 Years Ago (1959)", *Evansville Courier & Press*, 28 November 2009. Available from <http://www.courierpress.com/news/2009/nov/28/baby-face-nelsons-bullet-riddled-body-found-in/> (accessed 10 December 2011).

Grove Music Online. Oxford Music Online, 7th ed. Available from <http://www.oxfordmusiconline.com>.

Historic Opera. Available from http://www.historicopera.com/beechem_page1.htm (accessed 19 September 2010).

Hughes, Allen. "Obituary", *New York Times*, 11 July 1979. Available from <http://www.nytimes.com/learning/general/onthisday/bday/1217.html> (accessed 3 March 2011).

"Immigrant composer's symphony will memorialize Bicentennial", *The Day*, 27 October 1927. Available from <http://news.google.com/newspapers?nid=1915&dat=19751025&id=zu4gAAAIBAJ&sjid=BnIFAAAIBAJ&pg=771,4774515> (accessed 5 May 2012).

Items from the estate of noted musical conductor Anthony Morss will be auctioned Feb. 25 in Conn. Available from <http://www.prlog.org/11798889-items-from-the-estate-of-noted-musical-conductor-anthony-morss-will-be-auctioned-feb-25-in-conn.html> (accessed 26 June 2012).

Jacques Press Composer. Available from <http://www.classicalarchives.com/work/44612.html> (accessed 5 December 2011).

Johannesburg Symphony Orchestra. Available from <http://www.jsco.co.za/History.aspx> (accessed 1 November 2011).

Johannesburg Symphony Orchestra: History. Available from <http://www.jsco.co.za/History.aspx> (accessed 5 January 2011).

Kirby Collection. Available from <http://web.uct.ac.za/depts/sacm/kirby.html> (accessed on 28 October 2011).

Kosman, Joshua. "Obituary: Enrique Jorda, 84, Ex - S.F. Conductor". *San Francisco Chronicle* (28 March 1996). Available from http://articles.sfgate.com/1996-03-28/news/17770416_1_san-francisco-symphony-enrique-jorda-cape-town-symphony-orchestra (accessed 1 March 2010).

Kozinn, Allen. "Obituaries: Enrique Jorda, 84, Orchestra Director in San Francisco", *New York Times*, 31 March 1996. Available from <http://www.nytimes.com/1996/03/31/nyregion/enrique-jorda-84-orchestra-director-in-san-francisco.html> (accessed on 18 November 2009).

Lawrence Leonard video/interviews. Available from <http://www.ovguide.com/lawrence-leonard-9202a8c04000641f8000000000e3f09d#> (accessed 16 December 2011).

Library of Congress Authorities: California Death Index. Available from http://authorities.loc.gov/cgi-bin/Pwebrecon.cgi?Search_Arg=sherman%2C+alec&Search_Code=NHED_&PID=-QBRV8ZDwLWGkC5IDvnUZ8drx&SEQ=20120517005637&CNT=100&HIST=1 (accessed 16 May 2012).

Littaur, David: place. Available from Melissa James, student assistant of David Day, curator at Brigham Young University, Utah, USA, caro_mel80@hotmail.com or da-vid_day@byu.edu (accessed 15 May 2012) (accessed 15 and 21 May 2012).

London Philharmonic Orchestra & Hugo Rignold. Available from <http://www.discogs.com/search?type=all&q=London+Philharmonic+Orchestra+%26+Hugo+Rignold> (accessed 3 May 2011).

LP covers. Available from <http://home.sprynet.com/~musicin/fistoulariLPcovers/fistoulariLPcovers.html> (accessed 16 August 2011).

Maestro Hadari Conductor. Available from <http://www.hadarimaestro.com/biographygeneral.html> (accessed 17 March 2012).

Marquis Who's Who. *Peter Eros* [sic]. Available from https://cgi.marquiswhoswho.com/OnDemand/Default.aspx?last_name=eros&first_name=peter (accessed 28 June 2012).

Matlhaela Michael Masote (1941-). Available from <http://www.thepresidency.gov.za/pebble.asp?relid=1369> (accessed 9 February 2012).

Matthew-Walker, Robert. *Erik Chisholm*. Available from http://www.erikchisholm.com/ect/index.php?section_id=17&condition=&mode=&page=2 (accessed 13 July 2010).

Mátyás Seiber. Available from <http://www.schott-music.com/shop/persons/featured/matyas-seiber/> (accessed 30 March 2011).

McBain, Roger. "Longtime Philharmonic maestro Minas Christian dies", *Courier*, 13 May 1989. Available from <http://local.evpl.org/views/viewimage.asp?ID=43618> (accessed 1 December 2011).

- McCanna, Barry. *Dance Band Personalities: Jay Wilbur*, 2005. Available from <http://www.solarvan.co.uk/arthurdulay/jaywilbur.pdf> (accessed 15 March 2010).
- McClain, "Collections". *American Record Guide* 62.5 (September 1999): 270-271; available from <http://search.proquest.com/docview/940964?accountid=14500> (accessed 26 November 2011).
- Miller, Dodds. Available from <http://ancestry24.com/search-item/?id=C837476> (accessed 21 February 2012).
- Millington, Barry. "George Hurst: obituary", *The Guardian*, 24 September 2012; available from <http://www.guardian.co.uk/music/2012/sep/24/george-hurst> (accessed 15 November 2012).
- Moss, Stephan. "The modest maestro". *The Observer* (20 August 2005); available from <http://www.guardian.co.uk/music/2005/aug/20/classicalmusicandopera> (accessed 28 October 2011).
- Murray, Peter. *Murray: Short history*. Available from <http://www.murray.za.net/inleiding-e.html> (accessed 21 March 2012).
- Music and vision: Lawrence Leonard*. Available from <http://www.mvdaily.com/news/item.cgi?id=101375> (accessed 10 December 2011).
- Myra Hess*. Available from the *Encyclopedia of World Biography* <http://www.notablebiographies.com/supp/Supplement-FI-Ka/Hess-Myra.html> (accessed 27 January 2011).
- National Portrait Gallery*. Available from <http://www.npg.org.uk/collections/search/saction.php?sText=alec+sherman&search=ss&OCOnly=true&firstRun=true&submitSearchTerm.x=15&submitSearchTerm.y=10> (accessed 4 May 2012).
- Northey, R. E. *van Otterloo, Jan William (1907-1978)*. Available from <http://adb.anu.edu.au/biography/van-otterloo-jan-william-11909> (accessed 10 June 2011).
- Orga, Ates. *The Royal Philharmonic Society: The Julius Isserlis Scholarship 2001 for piano*. Available from <http://www.mvdaily.com/articles/2000/08/ppisrsls.htm> (accessed 5 April 2011).
- Oron, Aryeh. *George Weldon (Conductor)*, September 2009. Available from <http://www.bach-cantatas.com/Bio/Weldon-George.htm> (accessed 5 March 2010).
- Oron, Aryeh. *Pièrre Colombo (Conductor)*. Available from <http://www.bach-cantatas.com/Bio/Colombo-Pierre.htm> (accessed 13 February 2011).
- Otterloo, Willem van: Netherlands Radio Chamber Orchestra*. Available from <http://www.challenge.nl/product/1191921583> (accessed 5 June 2011).
- Overman, Rob. *How to become 'World's Greatest Symphony Orchestra'*. Available from http://www.monteverdi.tv/royal-concertgebouw-orchestra/story_of.php#eduard_van_beinum (accessed 19 January 2012).

People. Available from <http://musicsack.com/PersonFMTDetail.cfm?PersonPK=100046555> (accessed 2 May 2012).

Philomusica of London (Chamber Orchestra). Available from <http://www.bach-cantatas.com/Bio/POL.htm> (accessed 28 November 2011).

Piero Gamba: orchestra conductor. Available from <http://www.pierogamba.com/discography.htm> (accessed 19 July 2011).

Piero Gamba: Public Figure. Available from <http://www.facebook.com/pages/Piero-Gamba/140442975981627> (accessed 25 July 2011).

Proms 2012: 1964 season. Available from <http://www.bbc.co.uk/proms/archive/search/1960s/1964> (accessed 14 March 2011).

Quinn, John. *CD Review: Recording of the Month*. Available from http://www.musicweb-international.com/classrev/2007/June07/Otterloo_CC72142.htm (accessed 7 June 2011).

Radic, Thérèse. *Heinze, Sir Bernard Thomas (1894-1982)*. Available from <http://adb.anu.edu.au/biography/heinze-sir-bernard-thomas-12617> (accessed 25 February 2012).

Rich, Alan. "Ernest Fleischmann: Obituary", *Guardian*, 15 June 2010. Available from <http://www.guardian.co.uk/music/2010/jun/15/ernest-fleischmann-obituary> (accessed 11 January 2012).

Royal Academy of Music: George Hurst. Available from <http://www.ram.ac.uk/find-people?pid=512> (accessed 13 April 2011).

Scowcroft, Philip L. *Some British conductor-composers*. Available from <http://www.musicweb-international.com/scowcroft/Composerconductors4.htm> (accessed 14 September 2010).

Seiber 2005 and onwards: Biographical note. Available from <http://www.seiber2005.org.uk/biographical.html> (accessed 30 March 2011).

Shand, Patricia. *Waterhouse, John*. Available from <http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=UIARTU0003638> (accessed 25 May 2011).

"Simon Rattle: Time for Britain's greatest living conductor to face the music?", *The Independent*, 4 June 2001. Available from (<http://www.independent.co.uk/news/people/profiles/sir-simon-rattle-time-for-britains-greatest-living-conductor-to-face-the-music-554236.html>) (accessed 2 May 2011).

Sir Charles and Lady Hilary Groves Prizes. available from <http://www.makingmusic.org.uk/our-work/awards/groves-prizes> (accessed 19 September 2011).

Sir Charles Groves (conductor). Available from <http://www.divine-art.com/AS/groves.htm> (accessed 13 September 2011).

- Smart, Caroline. *Tribute to Leo Quayle*. Available from <http://www.artsmart.co.za/music/archive/3013.html> (accessed 23 September 2011).
- Smet, Philip. *Daughter remembers conductor Willem van Otterloo*, 7 April 2011. Available from <http://www.rnw.nl/english/article/daughter-remembers-conductor-willem-van-otterloo> (accessed 7 June 2011).
- South African College of Music*. Available from <http://www.sacm.uct.ac.za/background.html> (accessed 21 March 2012).
- South African National Youth Orchestra Foundation: History*. Available from <http://www.sanyo.org.za/about-us/history/> (accessed 12 October 2011).
- Spotlight - Episode Guide*. Available from http://www.tvarchive.ca/database/19301/spotlight/episode_guide/ (accessed 19 November 2011).
- Symphony Choir of Johannesburg*. Available from <http://www.symchoirjhb.org.za/> (accessed 14 December 2010).
- The Art Of Victoria De Los Angeles - Mozart, Puccini, Etc.* Available from http://www.arkivmusic.com/classical/album.jsp?album_id=118761 (accessed 16 August 2011).
- The Cape Organ Guild Barrow-Dowling Scholarship*. Available from <http://www.capeorganguild.org.za/scholarship.html> (accessed 7 February 2012).
- The history of the Evansville Philharmonic Orchestra*. Available from http://www.evansvillephilharmonic.org/images/epo_history.pdf (accessed 3 December 2011).
- The London Schubert Players Trust. Constantin Silvestri: Biography*. Available from <http://www.constantinsilvestri.com/> (accessed 29 June 2011).
- The Old Playhouse on Boereplein, c.1806*. Available from <http://www.flickr.com/photos/hilton-t/4438126839/> (accessed 21 March 2012).
- The Royal Society of Musicians of Great Britain*. Available from <http://www.royalsocietyofmusicians.co.uk/members-1984.html> (accessed 10 November 2011).
- Tobias, George*. Available from <http://ancestry24.com/search-item/?id=C759022> (accessed 17 February 2012).
- Traunek and music in black townships*. Available from <http://www.disa.ukzn.ac.za/samap/content/7-traunek-and-music-black-townships> (accessed 5 February 2012).
- UCT Libraries. Manuscripts and Archives. *Biography: Snapshots of a Remarkable Life*; available from <http://www.lib.uct.ac.za/manuscriptsarchives/resources/digital-resources/erik-chisholm-snapshots-of-a-remarkable-life/> (accessed 15 August 2010).

Ulster Orchestra (Symphony Orchestra). Available from <http://www.bach-cantatas.com/Bio/Ulster-Orchestra.htm> (accessed 26 September 2011).

UW School of Music: Artist Bios - Peter Eros [sic], conductor. Available from <http://www.music.washington.edu/upcoming/detail/37595> (accessed 5 January 2012).

Walker, Agnes. *Dr Erik Chisholm: an appreciation*, 1965. Available from <http://www.erikchisholm.com/ect/index.php?id=44> (accessed 15 August 2010).

Williams, Howard. *Mátyás Seiber - Choral Music A Cappella Yugoslav, Hungarian, Non-sense Songs & other Choral Music*. Available from <http://www.somm-recordings.com/somm/ifield.php?id=182> (accessed 14 April 2011).

Wright, David CF. *Mátyás Seiber*. Available from <http://www.wrightmusic.net/pdfs/matyas-seiber.pdf> (accessed 20 May 2011).

Youth Concerto Festival. Available from <http://news.artsmart.co.za/2011/09/youth-concerto-festival.html> (accessed 17 January 2012).

15 Orchestra members plan protest, 5 March 1979. Available from <http://local.evpl.org/views/viewimage.asp?ID=43824> (accessed 17 December 2011).

2011/2012 Season: Anthony Morss. Available from <http://www.newyorklyricopera.org/season.html> (accessed 23 January 2012).

25 Years Naxos: Anthony Collins. Available from http://www.naxos.com/person/Anthony_Collins_27125/27125.htm (accessed 18 August 2011).

25 Years Naxos: George Hurst. Available from <http://www.naxos.com/person/George%20Hurst/31626.htm> (accessed 9 April 2011).

25 Years Naxos: George Weldon. Available from http://www.naxos.com/person/George_Weldon/30350.htm (accessed 3 February 2010).

25 Years Naxos: Leslie Heward. Available from http://www.naxos.com/person/Leslie_Heward/45051.htm (accessed 15 February 2012).

25 Years Naxos: Mátyás Seiber. Available from http://www.naxos.com/person/Matyas_Seiber/17709.htm (accessed 28 April 2011).

25 Years Naxos: Willem van Otterloo. Available from http://www.naxos.com/person/Willem_van_Otterloo/31727.htm (accessed 5 June 2011).

3 Minutes of the Orchestra Committee: Western Cape Archives and Records Service

1907: 1 March; 9, 26 April; 15 May; 19 July; 11, 24 October. **1908**: 21 January; 21 February; 17 March; 11 June; 20 July. **1909**: 29 March. **1927**: 22 June. **1929**: 25 February. **1931**: 11 September; 21 October; 9 November. **1932**: 12 January; 23 May. **1933**: 25 July; 24 August. **1934**: 6 March, 2 August. **1946**: 30 September; 31 October. **1947**: 24 January; 26 February; 3 June. **1948**: 3 February; 6 April; 23 July. **1949**: 9 February; 22 July. **1950**: 15 March; 18 July.

1951: 25 September. **1952:** 18 February; 9, 28 April; 23 July; 12 August; 10 November; 12 December. **1953:** 12 January; 10 April; 11 May; 16 July; 5 August; 29 September; 12 October; 14 December. **1954:** 26 January; 12 April; 18, 25 June; 20 July; 9 August. **1955:** 31 March; 26 May; 30 August; 29 November. **1956:** 29 May; 29 November. **1957:** 31 January; 28 February; 29 May; 28 November. **1958:** 30 January; 27 March; 29 May; 30 October; 23 December. **1959:** 26 February; 28 May; 30 June; 29 September; 29 October; 26 November. **1960:** 25 February; 31 March; 28 April; 29 September; 27 October. **1961:** 31 January; 28 February; 28 March; 27 July; 28 September; 31 October. **1962:** 29 March; 28 June; 31 July; 30 October. **1963:** 30 April; 27 June; 30 September; 23 December. **1964:** 27 February; 31 March; 30 April; 30 June; 27 August; 29 September; 29 October; 26 November. **1965:** 25 February; 30 March.

4 Newspapers: NLSA

4.1 *Die Burger*

1924: 15 July. **1947:** 28 November. **1952:** 2 April. **1953:** 20, 24 November. **1954:** 26 July. **1955:** 26 August. **1956:** 19 May. **1957:** 1 March; 24 September; 2 October. **1958:** 15 February; 6 June. **1959:** 14 February; 2, 14 March; 7 August. **1960:** 19, 29 January; 16, 21 May; 1, 7 July; 16 August; 15, 26 September. **1961:** 14 April; 22 May. **1962:** 31 January; 23 February; 2 March; 8, 11 June; 24 August; 29 December. **1963:** 6, 15 February; 23 March; 27 April; 10, 11, 20, 22 August; 7 September; 12 October. **1964:** 10, 12, 14 March; 1, 11, 12, 15 August; 19, 26 September; 7 November. **1965:** 16 January; 4, 6 February; 17 August. **1970:** 28 February; 14, 21 March, 2 July. **1972:** 26 September. **1973:** 3, 5, 30 April; 24 July. **2004:** 31 January.

4.2 *The Cape Argus*

1908: 2 May. **1915:** 8, 29 January. **1918:** 23 August. **1919:** 28 February. **1924:** 16 July; 27 August; 18 September. **1925:** 27 July. **1927:** 2, 26 May. **1929:** 27 March; 1 April. **1931:** 28 May. **1935:** 26 February; 1 March. **1936:** 26 March. **1939:** 6 March. **1940:** 1 March. **1943:** 19, 26 February. **1946:** 16, 20, 29 April; 15, 16 May; 9 August; 26, 31 December. **1947:** 23 April; 6, 17 June; 21 July; 2, 11 August; 4 October; 19, 28 November. **1948:** 2, 26 January; 17, 20, 23, 28 February; 1 March; 21 August; 13 November. **1949:** 14 March; 10 August; 11 November. **1950:** 24 April. **1951:** 2, 5 February; 16 March; 17 August. **1952:** 20, 21 February; 5, 10, 28, 31 March; 7, 12 April; 16, 19 September; 15 October; 18 November; 5, 8 December. **1953:** 6 August; 2, 9, 12, 30 October; 17, 27 November; 8 December. **1954:** 4, 5, 22, 26 February; 1 March; 19 April; 11, 12, 26 May; 28 July; 3, 14, 27 September; 4, 14, 19, 21, 25, 28 October; 9, 12, 13 November. **1955:** 12, 16 August; 30 September; 3, 13, 15, 17, 24, 25, 27, 28 October; 9, 17 December. **1956:** 13, 20, 27, 31, January; 2, 14, 26 March; 20 April; 3, 7 May; 5, 6 June; 27, 31 July; 3, 10, 17 August; 26 October. **1957:** 4 January; 17, 24 May; 11 October; 1, 8, 15, 20 November; 17 December. **1958:** 19, 28 February; 4 August; 5 September; 12, 30 December. **1959:** 18 February; 14 March; 10 April; 12 June; 11, 14 December. **1960:** 18 January; 5, 12 February; 8, 22 April; 1, 6 July; 16 August; 23 September; 17 December. **1961:** 23 January; 10 February; 6 April; 13, 21 July; 22 September; 9 December. **1962:** 25 January; 8, 12 June; 3, 9, 17, 22 August; 5 October; 19 November. **1963:** 4 January; 22 February; 8 March; 27, 28 May; 4 June; 12 July; 2, 21, 22 August; 30 September; 7, 11 October; 8, 23 November; 19 December. **1964:** 17 January; 22 February; 11, 14, 17 April; 12 May; 1, 7, 8, 14, 22, 28 August; 6 November. **1965:** 15, 20 January; 22 May; 11, 12 June; 2

July; 2, 30 September; 18, 19 October. **1966**: 24, 25, 26 January; 1 March. **1967**: 6 May. **1968**: 17 February; 1 November; 12 December. **1971**: 3 July; 29 November. **1973**: 4, 7, 27 April; 26 July. **1975**: 12 March.

4.3 *Cape Times*

1907: 6, 7, 9, 10 August; 4, 9 September. **1908**: 3 July; 3, 13, 19 August. **1909**: 9 July; 18, 21 August. **1914**: 27 February; 26, 29 June. **1915**: 27 February; 16 June; 27 July. **1920**: 12 May; 11, 16, 25, 28 June. **1922**: 18, 29 October. **1923**: 17 May. **1924**: 26 February; 6, 13 March; 4, 10, 18 April; 15, 16, 21 May; 28 June; 15 July; 13, 17 September; 24, 28 November; 19 December. **1925**: 21 January; 10 February; 8, 26 May; 4 June; 28 July. **1926**: 29 January; 5, 8 February; 27 July; 31 August; 28 September; 2, 7 December. **1927**: 20 January; 21 March; 8, 29 April; 6, 24, 26 May; 9 June; 1 July; 1 September; 27 December. **1928**: 6 February; 5, 21 March; 24, 27 August; 1 September; 9, 23 November. **1929**: 17 January; 28 February; 4 March; 18, 20, 21 May; 27 August; 18, 19 October. **1930**: 13 January; 27 February; 24 July; 7 November. **1931**: 26 January; 14 September; 2 October. **1932**: 25 January; 8 April; 22 July; 17 October. **1935**: 27, 28 February; 1, 2 March. **1936**: 24 October. **1937**: 11 June. **1938**: 28 March; 15 August; 3 December. **1939**: 7 January; 11 February; 6 March; 6, 14 December. **1940**: 28 February; 23 March; 3 August; 3 September; 30 November; 14 December. **1941**: 12 December. **1943**: 26 February; 12 April. **1944**: 5, 11, 14, 19, 28 February. **1945**: 26 October; 23 November. **1946**: 22 February; 19 April; 3 May; 4, 6, 9, 16, 20 September; 7 October; 16, 22, 23, 25 November; 12, 13 December. **1947**: 11, 21 January; 21, 22, 27 February; 20 March; 9, 24 April; 22, 29 August; 1, 8, 10, 13 September; 6 October; 3, 28 November. **1948**: 6, 7, 9, 20, 28 February; 1, 8, 28 March; 17 May; 18, 20 August; 29 October; 9, 26 November; 3, 17 December. **1949**: 19 March; 26 August. **1950**: 21 January; 17, 29, 30 March; 2 August; 27 October. **1951**: 6 February; 28 September; 12, 20, 24 December. **1952**: 11 January; 1, 21 February; 5, 10, 17, 19 March; 9 May; 3, 5, 8 December. **1953**: 6, 10 January; 7 April; 14, 28, 31 December. **1954**: 4, 11, 15, 19, 22 January; 12, 8 February; 5, 16, 20 April; 18 June; 4, 6, 13 August; 3, 10, 29 December. **1955**: 7, 14 January; 24, 25 February; 22 March; 1 April; 4, 7, 9 May; 28 July; 18 August; 30 September; 28 October; 7, 25, 29 November; 21, 28, 30, 31 December. **1956**: 3, 21 February; 12 March; 24, 27 April; 25 July; 14 September. **1957**: 4 January; 19 February; 1 March; 23 April; 28 June; 24, 26 July; 2 August; 4, 26, 30 October; 28 November. **1958**: 17 January; 19, 21 February; 13, 19, 26 March; 4, 8, 18, 23 April; 23 May; 2, 11, 16, 20 June; 22 August; 4, 15 September; 31 October; 3, 4, 8, 12, 14, 28 November. **1959**: 23 January; 3, 6, 15, 21 April; 15 May; 31 July; 7, 10, 11, 13 August; 29 September; 2, 10, 12 October; 27 November. **1960**: 14, 29 January; 3 February; 8 June; 1, 9 July; 5, 18, 15, 23, 25, 26 August; 1, 2, 5, 15, 16, 23, 26, 30 September; 3, 4, 7, 10, 14, 31 October; 7 November. **1961**: 21, 25, 27 January; 10 February; 24 March; 19, 22 May; 21 July; 11 August. **1962**: 26 January; 23 February; 8 March; 25 May; 5, 8, 9, 27 June; 2, 22 August; 20 September; 19 October; 12, 16 November; 28 December. **1963**: 4, 9 January; 12, 25 March; 6, 26 April; 4, 13, 16, 22, 27 May; 19 June; 12, 30 July; 2, 3, 16, 20, 30 August; 2 September; 4, 11, 14, 18, 31 October; 14, 25, 29 November; 2, 4 December. **1964**: 11 January, 13, 26, 28 February; 6, 20, 31 March; 4 April; 27 May; 17 June; 13, 22, 25 September; 30 October; 13, 20 November; 24 December. **1965**: 14, 15 January; 2 July. **1967**: 20 January. **1969**: 10 September; **1972**: 8 April; 26 September; **1973**: 16 March; **1974**: 23 February.

4.4 *Sunday Times*

2002: 28 April.

Index of conductors

This list includes all the conductors mentioned in the main text. Those who have not conducted in Cape Town are indicated by an asterisk.

Allen, Hugh, 69, 70 n. 420, 268

*Ansermet, Ernest, 52, 153, 226

Arduini, Romeo, 180

Bantock, Granville, 62, 68, 173, 186

*Barbirolli, John, 52, 118, 166, 173, 198, 228, 268

Barrow-Dowling, Thomas, 7-12, 28, 45, 66, 98 n. 591

Beecham, Thomas, 19, 68, 98-99, 132, 160, 173, 198, 267-268

Bell, William, 2, 13, 16, 18, 22, 29, 31, 33, 35-36, 38 n. 229, 43, 48-50, 52, 54-55, 57-59, 62 n. 374, 73 n. 435, 74, 81-82, 83 n. 486, 84, 112, 137, 144

Berlinski, Jacques, 86-87, 114

*Bliss, Arthur, 52, 81, 189

*Böhm, Karl, 198

Boult, Adrian, 43, 46, 49, 51-52, 68, 81, 88, 97 n. 577, 166, 177, 198, 168

Brandt, Wilhelm, 6

Brown, Claude, 75 n. 444, 86-88, 91, 98 n. 591, 112, 222-223, 241, 249

Buesst, Aylmer, 165

Buggy, Brian, 269

Cameron, Basil, 3, 131, 133, 154-156

Chisholm, Erik, 2, 77, 84, 86, 88, 90, 98 n. 591, 99, 113, 116, 122, 140-145, 151 n. 943, 218, 220, 232, 242, 244, 250, 257-258

Christian, Minas, 212-216, 246

Coates, Albert, 40-42, 82, 86-90, 98, 101, 110, 113-114, 118-119, 143, 198, 220

Coleridge-Taylor, Avril, 111

Collins, Anthony, 161, 186-188, 196

Colombo, Pierre, 153-154

Connell, John, 27, 48, 62, 68, 77, 84

Cosma, Edgar, 247, 260-261

Cree, Edgar, 2, 90, 146-149, 173, 199, 246-247

*Dasch, George, 212

Deas, Stewart, 62

*Del Mar, Norman, 206

Derevitsky, Sacha, 85, 90
*Dobroven, Issay, 154
*Dresden, Sem, 149, 163
Dunn, Edward, 31 n. 180, 58 n. 352, 62, 79, 92-93, 110-111, 114-115, 122, 127-137, 150, 152, 155, 157, 163, 168, 195, 270, 273
Erös, Peter, 263-266
Factor-Kreitzer, Lucy, 6 n. 24, 60, 72, 161, 169, 183
Fagan, Gideon, 50, 88, 97, 150, 198-199
Fiedler, Arthur, 261-263
Fistoulari, Anatole, 3, 167, 181, 183-185, 271
*Fistoulari, Gregor, 183
Fleischmann, Ernest, 155, 193, 198, 220-221
*Fricsay, Ferenc, 264
Friedland, Joseph, 170
*Furtwängler, Wilhelm, 229
Gamba, Piero, 93, 167, 180-183, 195
*Gardiner, John E, 180
Godfrey, Dan, 44 n. 263, 47, 62
Gonzalez, 67
*Goossens, Eugène, 198
Grant, Eric, 62, 88, 97 n. 577
Groves, Charles, 188-193, 271
Hadari, Omri, 270
*Haitink, Bernard, 263
Harris, 12
*Harrison, Julius, 165
*Harty, Hamilton, 121, 135, 171, 1200, 157
*Heger, Robert, 229
Heinze, Bernard, 133
Heward, Leslie, 43-52, 54-55, 69, 79, 123, 165, 271
Hudson, Derek, 126, 270
Hurst, George, 93, 167, 176-180, 271
Ingleby, NR, 45, 57
Ivanov, Constantin, 244

Jewell, Keith, 122, 130, 170, 221-222, 250
*Joachim, Joseph, 154
*Johnson, Thor, 212
Jorda, Enrique, 40, 79, 91-92, 96-121, 137, 162, 168, 182, 220, 271
Kerby, Paul, 62
Kirby, Percival, 2, 36, 50, 78, 85, 122, 137-140, 152, 195, 224, 271
Kitchine, Alexander, 62
*Kleiber, Erich, 226
*Klemperer, Otto, 264
*Knappertsbusch, Hans, 268
*Koussevitzky, Serge, 224
Kraus, Lothar, 62
*Krips, Josef, 198, 260
*Kubelik, Rafael, 198
*Lambert, Constant, 88, 111, 140, 146, 190 n. 1207, 194
Lanchbery, John, 131
*Leinsdorf, Erich, 120
Leonard, Lawrence, 226-228
Littaur, David, 259-260
*Ludwig, Leopold, 229
Luyt, Jan Jr, 53 n. 321, 231-232, 248, 251, 253, 270
Luyt, Jan Sr, 10, 12, 24, 64, 67
Mackerras, Charles, 147, 170, 205-210, 231, 232 n. 1543, 235, 242
Magrath, Guy, 84
*Mahler, Gustav, 19
Manca, Joseph, 2, 68, 75 n. 444, 94, 122, 131, 161, 168, 213, 218-220, 250
Mander, Francesco, 203
*Markevitsch, Igor, 199
Maske, Hans, 223
*Mathieson, Muir, 194
*Mazzoleni, Ettore, 176
*Mehta, Zubin, 231
Miller, Dodds, 90, 110, 126

- Miller, Geoffrey, 21, 50, 62, 65, 69 n. 417, 70, 71, 73-74, 81-95, 97-98, 106-108, 110-111, 113, 118, 126, 146, 171, 177, 270
- Modggi, 7
- Moni, Benito, 223
- *Monteux, Pierre, 120, 176
- Morss, Anthony, 247, 266-268
- *Mudie, Michael, 206
- Mukle, May, 51
- *Münchinger, Karl, 120
- Norton-Amor, Brian, 170
- Pabst, Carl C, 5
- *Panufnik, Andrzej, 162
- Pickerill, William, 21, 39, 45-46, 50-51, 53-82, 84, 86, 92, 101, 106, 112-113, 123, 129, 166, 175, 271
- *Pritchard, John, 231
- *Quayle, Albert G, 194
- Quayle, Leo, 88, 152, 194-197
- *Rattle, Simon, 180
- Raybould, Clarence, 74, 92, 119, 167, 173-176, 271
- *Richter, Hans, 19
- Rignold, Hugo, 120, 156-163, 167, 171, 186, 227 n. 1501
- Robins, Stirling, 122, 145, 170, 173, 225-226
- Rosbaud, Hans, 115
- *Sargent, Malcolm, 155, 157, 165, 198, 268
- *Scherchen, Hermann, 153, 210
- Sherman, Alec, 224, 272
- Scott, Michael, 268-269
- Schulman, Jeremy, 86, 88, 114, 146-147, 170, 198-199, 204-205
- *Schuricht, Carl, 163
- Schuurman, Frits, 80, 114-115, 122, 131, 149-153, 163, 195
- Seiber, Mátyás, 145, 216-218, 232
- Silvestri, Constantin, 145, 232, 244, 247, 256-258
- *Somogyi, Laszlo, 263
- *Steinberg, William, 231

- *Stokowski, Leopold, 120, 198, 226, 266
- *Strauss, Richard, 19, 31, 41, 69, 72, 85, 89, 94, 114, 121, 129, 158, 173, 209, 216, 226, 227
n. 1501, 234, 237, 245, 269
- Susskind, Walter, 111
- Swanson, Walter, 2, 23, 42, 52-56, 62, 69, 71, 75, 79, 82, 85, 88, 90, 107, 109-110, 112, 119,
122-127, 133, 143, 243 n. 1662, 271
- *Szell, George, 111 n. 671, 120, 151, 266
- *Talich, Václav, 206
- Tidboald, David, 3, 94, 145, 172, 185, 189, 204, 225 n. 1484, 229-256, 258-259, 262-264,
270-273
- Tobias, George, 75, 90, 124, 126
- *Toscanini, Arturo, 114 n. 693, 189, 224
- Ulster, Daniel, 223-224
- Van Beinum, Eduard, 263-264
- Van Otterloo, Willem, 163-165, 167
- *Walter, Bruno, 120, 198, 224, 245
- *Walther, Alfred, 152
- Weigert, Herman, 62
- *Weingartner, Felix, 19, 37, 93, 224
- Weldon, George, 148, 165-173, 195, 201, 206, 247
- Wendt, Theo, 2, 15-43, 49, 54-55, 62-63, 73, 75 n. 441, 81, 84, 88, 90, 111, 130, 204, 248,
271
- Whiteman, Michael, 72, 76
- *Wigglesworth, Mark, 180
- Wilbur, Jay, 157, 171, 211
- *Wood, Arthur, 19
- Wood, Henry J, 19, 62-63, 68, 122, 155, 226