

**A Deep Divide in South
African Art Music: Locating the Voice of the Performer**

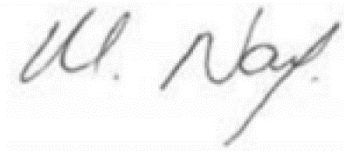
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A thesis submitted in partial fulfilment of the requirements
for the degree of Doctor of Philosophy
in the Wits School of Arts, Faculty of Humanities,
University of the Witwatersrand

Johannesburg, March 2023

Declaration

I declare that this research thesis is my own unaided work. It is submitted for the degree of Doctor of Philosophy at the University of the Witwatersrand, Johannesburg. It has not been submitted before for any other degree or examination at any other university.

A handwritten signature in dark ink, appearing to read 'M. Nay', is written over a light gray rectangular background. The signature is fluid and cursive.

Malcolm Nay

25 March 2023

Abstract

This essay traces the origins of a “deep divide” (Fokkens 2014: 8) that developed between two central figures in the South African compositional world, originally in the 1980s around accusations of the cultural appropriation of African music. The conflict became entrenched amongst composers, musicologists and performers and has pervaded much of the research and dialogue that has taken place in the intervening years. This came to a head when a selection of South African composers was selected to present works to be performed at a concert at the Juilliard School in New York in 2014. The ensuing fallout characterised the vicious nature of the musical aspersions that eventually degenerated into direct personal conflict. My role as a performer, during this time, had to take into account this unpleasant environment as I had direct interactions with many of the figures involved, often working towards performances and recordings of their music. In more recent times, support for the arts in South Africa has declined significantly serving to intensify the struggle for access to funding, resources, and performance opportunities, exacerbated by a diminishing government mandate for general arts support and the devastating impact of Covid-19. The essay recounts an in-depth personal narrative and performance analysis of my experience when preparing Jeanne Zaidel-Rudolph’s *Pendulum for Piano and Orchestra* (2010). It finds that while an ideal philosophical approach to preparing a performance is commendable, it is not always achievable when confronted with the practical realities of a musical performance.

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Acknowledgements

I was originally registered to undertake this PhD research at the University of Pretoria, and later transferred to the University of the Witwatersrand (Wits), where I served as professor in the music department. My grateful thanks to Professor Alexander Johnson for releasing the credit for the practical component to Wits.

To my original supervisor, Professor Gerrit Olivier, your guidance in supervising the proposal and suggesting the appropriate written form for this research was invaluable in the early stages.

To Dr Lindelwa Dalamba, your valued input towards the proposal, where you advised that the voice of the performer was missing in the research of this subject, has been taken to heart and influenced the direction that this research has taken.

To Dr Grant Olwage, you have been a lifesaver in agreeing to commit to completing this project. Your willingness to engage so enthusiastically and conscientiously on top of your considerable workload at Wits is greatly appreciated. Your experience and insight has been invaluable in making sense of a complicated and contentious topic.

To Professor Jeanne Zaidel-Rudolph, thank you for your friendship and support during our time together at Wits. Working with you on Pendulum was an absolute privilege.

To Dr Peter Cartwright, you have been invaluable to me in helping me overcome my technological limitations in type-setting this research.

To Richard Cock, my grateful thanks for providing programme booklets that would have otherwise been impossible to find surrounding the 1983 SABC conference.

To Trish McLean, my grateful thanks for your generous assistance with editing the body of text.

Malcolm Nay

25 March 2023

First Encounters with South African Composers

As an undergraduate BMus student at the University of the Witwatersrand (Wits), in Johannesburg, from 1977 to 1980, I was initially reluctant to perform works by South African composers. At the time, I didn't consider this music to be comparable to that of the Western art music canon and as a result I was not willing to engage with it. Additionally, there is such a vast extant repertoire of Western art music and students were pressured to prioritise the standard canon above locally composed compositions. My intention was to pursue an international career as a concert pianist, a career path for which piano competitions are an important stepping stone, and for which the repertoire requirements were largely based on canonical works (see Cartwright 2014).

While pursuing my undergraduate studies, I was asked by Dr Anton Hartmann, one of South Africa's most prominent music administrators of the time and then head of the Wits Music Department, to perform a group of short piano pieces by the South African composer Stefans Grové (1922-2014). The pieces were technically challenging, musically demanding, and demonstrated a disciplined and organised use of musical structure. This was the first time I appreciated the music of a South African composer. Grové attended the concert and was highly appreciative of my performance.

Later, during my studies, I participated in a series of masterclasses as part of a festival of South African music, initiated by Wits. The Adcock-Ingram Festival of 1981 was named after the sponsor, a major pharmaceutical company in South Africa, and included as participants a number of major and aspiring South African composers. Two photos from the conference, from *Composers in South Africa Today* (Klatzow 1988), document some of the participants in this event.



Five composers at the Adcock-Ingram Festival of 1981, from left to right: the late Gerald LaPierre, Carl van Wyk, Peter Klatzow, the late Arnold van Wyk and Roelof Temmingh.



The young Turks of 1981 at the Adcock-Ingram Festival, from left to right: Johan Cloete, Dirk de Klerk, Philip Munch, Philip Vietri, David Kosviner, Christopher James and Jacques de Vos Malan.

Figure 1: Participants at the 1981 Adcock-Ingram Festival (Klatzow 1988: viii).

The Festival comprised a symphony concert, masterclasses, lectures by the attending composers, and performances of music by both the established cohort of composers and the student composers (for which I performed Philip Munch's Sonata for Oboe and Piano), and a piano competition.

The piano masterclasses were held in the Wits Great Hall, with two grand pianos placed alongside one another on the stage, and an elevated platform placed adjacent to them. On this platform was a single chair reserved for the composer of the work to be discussed. Professor Lamar Crowson from the University of Cape Town co-ordinated these masterclasses, and sat at the piano next to the participant. I played the *Vier Klavierstukke* by Arnold van Wyk (who appears in the first photograph in Figure 1) and managed to play the first piece of the set, titled *Dumka*, without interruption. After I finished playing, Crowson delivered an in-depth analysis of the music, with very little critique of my performance. After ten minutes of listening to his analysis of such musical features as the rising melodic augmented fourth, or the harmonic link between the first and second section, I became impatient, and in frustration interjected, pointing out that all of this information was completely familiar to me. I addressed Crowson directly, saying something to the effect of the following:

There is nothing personal in what I am about to say, but if Beethoven were sitting behind me and I had just performed a Beethoven Sonata, why would I be talking to you? Surely I would want to talk to the composer himself – so if you don't mind please may I address the composer directly?

The rest of the hour was spent engaging with van Wyk, in particular about his detailed use of pianistic notation, and the implications this had on performance. This discussion was one of the most valuable, enlightening and memorable experiences of my undergraduate years. Two weeks after the event I received a personal letter from van Wyk in which he expressed admiration for my performance of his works. Unfortunately, I treated the letter rather casually, put it aside, and it was subsequently lost. However, musicologist Mary Rörich documented the results of the piano competition held at the Festival:

The culmination of the master class series was a performers' recital and competition which elicited some magnificent readings of Arnold van Wyk's piano music. Particularly impressive were performances by Melanie Horne, winner of the first prize of R2 000, and Marike Hofmeyer and Malcolm Nay, who shared second place... the inclusion of Arnold van Wyk was a fitting, if belated, tribute to a composer who, more than any other, deserves the

acknowledgement and appreciation of the society in which he has lived and worked (Rörich 1981: 15).

Van Wyk struck me as a man who was exceedingly shy, humble, sincere and honest. His music is, in my assessment, emotionally fulfilling, beautiful, and extremely well-constructed. The experience of performing it for him was a transformative one and informed my commitment to playing and commissioning South African works after I returned to South Africa from postgraduate studies and performances in the United States in 1986.

A month later, I fortuitously heard a radio broadcast of Van Wyk's *Vier Klavierstukke* with the composer at the piano. Whereas the score demands that the performer observes meticulously notated directions, including a large variety of articulations, dynamic extremes and particular phrasing, I was astonished to hear that he barely observed these markings in his own performance – details over which I had painstakingly laboured. Though musically satisfying, the technical aspects were not competently handled in Van Wyk's performance. What he did project most effectively in his playing was the extreme musicality of a long phrase line and a palpably exciting characterisation and projection of the various moods, particularly in the fourth movement, the *Toccata*.

Writing about his own performance of his *Night Music* in 1961 Van Wyk prioritised similar performance prerogatives to those which I noticed in his recording of the *Vier Klavierstukke*, including “sweep and spontaneity”:

I think I did well: things went so well that I and Christie who was turning [pages] were almost crying as I was playing. There are still a couple of wrong notes but they are inconspicuous and the new recording has what even the penultimate one didn't, sweep and spontaneity. So all in all I am very pleased (Van Wyk's Letter to Freda Baron, 26 November 1961, quoted in Rebeiro 2009: 17-18).

Nadia Boulanger's proposal that the performer has to project a “grand ligne” was evidenced in Van Wyk's performance. This grand line, shies away from the

breaking up into fragments of the rhythm, and the tune caused by the exaggerated importance given to the barline, by the multiplicity of nuances and by the tyranny of technique, [which] create too many deep disturbances for the danger not to be pointed out. On the contrary one only need set forward the broad planes, follow the linear development, underlining it with the harmonic or instrumental intentions, for the clarity to spread everywhere, and then everyone understands (Boulanger 1919 quoted in Kendall 1976: 52).

Although my attitude to the written score is one of deep respect, it became clear to me through this listening experience that more is demanded of the performer than simply following all the directions in the score. This relationship between the performer and the written score will be explored later in the essay. My experience of working directly with a composer on their music opened me to the possibility of learning more South African music as my career developed.

More recently, I have had the opportunity to teach Van Wyk's *Nagmusiek* to a postgraduate student at Wits. In teaching this music I have been reminded of the meticulous detail that Van Wyk includes in his published score. As a performer, one's role with music of this calibre and detail is to clarify the textural and dynamic indications and extract from the score its emotional meaning and musical narrative. In addition to this, one has to then identify with this emotional content and convey this in as convincing a manner as possible. The annotated extract of the score in Example 1 gives an indication of the level of complexity of the music. His use of Italian terms extends beyond the common use indications (for example: *ancora lugubre* – even more mournful; *ondeggiando* – undulating; *poco inquieto* – a little disturbed; *spettrale* – ghostly), and requires a performer to consult translations of the various terms, which give salient clues as to the emotional character the composer desired. Additionally, expressive indications, such as *piu chiaro* – more colour, and *violento* – violently, lend credence to the observation that standard Italian musical terms are insufficient in describing the emotional character in full.

Handwritten musical score for Arnold van Wyk's *Nagmusiek*, measures 289-298. The score is in G major and 4/4 time. It features a piano accompaniment with a melody line in the right hand and a bass line in the left hand. The score is heavily annotated with handwritten notes, including "8b", "mf", "mp", "cresc. incalzando", "loco", "piu f", "melody", "2", "3", "4", "5", "6", "7", "8", "9", "10", "11", "12", "13", "14", "15", "16", "17", "18", "19", "20", "21", "22", "23", "24", "25", "26", "27", "28", "29", "30", "31", "32", "33", "34", "35", "36", "37", "38", "39", "40", "41", "42", "43", "44", "45", "46", "47", "48", "49", "50", "51", "52", "53", "54", "55", "56", "57", "58", "59", "60", "61", "62", "63", "64", "65", "66", "67", "68", "69", "70", "71", "72", "73", "74", "75", "76", "77", "78", "79", "80", "81", "82", "83", "84", "85", "86", "87", "88", "89", "90", "91", "92", "93", "94", "95", "96", "97", "98", "99", "100". The score is divided into systems of two staves each. The first system (measures 289-294) includes a "cresc. incalzando" marking. The second system (measures 295-298) includes a "loco" marking and a "piu f" marking. The third system (measures 299-304) includes a "piu f" marking and a "cresc. incalzando" marking. The fourth system (measures 305-310) includes a "piu f" marking and a "cresc. incalzando" marking. The fifth system (measures 311-316) includes a "piu f" marking and a "cresc. incalzando" marking. The sixth system (measures 317-322) includes a "piu f" marking and a "cresc. incalzando" marking. The seventh system (measures 323-328) includes a "piu f" marking and a "cresc. incalzando" marking. The eighth system (measures 329-334) includes a "piu f" marking and a "cresc. incalzando" marking. The ninth system (measures 335-340) includes a "piu f" marking and a "cresc. incalzando" marking. The tenth system (measures 341-346) includes a "piu f" marking and a "cresc. incalzando" marking. The eleventh system (measures 347-352) includes a "piu f" marking and a "cresc. incalzando" marking. The twelfth system (measures 353-358) includes a "piu f" marking and a "cresc. incalzando" marking. The thirteenth system (measures 359-364) includes a "piu f" marking and a "cresc. incalzando" marking. The fourteenth system (measures 365-370) includes a "piu f" marking and a "cresc. incalzando" marking. The fifteenth system (measures 371-376) includes a "piu f" marking and a "cresc. incalzando" marking. The sixteenth system (measures 377-382) includes a "piu f" marking and a "cresc. incalzando" marking. The seventeenth system (measures 383-388) includes a "piu f" marking and a "cresc. incalzando" marking. The eighteenth system (measures 389-394) includes a "piu f" marking and a "cresc. incalzando" marking. The nineteenth system (measures 395-400) includes a "piu f" marking and a "cresc. incalzando" marking. The twentieth system (measures 401-406) includes a "piu f" marking and a "cresc. incalzando" marking. The twenty-first system (measures 407-412) includes a "piu f" marking and a "cresc. incalzando" marking. The twenty-second system (measures 413-418) includes a "piu f" marking and a "cresc. incalzando" marking. The twenty-third system (measures 419-424) includes a "piu f" marking and a "cresc. incalzando" marking. The twenty-fourth system (measures 425-430) includes a "piu f" marking and a "cresc. incalzando" marking. The twenty-fifth system (measures 431-436) includes a "piu f" marking and a "cresc. incalzando" marking. The twenty-sixth system (measures 437-442) includes a "piu f" marking and a "cresc. incalzando" marking. The twenty-seventh system (measures 443-448) includes a "piu f" marking and a "cresc. incalzando" marking. The twenty-eighth system (measures 449-454) includes a "piu f" marking and a "cresc. incalzando" marking. The twenty-ninth system (measures 455-460) includes a "piu f" marking and a "cresc. incalzando" marking. The thirtieth system (measures 461-466) includes a "piu f" marking and a "cresc. incalzando" marking. The thirty-first system (measures 467-472) includes a "piu f" marking and a "cresc. incalzando" marking. The thirty-second system (measures 473-478) includes a "piu f" marking and a "cresc. incalzando" marking. The thirty-third system (measures 479-484) includes a "piu f" marking and a "cresc. incalzando" marking. The thirty-fourth system (measures 485-490) includes a "piu f" marking and a "cresc. incalzando" marking. The thirty-fifth system (measures 491-496) includes a "piu f" marking and a "cresc. incalzando" marking. The thirty-sixth system (measures 497-502) includes a "piu f" marking and a "cresc. incalzando" marking. The thirty-seventh system (measures 503-508) includes a "piu f" marking and a "cresc. incalzando" marking. The thirty-eighth system (measures 509-514) includes a "piu f" marking and a "cresc. incalzando" marking. The thirty-ninth system (measures 515-520) includes a "piu f" marking and a "cresc. incalzando" marking. The fortieth system (measures 521-526) includes a "piu f" marking and a "cresc. incalzando" marking. The forty-first system (measures 527-532) includes a "piu f" marking and a "cresc. incalzando" marking. The forty-second system (measures 533-538) includes a "piu f" marking and a "cresc. incalzando" marking. The forty-third system (measures 539-544) includes a "piu f" marking and a "cresc. incalzando" marking. The forty-fourth system (measures 545-550) includes a "piu f" marking and a "cresc. incalzando" marking. The forty-fifth system (measures 551-556) includes a "piu f" marking and a "cresc. incalzando" marking. The forty-sixth system (measures 557-562) includes a "piu f" marking and a "cresc. incalzando" marking. The forty-seventh system (measures 563-568) includes a "piu f" marking and a "cresc. incalzando" marking. The forty-eighth system (measures 569-574) includes a "piu f" marking and a "cresc. incalzando" marking. The forty-ninth system (measures 575-580) includes a "piu f" marking and a "cresc. incalzando" marking. The fiftieth system (measures 581-586) includes a "piu f" marking and a "cresc. incalzando" marking. The fifty-first system (measures 587-592) includes a "piu f" marking and a "cresc. incalzando" marking. The fifty-second system (measures 593-598) includes a "piu f" marking and a "cresc. incalzando" marking. The fifty-third system (measures 599-604) includes a "piu f" marking and a "cresc. incalzando" marking. The fifty-fourth system (measures 605-610) includes a "piu f" marking and a "cresc. incalzando" marking. The fifty-fifth system (measures 611-616) includes a "piu f" marking and a "cresc. incalzando" marking. The fifty-sixth system (measures 617-622) includes a "piu f" marking and a "cresc. incalzando" marking. The fifty-seventh system (measures 623-628) includes a "piu f" marking and a "cresc. incalzando" marking. The fifty-eighth system (measures 629-634) includes a "piu f" marking and a "cresc. incalzando" marking. The fifty-ninth system (measures 635-640) includes a "piu f" marking and a "cresc. incalzando" marking. The sixtieth system (measures 641-646) includes a "piu f" marking and a "cresc. incalzando" marking. The sixty-first system (measures 647-652) includes a "piu f" marking and a "cresc. incalzando" marking. The sixty-second system (measures 653-658) includes a "piu f" marking and a "cresc. incalzando" marking. The sixty-third system (measures 659-664) includes a "piu f" marking and a "cresc. incalzando" marking. The sixty-fourth system (measures 665-670) includes a "piu f" marking and a "cresc. incalzando" marking. The sixty-fifth system (measures 671-676) includes a "piu f" marking and a "cresc. incalzando" marking. The sixty-sixth system (measures 677-682) includes a "piu f" marking and a "cresc. incalzando" marking. The sixty-seventh system (measures 683-688) includes a "piu f" marking and a "cresc. incalzando" marking. The sixty-eighth system (measures 689-694) includes a "piu f" marking and a "cresc. incalzando" marking. The sixty-ninth system (measures 695-700) includes a "piu f" marking and a "cresc. incalzando" marking. The seventieth system (measures 701-706) includes a "piu f" marking and a "cresc. incalzando" marking. The seventy-first system (measures 707-712) includes a "piu f" marking and a "cresc. incalzando" marking. The seventy-second system (measures 713-718) includes a "piu f" marking and a "cresc. incalzando" marking. The seventy-third system (measures 719-724) includes a "piu f" marking and a "cresc. incalzando" marking. The seventy-fourth system (measures 725-730) includes a "piu f" marking and a "cresc. incalzando" marking. The seventy-fifth system (measures 731-736) includes a "piu f" marking and a "cresc. incalzando" marking. The seventy-sixth system (measures 737-742) includes a "piu f" marking and a "cresc. incalzando" marking. The seventy-seventh system (measures 743-748) includes a "piu f" marking and a "cresc. incalzando" marking. The seventy-eighth system (measures 749-754) includes a "piu f" marking and a "cresc. incalzando" marking. The seventy-ninth system (measures 755-760) includes a "piu f" marking and a "cresc. incalzando" marking. The eightieth system (measures 761-766) includes a "piu f" marking and a "cresc. incalzando" marking. The eighty-first system (measures 767-772) includes a "piu f" marking and a "cresc. incalzando" marking. The eighty-second system (measures 773-778) includes a "piu f" marking and a "cresc. incalzando" marking. The eighty-third system (measures 779-784) includes a "piu f" marking and a "cresc. incalzando" marking. The eighty-fourth system (measures 785-790) includes a "piu f" marking and a "cresc. incalzando" marking. The eighty-fifth system (measures 791-796) includes a "piu f" marking and a "cresc. incalzando" marking. The eighty-sixth system (measures 797-802) includes a "piu f" marking and a "cresc. incalzando" marking. The eighty-seventh system (measures 803-808) includes a "piu f" marking and a "cresc. incalzando" marking. The eighty-eighth system (measures 809-814) includes a "piu f" marking and a "cresc. incalzando" marking. The eighty-ninth system (measures 815-820) includes a "piu f" marking and a "cresc. incalzando" marking. The ninetieth system (measures 821-826) includes a "piu f" marking and a "cresc. incalzando" marking. The hundredth system (measures 827-832) includes a "piu f" marking and a "cresc. incalzando" marking. The hundred-first system (measures 833-838) includes a "piu f" marking and a "cresc. incalzando" marking. The hundred-second system (measures 839-844) includes a "piu f" marking and a "cresc. incalzando" marking. The hundred-third system (measures 845-850) includes a "piu f" marking and a "cresc. incalzando" marking. The hundred-fourth system (measures 851-856) includes a "piu f" marking and a "cresc. incalzando" marking. The hundred-fifth system (measures 857-862) includes a "piu f" marking and a "cresc. incalzando" marking. The hundred-sixth system (measures 863-868) includes a "piu f" marking and a "cresc. incalzando" marking. The hundred-seventh system (measures 869-874) includes a "piu f" marking and a "cresc. incalzando" marking. The hundred-eighth system (measures 875-880) includes a "piu f" marking and a "cresc. incalzando" marking. The hundred-ninth system (measures 881-886) includes a "piu f" marking and a "cresc. incalzando" marking. The hundred-tieth system (measures 887-892) includes a "piu f" marking and a "cresc. incalzando" marking. The hundred-first system (measures 893-898) includes a "piu f" marking and a "cresc. incalzando" marking. The hundred-second system (measures 899-904) includes a "piu f" marking and a "cresc. incalzando" marking. The hundred-third system (measures 905-910) includes a "piu f" marking and a "cresc. incalzando" marking. The hundred-fourth system (measures 911-916) includes a "piu f" marking and a "cresc. incalzando" marking. The hundred-fifth system (measures 917-922) includes a "piu f" marking and a "cresc. incalzando" marking. The hundred-sixth system (measures 923-928) includes a "piu f" marking and a "cresc. incalzando" marking. The hundred-seventh system (measures 929-934) includes a "piu f" marking and a "cresc. incalzando" marking. The hundred-eighth system (measures 935-940) includes a "piu f" marking and a "cresc. incalzando" marking. The hundred-ninth system (measures 941-946) includes a "piu f" marking and a "cresc. incalzando" marking. The hundred-tieth system (measures 947-952) includes a "piu f" marking and a "cresc. incalzando" marking. The hundred-first system (measures 953-958) includes a "piu f" marking and a "cresc. incalzando" marking. The hundred-second system (measures 959-964) includes a "piu f" marking and a "cresc. incalzando" marking. The hundred-third system (measures 965-970) includes a "piu f" marking and a "cresc. incalzando" marking. The hundred-fourth system (measures 971-976) includes a "piu f" marking and a "cresc. incalzando" marking. The hundred-fifth system (measures 977-982) includes a "piu f" marking and a "cresc. incalzando" marking. The hundred-sixth system (measures 983-988) includes a "piu f" marking and a "cresc. incalzando" marking. The hundred-seventh system (measures 989-994) includes a "piu f" marking and a "cresc. incalzando" marking. The hundred-eighth system (measures 995-1000) includes a "piu f" marking and a "cresc. incalzando" marking.

Example 1: Arnold van Wyk's *Nagmusiek*, bb. 289-298 (1964: 24).

I have not listened to a recording of *Nagmusiek* and my way of working with the student has been to engage exclusively with the score in the first instance as Van Wyk's notation is extremely specific with regards to performative indications. The understanding is that once we have completed this process and made salient performance decisions we will then refer to Van Wyk's own live recording of the work (1963), and that of the late South African pianist Steven De Groote, who performed the work at the Cheltenham International Festival of Music on the 21st of July, 1984, and which was broadcast on BBC Radio 3 later the same year. The student and I will then listen to the recordings by South African pianists Melanie Horne (2018 [1983]), Jill Richards (2015) and Daniel Ben-Pienaar (2018). The value to be gained from listening to Van Wyk's own recording is in considering it as an historical document in order to hear how the composer follows (and departs from) his own highly detailed score, while recordings by other musicians provide insights into different possible lines of musical interpretation. In contrast to this approach, Daniel-Ben Pienaar and Stephanus Muller's article 'Night Music 4: Finding Specific Meaningfulness in Arnold van Wyk' (2018) details the method used by South African pianist Daniel Ben-Pienaar, who at the outset listened to all available recordings of the work before making his own recording. The use of recordings to aid preparation and performance has become commonplace for any musician working today – even Russian pedagogue Heinrich Neuhaus, writing in 1973, spoke of the proliferation of the recorded piano literature: "Listening to records and radio is so widespread nowadays that there are, I think, only few people who are not influenced by this typical phenomenon of our times" (1973: 234).

The complexity of Van Wyk's notation is comparable to that of other leading Twentieth-century art music composers, including Bartók, Boulez, and Ligeti. The experience of working with music of this quality is a privilege, and one that makes me wonder why it has not maintained a position in the international performance canon after its initial exposure.

My original reaction to, and appreciation of Van Wyk's music at the beginning of my musical career has been reinforced by my engagement with this score and deepens my conviction of the value of learning and performing the extant South African piano repertoire.

Before exploring further my own experiences of learning and performing South African music, it is worth explaining how I settled on the essay form as the appropriate vehicle to outline my

experience. In the first pages of this writing I have combined personal reflections with relevant musical observations, a structural tenet native to the essay form. In searching for an appropriate mould of writing for this doctoral submission I encountered creative writing scholar Bronwyn Law-Viljoen's essay 'The Printmaker and the Caretaker of Wounds' (2018), which formed part of her own doctoral research. The writing put forward a strong and engaging narrative, combined with the use of striking imagery, and read not as a conventional academic thesis, but rather a personal enquiry that unfolded as various topics arose.

This inspired me to investigate the use of the essay form in an academic context. In 'The Essay as Art Form', Emily LaBarge provides justification for writing that is a

processual and reflexive mode of enquiry: a form that conveys not just the essayist's thought, but the sense and texture of its movement as it attempts to understand its object. It is often invoked, across disciplines, in reference to the possibility of a more liberal sense of creative practice – one that conceptually and stylistically privileges collage, fragmentation, hybridity, chance open-endedness, and the meander (2016: 3).

Of particular relevance to my approach is that I am writing about music that I have performed as part of my professional practice. The essay form provides room for a personal experience to be informed by a hybrid approach that draws on research elements and the understanding of conventional academic writing.

Graham Good, in 'The Observing Self: Rediscovering the Essay', notes that "reflections in the essay rise from and return to particular experiences" (1988: 7), continuing that "ultimately, the essayist's authority is not his learning, but his experience... Its claim is to yield flexibility to individual experience" (ibid.). To this must be added that in an essay submitted for a doctorate, individual experience must be supported by evidence that meets the requirements of academic discourse. The essay form lends itself to my approach here, which seeks to retroactively relate and understand what I had come to experience in my professional performance career: specifically, I came to be acutely aware of a divisive force operating between South African composers, which has had an effect on myself and other performers.

In the essay form, it will be possible to argue from my own experience, simultaneously respecting the rigours demanded by musical and academic evidence. The essay is a large and diverse genre, and a form of writing in which scholarship, careful argument and personal perspectives can co-exist. In addition, the essay's use of personal experience and expression

is also governed by relating such matters to a broader historical context which is shared by other scholars and practitioners in the field, who would thus be able to assess the argument with reference to their own knowledge and experience. The outstanding characteristic of the essay form is that it is not bound by predetermined protocols, as is the case in more conventional forms of scholarship. Instead, it develops its own structure and coherence, guided not least by the artistic processes that culminated in my recitals.

I presented four public concerts. The music for two of these are closely related to the subject matter of this essay, and have contributed to the practical requirements for this creative PhD. In addition to my work for these four recitals, I draw on evidence from a long performance career both in South Africa and internationally. My intention, and my contribution to knowledge, is to bring my personal experience and insights as a piano performer to bear on issues that have dominated the world of South African classical music for several decades.

One of the works that was performed in my recitals for the doctorate was Shostakovich's Piano Trio in E Minor, Opus 67, a work that has formed part of my staple repertoire. In the early stages of background reading for this essay, I came across a particularly relevant article by pianist-researcher Mine Doğantan-Dack, titled 'The Art of Research in Live Music Performance'. Doğantan-Dack gives a highly personal account of the emotional effect of a trio performance that she gave in Istanbul in 2010 of the Shostakovich Trio in E Minor. This trio, she writes,

is a piece that leaves me and my trio partners emotionally drained at the end: as the music never reconciles with its own materials there is no sense of closure, of comfort, even as the E minor fourth movement turns to the major mode at the end. The emotional powerlessness we feel creates a sense of physical exhaustion (2012: 35).

My own experience of performing this work has been similar. I verbally introduce this work to audiences at performances as follows:

The first movement of this trio has a sense of foreboding with the cello introducing an eerie theme which utilises harmonics and the movement unfolds with an ominous sense of foreboding. The second is a typical Shostakovich sarcastic, sardonic, mocking dance – mocking at death. The third is a lament – which leads into the fourth movement which is based on a Klezmer dance theme. It describes some of the most horrific wailing, painful cries possibly depicting the suffering of those in the Nazi concentration camps as news of these atrocities had reached Shostakovich around the time of composition. The trio ends on the saddest, quietest E Major chord in a complete reversal of the typical use of major and minor modes, akin to similar use by Mozart, Schubert and Mahler.

Given the emotional content that the performers have to relate to during a performance, Doğantan-Dack's description of how "emotional powerlessness... creates a sense of physical exhaustion" (ibid.) resonates strongly with me; and any applause after a performance often seems completely misplaced. Canadian composer and music educator Murray Schafer in his lecture notes *Ear Cleaning: Notes for an Experimental Music Course* writes that "for a man who is truly moved by a piece of music even applause may constitute an interference. It would be like crying encore at a crucifixion" (1967: 5).

In a later article Doğantan-Dack draws attention to the fact that both the act of performance as well as the analysis of the music by performers are "currently under-represented in practice-led or artistic research" (2015a: 5); and this is particularly true of the performance of South African art music. In George King's review of Daniel Ben-Pienaar's CD *Arnold Van Wyk: The Mature Years* (2021), there's little discussion of the pianist's actual performance of the individual works only mentioning that "Pienaar is a consummate musician who brings not only a technical mastery but especially a finely-considered, mature approach to the qualities and character of each piece on the disc" (2021). Rather, the focus of this extensive CD review is on the history of the music and the composer. While extremely complimentary, the actual review of the performance itself is relegated to one short paragraph.

Doğantan-Dack's research aligns strongly with this lack of representation of the performer's voice; and her contributions to the literature are often personal, reflective and biographical in nature (see 2015a, 2015b). In speaking of narrative autoethnography she highlights that

importantly, this method allows the emotional aspects of the experience to be conveyed as part of the knowledge itself; this proves to be a desired methodological feature in researching a highly emotional activity such as live music performance from the inside. While autoethnographic narrative focuses on the writer's or, in this case, the artist-researcher's own experiences, it is different from autobiographical narrative in that there is an attempt to balance the details of the subjective experiences and evaluations by reference to the experiences of the others involved in the research processes, and to existing research, in order to contextualize the personal (2012: 40).

Auto-ethnography, as mentioned by Doğantan-Dack, "seeks to describe and systematically analyse personal experience in order to understand cultural experience" (Ellis, Adams and Bochner 2011: 1). My autobiographical narrative and experience as a performer links with broader cultural, political, and social issues relevant specifically to the South African art music

context, combining “both process and product” through writing which “acknowledges and accommodates subjectivity, emotionality, and the researcher’s influence on research” (2011: 1-2). For musical performance, Doğantan-Dack notes that

what is important for the performer-researcher, exploring live performance necessitates reflecting upon the nature of the reflective component itself, contemplating the most appropriate means of documenting the event, and presenting the thought processes surrounding the performance” (2012: 39-40).

In this context, the exploration of live performance will be done through documenting and reflecting upon my experience of learning and performing *Pendulum for Piano and Orchestra* (2010) by Jeanne Zaidel-Rudolph. Throughout this essay I will “seek to produce aesthetic and evocative thick descriptions of personal and interpersonal experience” (2011: 4), while describing the process of learning South African works for performance.

Ellis, Adams and Bochner outline three specific approaches to autoethnographic research. The first category of personal narrative is “specifically focused on [the authors’] academic, research and personal lives” (2011: 5). My narrative traces my early experiences as a pianist, including first encounters with South African music as an undergraduate student. I then consider my professional career as a pianist, followed by personal interactions with several South African composers which took place while preparing their music for performance. These experiences are described through reflexive accounts which document the “ways a researcher changes as a result of doing fieldwork” (ibid.). The context in which these performances took place is enhanced through the use of a layered account incorporating “relevant literature” (ibid.) which traces divisions in the South African art music compositional scene, followed by an account of my own approach to performing contemporary South African art music which seeks to find a way out of this environment through a focussed engagement with, in the first instance, musical content rather than proceeding from composers’ and musicologists’ political ideologies.

A Fractured Compositional Landscape

In my career as a professional pianist spanning forty years I have performed and recorded a large body of works by South African composers. I have developed close personal and working relationships with two major South African composers, Zaidel-Rudolph and Hofmeyr, and have

requested several commissions from both of them. Several other local composers have independently chosen to write new pieces for chamber ensembles of which I have been a founding member. Additionally, The South African Music Rights Organisation (SAMRO) has commissioned many works specifically for these ensembles, as well as a concerto for piano and orchestra, which I premiered.

I have been part of three separate ensembles at different times throughout my performing career. I was the pianist in the Hemanay Trio, with Helen Vosloo (flute) and Marian Lewin (cello).¹ Although the Trio has not been active since 2012, its status as one of South Africa's foremost ensembles has been confirmed by numerous reviews, commissions and performances at major venues and festivals in South Africa and abroad. The Trio was referred to as "(o)ne of the very few ensembles that can compete in the international market; consisting of three of the country's top instrumentalists" (Trio Hemanay 2023). The Trio maintained a prominent role in the contemporary art music scene from its inception in 1998 until we disbanded in 2012 when Marian moved to Cape Town.

Apart from performing the existing standard trio repertoire for flute, cello and piano, we were committed to programming and performing works by South African composers. Trio Hemanay commissioned a number of important compositions through SAMRO, including:

The Soul Bird (1998) - Stefans Grové

The Cattle Have Gone Astray (1999) - Hans Huyssen

Romanian Folk Dances - Béla Bartók (1915), Arranged for flute, cello and piano by Thomas Rajna (1999)

Trois Gymnopédies – Erik Satie (1888), Arranged for flute, cello and piano by Michael Tuffin (1999)

"Tricolor ankh: a turbulent short story concerning the love affair between Cleopatra and Antony" (c. 2011) – Neo Muyanga

Inkaba Yakhuti (2011) - Bongani Ndodana-Breen

Unfiltered (2012) - Matthijs van Dijk

¹ Helen Vosloo was the principal flautist for the Johannesburg Philharmonic Orchestra and Johannesburg Festival Orchestra, as well as the Chamber Orchestra of South Africa. She has appeared regularly as a soloist and chamber musician at major concert venues and festivals in South Africa and abroad. She was the founder of the Keiskamma Music Academy in the Eastern Cape. The late Marian Lewin (d. 2020) was one of South Africa's best known and most accomplished cellists. She was a member of the Rosamunde String Quartet, I Grande Violincelliste, a six cello ensemble, and Trio Hemanay. She was a lecturer at the University of the Witwatersrand and a chamber music lecturer at the University of Cape Town, and also involved in teaching at the Hout Bay Project.

No Words (2010) - Wessel van Rensburg

In addition to these works, we performed other existing works by South African composers including Hendrik Hofmeyr's *It Takes Two* (2010) and *Notturmo Elegiaco* (1998).

Reviews of the Trio's performances and recordings suggest that several of the works commissioned for the Hemanay Trio have significant artistic merit, with the most notably singled out being those by Grové and Hofmeyr. In response to a concert in which the Trio performed Grové's *The Soul Bird*, Mary-Ann van Rensburg appraised the work and performance in the Afrikaans daily *Die Burger*:

An important brand new work on their programme, which definitely draws the most attention, is *The Soul Bird*. The Trio performed this work with sustained concentration and one's attention was thoroughly captured by the splendid creation of a prehistoric time. This was achieved by unconventional sound effects. The piano part is very percussive and there is an abundance of interesting rhythmical shifts, patterns and tempo changes. The ecstatic 'flight', through descriptive flute playing and attractive surging rhythm, creates a dramatic and exciting mood. This technically demanding work was excellently performed (1999).

Other chamber ensembles with which I have been involved also commissioned and programmed South African compositions. The Musaion Trio (2001-2012), which consisted of Zanta Hofmeyr (violin), Malcolm Nay (piano), and Heleen du Plessis (cello), gave the world premiere of Hans Roosenschoon's trio, *A New Costume for the Emperor* (2000).² And in 2012, the Wits Trio was formed with Zanta Hofmeyr (violin), Maciej Lacny (cello), and myself as pianist.³ Maciej left South Africa at the end of 2017, after which Susan Mouton took over as cellist. Jeanne Zaidel-Rudolph dedicated the *Wits Trio Tribute* (2013) to the ensemble, which we premiered in 2013 and included in our permanent performance repertoire. This work was entered into the International Society of Contemporary Music's competition for the performance of chamber music as the South African submission. The work won the

² Zanta Hofmeyr is a well-known South African violinist, having studied at the Juilliard School in New York under Dorothy Delay and Hyo Kang. Since returning to South Africa, she has given numerous recitals, completed several recordings and performed with all the major orchestras in the country. She maintains an active teaching studio and performance career. Heleen du Plessis is a well-known South African cellist, now residing in New Zealand. She was a founding member of the Musaion Trio with myself and Zanta Hofmeyr, which gave performances of numerous South African compositions.

³ Maciej Lacny is a Polish cellist who was resident in South Africa until 2017. He graduated from the Cracow Conservatory of Music (2001). Before coming to South Africa he performed in the Cracow Quartet. He was co-principal cellist of the Johannesburg Festival Orchestra. Susan Mouton graduated from the University of Pretoria, was principal cellist of the National Symphony Orchestra from 1987, and since 2000 has been principal cellist of the Johannesburg Philharmonic Orchestra. She joined the Wits Trio in 2018.

competition against candidates from Denmark, Germany, South Korea and the United Kingdom. It was scheduled to be performed in Shanghai and Nanning in China in 2021; however the event was cancelled doubtless due to the Covid 19 pandemic. We have also included Hofmeyr's *Piano Trio No. 2* in our recital programmes.

I have also performed and recorded chamber music compositions by South African composers for other ensemble formats. These include Peter Klatzow's (1945-2021) *Sonata for Cello and Piano* (2010) with Heleen Du Plessis; and Hofmeyr's *Sonata 1 for Violin and Piano* (2008), which is dedicated to Zanta Hofmeyr and myself, and for which we gave the world premiere at North-West University. Another notable world premiere was of Kevin Volans' *1000 Bars* (for piano duet, violin, and cello, 2002) with pianist Jill Richards, violinist Zanta Hofmeyr and cellist Heleen du Plessis while Volans was composer-in-residence at Wits in 2003. I also performed *The Juggler and the King* for piano duo by Zaidel-Rudolph with pianist Pauline Nossel at Wits (1998).

More recently, I have given three performances of Zaidel-Rudolph's *Pendulum for Piano and Orchestra*, which was commissioned by SAMRO in 2010 and dedicated to me. I write about the process of learning and performing this work, and my direct involvement in the compositional process, in detail later in the essay.

In addition to my performance career, I have held a position at Wits University (1980 – 2022), first as a piano lecturer, and later as an associate professor. During this time I have taught South African works to piano students and chamber ensembles both at Wits and all of the other major South African universities. I have been on the faculty of the biennial International Piano Symposium at Stellenbosch University since its inception in 2006 and am a frequent external examiner and adjudicator for competitions and music institutions in the country.

While this essay is concerned with my performance of South African music, I should note that much of my career has been dedicated to the performance of the standard repertoire of the Western art music canon, performing works from Bach to Shostakovich.

Throughout my experience of teaching and performing South African music I have encountered a wide variety of responses to this practice from several groups within the music industry. These responses have come from fellow performers, students, audience members

at concerts, critics, composers, and musicologists, and have ranged from enthusiasm and encouragement related to the inclusion of this repertoire in concert programmes, to outright hostile condemnation of the composers whose music was included, primarily from other composers and musicologists. Thus, I have repeatedly found my wide-ranging interest in South African compositions to be at odds with some of the opinions expressed in the South African music community. It is this problem that lies at the heart of my interest in writing about these matters.

I became acutely aware of criticism directed towards certain composers after the transition from apartheid in the early 1990s. As a result I started to explore the academic literature on these composers and the relevant critiques of their music, as well as engage with them personally in preparation for performances of their works. Through this two-fold process of engagement I became aware of a degree of hostility between two predominant factions that seemed to have developed within the South African art music compositional and musicological communities, a divide at which I have found myself frequently in the middle.

Divisions between composers, and the subsequent value judgments associated with them and their music, are nothing new in the art music world. Russian pedagogue and pianist Heinrich Neuhaus mentions various examples of such animosity with a simplistic and humorous account of composers' views on each other's music:

We are all acquainted with examples of extreme intolerance on the part of the great composers towards their fellow composers whose creative path ran counter to theirs. We know that Chopin could not stand the Finale of Beethoven's 5th Symphony and did not approve of Schubert, accusing him of what we would now call "naturalism"; that Tchaikovsky said some very harsh things about Brahms; that Prokofiev and Shostakovich did not like (to put it mildly) Scriabin; that Debussy, or was it Stravinsky (I don't remember which – perhaps both) said that Beethoven was undoubtedly a great man but hardly a musician, etc, etc ad infinitum (1973: 220-221).

While these examples are anachronous and anecdotal in nature they appear tame in comparison to the divisions in the South African art music community, which have become textually entrenched in academic forums – journal articles, conference papers and newspaper reviews – and have taken on a significant political and personal nature.

As my career progressed, these divisions started to impact my performance repertoire choices. In an attempt to negotiate this division from my own performance point of view, I

turned to my personal musical judgments of the compositions that I was performing, regardless of the political and musicological ideologies of the composers themselves or the academic subtexts that had developed around their music. While this approach was not necessarily a conscious choice on my part, it has provided me with a means to pursue my performance career without becoming too involved in the 'noise' surrounding the musical merits of various composers, as judged by their contemporaries. Much of this noise became evident to me in my personal conversations with composers while working on their music, and in private discussion with other performers about how they have managed to negotiate this conflicted territory, or otherwise avoided it altogether.

In trying to make sense of this state of the compositional nation, I began to read academic theses and journal articles written by both composers and musicologists, from which a fairly one-sided view was presented, and which I discuss later in the essay. I tried to understand the dynamics, origins and nature of this charged music milieu by reading local academic writings on the subject. Through this initial investigation it became clear to me that many performers had become intimidated by the polemic when choosing South African repertoire for performance. A few personal examples, both emanating from my participation in the International Piano Symposium in Stellenbosch in 2016, will provide some evidence of this.

At the Symposium I was invited to present a paper which I titled 'Should we perform South African works?' which, in retrospect, I would have changed to the affirmative 'Why we *should* perform South African works'. I articulated my position on this question by reaffirming that I am committed to the performance of South African compositions, irrespective of the debates and attitudes towards various composers:

I make my own decisions as to what works I will study, perform, and include in my permanent repertoire based on my discretion as to the quality, value, audience appeal and significance of a particular work. I choose to believe in the value of and perform certain works, irrespective of the ideologies attached to these works by musicologists (Nay 2016).

In complete contrast to my approach, Luis Magalhães, Professor of Piano in the Music Department at Stellenbosch University, stated publicly in response to my paper that he includes no works by South African composers in his repertoire because he does not want to enter the fray between opposing ideological views regarding which composers and which music merits performance. At the Symposium, pianist Pieter Grobler (Head of Performance

Studies at Stellenbosch University) told me that he had recommended the study of a South African work to one of his piano students, who responded with trepidation. The student mentioned that his perception was that the music was not worthy of being publicly performed, a view he had ascertained from musicologists in the Department (pers. comm., 2016). More recently I had observed a piano lesson given by a South African pianist who is closely aligned to the ideologies of one particular group of composers, teaching a *Mazurka* by Peter Klatzow. The teacher began the lesson by questioning the student as to why they would have chosen such a piece to study and perform, and proceeded to inform the student that they would neither have chosen the piece themselves, nor taught it.

These three examples are indicative of the types of reception of the performance of South African art music in this country. Bent and Blum group the various ways in which repertoire is discussed into four categories, namely function, capacity, market and manipulation (2001: 2-3). The cases of Magalhães, who actively denies his audience the opportunity to hear South African repertoire and the teacher of the Klatzow *Mazurka* speak to the concept of manipulation. This is where an audience or student can be directed, “consciously or unconsciously” (2001: 3) towards a certain selection of repertoire, which is “subject to prevailing ideology” (ibid.), which in these cases of teacher and performer is actively promoted. My consideration of audience appeal speaks to the category of market in considering a “dialectical relationship with listener response” (2001: 2). I try to actively avoid considerations of political ideology when choosing repertoire for performance; however, I do make decisions based on personal value judgments of the musical material.

In a contrary example, I was recently the external practical examiner (November 2022) at Rhodes University in Makhanda. Lecturer in the department, musicologist and pianist Dominic Daula informed me that he had performed Hubert du Plessis’ *Four Piano Pieces* Opus 1 at the South African Society for Research in Music (SASRIM) Conference in August that year (SASRIM 2022). I remarked that this was a brave choice of repertoire considering that du Plessis is regarded as a canonical apartheid composer by many musicologists. Daula directed me to an article he had written about du Plessis’ *Second Piano Sonata* Opus 40 in which he examines various compositional aspects of the work. And more than this, he addresses the notion that this composer’s music has been contaminated by his association with the Nationalist

government during apartheid. Indeed du Plessis wrote nationalist and patriotic works, for instance *Suid-Afrika: Nag en Daeraad* (*South Africa: Night and Dawn*) (1966). Daula responded that this contamination “does not take into account the quality of [du Plessis’] output, of which some may discover to be extremely fine” (2019).

In an attempt to contextualise the nature of the South African art music composition world, South African composer Clare Loveday quotes musicologist Thomas Pooley: the “field of art music composition in South Africa has been described as very small, fragmented and geographically dispersed, beset by political tensions and professional rivalries” (Pooley 2008: 135, in Loveday 2009: 82). Loveday comments further that this field is

uneven and abrasively competitive (no field is without tensions, of course): composers compete for limited recognition in terms of commissions and writing for few interested and capable performers, with few performance opportunities (ibid.).

In an unpublished research paper titled ‘Locating Blink’, read at a seminar at Wits, Loveday emphasised more explicitly that “the South African art composition field is fraught with political-in-fighting over aesthetics” (Loveday 2008: 1). She continues, pointing out what had become a commonplace: “there are cliques; there are people who become favourites with funders or the public. Peter Klatzow and Hendrik Hofmeyr in South Africa, for example, seem to be popular with both commissioning bodies and the public” (ibid.).

This fraught compositional environment came to a head in 2014 at a composers’ concert of South African contemporary art music in New York. On the 3rd of November 2014, a concert of music by select contemporary South African composers took place as part of Carnegie Hall’s ‘Ubuntu: Music and Arts of South Africa Festival’ in New York. The New Juilliard Ensemble, under the baton of Joel Sachs, their musical director, performed works by seven South African contemporary composers: Kevin Volans, Michael Blake, Robert Fokkens, Paul Hanmer, Andile Khumalo, Bongani Ndodana-Breen and Clare Loveday.

Prior to the concert, an article was published in the *Juilliard Journal* by Sachs. In addition to presenting pre-concert publicity, he reported on the responses he had received to a list of fifteen questions that he had sent to the composers whose works were selected for performance in the upcoming concert. The article generated an acrimonious online debate under the heading, ‘South Africa Concert Article Fosters Debate’ (2014/2015), and centred

around two main issues: controversy around whether the selected composers reflected a representative sample of the current South African art music community, and the statements elicited from the composers in response to Sachs's questionnaire.

The answers reflected a general dissatisfaction by the selected composers with the current music environment in South Africa regarding attitudes towards the commissioning of new works by composers. Amongst the organisations criticised in the responses were SAMRO and NewMusicSA, the local member of the International Society for Contemporary Music (ISCM).⁴ A further critique pointed to the state of music education in tertiary institutions and performance opportunities for music by South African composers. These criticisms met with strong opinions, some supporting these views and some condemning them. Some of the online responses were preserved in an article in the *Juilliard Journal*. Two of these elucidate the types of deep divisions that exist in the South African art music field:

Contrary to the vitriol spouted by some in this comment section, I absolutely commend Sachs's choice of composers; all those whose works were showcased are in my opinion fantastic creators whose works I feel honored to play (and I have performed works by all but two of them). It is often difficult to find support for new music in South Africa, but it is also exciting to be facing these challenges in a transforming country. The composers identified by Sachs are all meeting these challenges with enthusiasm, grace and a big amount of chutzpah. – Mareli Stolp (2014/2015).

I cannot believe what I've just read. This article "proclaims" a very one-sided, one dimensional and pathetic view on South Africa and its composers. It is slanderous to say the least! How can this be published with such evident lack of objective research and factual content? The "seven selected South African composers" are not remotely representative of the diverse, skillful, innovative and celebrated composers in South Africa. This article is a disgrace! – André van der Merwe (2014/2015).

The responses highlight the extremely conflicted nature and uncompromising viewpoints held by many in the South African art music scene, and further criticism was targeted at the director of the performing ensemble who had selected the works submitted for performance consideration. Notably, South African composer Peter Klatzow commented that he was

considerably taken aback by Joel Sachs's selection of composers, who to my eye mostly belong to a small clique of pseudo avant-gardists whose work doesn't merit much attention in South Africa. – Peter Klatzow (2014/2015).

⁴ NewMusicSA (NMSA) was instituted in South Africa in 2000 by composer Michael Blake with the aim of promoting works by South African composers and soon after NMSA was accepted as a member of the International Society for Contemporary Music (ISCM). NMSA's primary goal is to support, promote and perform, in concert, new music by South African composers.

The New York concert was a high-profile musical event at a prestigious art institution, providing international exposure and recognition for a small selection of South African composers. It was inevitable, no matter which composers were selected, that the choices would be highly contested and criticised, both by those defending the selection and those who may feel that they should have been included. Whether it was inevitable for opinions to have been expressed so confrontationally is another matter. What should surely have been a celebration of South African art music, and a springboard for further international performance opportunities, devolved into an online war between opposing musical factions long established in the South African musical scene. The composers' responses to Sachs's questions summarised what they felt about the art music scene in South Africa. Some, however, also used the platform to attack two significant local organisations involved in the commissioning of music by South African composers, specifically SAMRO and NewMusicSA, which they felt were nepotistic and unfair in their awarding of commissions. The response from Leon van Wyk (Chairman of SAMRO at the time) is recorded in the *Juilliard Journal* (2014/2015), some of which is reproduced below:

[We] object to your article as it unfairly portrays our organization. Not only are many statements made by Sachs—which we understand were based on what was told to him—factually incorrect, but he also failed to contact anyone at our organization to verify the content and alleged comments by the composers. We have heard good reviews of the concert; however, the article does our organization and country a disservice in that it contravenes the basic principles of journalistic ethics...

One of the very few facts Sachs did get right is his admission of his "own ignorance about South Africa's compositional world." – Leon van Wyk, Chairman of SAMRO Foundation (2014/2015).

Composer and then chair of NewMusicSA Chris Jeffery said, among other things:

As the currently reigning chair of NewMusicSA, the South African section of the International Society for Contemporary Music (I.S.C.M.) so maligned in the article, there are a few comments that I feel must be made. "The South African section of the International Society for Contemporary Music is barely functional and does not embrace new ideas." In fact, NewMusicSA has over the past six or seven years flourished under new management. In the last year alone, we've commissioned new works from young, active composers... Incidentally, we've had the pleasure of performing a fair amount of music by some of the composers in the article. "There are no groups like the New Juilliard Ensemble." It's certainly true that there are not many such groups. But in 2013, NewMusicSA launched the South African New Music Ensemble, a chamber group of varying size and instrumentation specifically created with the intention of performing new music. – Chris Jeffery (2014/2015).

A review by Lukas Ligeti, an internationally known composer (and son of György Ligeti), was favourable and encouraging. Ligeti was in the unique position of both understanding the South African art music composition scene (he completed his PhD at Wits with Zaidel-Rudolph), but also having enough separation from the internal politics to provide a balanced viewpoint. He made the point that the event was significant in providing a performance opportunity for South African composers, and for the cultural landscape of the country as a whole. I have included Ligeti's complete review below, as it both documents the event and highlights the significance of the unique concert. By discussing in detail the music of the individual composers, Ligeti gives an indication of the variety of the types of composition being written by active composers at the time. He considers the concert a breakthrough for South African music on a prominent international stage, on par with the best music from other countries – and he avoids a jaundiced view of the selection of the music itself.

Juilliard concert review

Lukas Ligeti

The Ubuntu Festival in New York City, which ran for four weeks in October/November 2014 mainly at Carnegie Hall, was a one-time showcase of South African music and arts in celebration of twenty years of democracy after the end of apartheid. Featuring a who-is-who of current South African culture from Abdullah Ibrahim to William Kentridge, and from Zulu choirs to Western-trained opera singers, it gave an American audience, whose knowledge of South Africa is generally rather limited and dominated by clichés, a wide-ranging overview of the cultural goings-on in the extremely diverse, multifaceted country that is South Africa. While few of the featured artists are true household names in the United States, they are nevertheless among South Africa's best-known cultural figures, and to the true connoisseur of South Africa music and arts, the program did not deliver many surprises. But the festival also included some less mainstream programming. That new 'classical' music would have been an unexpected area for the festival to cover seems odd, as concert music represents the main thrust of Carnegie Hall's mission. But new 'classical' music from South Africa is sadly still largely absent from the international stage, and we should be thankful that it was represented in the Ubuntu Festival at all, even if the only concert of this kind didn't take place at Carnegie Hall, but rather, on November 3rd, at Paul Recital Hall, the home base of the New Juilliard Ensemble and its conductor, Joel Sachs. Even if it wasn't Carnegie, the location – at the Juilliard School, New York City's most prestigious conservatory – proved congenial, and the concert was well attended. On the program were eight pieces by living composers from South Africa born between 1949 (Kevin Volans) and 1978 (Andile Khumalo). The programming triggered some controversial reactions; several composers were unhappy not to have been included. Indisputably, some worthy composers were left out, but when limitations of time and budget are imposed, it is inevitable that the programming, subjective by necessity, will not include all noteworthy potential contributors. Notwithstanding any dissatisfaction or controversy, the concert presented an extremely impressive, kaleidoscopic overview of current compositional activity in South Africa, a crucial sign of life by South African new music on the New York City scene. One can only hope that it raised international awareness of, and interest in, South

African new music; if it eventually leads to a more frequent inclusion in American concert programmes of the represented composers, as well as those who were left out, it will have served its purpose.

The concert opened with Clare Loveday's *Fever Tree*, a musical description of a tree in her garden in Johannesburg. A beautiful, accessibly melodic piece, it contained fewer influences from minimal music than many of her other works and might be an important signpost in the development of a new and personal style by this composer.

Andile Khumalo's *Shades of Words*, a setting of poetry by Alexandra Zelman-Doring, was written in the style of European post-second-Viennese-school/Darmstadt modernism. The relevance of this Eurocentric music to the cultural situation in South Africa is debatable, and newly-created music in this idiom is almost inevitably derivative. Perhaps Khumalo, now back in South Africa after many years of studies in Germany and the United States, will yet develop a South African slant to this style of music, leading to a more individual voice.

Michael Blake's *Rural Arias*, for eleven musicians, was inspired by the living conditions in South African villages. Blake often features unusual instruments in his music, and here the honour goes to the singing saw, its timbre, described by Blake as 'disembodied', representing the fragility and powerlessness of the disenfranchised inhabitants of South Africa's rural regions. Blake's vocabulary here is less strongly indebted to American/British minimalism than in some of his other pieces, but he takes this stylistic departure in a different direction than Loveday, establishing an eerily interesting atmosphere with vague references to European modernism.

Bongani Ndodana-Breen's *Mayibuye!*, one of two works composed specifically for this concert, closed the programme's first half. Ndodana's music is a well-crafted mixture of European tonality, South African choral traditions (even if the music, such as here, is entirely instrumental), and a pan-African take on the incorporation of instrumental idioms of the continent; in the latter aspect, his approach is related to composer-ethno musicologists of an older generation such as J.H. Kwabena Nketia and Akin Euba – but with a specifically South African undertone. The integration of these various, potentially disparate, styles was convincing, the sound and narrative of the piece unusual and personal.

Opening the second half of the concert, Robert Fokkens' *Mzantsi Nights*, also written for this concert, was perhaps the most intriguing piece on the programme. Inspired by a wide range of music across the spectrum from classical to popular and Western to African, Fokkens has evolved a personal vocabulary that includes a quarter-tone-based tuning derived from Xhosa bow music and strongly original approaches to ensemble writing. In *Mzantsi Nights*, the musicians are instructed not only to play, but also to shout brief syllables; while such theatricality might seem contrived, it blends very well here with the interlocking, hocketing instrumental parts. This is a highly individual work, perhaps a tad brief considering the wealth of ideas presented, but highly successful in the way it walks the tightrope between African and Western soundworlds.

Not to be outdone by Michael Blake's singing saw, Paul Hanmer's minuet and trio *kometgruppen 80-151-222* features the unusual instrumentation of two tubas and drum set along with piano and strings. Difficult to categorize, it might be appropriate to place this piece in proximity to American third-stream music as conceived by composers like Gunther Schuller, straddling as it does the line between a classical (indeed, neo-classicistic) approach to form and a more jazz-based timbral and harmonic orientation. While the reason for the two tubas

remained unclear and the drummer did not always possess the soft touch necessary for this piece, the result was noteworthy in its oddness, and inspiring to hear.

Kevin Volans, whose *Looping Point* closed the concert, is probably the only SA composer of significant international renown, although (and possibly because) he hasn't lived in South Africa in well over thirty years. Dating from 2012, *Looping Point* is a fast-paced, clearly laid-out piece that employs a septet of conventional acoustic instruments to evoke electronic effects such as samplers and loopers without ever sounding imitative or generic. Easily one of Volans' most inspired and cleverly conceived works of the past decade, it represented another high point of the programme.

Joel Sachs conducted the New Juilliard Ensemble with much inspiration and energy. No other city's musicians can quite match the level of activity and consistency of those of New York City, and while the ensemble was not always as polished as these musicians will undoubtedly become after having completed their studies at Juilliard, the performance was both sensitive and strong. If anything, this concert gave ample proof that South Africa's new music scene is unjustly overlooked. South Africa's composers need not fear the competition from other parts of the world; had this concert featured music from the United States, United Kingdom, France, or elsewhere, the result could not have been more convincing than what was delivered by these living composers from South Africa (Ligeti 2014.)

It seems highly unlikely, given some of the responses recorded above, that such an event can be repeated at any time in the near future, partly because much of the criticism was directed at the leader of the performance ensemble. Sachs appears to have undertaken the concert "to perform a sampling of what is going on in South Africa, no more, no less" ('South Africa Concert Article Fosters Debate' 2014/2015). He states that, upon hearing of a new direction taken in the International Society for Contemporary Music, he was delighted: "A true support system for composers – especially, I imagine, younger people – is exactly what is needed" (ibid.). Surely, it seems that Sachs could have had no idea of the type of environment he was about to witness and become entangled in when he initiated the idea of the concert.

This case study of an event that should have served as a positive performance opportunity highlights the type of environment that any performer choosing to play works by a South African composer is operating in – highly toxic, often personal, and I'd say inevitably political. The issues raised by the various respondents above remain unresolved to the present day.

In response to the events above, South African composer Robert Fokkens (now resident in the United Kingdom and a previous student of Klatzow), who was one of the featured composers in the Juilliard Concert, summarised the current situation in the South African composing community in an open letter to NewMusicSA:

[What] I have found most troubling is the sense that there is a deep divide in the new music community in SA. I don't have detailed information about how this has come about or why it is the case, but it seems to be – from a distance – quite a destructive force. The basis of this division appears to be a supposed stylistic separation into two camps – which, in my experience of South African composers and their music does no justice to the wealth of music and musical styles appearing there today. I find it extraordinary that, in this context, there appears to be a sense of two separate communities developing, and each composer must choose which 'team' he or she plays for (2014: 8).

He continues:

In closing then, the thing I'd ask particularly young South African composers to consider most carefully is this: if you feel you are expected by teachers, mentors, colleagues, peers, or indeed anyone to choose an approach, mind-set, aesthetic, style – whatever one might call it – to win approval, be successful, or to develop as a composer, then you should ask yourself whether this constitutes real nurturing of and engagement with your individual creative life... What is absolutely clear is that nothing positive will come out of attacking that which is different to us and creating division. Surely, if we don't understand this yet, we really have not been paying attention (2014: 8-9).

In the fallout from the concert, evident in the discourse on the online blog, students of several of the composers defended them, or attacked the other 'side'. This reinforces Fokkens' position that the conflict in South African compositional circles is being perpetuated amongst a younger generation of composers, which, by implication, will have a knock-on effect not only on a subsequent generation of performers, but other stakeholders in the South African classical music world. Fokkens observes that this community has not been 'paying attention' and questions the origins of the divide.⁵ Having enjoyed a long performance career in this same community, playing and commissioning music by several South African composers, I have some insight as to the origins of this conflict in an event several decades ago.

The 1983 Jamboree

From the 2nd to the 9th July, 1983 a Festival of Contemporary Music was held at the South African Broadcasting Corporation (SABC) in Johannesburg, with the American minimalist composer Morton Feldman as composer-in-residence. The event would later be described as a "two-week jamboree of new music" by Rörich (2003: 11). The Festival Programme (reproduced in full in Appendix A, with the cover page in Figure 2) illustrates the

⁵ The title of this essay draws on Fokkens' notion of a "deep divide" (2014: 8) in the South African art music world.

comprehensiveness of the composers and works presented; an event of this scope and intensity, with a combined focus on South African and international contemporary art music, has never been replicated since in this country; although the New Music Indabas in the early 2000s, organised under the auspices of NewMusicSA and the National Arts Festival in then Grahamstown, were of similar scale. What follows is an attempt to summarise the scope and importance of the Festival as the SABC's archival material of the event has subsequently been lost, which I discovered when trying to hunt it down. While attempting to locate the programme and other documentation from the Festival, a staff member from the SABC informed me that they thought that the South African (choral) conductor Richard Cock had been part of the organising team at the time. Upon contacting Cock, he described the extent of his involvement, and invited me to photocopy the programme, which he had kept in his personal archives.

The Festival was organised by South African composer Jacques de Vos Malan, Cock and music educator Susan Staude, with the purpose of providing a discussion forum and performance platform for South African composers to interact with international peers. It was an opportunity for both the listening public and participants to experience the music of many South African composers as well as the music of Feldman and internationally recognised South African composer, Malcolm Forsyth, then residing in Canada.

Almost every established South African composer, as well as promising young composers were represented in concert performances in the Festival. These included Graham Newcater, Hans Roosenschoon, Peter Klatzow, Alan Solomon, Roelof Temmingh, Henk Temmingh, Jacques de Vos Malan, Carl van Wyk, Jeanne Zaidel-Rudolph, Kevin Volans, Michael Blake, Hubert du Plessis, Stefans Grové, John Coulter, Johan Cloete, Barry Jordan, David Kosviner and Dirk de Klerk amongst others. In a festival presenting living (white) South African composers, a notable absence was Hendrik Hofmeyr, who had gone into self-imposed exile to Italy as a conscientious objector to the apartheid regime. (In apartheid South Africa the state broadcaster would not have invited black composers).

Included in the Festival programme were concerts, lectures, panel discussions and debates on contemporary art music in South Africa. Additionally, as part of the Festival, the South African Musicological Society (SAMUS) held its annual conference.

**1ste SAUK
KONTEMPORÊRE
MUSIEKFEES**

1983

**1st SABC
CONTEMPORARY
MUSIC FESTIVAL**

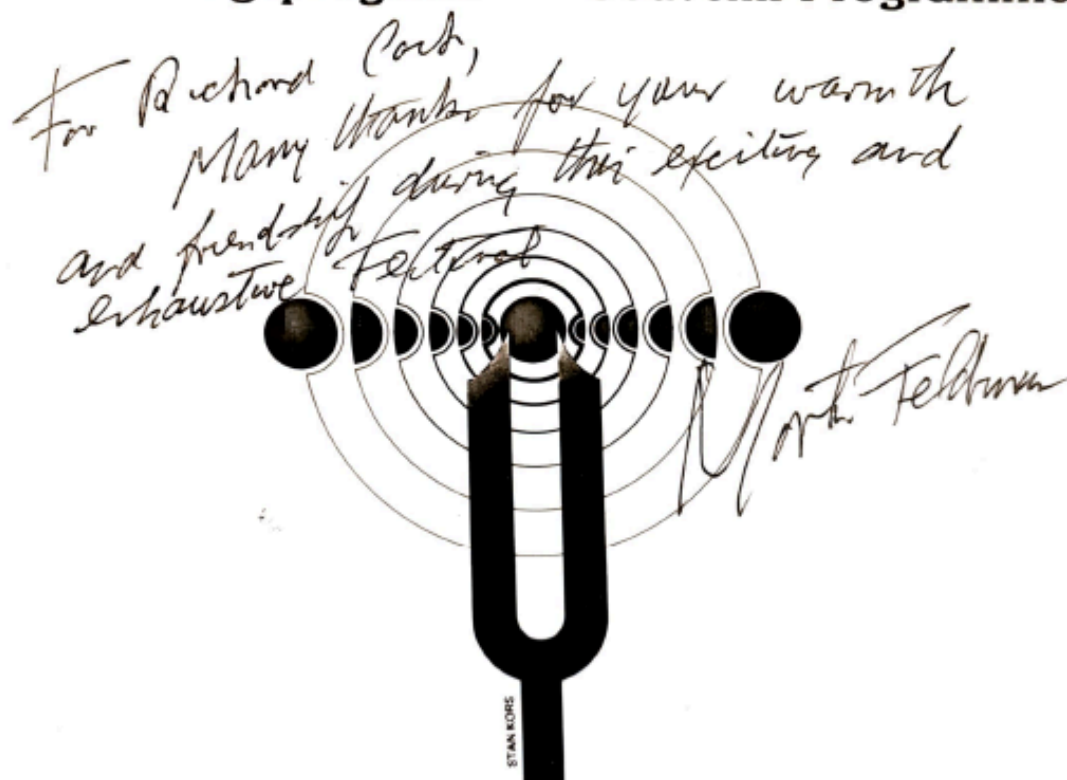
**Uitsaaisentrum
2-9 JULIE**

Johannesburg

**Broadcast Centre
2-9 JULY**

Aandenkingsprogram

Souvenir Programme



**prys/price
R5**

**Insluitend
MUSIEKWETENSKAPVERENIGING
VAN SUID-AFRIKA**

**met/with
Morton Feldman**

**Including
MUSICOLOGICAL SOCIETY
OF SOUTH AFRICA**

Figure 2: The cover of Richard Cock's 1983 Festival programme autographed by Morton Feldman.

In a subsequent review of the Festival, musicologist and journalist Margaret Nabarro described the event as follows:

Delegates [attended] from all over the Republic as well as from Zimbabwe and other Southern African countries... Feldman spoke on current trends in American Music. Many people at the Festival did not agree with Professor Feldman's views on musical composition but he certainly acted as a fiery catalyst to stimulate the local music intelligentsia into activity (1983: 13).

Two of the major South African compositional figures in attendance at the festival were Kevin Volans and Peter Klatzow, both already well-established at the time, as Nabarro's introduction to the artists suggests, and with many performances of their works included on the programme:

Peter Klatzow, a composer from the Cape, who has been awarded many international honours for his compositions and is also known in South Africa for promoting performances of his own music but also that of other South African composers (Nabarro 1983: 13).

Kevin Volans, a young Natalian who has had the opportunity of working for nine years in Germany, gave an interesting discourse, even if it was ill-prepared, on African Music and its influence and necessity in the twentieth century on South African Music. This young man had to go to Europe and study there before he realised what a magnificent musical heritage was readily available from the Africans in Southern Africa (Nabarro 1983: 14.).

Volans's contribution during the Festival comprised a lecture entitled 'African Music – its Influence on and Necessity in Twentieth-century South African Music' and a performance of two of his works, *Mbira* for two harpsichords and rattles, and *Studies in Zulu History* which formed part of the *African Paraphrases* series. Nabarro's review of events in the Festival surprisingly makes no mention of the furore that ensued in a public discussion after the performance of Volans's works, particularly *Mbira*. The heated discussion centred around the ethical debate on the incorporation, or appropriation, of indigenous African music into Western art music composition. This was the first time this issue was debated at a meeting attended by such a large number of South African music practitioners; and preceded the mainstream musicological interest in cultural appropriation that gained pace in the 1990s and early 2000s (see, for example, Born and Hesmondhalgh 2000).

To my knowledge, the first public reference to this clash happened twenty years after the fact. South African musicologist Mary Rörich, who was in attendance at the Festival in 1983, published a reflection in the South African newspaper the *Mail and Guardian* titled 'African Style Avant-garde' in which she outlined the historical exchange between Klatzow and Volans.

Rörich resurrects these past events and expresses strong opinions as to their significance and implications during the Festival, as well as characterising the event as a whole:

Twenty years ago this month the SABC hosted a two-week jamboree of new music, with the charismatic American king of elitism and Bronx aphorism, Morton Feldman, as composer-in-residence. Feldman gave colourful, if otherwise unintelligible, talks on the important influences on his own music, mainly his grandmother and Proust, and contemporary music in the United States, mainly his student Bunita Marcus. He fell asleep during most of the many performances of his own, generally very long, compositions (2003: 11).

Mbira for two harpsichords and rattles (first performed in Cologne in 1980), the work that caused all the trouble, was Volans's featured work at the Festival. In her article Rörich describes Klatzow's reaction to the piece: "'Cultural banditry', growled leader of the pack, Cape Town composer Klatzow, in response to one of the works in Volans's series of African paraphrases" (Rörich 2003: 11). In an essay by Volans on the reception of his African-inspired works, he describes his own view on the conflict that emerged in the 1980s:

The South African musical establishment responded in the early 80s with fierce criticism of these pieces: "Black music is for Black people" "cultural banditry" "cultural appropriation" "I no more wish to hear mbira music played on the harpsichord, than Mozart played on the mbira" etc. – all of which smacked of separate development to me, and strengthened my determination to continue (2022).

Klatzow's response may nevertheless have hurt. It is interesting to note that (subsequent to the Festival) on Volans's website it simply states, in reference to *Mbira*, that "the work has been withdrawn" (Volans 2022).

Rörich's reference to an event that happened twenty years earlier is perhaps indicative of the fact that the tensions that emerged in the 1980s were still active in the early 2000s. And indeed, the conflict has since perpetuated itself in several facets of Western art music circles in South Africa, including performance, funding opportunities and musicological discourse, an area which, by its nature, contains much of the documented evidence of those on both sides of the conflict. Instead of dissipating, the conflict has become entrenched.

In the above-mentioned review article, Rörich not only documents the events of the Festival in 1983, but firmly places herself in the discussion. She validates Volans's compositional aesthetic, suggesting that he was "the only one who appeared to really engage with questions of African versus European aesthetics" (Rörich 2003: 11). She elaborates

Volans headed back to Europe, where he became leader of the 1990s modernist post-modern, engaged a new audience and made a lot of money. He continued to interrogate the privileging of material by Igor Stravinsky and Feldman, and the non-conceptualist aesthetic of African music. Volans understood the 1983 experience and grew beyond it (2003: 11).

Rörich is highly critical of the white established composers at the festival, stating that

Peter Klatzow, Roelof Temmingh, Hans Roosenschoon, Jacques de Vos Malan, Carl van Wyk and others were too busy preparing performances of their works and too taken up with their status as art composers to analyse Feldman's obscure aphorisms or the real situation...otherwise 1983 was not a good time to bring "new music" to South Africa: we were too white, too blinkered, too needy, too up our own fundamental orifices (2003: 11).⁶

Rörich's provocative review elicited responses from two scholars: Chris Walton (a British musicologist who had been Head of the University of Pretoria Music Department) and the South African musicologist Stephanus Muller. In Walton's critical review of Volans's String Quartets Numbers 1, 2, and 6 (played by the Duke Quartet 2002/2003) he discusses issues around the use of African music and its appropriation. What is valuable about this review is that he commends Rörich for being 'brave' in her assessment of two distinct camps in the composer community:

Rörich ...is refreshingly blunt in her depiction of the two main camps, namely, the Young Turks (my phrase, not hers) with Volans at the forefront, and an old(er) guard comprising composers such as Peter Klatzow, Roelof Temmingh and others (Walton 2002/2003: 22).

Rörich, Walton continues, not only identifies the two camps but clearly aligns her aesthetics with those of Volans, holding him up

as a paragon in South African art music: someone who in the early 1980s saw a way forward when others didn't, took that way when others scorned him for it and (more, much more than this – one can almost hear the Sinatra sound track) did it his way, achieving critical and popular success with his works with the Kronos Quartet (2002/2003: 22).

By contrast, Muller's reply to the *Mail and Guardian* newspaper (August 8-14 2003) reproaches Rörich for being selective about South African music history before 1994, and in his article "A Poor Recording" (2003) accuses her of being simplistic in her assessment of the older established composers, arguing for a more nuanced appreciation of Klatzow and his

⁶ Rörich links the world of established composers to white male anxiety. Writer and academic Nicky Falkof has written detailing this phenomenon:

late apartheid South Africa suggested a condition of permanent anxiety lurking underneath mainstream heterosexual white culture, whispering that masculinity, and by extension the civilization it stood in for, were fallible and could fall apart if they were not continually shored up by the performance of appropriate and acceptable versions of gender, citizenship, and whiteness (2019: 286).

music. Muller specifically refers to her condemnation of Klatzow in which she disparagingly labels him as the “leader of the pack”, pointing out that

Peter Klatzow, no stranger to musical controversy, is held up as “leader of the pack” of a South African old guard populating Rörich’s dismissive remarks of South African music history before 1994. Yet few musicians or musicologists will dispute the fact that Klatzow is still, as he was in 1983, one of South Africa’s best and most original composers. This will remain the case, even if aesthetic preferences shift, or political imperatives change (2003: iii).

Muller suggests that this nuanced approach should include room for different ideologies and aesthetics to co-exist:

Of course, Kevin Volans is an important and (in South Africa at least) under-acknowledged composer, but why this should reflect negatively on other South African composers is a mystery. Unless the suggestion is that all creative individuals should respond to environments in the same, ideologically conditioned ways, it is entirely understandable that composers explored different directions in 1983 (and each year before and since) to the musical and societal impulses shared and not shared. Contrary to what Rörich seems to imply, there is no right or wrong here. Relevance and irrelevance are labels hugely important in the present, but of questionable aesthetic significance and heuristic usefulness in understanding or valuing music (2003: iii).

What started as a public discourse presented in one of the country’s most intellectual newspapers, then took hold in musicological journals. And so a conflict that played out in a public forum in the pages of the *Mail & Guardian* came to be reinforced in the academic space, through several published journal articles and in the yearly *NewMusicSA Bulletin*.

Musicologist Christine Lucia, in an article titled ‘Celebrating Composer Kevin Charles Volans b. 1949’ (2009), presents a biography of Volans, and a critique of his work referring to his departure from South Africa for Europe in the mid-1980s. According to Lucia, it appears that Volans left South Africa behind, both geographically and in terms of the conflict generated by his *African Paraphrases*. Outside of South Africa, both in Europe and the USA, the popularity of his early works generated a commercial success and placed him as one of the leading composers globally. However, the controversy regarding Volans’s works followed him overseas in articles and critiques, amongst others by the South African-based German composer Jürgen Bräuninger (1998), Chris Walton (2002/2003) and Timothy Taylor (1995).

In ‘Whose ‘White Man Sleeps’? – Aesthetics and Politics in the Early Work of Kevin Volans’ (2008), musicologist Martin Scherzinger interrogates the debate around the responses to Volans’s works. Scherzinger notes that while Volans’s early music was

a commercial triumph in classical and world music markets, much of the *academic* commentary on Volans (both in South Africa and abroad) has not only dismissed Volans' aspirations, but also raised to a higher degree the critique of Volans' entire project, concluding it a political and aesthetic failure on both local and global terrains (2008: 210).

While the above provides evidence of the debate around Volans in the academic space, this also took hold in the *NewMusicSA Bulletin*.

NewMusicSA (NMSA) was instituted in 2000 by composer Michael Blake. Within four years of its founding, the organisation became explicitly politically motivated in its choice of which composers to support. In a press release from 30 April 2004, Blake, in his position as President of NMSA, stated:

While everyone in music and the arts has been looking at the achievements of the past 10 years, NewMusicSA felt it was a good time to reflect on composition in the years of apartheid when white composers – the current whingers! – were having a pretty good time, thanks to their great patrons the old National Party, the Broederbond, the SABC and Anton Hartman, and the apartheid system itself. Never before (or since) had so much mediocrity reached such heights (Blake in Muller in Olwage 2008: 282).

The implication is that white composers who worked in South Africa (as opposed to those who left the country) during the apartheid era wrote music of questionable quality. Muller views the above quote by Blake as being “provocative and simplistic” and suggests that the sentiments expressed in his article have established “a master-narrative of apartheid complicity and aggrandisement” (Muller in Olwage 2008: 282).

A more nuanced viewpoint when evaluating music composed during apartheid is outlined by the musicologist Winfried Lüdemann:

There is more to be said about the works belonging to this creative tradition than their location within the oppressive or exploitative systems ... or their use of stylistic elements and compositional procedures that have their origin in Europe. Focusing on these aspects alone may have its own merits, but for an analyst it is too blunt an instrument with which to examine the meaning and value of such works comprehensively (2020: 15).

Lucia argues that “this is not to say individual composers agreed with the politics of the larger field, but rather that larger politico-economic power – then as now – encouraged and supported a particular notion of music” (2005: 50).

In 1993, Lucia reviewed Klatzow's new piano suite, *From the Poets*, in the *South African Journal of Musicology*, in which she criticises the composer for not having incorporated African elements in his earlier music:

In this suite a contemporary South African composer of stature who has always had extremely tenuous links with (not to say contempt for) the use of the 'local', especially the African, in compositions of European descent, is beginning to explore them here through the medium of South African landscape poetry (1993: 114-117).

In Klatzow's response, in the same journal, the composer protested that Lucia's claims were predicated either on ignorance or a deliberate attempt to ignore his incorporation of African elements in his previous works. He further states that it "is clear that Prof Lucia has used the opportunity of a review for the purpose of airing her own agenda" (1994: 126).

Muller later analysed the issues raised in the exchange between Lucia and Klatzow. He argues that the terms of the debate are ultimately no more than discursive constructions. So if someone talks about 'African music' this is not because there really is something out there, but because the existence of 'African music' is posited. This allows Muller to contend that the debate is not really about African music but about white people, their fears, their guilt, their desire for something that will span the divide between 'African' and 'European/Western' (1999: 8-9); and notes how black South African art music composers' voices were largely silent in this discourse. Muller touches on an important distinction here. The terms of the debate in the South African art music scene have gravitated towards binary opposition between two opposing camps, which do not allow for the expression of multiple and nuanced viewpoints. Scholar Edward Said proposes that "by looking at the different experiences contrapuntally, as making up a set of intertwined and overlapping histories [we may] formulate an alternative to the politics of blame and to the even more destructive politics of confrontation and hostility" (1994: 19), which seem to have overcome any possibility of empathetic resolution in this particular divide. Indeed, a crucial feature of the South African art music debate is that it has increasingly become monothematic rather than contrapuntal, to use Said's formulation. The terms used in Muller's article speak to an environment of personal anxieties, white fear and guilt and the desire for atonement; traits not unique to the world of (art) music.

The literature that I have discussed provides evidence of the promulgation of an ideological conflict that developed between two groups of composers, loosely organised around the figures of Kevin Volans and Peter Klatzow, with Michael Blake as an important provocateur, and one which came to pervade several aspects of art music society in post-apartheid South Africa. In 'The Present-Day Composer Refuses to Budge: Case Studies in New South African Orchestral Music' Blake contends that in the South African compositional world

[t]wo traditions still predominate – neo-romanticism and modernism – but we can also find aspects of impressionism, neo-classism, folklorism and cross-culturalism on the one side, and minimalism, reductionism, experimentalism and post-modern on the other (2005: 130).

It is important to note that Blake makes distinction on the grounds of different compositional traditions and is not directly dividing composers into specific camps. However, within the context of the ongoing dispute his remarks could be read as reinforcing the divide into two camps, and the relevant value judgments that he assigns to the composers within them. The implication is that one camp of composers has not evolved past aesthetic notions that developed in the late nineteenth and early twentieth centuries, while the other is progressive, forward-looking and follows contemporary musical trends. In terms of the divide in South Africa, this would suggest that the 'Klatzow camp' is rooted in the past, while the 'Volans camp' is more forward-looking.

Composer Robert Fokkens mentioned in the Juilliard concert furore above, wrote a defence of Klatzow's position as a South African composer in 2004. He made the case that Klatzow has been exposed to a wide variety of styles and influences in his compositional career, and has room to draw on all of these when composing, without having to prescribe to one particular aesthetic approach (2004: 106). Defending Klatzow against Rörich's perspective he states:

Mary Rörich presents a less positive perspective when she asks: 'Well, what happened to the South Africa avant-garde? Klatzow and Temmingh returned to the Cape and the safety of pre-modernist styles and audiences' (Rörich quoted in Fokkens 2004: 104).

While these examples do not cover the full extent of this conflict, they signpost the salient features, and the type of environment in which South African musicians work. Unsurprisingly, the issues underpinning this conflict have proliferated through a series of journal articles by prominent figures in the academic space, continuing through the 2010s.

Musicologist versus Composer versus Composer

Musicologist Thomas Pooley's 'Never the Twain Shall Meet: Africanist Art Music and the End of Apartheid' argues that composition during the late apartheid period (1980–1994) was in crisis and that "'Africanist' art music became the vehicle through which composers negotiated this crisis" (Pooley 2010: 45). Pooley suggests that specific composers, especially Volans, incorporated Africanist elements into their music in an integrous and integrated manner, while others, such as Roosenschoon, Grové, Zaidel-Rudolph and Klatzow absorbed Africanist

elements into their music in a contrived and insincere manner, thereby creating “‘African’ parodies ... to secure their own prestige and power in the post-apartheid field” (2010: 66). Pooley writes that the composers who remained in South Africa during the apartheid era, and who were affiliated with universities or state bodies, gained their reputations by these affiliations and continue to be dependent on these institutions for their success.

By ‘establishment figures’ I mean those in positions of power in the academy and in the field of composition who have benefitted from, and continue to be reliant on their association with state institutions and commissioning bodies for their success and prestige (45).

Questions about power and complicity became prominent in the controversy around South African art music, with the main claim being that certain individuals, including composers, have comfortably occupied positions of authority under apartheid, only to continue in those positions after its demise.

One example of the reading of a composition as complicit with apartheid ideology is musicologist Annemie Stimie’s ‘The Unspoken Cultural Alliance: Israel, Afrikaner Nationalism and Jeanne Zaidel-Rudolph’s *Masada*’ (2011). Here Stimie argues that as a result of the composition being commissioned during the apartheid years, the venue where it was performed, and the racial composition of the audience, the music of *Masada* could only have been received and heard as reflective of the apartheid system which enforced segregation along racial lines. In contrast to this singular interpretative approach, Jeff Schwartz, reminds us that “not only are coding and decoding systems finite and multiple, they can also overlap, with a single musical sign having several, potentially contradictory, meanings” (Schwartz 1995).

In a follow up article on Zaidel-Rudolph’s *Masada*, Stimie writes that

the political sensitivities of writing about musical meaning and *Masada* illustrate something of how the notion of musical autonomy, seen by ‘New’ musicologists as a political tool that denies its own political nature, continues to function as tension-filled field of engagement between composers and musicologists (2015: 3).

Indeed, a prominent theme in the discourse on art music in post-apartheid South Africa is the divisive relationship between musicologists and composers. Perhaps inevitably, what started as a debate on seemingly aesthetic grounds crossed over into the political space. Throughout the article Stimie overlays Zaidel-Rudolph’s *Masada* with political meanings:

Masada was conceived in the final hours of apartheid and it greeted the dawn of democracy in the form of a recording. In this guise, it surreptitiously entered the art music canon of the 'New South Africa' where its status and importance remained unquestioned for more than a decade (2015: 1).

She continues, referencing her earlier paper, that the relevance of the work to its white audience "would have been consciously and unconsciously enhanced by the special relationship Israel had maintained with the Afrikaner Republic and the identification of conservative Afrikanerdom with the chosen people of the Old Testament" (Stimie 2011: 6 in Stimie 2015).

The argument of unconscious reception history is questioned by theatre and opera director Jonathan Miller:

The authority of the writer has also been threatened by the development and popularization of psychoanalytic theory according to which the poet or playwright, like anyone else, is under the influence of urges and impulses that he is in no position to recognize or even control. Any conscious meanings that might be expressed in his text are small by comparison to the unconscious ones which lurk beneath its easily readable surface. The problem is that, as with psychoanalytic theory itself, there is no reliable criterion for judging whether a given meaning belongs to the mind to which it has been attributed, in the absence of such a criterion, there is virtually no limit to the intentions that are perceivable in any particular work (1986: 71).

In the same paper Stimie quotes a response given by scholar Gerrit Olivier in an unpublished paper, which questions her musicological approach, which he finds to be closed-minded and deterministic:

The creative process and the ideas and intentions that may have underpinned it, the music score itself, the realization of the music in performance and the response of the assumed audience are all collapsed into a single and depressingly deterministic framework. In all its bleakness this kind of musicological analysis ends up denying the potential open-endedness of creative processes, cultural objects and their reception, and the play between these aspects. It closes down rather than opens up the debate (Olivier in Stimie 2015: 18).

The extracts from Stimie's paper speak to the tone in her language which suggests that Zaidel-Rudolph's music has unfairly entered the South African art music canon. As Emily Wilbourne observes, musicians can find themselves "in a [musicological] discipline where intellectual authority is frequently purchased with the coin of aggressive criticism and thinly-veiled personal attack" (2015: 5). Indeed, the tone of much of the criticism levelled against select South African composers discussed in the writing above speaks to Wilbourne's categories of "aggressive criticism and thinly-veiled personal attack". In some instances, these underlying motivations are not disguised. Until now I have provided examples that, at least on the

surface, seem to engage with the aesthetic and musical value of the works discussed, without entering into the space of personal conflict. However, at times this debate has escalated into the realm of public personal attack.

One example of this type of conflict emanates from a public fracas at a South African Society for Research in Music (SASRIM) conference hosted at Wits from the 12th to the 14th of September 2014, between Stimie and Zaidel-Rudolph. On the first day of conference there was a panel discussion titled “SASRIM and Research Ethics” for which Stimie and five other musicologists were the panel members. Zaidel-Rudolph herself was in the audience and I was in attendance at the conference. Upon Stimie’s presentation she was challenged from the audience by Zaidel-Rudolph, and others, and an ugly exchange ensued, with Stimie eventually leaving the venue in tears. For the audience and remaining panel members this exchange was extremely uncomfortable and the issues that had been raised remained unresolved.

In a more recent exchange between Volans and musicologist William Fourie a similar type of contention between composer and musicologist played out in a series of journal articles. In ‘Between the Musical Anti- and Post-Apartheid: Structure of Crisis in Kevin Volans’s String Quartet No. 5, Dancers on a Plane’ (2019) Fourie attempts to read the string quartet as a representation of Venda music, as several field recordings incorporated in the work were tape recorded in the Limpopo and the Kruger National Park areas in South Africa from which Venda music originates. In response Volans argues that although the sound recordings were from these regions, the composed sections of the music were not related to the music of the VhaVenda. Volans closes his response with the following:

What I believe happened in the article under discussion here, is that a project of music analysis was begun from a pre-determined ideological and political position, after which the author proceeded to mould a composition to fit those preconceived ideas. As such, it is a failed project (Volans 2021: 21).

In defence of his article, Fourie argues that musicologists should be able to interpret musical meaning and intention in relation to a composition without the direct participation of the composer. He questions: “Should the hermeneutic reading be authorised by a composer, or should it be developed in dialogue with them, or should the composer be left out of the discussion altogether?” (Fourie 2020: 27). At the core of this exchange is an argument for the

right of the musicologist to influence the narrative around the origin and meaning of a composer's music. Volans, perhaps unsurprisingly, disagrees:

All of these misunderstandings and factual errors would have been avoided if the author had followed the prime rule of (old) musicology: begin with, or at least never ignore primary sources. I am the primary source when it comes to the facts pertaining to my music (Volans 2021: 21).

Throughout the history of musicology an enormous amount has been written about composers without their participation, in most cases as they are long deceased. At times, a very distinct and personal meaning is overlaid on a composition with no rationale for this reading to be universally accepted. One of the most well-known examples comes from musicologist Susan McClary who writes about Beethoven's 9th Symphony, in which she describes the climax prior to the recapitulation of the first movement as follows:

...the carefully prepared cadence is frustrated, damming up energy which finally explodes in the throttling, murderous rage of a rapist incapable of attaining release (McClary in Fink 2004: 109).

McClary later revised her reading of the music and replaced the passage above with the following:

The point of recapitulation in the first movement of Beethoven's 9th Symphony unleashes one of the most horrifyingly violent episodes in the history of music. The problem Beethoven has constructed for this movement is that it seems to begin before the subject of the Symphony has managed to achieve its identity (McClary 2002: 128).

This sanitised version is far removed from her original standpoint. While McClary originally postulated rape, scholar and pianist Charles Rosen hears the passage rather "as if Beethoven has found a way of making an orgasm last for sixteen bars. What causes the passage to be so shocking, indeed, is the power of sustaining over such a long phrase what we expect as a brief explosion" (Rosen 2000: 206). Thus two eminent musicologists project a personal sexual metaphor onto the passage, but interpret the metaphor in different terms. Conclusions are frequently drawn about music and composers that are not only at odds with one another, but also possibly completely different to the composer's intention for a particular composition.

While the cases above refer to conflicts between composers and musicologists, there are also instances of South African art music composers engaging directly with one another on hostile terms. One example of this type of animosity can be shown from a Facebook exchange reproduced in Figure 3 between Klatzow (at the time Professor Emeritus at the University of

Cape Town, South African College of Music) and Hofmeyr, then Head of Compositional Studies at the same institution:

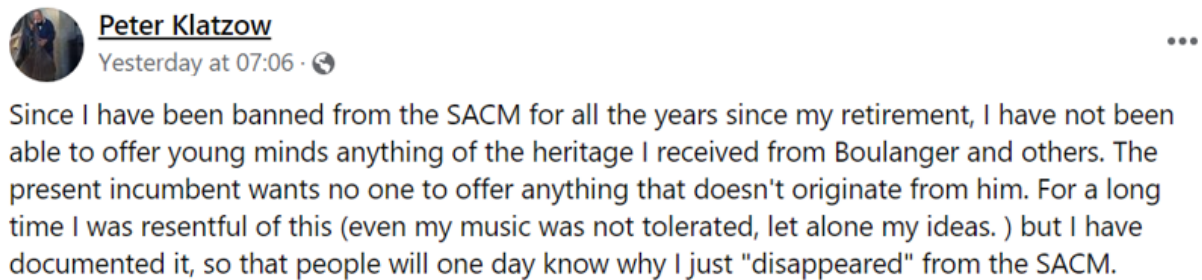


Figure 3: Screenshot of Facebook post, 19 December 2021.

Hofmeyr's response follows:

As the 'present incumbent,' I have tried to refrain from responding to Prof Klatzow's baseless accusations, but, I feel I can no longer ignore these repeated attacks on the SACM and on my integrity. To take but one of his false claims, and one for which the facts are a matter of public record, namely that his music has not been 'tolerated' since his retirement: I was chair of the SACM Concerts Committee when, in celebration of his 70th birthday, we scheduled more performances of his works than we had ever done for a living composer. This was done despite the fact that he had already on a number of occasions abused the SACM, our Head of Department and the Dean of Humanities on Facebook. So thanks to Francois, Louisa and Nina for helping to set the record straight! And please note that, since people have asked if Prof. Klatzow really is banned from the SACM, he has been quiet as the tomb ...

A further example of this type of animosity again involves Hofmeyr: in a comment on a Youtube video performance of his *Partita Africana*, composer Michael Blake comments, following a complimentary remark by another poster (see Figure 4):



Figure 4: Screenshot of Youtube comments (Sylvia Jen 2009).

Martin Scherzinger, a South African musicologist now resident in New York, characterises the type of arguments above that relegate the aesthetic content of the music itself to a secondary role in that they "insist on subordinating the musical text to its function within a broader social

context” (2004: 254). He argues that these texts self-proliferate, and that they imply “ideological closure and programmatic constraint... that emphasise social and political issues over close reading and other formal techniques associated with musical analysis” (255).

Hofmeyr is one of South Africa’s most prolific, and successful composers, who taught at the University of Cape Town until his recent retirement. His compositional style has engendered much criticism from musicologists. Hofmeyr’s music makes use of several elements that could be seen as structurally conservative: the use of counterpoint, canon, and harmonic language have enabled critics to label him as part of the ‘old school’ camp. However, his music is admired by most performers that I interact with. I have performed much of his music and worked closely with him in recording and recital preparation of his music. My masters’ thesis discussed the process of learning and recording his *Notturmo Elegiaco* for flute, cello and piano (Nay 2008).⁷

An example of the type of musicological critique levelled at Hofmeyr is evident in Pooley’s article, ‘Organic unity in Hendrik Hofmeyr’s solo piano music’. Here Pooley criticises Hofmeyr’s structural compositional procedures:

In the pieces discussed, I have shown how Hofmeyr has constructed organic unity through the use of fugue, canon, traditional sectional forms, motivic relationships, and contrapuntal fabrics, regardless of whether he appropriates a Chopin Mazurka or a Xhosa folksong ... The construction of organic unity through this organizational complexity almost constitutes *a fetish*. The rigorous methods of achieving it are apparent in all of his solo piano works, and evident in his programme notes too. There is an element of predictability in this method of composition, and it results in a sense of ‘sameness’ in his works (2007: 81, emphasis mine).

The issues that emerge from the scholarly writings that I have discussed, particularly those by Pooley, Scherzinger and Stimie, articulate strongly some of the most prominent points of contention between those involved, including composers, musicologists and performers.

Pooley’s primary argument is that “establishment figures” (2010: 45) who occupied positions of power and influence in the late apartheid years have continued to do so. This argument centres around the ideas of institutional power and by extension, institutional complicity. The implication is that there is an element of injustice as they have continued to occupy these positions without an acknowledgement of their past roles. At the close of the apartheid era

⁷ https://www.youtube.com/watch?v=NFR7QFFfypI&ab_channel=MalcolmNay.

the Truth and Reconciliation Commission was established, primarily with the goal of dealing with various atrocities that took place under the apartheid regime.⁸ The country did not experience anything akin to a 'purge' of prominent figures in academia in general, nor specifically in music.

Pooley's second point is an implication that there was a 'right' and a 'wrong' way for white composers to incorporate African elements into their music. This phenomenon was not unique to the music world in post-apartheid South Africa, but extended to several cultural fields. There have been many artists who have drawn on African themes and materials, sometimes rather tentatively or even clumsily, to signal their acceptance of the new South Africa in a spirit of reconciliation. Pooley's argument goes beyond a mere discussion of the success with which this was undertaken, and implies that there was an ulterior motive behind the practice: a calculated and disrespectful attempt to make use of African musical elements in order to secure one's own credibility and prestige in a new political dispensation. This appears to be a cynical approach to this issue; how does one prove what the underlying intentions of any particular composer were when writing a piece of music, more so in the tradition of musicology that doesn't speak to the composer? While discussions around the role of music and its function within a societal context can be valid, Pooley extends this to the realm of questioning the good faith intentions of particular composers, setting himself up as the arbitrator as to who has successfully negotiated this and who has not.

The final argument that Pooley makes is an aesthetic one, specifically with regard to Hofmeyr. His criticism of the composer is predicated on the notion that he has unsuccessfully incorporated African elements into his music, particularly into Western musical forms. He admonishes Hofmeyr:

What are the consequences of representing African music in this way – naively, as if in a vacuum? For surely in South Africa, or for any academic composer in the early 2000s, it is no longer possible to argue that elements may be appropriated by composers and used however they like and without ramifications or the possibility of consequences, including critical consequences (2007: 80).

⁸ From the official website of the commission: "The South African Truth and Reconciliation Commission (TRC) was set up by the Government of National Unity to help deal with what happened under apartheid. The conflict during this period resulted in violence and human rights abuses from all sides. No section of society escaped these abuses" (<https://www.justice.gov.za/trc/>), see also Gibson and Gouws. 1999

Hofmeyr responded in broad terms to this type of criticism levelled against him, and in an interview with Morne Bezuidenhout stated:

... in the form of the current vogue for assessing music on the basis of how literally it reflects the social conditions [read socio-political conditions] in which it was written; if one were to apply this criterion to Beethoven's 'Wellington's Victory' (this) would be his most important work (2007: 20).

Hofmeyr is making an argument for an understanding of his music on aesthetic grounds, rather than value judgements made on the basis of its political relevance alone.

Stimie, in contrast to this approach, favours placing contextual relevance at the centre of her criticism of Zaidel-Rudolph's music, with musical factors taking on secondary importance in her discussion. She suggests that a composition, despite its surface appearance, or even its wide-range of possible meanings, can in certain contexts, be restricted to one meaning (in this case, the political one she determines for the work).

Scholar and pianist Charles Rosen succinctly articulates a view that attempts to reconcile the aesthetic and sociological arguments made above:

Sociologists who believe that the history of music can be entirely elucidated by its social functions and the classes that support it without any reference to the music itself are as harmful to a sane view as the critics who believe that music stands abstractly outside of society in a world of pure forms (2000: 2).

Rosen's view is in line with that of Scherzinger mentioned above. Any discussion that veers too far in either direction can lead the argument to a premature close. Scherzinger provides an alternative viewpoint to the basic principles encapsulated by the 'New Musicology' (see Cook and Everist 1999), which tended to place music within its social, political and historical context, and, which some argued, tended too far in this direction. Scherzinger emphasises the importance of close reading and musical analysis and implies that these texts surrounding the context in which composers are writing, are self-proliferating (2004: 255).

The conflicts between musicologists and composers, explored extensively to this point, are not contained entirely to the academic space. These issues have relevance for any performer operating in the South African art music field. In choosing what to programme, performers are indirectly exposed to this criticism in that we can serve to validate the music through its inclusion in concert programmes.

To this point in this essay I have attempted to show how, through discussion of some of the most salient writings, a discursive landscape has documented, constructed, and sustained a divide in the South African art music world of contemporary composition. This essay, as the title indicates, endeavours to respond to this fractured field from the viewpoint of the performer.

The Resource Crisis in Contemporary South African Art Music

In 2008 Chats Devroop, then editor of the South African music journal *Musicus*, summarised the future of Western art music in South Africa, taking a mostly positive stance on its position:

The future for western ‘art’ music has thus in fact never been better, despite its being pilloried constantly by both politicians and non-artists. The prospects for sharing artistic ideas across the former cultural divide have never looked better (2008: 2).

The optimism expressed by Devroop has not played out in the years following.⁹ In fact, the South African art music environment has been systematically undermined, and the divide between composers has been exacerbated, due to the decline in the organisational, private and public funding of classical music since the 2010s. This societal shift has been concisely elucidated by musicologist Winfried Lüdemann:

Generally, the practice of European music in South Africa – as it manifested itself in respect of access to formal music education, public concert halls, opera houses and other venues where this kind of music was taught or performed – mirrored the laws as well as the social and political practices of the day, which promoted privilege and enforced exclusion on the basis of race... What aggravated the association of a certain sound of music with colonialism and apartheid, however, was the belief by Europeans that their music, along with European culture as a whole, was superior to all other kinds of music and culture, to the extent that the music

⁹ In his MBA thesis Jonathan Crossley outlines the decline of the music industry in South Africa through several salient figures drawn from the writing of Niki Moore:

- Gallo Record’s (the largest independent local label) revenues have gone from 150 million rand per year in 1995 to 14 million rand per year,
- In 2019 SAMPRA (The South African Music Performance Rights Association) collected 108,000 rand for local artists but paid 150,000,000 rand to international rights holders,
- In 2020 SAMPRA, with 15 total employees, collected 200 million rand but spent 41 million rand on administration costs (20.5%), where the global average is 7% administrative costs,
- Independent labels have shrunk by 75% since 1998,
- According to RISA (The Recording Industry of South Africa) the industry was valued at 200 million rand per year in 1998 and is now valued at 14 million rand per year,
- In 2011 50% of music played publicly (media and public venues) was locally made, Moore’s figures now suggest 25%,
- The 2020 RISA report indicated that the South African music market generated 456 million rand (Moore in Crossley 2022).

of other cultures, in our case African music, was seen not only as inferior, but even as “incomprehensible” (Lüdemann 2020: 11).

If in 2003 musicologist Rörich could argue that the “place for Western classical music in South Africa today ... *is not really in dispute*”, (Rörich 2003, emphasis mine), the reality, under pressure from decolonising ideologies amongst other things, is different. As Lüdemann has noted:

The other side of the spectrum is represented by black nationalists (and their white followers) who maintain that Western art music has no place in South Africa because it is said to be “elitist” and “imported”, and who then began to close down all opera houses and symphony orchestras in the country (2020: 34).

While the previous section of this essay detailed the fractious relationships between South African composers and musicologists, the discourse has now shifted to the question of the survival of the art form in which all stakeholders operate.¹⁰ In 1981 Rörich wrote about the need for institutional and government support for contemporary composers and musicians, warning that music, “perhaps more than any other art, needs the protection and promotion of its society” (1981: 12). A few examples outlined below detail the decline of several prominent support structures for art music in the country.

The SAMRO Foundation has a long history of funding new works by South African composers, and many works that I have performed and recorded were commissioned through this organisation. In recent years SAMRO has undergone significant structural changes. As recently as 2014, the chair of the SAMRO board, Leon van Wyk, defended the role of the organisation in the South African musical scene (incidentally as a result of the Juilliard Composers Concert covered earlier in the essay):

SAMRO has since 1962 supported the arts and the development of music in multiple ways.

But each of the following composers [whose work was heard in the concert] have received between five and 10 SAMRO commissions: Michael Blake, Robert Fokkens, Paul Hanmer, Andile Khumalo, Bongani Ndodana-Breen, and Clare Loveday.

With regard to music education, the SAMRO Foundation works closely with the South African universities with music schools or departments, and the feedback we receive—also from independent sources—is that the standard of music education at these institutions is generally high (‘South African Concert Article Fosters Debate’ 2014).

¹⁰ These stakeholders include all those who work in the field of Western art music including but not limited to performers, composers, musicologists, teachers, promoters, managers and agents, record labels, producers and directors.

Furthermore, until very recently SAMRO had a rotating stable of classical and jazz competition offerings which included vocal, instrumental and composition scholarship prizes for overseas study. These competitions were prestigious events representing the highest level of musical excellence in the country, with the winners receiving significant financial support enabling them to study abroad. The performance competitions also set South African works newly composed for the competitions thereby further enhancing the relationship between performers and composers. I had been involved as an adjudicator for the keyboard competition in 2013 and had previously had a student win the piano competition in 2009. Additionally, I had been booked to perform music by the winners of the 2014 composition competition, Amy Crankshaw and Antoni Schonken. The final competition for voice was held in 2019 with the competitions thereafter being abruptly discontinued.¹¹

SAMRO also used to fund several Western art music concerts at venues across the country. This included contributions towards performances at the major universities, and specifically funded concerts of South African music thus further contributing to a tradition of the performance of South African art music. While at Wits I held the concert portfolio for twenty years, during which time we received generous funding towards two concerts every year. This funding too came to an end in 2020.

The withdrawal of funding support took place hand-in-hand with severe institutional corruption that took place at SAMRO and which came to a head at the end of 2018 and as such placed the organisation within the broader history of state capture in South Africa that took place under the Zuma administration ('Commission of Inquiry into Allegations of State Capture'). These events are outlined in a press article titled "‘Rigged board, Dodgy Dubai Deal’: Musos up in arms over Samro Shambles' (Blignaut et al. 2018) which details the corruption

¹¹ SAMRO also funded a significant number of university bursaries towards the study of music, including western art music and composition. All the major educational institutions were recipients of this funding, which recognised not only financial need, but academic and performance excellence. The SAMRO bursaries were discontinued in 2020 with scant explanation. Additionally, the SAMRO Foundation funded several Non-Governmental Organisation music projects. For instance, Helen Vosloo from the Hemanay Trio had established the Keiskamma Music Academy in rural Eastern Cape which received support for many years ('Theatre4Youth' 2022). At Wits, MEWS (Wits Music Education Workshops), was a community music teaching project providing instrumental and theoretical tuition for students who were unable to afford university tuition fees. MEWS received funding from the SAMRO Foundation which has since stopped funding NGOs leading to the closure of the MEWS.

that is alleged to have taken place in the organisation. The importance of SAMRO as an institution which supported Western art (and other) music across several spheres of the music industry cannot be understated – the loss of this funding has been devastating.

With the collapse of SAMRO support structures classical musicians have turned to alternative means to find funding for their projects, notably through the National Arts Council (NAC). The NAC too has been the subject of recent investigations into corruption outlined in detail in ‘Exclusive: NAC Turmoil – ‘Chairperson running Council like a Spaza Shop’ (Makhafola 2022). In order to secure funding from the NAC musical projects compete directly against the disciplines of Craft, Dance, Literature, Multidiscipline, Theatre and Visual Arts, with the result that the funding allocation for music is now shared with six other disciplines; whereas SAMRO supported music exclusively.¹²

The end of the SAMRO funding coincided with the start of the Covid 19 pandemic in South Africa. The country entered into a lock down nationally on 27 March 2020, and had catastrophic implications for musicians across the globe, and specifically in South Africa. The local effects of these restrictions were captured by arts journalist Gwenn Ansell (for a more global perspective see López-Íñiguez et. al. 2022) :

As COVID 19 lockdown clamped down in early 2020, musicians everywhere began turning to live streaming as a potential alternative source of connection with audiences and earnings. Musicians and venues had abruptly lost all sources of activity and income, leaving many destitute (Ansell 2020).

Shortly before the advent of the lockdown I performed the Beethoven Triple Concerto with both the Johannesburg Philharmonic Orchestra (‘Johannesburg Philharmonic Orchestra Summer Season’ 2020.) and the KwaZulu-Natal Philharmonic Orchestra (‘KZNPO’s Summer Season begins’ 2020) along with violinist Tai Murray from the USA and South African cellist Aristide du Plessis in one of the final concerts before the lockdown. Orchestral players who

¹² Projects seeking NAC funding need to demonstrate that they are able to create a certain number of employment opportunities commensurate with the amount of funding requested. Any application for funding also needs to satisfy four of the following six areas:

Social cohesion and Nation Building;
Unearthing marginalised and indigenous arts in rural areas;
Addressing social ills such as xenophobia, and gender-based violence;
Supporting the involvement of women, youth employment opportunities and people living with disabilities;
Creation of new works through digital media; and
Capacity Building and Arts Entrepreneurship (‘Funding Overview’ 2023).

earned the bulk of their income from the concert seasons were suddenly without work. While this was my last concert for nearly two years, I held a full-time professorship at Wits which guaranteed my income – by contrast many musicians suffered from the financial loss of live performance and the closure of venues. For example, two theatres in Gauteng which were supportive of live classical music performance were forced to close their doors during the COVID 19 pandemic. The Brooklyn Theatre in Pretoria closed their business and moved to an online streaming service, signifying the end of their support for live concerts. The Auto and General Theatre on the Square in Sandton likewise halted their weekly lunch hour concert series which only reopened in 2022.¹³

With the decline of the support from SAMRO branches that provided funding for commissions, competitions and bursaries, the decline of local classical broadcasting structures and the general decline of the South African music industry, classical musicians in South Africa are operating in a highly uncertain environment. The advent of the COVID 19 pandemic in 2020 was for many the final nail in the coffin. As a result, the performer has been left with fewer options for funding and institutional support. And the competition for the scant remaining resources and opportunities in the local music industry inevitably intensified.

While the above outlines a bleak situation for the classical performer in South Africa the writing that follows attempts to show how I have navigated this environment, with specific focus on my approach to the musical score and interactions with several South African composers.

Between Score and Performer

Today classical musicians have to learn and perform music from a large variety of stylistic periods and composers dating back as far as the sixteenth century (and in some cases earlier).

¹³ In 2021 one of two dedicated classical music radio stations in South Africa, Classic FM, was rebranded in a commercial move to increase listenership and advertising revenue (Seroto 2021). As a result classical music on the station has been relegated to a graveyard time-shift in the evening, with popular music being played in the prime listening hours during the work day. Classic FM since its inception in 1997 had been a fixture through which local performing artists and composers could have performances broadcast and served as a vehicle through which major concerts could be promoted to a wider audience.

This requires of any performer a substantial musical and historical knowledge which takes many years of training and experience to develop. The music with which the classical performer engages, and indeed the instruments on which it is performed, as well as the venues in which it is heard, have gone through numerous developments. The way in which music notation has evolved has led composers, increasingly since the nineteenth century, to prescribe not only notational information, but details of how the music should be performed. Scores from the Baroque period, for example, tended to include “virtually no indications as to dynamics, only a few tempo indications and modifiers, and almost no indications of phrasing and articulation” (Harnoncourt 1995: 35). Musicians approaching the music of earlier periods have at their disposal a vast amount of information on how to perform this music, which has largely been informed through the research and insights of the historically informed performance movement (see Botstein 2005 and Joseph 2014). In part this movement has sought to understand aspects of performance practice through considering historical treatises such as François Couperin’s *The Art of Playing the Harpsichord* (1974 [1716]), Jean-Philippe Rameau’s *Traité de l’harmonie* (Treatise on Harmony) (1722), C.P.E. Bach’s *Essay on the True Art of Playing Keyboard Instruments* (1949 [1753, 1762]), and Leopold Mozart’s *A Treatise on the Fundamental Principles of Violin Playing* (1985 [1756]).

In the nineteenth century the

latitude of the interpreter was radically restricted by the “autobiographical” manner of composition. The details of interpretation were fixed as precisely as possible, each nuance, each slight *ritenuto*, each minute variance of the tempo, was prescribed. Since all notes were now regulated including dynamics, timing and phrasing, musicians became accustomed to slavishly transforming the score in keeping with all its instructions (Harnoncourt 1995: 35).

In spite of the well-documented progression of how western art music composers notated music and the information they chose to include in scored works, there persists to the present day an ongoing debate about the role of the performer in relation to the printed score, specifically whether the printed score can contain holistically everything that is required of a performer. One argument has it that the interpreter need no more gift than the ability to read the score accurately and reproduce it in sonic terms. Questions relating to the role of the performer to the printed text are not unique to music; in other performing arts a pre-existing script needs to be realised in performance. The relationship between text and performance will in these areas always be a key element of both the performance decisions and the

assessment thereof. One aspect of this is how prescriptive the original text is – elaborate stage instructions for a theatrical performance or comprehensive indicators of tempi and dynamics in music, for example. This is an area that any director, actor or performer will always have to negotiate. The Samuel Beckett estate, for example, insists that no word of his plays be changed and that all the stage and casting directions be followed to the letter:

Lawyers representing Samuel Beckett's estate, known for its iron grip on the playwright's works, objected to the use of female actors in the two main roles of Vladimir and Estragon, issuing an injunction against the theatre in Pontedera, Tuscany, to try to stop the performances (McMahon 2006).

What follows traces my own musical journey from my formative years as a boy of twelve through university studies, and culminates with a discussion of my interactions with several South African composers and my relationship to them and the musical score.

I grew up with parents who were gifted, but not professional, athletes who were determined that what was denied to them should be a career path for me. Living next door to my family were two musicians, Frida and May Domenica. Their father was an Italian French horn player who had immigrated to South Africa to take up the position of principal horn player in the first South African Broadcasting Corporation (SABC) Orchestra. Frida was a violist in the same orchestra and May was a gifted but somewhat lazy pianist. She was a remarkable sight-reader and frequently accompanied artists at short notice because of her phenomenal reading abilities. I used to listen to the classical music coming over the wall and was mesmerised. Even though there was no classical music-making in my home, my Jewish grandfather's brother, uncle Solly, was an architect by profession but had a love of music and played both the violin and the ukulele. I had asked to learn to play the piano from the age of six and my dad asked May whether she would teach me. She replied that I should not start so young as she believed that most children who start too early tend to lose interest; so she advised only starting when I was ten. This advice suited my dad and he pushed me into athletics as I was a gifted sprinter. At the age of twelve I confronted him, saying that I would not run anymore if I could not also have piano lessons. I personally found a piano teacher close to the school that I attended, knocked on her door and asked her if she would teach me. Ms Watkinson, who had emigrated from England to South Africa, agreed to take me on at the fee of R10 per month. She was the most wonderfully kind teacher and I absorbed and learned at a rapid rate. Students who had played well in the lesson were given a sweet as they left – I used to receive sweets, Madeira

cake and a glass of milk. She kept the music in a kist in her teaching studio, and once you had polished a piece, she would inform you that it was time to choose a new piece, and would open the kist. She said to me “one day, I’m going to enter you into an eisteddfod”.

I joined the Jeppe Boys Choir at the age of thirteen as a vocal soloist. The director and pianist of the choir Desmond Wright was a former student of Dame Myra Hess. Wright heard me play and insisted that I study with him. The arrangement did not work as I was not yet sufficiently advanced to cope with the repertoire that he had chosen for me. He left the country to teach at the Hochschule Mozarteum in Salzburg in 1972, and on his departure I was recommended to audition with jazz pianist Joseph Hayden, who suggested that I start lessons with Pauline Nossel, a well-known classical piano pedagogue in Johannesburg. Upon hearing me, she asked what I wanted to achieve through the study of music. I replied that I wanted to be a concert pianist and she spoke directly to my father who was in the audition: “You have a very gifted son, but it is late in the day in terms of training a concert pianist, but there is much to be said for becoming a good teacher”. Six months later she summoned my dad informing him that my talent and the rate at which I absorbed her teaching indicated to her that I could indeed pursue a career in performing. Nossel was (and remains) a formidable influence in my life as I had to attend lessons then twice weekly. When my parents divorced when I was fifteen she never charged me for the lessons – indeed, I became her ‘adopted’ son.

Nossel had studied with many teachers during her formative years, amongst them the pianist Bridgette Wilde who had been a student of Claudio Arrau.¹⁴ She passed on to Nossel much of Arrau’s technical approach, but more importantly his commitment to interpreting a score as faithfully as possible in terms of how it is notated. This approach is captured in Arrau’s obituary for pianist Artur Schnabel in *Conversations with Arrau* by Joseph Horowitz. After Schnabel’s death Arrau wrote that “Schnabel was the first to insist on faithful adherence to the written page” (quoted in Horowitz 1982: 113). In fact, Horowitz continues, “Arrau practices textual fidelity with a rigor surpassing Schnabel’s model. As much as Schnabel, he adheres to every authorial indication of phrasing and dynamics” (113). I could not have received a more solid

¹⁴ Incidentally, Klatzow also studied briefly with Wilde (Klatzow 1988: 131).

and honest approach to music-making, even as I became aware during my studies of the limitations of the score.

Nossel had additionally studied with Isabella Stengel, an Italian award-winning concert pianist, who had immigrated to South Africa.¹⁵ Her husband, who had studied cello with Mstislav Rostropovich, had been awarded a position as principal cellist with the SABC Orchestra. Nossel arranged for me to travel to Durban to study with Stengel who was the head of piano at the then University of Natal. These lessons took place from my first year of university and were enlightening and transformative. She shared with Nossel a deep respect for the written text, and worked towards a quality of piano sound that has remained with me ever since those inspiring lessons. The element of a singing, *cantabile* sound is one that cannot be notated in a printed score beyond the indication to sing, along with several other touches and colours available to a pianist. Stengel made a ravishing *cantabile* sound at the piano and could play *forte* and *fortissimo* without a trace of harshness in the tone. Remarkably, she taught me how to find this sound without ever demonstrating it at the piano. Nossel and Stengel were the primary formative influences on my pianistic and musical approach.

During my teenage years of study with both Nossel and Stengel, I started to find work in the music industry, initially as music director, choir master and organist at Trinity Congregational Church in Yeoville. The preacher at the church was Reverend Bernard Spong, an English missionary who had come to South Africa in 1963. Spong was an anti-apartheid activist, who worked within ecumenical circles towards ending apartheid. His sermons were inspiring, challenging and led the congregation to question the injustice of the apartheid system. Listening to his sermons from behind the organ loft, I became aware of his deep commitment to a non-racial South Africa. I happened to see Bernard many years later in 2006 at Wits where he asked me to come with him to an office, where he had several copies of his autobiography *Sticking Around*, one of which he dedicated to me as follows: “For Malcolm – a musical player in this journey” (Spong 2006). While at the church I was recommended by a member of the congregation for work at St Barnabas School.

¹⁵ Some of Stengel’s recordings of piano works by Chopin and Beethoven can be heard here: https://www.youtube.com/watch?v=LiQNIHIVoC8&t=2873s&ab_channel=AndrewWarburton; https://www.youtube.com/watch?v=_TF_S2yNmsQ&t=217s&ab_channel=AndrewWarburton.

At the time the school was located in Bosmont, Johannesburg, neighboring Sophiatown.¹⁶ This was the first school in South Africa to be open to all races and was known for having students that were politically active in anti-apartheid activities (SAPA 2000). I joined the part-time staff as a choir master and piano teacher at the age of 17. Archbishop Desmond Tutu, one of the most prominent anti-apartheid activists, was the patron of the school and addressed the school community on several occasions. The choir would always perform at these functions, which enabled me to meet Tutu several times. His primary message was that in God's eyes we are all created equal and that racial divisions were essentially man-made constructs and inherently evil. He nevertheless held optimism for the future of South Africa. The school was frequently raided by the South African police who were looking for specific students, leading me to empathise with the fear and anger of the students at the time. The beliefs of both Spong and Tutu resonated strongly with my own views regarding the apartheid system and my commitment to teaching at St Barnabas School I believed was a small contribution towards inclusion in a non-racial South Africa.

During these same teenage years I started to become aware of prominent international musicians who used their public status and influence to challenge existing political structures, with varying degrees of success. A pianist whose playing I have always admired is the Italian Maurizio Pollini. During the 1960s and 1970s he held strong connections with the left-wing political movement in Italy. Pollini collaborated with contemporary Marxist Italian composer Luigi Nono whose work *A floresta é jovem e cheja de vida* (1966) condemned the United States' war in Vietnam. At a concert Pollini attempted to read a statement condemning the war at which point he was interrupted by the audience – eventually the police arrived and the concert was abandoned. While his political views have not changed Pollini's brief and somewhat naïve attempt to merge his classical piano performance career with his personal political ideology was soon abandoned (Wroe 2011).

¹⁶ In 1955 Sophiatown was destroyed by apartheid state police, with the black and coloured residents being forced to relocate to Meadowlands in Soweto ('Sophiatown' 2019).

In contrast to Pollini, a pianist who actively eschewed political statements and ideologies is Russian pianist Sviatoslav Richter (Monsaingeon 2001: 4). He had an enormously vast repertoire which of course included composers with varying personal ideologies and personalities. There is a theory that within this vast repertoire he favoured homosexual composers:

As mentioned, Richter considered this aspect of his life an entirely private matter. The Western tendency of a homosexual who – perhaps in protest against society's lack of acceptance – flaunts his sexuality has no equivalent in Russia. But there *may* be something to the fact that Richter often included in his repertoire music by composers with a corresponding sexual orientation, even though it was surely not the result of any real, conscious planning. Music by homosexual composers such as Tchaikovsky, Mussorgsky, Saint-Saens, Szymanowski, Britten, and Poulenc played a large role in his repertoire, but this may be explained in many other ways. Schubert and Handel, composers he focused on at a time when no one else of his stature did, may also have been homosexual, according to several reputable scholars, although there is only circumstantial evidence (the concept itself did not exist in their time, but so-called depravity could be severely punished). We must be allowed to speculate that Sviatoslav Richter, who liked all types of riddles, masks, and masquerades, may unconsciously have hidden a code, a secret message in a bottle in the very choice of his repertoire (Rasmussen 2010: 239).

This does however remain an unproven theory.

Pianist and conductor Daniel Barenboim together with Scholar Edward Said founded The West-Eastern Divan Orchestra, a project that sees Israeli and Palestinian musicians working together with musicians from several other countries. The Orchestra was founded with an overtly political message and humanist ideology, as described on its website:

The origins of the West-Eastern Divan lie in the conversations between its founders, Edward Said and Daniel Barenboim. Over the course of their great friendship, the Palestinian author/scholar and Israeli conductor/pianist discussed ideas on music, culture and humanity. In their exchanges, they realized the urgent need for an alternative way to address the Israeli-Palestinian conflict. The opportunity to do this came when Barenboim and Said initiated the first workshop using their experience as a model. This evolved into the West-Eastern Divan Orchestra that global audiences know today ('West-Eastern Divan Orchestra' 2023).

As it is not possible for the Orchestra to exist in either Israel or Palestine they meet each summer, currently in Spain, followed by an international tour ('West-Eastern Divan Orchestra' 2023). While this outlines one aspect of Barenboim's involvement with Israeli politics, the other is his attempt to promote the music of Richard Wagner in Israel.¹⁷

¹⁷ Barenboim on tour with the Berlin State Opera in Israel in 2001 had originally scheduled a performance of Wagner's *Die Walküre* at the Israel Festival. He was asked by the programme director to change the concert and performed instead a programme of Schumann and Stravinsky. As an encore to the concert he turned to the audience and proposed to perform an extract from Wagner's *Tristan und Isolde*. A robust engagement ensued

The issue surrounding Barenboim's desire for Wagner's music to be heard in Israel centres around his attempt to separate out the intrinsic value of the music from its entanglement with Wagner's odious political ideology, closely aligned with that of the Nazi party.¹⁸ Barenboim appears to believe that the music contains within itself the possibility to redeem itself, to be appreciated despite one's awareness of its complicity or not. However, he was subject to much criticism as a result of this decision with calls to boycott him and his performances.

While the above examples are instances where individual artists have used their reputation, influence and choice of repertoire to make political statements, or show their aversion thereto, there exist as well examples of composers writing music specifically designed to undermine political systems in their respective countries. Perhaps one of the most prominent examples is that of Soviet era composer Dmitri Shostakovich, a contemporary of Richter.

Serious art music in the Soviet Union held a prestigious place in Soviet public culture during the working life of Shostakovich. Classical music, inherited from a lineage of established Russian composers who preceded Shostakovich, from Tchaikovsky, through the 'Russian Five' of César Cui, Aleksandr Borodin, Mily Balakirev, Modest Mussorgsky, and Nikolay Rimsky-Korsakov, to later Prokofiev and Rachmaninoff. In addition to this there was an extremely

during which some audience members left, but on the whole the performance was well received. Barenboim's rationalisation for performing the music was that "I respect those for whom these associations are oppressive. It will be democratic to play a Wagner encore for those who wish to hear it. I am turning to you now and asking whether I can play Wagner?" (MacAskill 2001).

¹⁸ Between Wagner's death until the events of Kristallnacht in 1938, the musician-led Palestine Philharmonic Orchestra had programmed his music in their concerts. Subsequent to Kristallnacht and later World War 2 the musicians of the orchestra voted against performing his music, with the wide support of the concert going public in Israel. In addition to this Wagner's music was widely associated with the Nazi political viewpoint, the underpinnings of which were already evident in Wagner's personal anti-Semitic views (Mourby 2000). Hitler himself would attend the performances at the Bayreuth festival and became close to Wagner's descendants, and his favourite opera was *Parsifal* (Barenboim & Said 2002: 92-105). There are arguments made that in certain of Wagner's operas Jewish stereotypical characters are portrayed. Said and Barenboim are of the view that these prejudices are not immediately played out in the characters of the operas (2002: 176), while other scholars such as Margaret Brearley believe strongly that they are immediately apparent. For instance, she argues that the character Hagen (who murders Siegfried in the eponymous opera) is half-German and half-Jewish, who represents for Wagner the "epitome of evil" (Brearley 2016: 07:01) and the Jew who has been assimilated into German Christian culture who belongs strongly to neither community. The feelings of those in Israel who are opposed to the performance of Wagner's music seem to be based on the strongly established association between his writing and music with the Nazi party in the years before the Second World War. The argument of whether his music itself is anti-Semitic is secondary in nature to these overarching concerns.

strong line of Russian performing artists including pianists Anton Rubinstein, Sviatoslav Richter, Emil Gilels, violinist David Oistrakh, and cellist Mstislav Rostropovich. Shostakovich's position as a composer was publicly respected, not only in the Soviet Union but internationally.

In his own memoirs quoted in the film *The War Symphonies: Shostakovich against Stalin*, Shostakovich speaks about Stalin's understanding of the power of music to influence the public consciousness:

One must speak the truth about the past or not speak at all. It's very difficult when looking back I see nothing but ruins, only mountains of corpses. Music illuminates a person through and through, and it also his last hope and final refuge and even half-mad Stalin, a beast and a butcher, instinctively sensed that about music. That is why he feared and hated it (Weinstein 1997: 1:12:12 – 1:12:57).

Shostakovich's resistance to the regime of Joseph Stalin was musically characterised by subversive movements and sarcastic passages in his compositions. Implications of sarcasm, irreverence, disrespect, tragedy and humour contained in Shostakovich's music were understood and interpreted by the concert going public in the Soviet Union (Bernstein 2014 [1987]). The most prominent example of the clash between these two powerful figures is captured in the history of Shostakovich's Ninth Symphony.¹⁹ Stalin anticipated a large-scale, pompous work, glorifying his role in the Second World War. As a result, Stalin took the comical, almost flippant nature of the music as a personal affront, denounced the oeuvre of Shostakovich, and in 1948 removed him from any positions he held, including his tenure at the Moscow Conservatory (Weinstein 1997). In place of personal creative output, Stalin instructed Shostakovich to write music for a series of films glorifying Stalin's regime and his victory in the Second World War (Weinstein 1997). The normal modus operandi for Stalin was to have political opponents killed, however, Shostakovich's international stature made it difficult for him to do this. The punishment devised in its stead would have been personally devastating for Shostakovich (Weinstein 1997).

¹⁹ Shostakovich's Ninth Symphony written at the end of the Second World War was commissioned in order to commemorate the Soviet triumph over the invading German forces. While Stalin expected a grandiose, triumphant work, Shostakovich wrote the antithesis of this. A light, non-triumphant, and often humorous work, almost Haydnesque, which did not satisfy the expectations of a celebration of victory was produced. The significance of Beethoven's Ninth Symphony created an expectation that Shostakovich would produce something of similar stature (Bernstein 2014 [1987]).

My own choice of Shostakovich's music in one of the recitals towards the practical component of this degree included the *Piano Trio No. 1* in C minor, Op. 8 and the *Piano Trio No. 2* in E minor, Op. 67, as well as the *Piano Quintet* in G minor, Op. 57. Philosopher Susanne Langer writes that "Music is a tonal analogue of emotive life" (1953: 27), and in the music of Shostakovich I find a kaleidoscope of emotional richness and diversity, ranging from lament exemplified in the Allegro con brio of the E minor trio, to biting sarcasm in the Scherzo of the quintet, to the ravishing lyricism of the Andante of his *Second Piano Concerto* and the hilarity of many of the *Preludes* Op 34, in particular No 24.

Shostakovich's use of music as a tool to fight against an oppressive regime took place in a society where music was well-established in the public culture of the time. By contrast, composers of Western art music in apartheid South Africa worked on the periphery of the music industry. Rörich notes that "in a culture which clings so obsessively to the European mainstream of the past, the South African composer is given almost no status at all" (1981: 12). Contemporary art music was enjoyed by a relatively small, elitist concert going audience.

During apartheid Western art music was often seen to reinforce apartheid ideology and was sometimes explicitly used by the government to further its politics. Klatzow reflects that "The Arts were a tool of division. I remember Govan Mbeki saying at a Cape Town Symphony Orchestra reception that 'on the island, we learned to hate the word "culture" – it was used as a means to divide us'" (2004: 138). In general, protest music against the regime was uttered through jazz, popular and choral music, as opposed to contemporary Western art composition. Western art music composers who lived and worked during apartheid and who accepted government sponsored commissions through various organisations and institutions are often seen as tainted collaborators with the apartheid government. Composers of Western art music in South Africa during apartheid do not appear to have well-documented instances of using their public platforms in protest, with the exception of Volans, South Africa's most well-known and widely-recognised composer.

Volans attributed an anti-apartheid meaning to some of his earlier works. In an undated essay titled 'White Man Sleeps: Composer's Statement' he explains how he perceived the role of this music at the time, and what he sought to achieve through its composition: "I came to

regard the work as my small contribution to the struggle against apartheid” (Volans 2022).²⁰

The composer explains in his essay the musical intentions behind combining African and Western musical elements:

In writing these pieces I set myself some ground rules. In particular I saw no point in westernising African music – the popular music industry had already done that. I wanted to achieve the reverse. By introducing some strictly non-Western aspects of African music into the European concert repertoire I hoped to gently set up an African colonisation of Western music and instruments and thus preserve some unique qualities, albeit in a new form. It was a bit like introducing an African computer virus into the heart of Western contemporary music (Volans 2022).

Volans was to come under criticism for this practice, notably by scholar Timothy Taylor whose ‘When We Think about Music and Politics: The Case of Kevin Volans’ (1995) traces how Volans changed the meaning he ascribed to his compositions and the process through which they were written. Perhaps even more critical was Jürgen Bräuninger’s questioning of Volans’ use of African elements in his composition (see Bräuninger 1998). Martin Scherzinger attempts to separate out two trends in relation to the music of Volans. He retraces the various critiques of Taylor, Bräuninger and Walton against Volans after which he analyses the music, often favourably. At the end of the chapter ‘Whose ‘White Man Sleeps’ Aesthetic and Politics in the Early Work of Kevin Volans’ (in Olwage 2008) he poses a set of questions relating to Volans’ intention and the perceived meaning of this music. Specifically, he asks:

Did it [the music] in fact calm the convulsive madness of apartheid? Did it allow ideology to collect itself in the face of political excess? Did it render the blight of apartheid palatable, stabilise an order of things? Perhaps it did. Perhaps Volans’ music functioned as an efficient ideological mechanism for apartheid thinking, offering fantasy transgressions in place of real ones, to a mostly white audience mostly in the northern hemisphere (2008: 232).

Volans would later move away from the use of African elements in his music, writing that “since 1988 (with the exception of re-workings of older pieces and my opera, which is partly set in Ethiopia) I have avoided any direct reference to African music in my composition. For me, the moment for this kind of work has passed, along with the apartheid State” (Volans 2022).

One notable musical experience from my own pianistic career during apartheid took place when, as a young pianist, I participated in the UNISA International Piano Competition (1986). This competition attracted international talent to the country, while also providing

²⁰ This is in specific reference to “*White Man Sleeps* for 2 re-tuned harpsichords, viola da gamba, and percussion (1982)” and “*White Man Sleeps* for string quartet (1986)” (Volans 2022).

opportunities for leading young South African pianists to compete. I advanced to the final round of the competition, which I was expected to win (contrary to the stipulations, a number of jury members had phoned Pauline Nossel, my former teacher, to express this view). Anna Elizabeth Botha, the wife of then president P.W. Botha approached me backstage before the final round to wish me well, and told me “you are our boy”. Unfortunately, I was not entirely secure with Beethoven’s Piano Concerto No. 5 in Eb major, Op. 73 the ‘Emperor’ and completely ruined the magical link between the second and third movements by starting the piano entry over the pizzicato in the strings, to my eternal shame. As a result, I was awarded the fifth prize. I wish that I could blame my poor performance at the finals on this backstage encounter, however, I was insufficiently prepared for the final round. The interaction with the wife of the president, made me acutely aware of the political nature of this competition, at a time when the South African government was under international boycott. When the next iteration of the competition took place in 1990 I was invited by UNISA to give a television interview, which was supposed to promote the competition. I used the platform instead to question its validity at the height of the cultural boycott. I felt that I had been used to represent the country, and that as a result, I was part of the cultural elitism that had underpinned apartheid structures and that my identity as an individual had been superseded. In my naivety at the time, I had only thought of advancing my career as a pianist, not realising the implications of what the competition represented.

All of the musicians and composers mentioned above have paid some kind of price for their political statements and intentions. Pollini eventually moved away from his attempts to use his concerts as a political platform, Barenboim was subject to trenchant criticism, especially in Israel, Shostakovich was sent into musical exile in his own country, being made to write propaganda film scores glorifying Stalin, and Volans was subject to extensive criticism of his earlier music in academia.

Finding My Voice

During my undergraduate years I started to read about different approaches to interpretation and technique, including the Arrau book mentioned above, as well as Alfred Brendel's *Musical Thoughts and Afterthoughts* (1976), both of which reinforced the principles of my formative training.

I continued with postgraduate studies in the United States of America, first at the College Conservatoire of Cincinnati and then at the University of Washington in Seattle under the tutelage of the Hungarian pianist Béla Síki. I had chosen to study with him as I had read that he had been a student of Dinu Lipatti, a favourite pianist of mine. As a student I could imitate most famous pianists' sounds, but Lipatti's sound eluded me completely and I wished to discover how he achieved it. Lipatti had studied with Alfred Cortot, and yet their playing differed in many respects. Cortot's performance style represented the epitome of the Romantic approach, playing that espoused freedom from the printed text and was improvisatory in nature, taking several liberties with the text. Lipatti's playing pointed towards the future of pianistic interpretative ideals, which would come to the fore in the subsequent generation. It upheld the qualities of textual integrity, imagination and spontaneity contained within fidelity to the written score. Síki provided a living link to this approach. In a draft for a presentation that Lipatti was to give in Geneva he writes that he aims

to decisively take the path to simplification and synthesis... and for the rest I rely on intuition, that second but no-less-precious intelligence, and to in-depth penetration of the work, which, sooner or later, ends up *confessing the secret of its soul* (Lipatti 1950; emphasis mine).

Upon returning to South Africa from my studies in the U.S. I joined the performance staff at the University of the Witwatersrand (Wits) in 1982. Opportunities to attend masterclasses and hear regular recitals by international pianists and symphony orchestras were and remain limited in comparison to those in Europe, the U.S., and other major classical music centres. In order to remain motivated as a pianist I have used online resources including recorded performances and masterclasses, as well as several books on piano technique and interpretation. The explosion of knowledge that is provided by the internet is something I wish had been available to me as a young student. Another pianist whose sound I had never been able to replicate was Vladimir Horowitz, until I had the opportunity to see the visual recording of his playing, which encapsulated from a physical point of view a low seat height, often a low

wrist, manipulation of the key using a sometimes flat finger, and an astute awareness of the use of the pedal. The enormous amount of knowledge and resources available to musicians today has enabled me to consolidate the wide range of musical influences from my student years, as well as consider the practice and knowledge of new artists.

The influences that I have been exposed to are not limited to pianists, but include singers and musicians of many varieties, none more so than the soprano Maria Callas. When she died Leonard Bernstein commented that “she was for me the uniquely great singer of bel canto in the mid-20th century and has for some years been irreplaceable” (Bernstein in Ericson 1977). Pianist Sviatoslav Richter called her “the great diva and tragedienne of the operatic stage” (Monsaingeon 2001: 192). In an interview with Lord Harewood, Callas is asked about how she prepares for a new role:

You take the music and you learn it as if you were in the conservatoire, in other words, exactly as it's written, nothing more and nothing less. Which is the phrase that I call strait jacketing. Strictly how the composer wrote it... Then you learn exactly as ABCD... once you learn how it is written, and the exact note, and the exact value of each phrase then... respect the values, but try to be free for a minute, if you spoke these phrases, how would you speak them... and on that, you cultivate it yourself... what you give at a certain point you take, you give back, you take here, you give back there... so once you get that in your mind... then you can take wings, from, down to earth, two and two makes four, cause everything must be logical in opera... what is the main thing that musicians can do, is give it the most credibility possible and to persuade the public of its reality (2016 [1968]: 10:11-14:59).

While Callas here is discussing the process of learning and preparing an opera role, the principles outlined are transferable to the process of learning any score. Her approach of first dealing with the score in as literal a manner as possible before gradually going beyond what is contained therein is similar to that adopted by pianist Alfred Brendel. His approach is related in an interview with Oscar Caravaca and Man Minnie Ho:

You have to do justice to the score in the first place. Most people, 95 percent of people, cannot properly read the score. And then, of course you are adding your own feelings, but always hopefully in the awareness that the composer is first, and he usually knows better (Brendel 2018: 09:40-10:17).

Later in the interview Brendel reiterates the point:

For the young generation, first of all read the score properly and don't think this is easy... If you try to do justice to what the composer wrote, and the result is original, that's fine, if you go out to be original and different, that's not good. Forget it (Brendel 2018: 11:32-12:26).

Richter concurs with Brendel's philosophy regarding the use of the score as a sacrosanct departure point. However, he stops at this juncture, casting aspersions on the idea of

‘interpretation’: “I only play what is in the score. If you do not respect all the directions in the score you begin to interpret, and I’m against that. I try to play what the composer has written, nothing more, nothing less” (Rasmussen 2010: 4). As confirmation of Richter’s approach, conductor Kurt Sanderling remarks that “he does not only play well, he can also read the notes” (ibid.). Richter’s adherence to this approach would culminate in his late career recitals where both the stage and the audience were in complete darkness except for a desk-lamp illuminating the score. It is as if the performer had disappeared and the most important aspect of the concert was the music illuminated as the score. Indeed, in this view and this particular practice has the performer become a tabula rasa through which the music is channeled?

Richter would later become critical of aspects of his own playing that he did not approve of in his recorded performances. After an acclaimed performance of several Liszt Etudes he listened to the concert recording, taking issue with what he felt was a “quality that seems to be inherent in my playing – a sort of superfluous heaviness” (Rasmussen 2010: 6). I find that Richter’s rigidity of completely adhering to the score as a literal document that does not allow for imagination and freedom beyond the visual printed instructions can be self-restricting and could account for some of what he perceives as ‘heaviness’ in his own playing. Richter’s view that one must play only what the composer has written and not ‘interpret’ is, in practice, impossible, because no two pianists could ever play a work in exactly the same manner.

The approaches of Callas, Brendel and Richter formed the basis by which I was trained as a young pianist, and as a starting point my intention when learning a new work is to follow the composer’s directions represented in the score as closely as possible. However, engagement directly with the score cannot provide everything that is needed to bring the music to life and “give it the most credibility possible” (Callas 2016 [1968]: 14:52-14:55).

David Blum’s *Casals and the Art of Interpretation* (1977) outlines the cellist-conductor’s approach to interpretation, one that merely takes the score as a point of departure from which the artist moves swiftly away to a musical reading beyond the written text:

‘The written note,’ Casals has said, ‘is like a strait jacket, whereas music, like life itself, is constant movement, continuous spontaneity, free from any restriction... There are so many excellent instrumentalists who are completely obsessed by the printed note, whereas it has a very limited power to express what the music actually means’ (1977: 70).

In support of Casals' approach, Blum continues: "Liszt commented, 'Notation, in spite of painstaking conscientiousness, can never fully suffice... certain features – among them the most important ones – cannot be put down in writing'" (Liszt quoted in Blum 1977). Casals' approach to musical performance is diametrically opposed to that of Richter. Casals argues that the art of interpretation is to do with that which is not contained in the printed score, whereas Richter intends to perform only that which is put down by the composer.

A more recent, nuanced approach to the complex relationship between the performer and the score is insightfully described by pianist and conductor Daniel Barenboim:

The score is the final substance, the finished work, and the interpretation of it is a finite, temporary expression that takes place in time and has a beginning and an end. To be able to grasp the substance of the music itself is to be willing to begin a never-ending search. The task of the performing musician, then, is not to express or interpret the music as such, but to aim to become part of it. It is almost as if the interpretation of a text creates a subtext for itself that develops, substantiates, varies and contrasts the actual text. This subtext is inherent in the score and is itself boundless; it results from a dialogue between the performer and the score, and its richness is determined by the curiosity of the performer (2008: 52-53).

While the examples above are all taken from the realm of leading performing musicians who write about their practice, further ideas can be gleaned from musician-researchers.

Scholar and pianist John Rink, who has made significant contributions to the nature of performed music in academic music research, has attempted to analyse and articulate the detailed nature of the process encapsulated by Barenboim. His work serves to formalise many aspects of interpretation, and specifically pianistic considerations that any performing musician would have to come to terms with in the study of a composition. In 'Analysis and (or?) Performance' Rink writes that

the interpretation of music requires decisions – conscious or otherwise – about the contextual functions of particular musical features and the means of projecting them. Even the simplest passage... will be shaped according to the performer's understanding of how it fits into a given piece and the expressive prerogatives that he or she brings to bear upon it (2002: 35).

Later Rink unpacks how various analytical considerations influence a given pianist's performance in various ways, including melodic construction, harmonic rhythm and progression, cadence placement, texture, register, dynamics, articulation, pedalling, timbre and touch (2002: 40).²¹

²¹ Contrary to the approach discussed here, the extensive online book by Daniel Leech-Wilkinson entitled *Challenging Performance: Classical Music Performance Norms and How to Escape Them* (2023), makes a plea,

Pianist Janet Ritterman's insight that a "wholeness of approach, in which composers' ideas are complemented by performers' understanding – understanding of themselves as well as of the music they play" (2002: 84) resonates with my interactions with composers in performing their new works. Her ideal that a performer must understand themselves resonates strongly with me – a performer should know what established habits, preconceived ideals and prejudices they bring to the first interaction with a score, habits which can be collectively grouped as a "knowledge background" (Cartwright 2020: 65).

There is a distinction to be made between allowing the score and the subtext contained in engaging with it, as outlined by Barenboim, to suggest musical nuances to the performer, rather than an approach in which the performer imposes from the outset their own musical ideas on the work. This second approach is one that appeals to Russian pianist Michael Pletnev, who has been criticised for "the freedoms and avoidances of convention... which can seem merely self-conscious and applied from the outside" ('Mikhail Pletnev Plays the Rachmaninov Piano' 1999). Casals, in spite of his call that interpretation lies beyond the score, offers advice, "finding that young musicians, in general, either lack courage to play freely, or else tend to transform liberty into licence... 'Fantasy as much as you like – but with order!'" (Blum 1977: 86). The dangers of disregarding the information contained in the score can lead to what Casals refers to as licence, and assumes that the interpreter has the freedom to rewrite the score, an aversion to which was instilled in me through my training with Síki.

The views expressed above range from those who follow the dictates of the score without any room for 'interpretation' (Richter), to those who tend towards rewriting the information contained in the score (Pletnev), with a range of approaches in-between (Callas). In my teaching and my preparation for performances, both solo and ensemble, I always start from the viewpoint that the score is the first point of contact with the music, and that if a composer gives interpretative information and directions, one should come to terms with these indications as the starting point. Thereafter, as I grow with the music and live with it, the work

amongst other things, for performers to free themselves from what he finds to be the rigid constraints of an approach that is entirely subservient to the score.

starts to reveal its expressive nature well beyond what can be contained in the score (what Lipatti refers to above as “confessing the secrets of its soul” (Lipatti 1950). As this process continues, often subconsciously, I am also careful to refer back to the score for guidance as to how far I allow myself to follow this process. My favourite pianists include Alfred Cortot and Vladimir Horowitz who liberate the musical expression from merely what is in the score, and have elements of both spontaneity and improvisation in their playing. Another model is Lipatti who studied with Cortot, yet influenced interpretation in a different direction, in that the score is faithfully observed in terms of dynamics, articulation, and a tighter rhythmic framework, while he achieves sincerity and sense of the long line, as Boulanger called it (and incidentally the two recorded several piano duets together). I try to take from each of them in that I follow the score as faithfully as possible, to be as imaginative as possible, and to play in the most inspired manner that I can. The relationship of any performer to the printed score is one that will always need to be negotiated on each instance of engaging with a musical work. Nikolaus Harnoncourt observes that

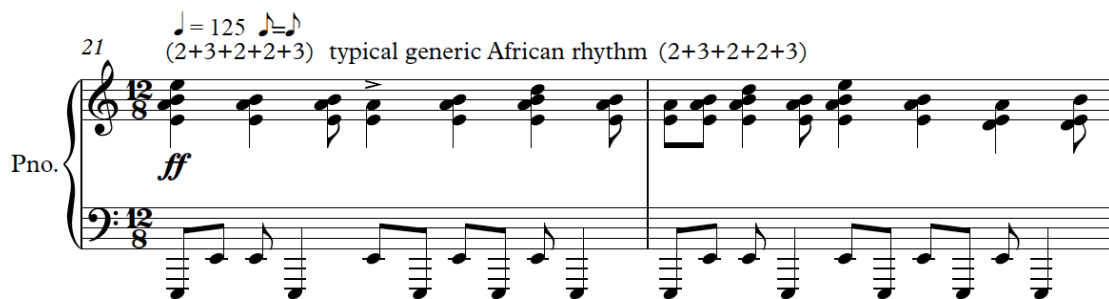
A true artist can do many things wrong, demonstrably wrong, and yet succeed in getting under the skin of the listener with his music, and really move him. This can only happen by way of the “kiss of the Muse.” No matter how interesting the interpretation of an “unkissed” musician may be he will not succeed in unlocking the essence of the music, in making a musical statement that speaks directly to, moves and transforms us (1995: 98).

In my professional experience of working with South African composers, my first step then is to study and prepare their score at face value. After I have completed this process I have the opportunity to clarify and discuss various musical details in the score directly with the composer in order to best be able to articulate these through the performance. The experience for performers when working with a contemporary composer who is present at the rehearsal is different to the experience of learning music by composers of the past. In the space between the score and the performer the composer is present as an intermediary and they are able to clarify their intentions underpinning the work. A further possibility is that the experience of the composer hearing the music through rehearsal can lead to the performer offering musical and technical suggestions which may contribute to the performance; and in some cases even lead the composer to revise the work.

Through this way of working I have encountered a multitude of different approaches based on the specific composer, their own performance ideals, and their own approaches to what

information they choose to include in a score. The first example I discuss comes from working on the score for Zaidel-Rudolph's *AfrEtude* which was commissioned by SAMRO for the 2020 UNISA International Piano Competition and dedicated to me.

Zaidel-Rudolph is one of South Africa's most prolific and well-known composers, writing for a wide variety of instruments and voice types. She was the first female composer to obtain a doctorate in music composition in 1979 at the University of Pretoria²². I have an extensive history of working closely with her towards performances of many of her solo piano and chamber music works. As a composer she is primarily driven by rhythmic impetus and frequently makes use of African elements in her music especially in the rhythmic structures, of which a short example from *DiA(fro)belli* appears as Example 2:



Example 2: Bars 21-22 of *DiA(fro)belli*.

Zaidel-Rudolph is open to various dynamic solutions to enhance structural aspects of her compositions and I have on several occasions suggested possible alternatives to those in the score which she has accepted. In *AfrEtude* she requested my suggestions as to an overall dynamic approach to be included with the published score. The companion piece to *AfrEtude*, also written for the 2020 UNISA International Piano Competition, is called *Ebb and Flow*. In this case Zaidel-Rudolph left the dynamic markings in the score sparse and expressed to me her desire for the pianists to make their own creative choices as to how best to project the musical structure. Zaidel-Rudolph demands of the performer an exacting rhythmic precision in performance, but grants licence for imaginative tonal contrasts. An in-depth discussion of the process of preparing her *Pendulum for Piano and Orchestra* will follow later in this essay.

²² A large number of academic texts have been written about Zaidel-Rudolph and her compositions. See for example: Smith 2015; Johnson 2012; van Wyk 2008; Jorritsma 2001.

In one of many encounters with South African composer Hendrik Hofmeyr, I had the opportunity to work with him in preparation for the world premiere performance of his *Violin and Piano Sonata* for which I partnered Zanta Hofmeyr. The composer had travelled to Potchefstroom to be present at the concert and to work with us towards the performance. As a composer Hofmeyr is extremely particular in what he expects from performers interpreting his music so the sessions are focussed and demanding. Soon after the concert I was responsible for taking Hofmeyr to the airport and as usual our conversation turned to music, specifically our feelings towards certain composers. I am passionate about Dmitri Shostakovich's music and have performed his piano trios and quintet on many occasions, whereas Hofmeyr has reservations about Shostakovich's music. Another composer about whom Hofmeyr and I have intensely opposed viewpoints is Astor Piazzolla. I have a strong connection to his music both as a performer and as a listener and have programmed many of his works in several concerts. Hofmeyr, on the other hand, finds his music to be unrefined and too easily accessible. He queried why I play Piazzolla and specifically *The Four Seasons of Buenos Aires* which is arranged for piano trio and is a repertoire staple for all the trios of which I have been a member. In response I challenged him to write tangos for the Hemanay Trio. Within a month I received the score for *It Takes Two...*, for flute, cello and piano (commissioned by the Distell Foundation for the Performing Arts for the Hemanay Trio). These two short tangos are "of contrasting character":

The first, *Tango Amabile*, is sunny and cheerful, while the second, *Tango Lugubre*, is dark and dramatic. They nevertheless share several gestures, and at the end of the second, the main themes of the two are combined (Trio Hemanay 2010, CD Liner Notes).

The tangos were recorded by the Trio Hemanay with Hofmeyr serving as the producer. The two pieces are written in a way that subverts the expectations of the listener who may expect the usual progression of tango elements. Hofmeyr changes typical patterns, frequently taking the music in unusual directions and refusing to adhere to any sustained ostinato-based rhythms as would be found in Piazzolla's music. For example, in the extract in Example 3, Hofmeyr uses a typical habanera tango rhythm in the left hand of the piano, with the flute and cello playing the usual clave pattern in bar 63. This pattern is immediately interrupted when the group of three quavers is displaced with a quaver rest on the downbeat of bar 64. In bar 67 the strings play the typical clave rhythm of 3+3+2 quavers, while the piano plays an unusual 2+3+3 pattern cast against it. This has the effect of throwing the listener out of the rhythmic

pattern which has been used just long enough to establish the expectation of its continuation. Hofmeyr's constant juxtaposition of rhythmic predictability with rhythmic displacement demands that the listener be engaged with the performance on every level of musical nuance.

Example 3: Hofmeyr *Tango Lugubre*, bars 62-68.

The opening eight bars of *Tango Amabile* (see Example 4) constitute a dramatic flourish shared between the three instruments, which evokes the gesture of presenting a dance partner onto the floor. This is immediately followed by the cello introducing the habanera rhythm in bar nine with an added humorous glissando twist in harmonics on the second and third crotchet beats. The use of dense and ambiguous harmonic language in the opening six bars further enhances the humorous nature of the cello passage discussed above.

IT TAKES TWO...

I. Tango amabile

Hendrik Hofmeyr

Amabile ♩ = c. 132-144

Flauto

Violoncello

Pianoforte

ff *pizz. ord.* *sempre sim.* *tr.* *tr.* *tr.*

ff *pizz. rimbalzato (snap pizz.)*

ff *arco* *(IV.a)* *gliss.* *sempre sim.*

p

Example 4: Hofmeyr *Tango Amabile*, bars 1-10.

What started out as a mild tiff between myself and the composer led to a creative endeavour which quickly formed part of the Hemanay Trio's repertoire. Ironically these tangos were often performed alongside the music of Piazzolla. Hofmeyr's tangos have been extremely well received whenever we have performed them and were included in one of our two publicly issued recordings.²³ Hofmeyr's music demands both emotional engagement and extensive technical preparation from any performer willing to undertake a performance of it. The composer told me that these technical difficulties are included intentionally to ensure sufficient engagement with the score prior to performance.

²³ A link to the recordings of the Two Tangos can be found here:

https://www.youtube.com/watch?v=LbYFpBTer2c&ab_channel=MalcolmNay

https://www.youtube.com/watch?v=MGXpZld3pxE&ab_channel=MalcolmNay

Earlier in my career I had the opportunity to work on a performance of Stefans Grové's *The Soul Bird* for flute, cello and piano, commissioned by SAMRO for the Trio Hemanay.²⁴ Grové was a composer who tended towards notating every detail of performance with little room for personal freedom of approach. The Trio worked with Grové for one rehearsal only in preparation for the world premiere of the work. He arrived for the rehearsal five minutes late which seemed deliberate as he had a reputation for avoiding personal contact with people. He sat in the very back row of the auditorium and gave instructions as to what he would like improved during the rehearsal. Comments were impersonal, extremely focussed and dealt only with elements that needed to be improved, including both those of a musical nature and particular adjustments to the balance of the ensemble. He left the rehearsal as abruptly as he had arrived. I was left with the impression that his personal considerations of the contextual meaning of the music were not a primary concern as he had included all the information that a performer would need in the score in order to convey its meaning effectively. His role was that of a conductor rehearsing a small chamber ensemble. He attended the concert but did not come backstage afterwards; however the feedback that reached the Trio was that he was extremely satisfied with the performance.

These interactions with South African composers serve as a reminder of the types of positive experiences one can have when engaging directly with a composer in preparing for a performance of their music. Creative involvement with musical performances are at the core of my engagement with music and led, for the most part, to the exhilaration of engaging with the score, studying the complexities of it and deciding how to perform it. This is the moment that the music comes alive, no matter the controversies that may surround it in the academic and public sphere. Detailed musical involvement with fellow performers and composers serves to pull me out of a negative space characterised by the emergent polarisation between various musical figures. There is an inherent excitement that can be generated when working with music that has been recently composed and never heard before in public. Additionally,

²⁴ Similar to Zaidel-Rudolph, there are several academic texts referencing the work of Grové. See: Moles 2017, dealing specifically with the use of Bird Song in Grové; Muller and Walton 2006 and Rörich 1987.

aspects of collaboration, collegiality, enhanced insight into the music, and mutual affirmation can be found through this rewarding work.²⁵

The Trio Hemanay gave the world premiere of Hans Huyssen's *The Cattle Have Gone Astray* (commissioned for us by the SAMRO Endowment for the Arts) in Columbus, Ohio in 2000. I have included below a substantial extract from the programme notes on the composer's website:

On commissioning this piece, SAMRO requested that it should incorporate indigenous African musical material. I chose to base the work on a Sena Tonga herding song, recorded by Tracey in North-Eastern Zimbabwe in 1972 contained in his 'African Music Anthology'.

A herd of cattle – somehow suggested by the herding tune – represents an original or natural form of order. Add the herder, who entertains himself on his Mujanji flute, and one is tempted to imagine a situation of Arcadian quality...

So what is the point then, of nevertheless casting a glimpse at the 'road not taken', as in this piece? Certainly not in order to casually exploit some foreign music as a novelty or to merely present a little sophisticated entertainment by indulging in forms of exotic expression. Instead, it is to express that, from an African point of view, the cattle in fact have gone astray, that traditional forms of social order have crumbled and, even if the process is irreversible, that it is certainly no triviality (Huyssen 2023).

These notes from the composer demonstrate how careful Huyssen is to categorise his use of African musical elements, negotiating the tricky ground of what the transcription amounts to. At the first rehearsal with the composer he explained his philosophy when writing the work. This took over an hour of the rehearsal time before we started work on the music itself. This was the first time that I had encountered such an overt politically minded composer, although I am not sure that his detailed explanation as to the work's meaning aided my understanding of how to perform the music.

I had a different experience preparing for a concert of Volans's music while he was composer-in-residence at Wits in 2003. For this I learned one piano part of his *1000 Bars* (for piano duet, violin, and cello (2002)) with pianist Jill Richards, violinist Zanta Hofmeyr and cellist Heleen du Plessis.²⁶ Volans insisted on being present at the first piano rehearsal between Richards and myself. I had previously mentioned to Richards that I would prefer that Volans not attend the

²⁵ See Barrett et al. 2014 and Gyger 2014 to read in-depth discussion regarding ensemble considerations with contemporary music and the relationship between a contemporary performer and composer.

²⁶ Jill Richards is a South African pianist specialising primarily in the performance of contemporary South African composers, and especially the music of Kevin Volans.

first rehearsal so that we could concentrate on solving ensemble concerns, share fingerings, discuss pedalling and negotiate other pianistic and musical issues. She had undertaken to convey my wishes to Volans, but he was insistent that he needed to be at the very first rehearsal. After roughly 25 bars Volans stopped us to inform us that we were playing too loudly and that he did not write “a piece for elephants”. At this point I asked him to leave the rehearsal and a brief but terse interaction ensued between the two of us. I am unable to remember whether or not he left the rehearsal. However, working with a composer who was unwilling to give us the freedom to work with the score in our own way and who was determined to control every stage of the preparation was not a way of working to which I was accustomed. I am not sure whether it was his intention at the beginning of writing *1000 Bars* to throw a blanket on the strings inside the piano, or if it was a message to us that we were incapable of playing triple pianissimo, but that is what happened in the concert. To my ears the prepared piano sound was reminiscent of mosquitoes buzzing in the night.

In 2013 I recorded the *Sonata for Cello and Piano* by Peter Klatzow, with cellist Heleen du Plessis for ODE records.²⁷ The recording formed part of a larger project initiated by du Plessis named *Cello for Africa*. The impetus for this undertaking was her nostalgic longing for her roots in Africa while resident in New Zealand. Du Plessis left the Musaion Trio when she emigrated to New Zealand to fill a permanent post at the University of Otago around 2011. She describes the rationale of this project as follows:

Cello for Africa ... [is a] research-based performance production of new music and music that crosses cultures and genres aimed at strengthening relations, building connections, and address who we are in relation to where we are. [It] investigate[s] ways in which music and performance contribute to strengthening roots, connecting to place and finding a ‘sense of place’ (du Plessis 2022).

Du Plessis has expanded the scope of this project to include cross-cultural collaborations between musicians from New Zealand and Africa, as well as incorporating the use of African and Maori instruments.

My involvement with the project started with a request from du Plessis to record the Klatzow sonata as part the final recorded issue. The sonata was written specifically for this project and I welcomed the opportunity to work with du Plessis again after previously working together

²⁷ https://www.youtube.com/watch?v=-Jh5EvyoQKw&ab_channel=PeterKlatzow.

in the Musaion Trio. Furthermore, it was an opportunity to work with Klatzow whom I had known for over thirty years but had never collaborated with directly. Du Plessis had mentioned prior to the project that Klatzow would be serving in the role of producer. Klatzow was an outstanding pianist and during his younger years at the SABC he had a reputation as a demanding and meticulous recording producer. In my years at Wits I had taught many of his compositions to numerous students who had won prizes performing them – so I had an understanding of his style.

The recording took place at the Odeion Music School at the University of the Free State and we managed to complete the work in a single day. Klatzow's demeanour during the recording was demanding, professional and respectful towards the musicians and all the staff involved in the project. He had a clear vision of how he expected the score to be realised in sound in the final recording. His attitude is in keeping with his personal feelings of respect towards the performing community, captured as he offers advice to young composers in his inaugural lecture:

it is very important to know who you are writing for. But first of all you are writing for your performers... The art of music is a collaborative one. If a composer feels the need to be a step ahead, he will have to develop exceptionally good relations with the performing fraternity to make sure that his ideas are communicated. If the players do not accept these works into their hearts, minds and fingers, the music is unlikely to survive (Klatzow 2004: 141).

The experiences outlined above of working with a sample of South African contemporary composers have mostly enhanced my understanding of their music and enabled me to communicate their music more effectively in concert and recording. I have written here exclusively of my own interactions and responses to the experience of working with these composers. My reactions are entirely personal and it is beyond the scope of this essay to document those of the various chamber musicians who also worked towards these performances and recordings.

The interest of the composers in the performance of their work that I discussed varied from technical considerations, strong political motivations, or not, and their feelings about the emotional impact of the music. Working with composers who tend to be over-prescriptive and uninterested in a productive dialogue between composer and performer made me reluctant to engage with further performances of their music and did little to enhance my

understanding of the score. One composer with whom I have developed an extensive and productive working relationship is Zaidel-Rudolph. What follows is an account of my involvement and partnership with her as we prepared *Pendulum*, her first major work for piano and orchestra, for its world premiere in 2010.

Preparing *Pendulum*

Zaidel-Rudolph joined the staff at the University of the Witwatersrand in 1975, a year before I began my undergraduate studies.²⁸ We developed a strong bond when she became Head of Department in the early 2010s when I served as her deputy. I had begun to play some of her music, including the *Juggler and the King* (1998), as well as teaching several of her works such as *Takes Two to Tango* (2013) for piano duet, *Catch me if you Can* (2017) for piano solo and selections from her *Youth Oratorio* (2009). When she retired from Wits in 2013 the Music Department hosted a tribute concert showcasing her music, performed live by leading South African musicians. The poster for the concert is reproduced in Figure 5.

It was at this concert that the Wits Trio premiered her *Wits Trio Tribute* and at which I accompanied two of her songs for piano and voice. Included in the programme was her seminal work *Masada*, for bassoon and string quartet. The impression that this work left on me and many of the audience members that evening was memorable. Several months prior to the concert I had read Stimie's "The Unspoken Cultural Alliance: Israel, Afrikaner Nationalism and Jeanne Zaidel-Rudolph's *Masada*" (2011) discussed at length earlier in this essay. After listening to the work, Stimie's analysis of the musical content struck me as puerile and unrelated to its realisation and emotional power in live performance; far too often musicologists don't consider performance in their analysis of musical works. On reflection

²⁸ Jeanne Zaidel-Rudolph was the first woman to obtain a Doctorate in Music Composition in South Africa, conferred by the University of Pretoria in 1979. She pursued postgraduate composition studies at the Royal College of Music in London and later with composer György Ligeti in Hamburg. In 1986 she was awarded First Prize in the TOTAL OIL SA Competition for composers. Her compositions have been regularly commissioned by UNISA and SAMRO. Her composed works number over 70, covering diverse genres and several recorded albums of her compositions have been produced. In February 1995 Zaidel-Rudolph was invited by the Minister of Arts and Culture to produce a composite version of the South African national anthem, which is the current official version. She also produced the version for full orchestra and wrote the English words. In October 2004 then President, Thabo Mbeki, presented Zaidel-Rudolph with the Order of Ikhamanga for her "excellent contribution to music nationally and internationally" (Zaidel-Rudolph 2013).

after the concert it seemed to me that Stimie had attempted to project onto Zaidel-Rudolph the sin of every white composer who lived and worked in South Africa during apartheid.

Masada is an emotionally charged composition that would survive without its programmatic titles and associated narrative. Rörich's review from the original recording in 1995 hints at this possibility: "the chamber piece *Masada* also has its origins in Jewish narrative. If less in the actual events of the celebrated siege of Masada than in a spatial visualisation of its lofty location alongside that of the low-lying Dead Sea" (Rörich 1995). The experience of hearing *Masada* in concert reminded me of the visceral nature of live performance – as I was listening, considerations of the ensuing political debate were instantly forgotten. A consummate performance of such a powerful and profound musical composition further enhanced the listening experience.²⁹

²⁹ A recording of the work can be found here:
https://www.youtube.com/watch?v=zcZ56rfAvHE&ab_channel=MalcolmNay (Zaidel-Rudolph 2023).

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Figure 5: Cover Page of Programme Notes for Zaidel-Rudolph Tribute Concert.

In 2011 *Masada* was performed in London at a conference at which Stimie was presenting a paper on the composition (2011). One of the musicians involved in the performance wrote to the composer shortly afterwards to share her feelings about performing the work, an extract of which is included below:

We all so enjoyed performing Masada today as well as the process of getting to know the beautiful work. The performance was very well received and I think it went quite well. I sincerely hope we managed to get your thoughts across. We found the work challenging but very satisfying to play. I hope we will get another chance to perform it at some point. It was recorded and I will work out the best way to get this to you.

The plan had been for her [Stimie] to work with us on the piece between her lecture and the concert. However once we realised how much she had misinterpreted your music, we decided not to work with her (Caryn Neill, pers. comm. to Zaidel-Rudolph, 31 March 2011).

Masada was additionally arranged for string orchestra and bassoon for a performance by I Solisti Veneti and conductor Claudio Scimone in Padova, Italy in 2018.

Zaidel-Rudolph considers *Masada* and *Pendulum* to be amongst her most important compositions (pers. comm. 1 March 2012). In both listening to *Masada* and performing *Pendulum* I had to shut out the peripheral discussions of politics that have surrounded Zaidel-Rudolph and her music. While a performance of *Masada* is relatively straightforward to stage from a logistical point of view, a contemporary work for piano and orchestra, like *Pendulum*, is a complicated affair.

Several decades ago Rörich outlined the difficulties inherent in presenting a new composition from its conception through to its performance. These challenges still ring true today:

The path which a musical work follows, from its conception to its ultimate performance, is a complex and costly one. In the case of an orchestral work, it requires the writing of parts, the booking of an orchestra, the allocation of rehearsal time (which may well turn out to be insufficient if the work is difficult), it requires the scheduling of a performance and, possibly, broadcast time. It also involves the engagement of a conductor prepared to spend the time and effort it takes to get to know a new work — one which he may well never conduct again. And in a society where professional musicians are often curiously anti new music, it requires, ideally, the enthusiasm and co-operation of the rank-and-file orchestral players. Once this work has been performed, it does not remain accessible to the interested public in the way a book or painting does (Rörich 1981: 12-13).

In 2010 Zaidel-Rudolph was “commissioned by the SAMRO Endowment for the National Arts [to write a work for piano and orchestra] for Malcolm Nay and the Johannesburg Philharmonic Orchestra” (Zaidel-Rudolph 2010b). In order to justify a commission of this scale, Zaidel-

Rudolph was required to have secured a performance opportunity for the composition. She approached Shadrack Bokaba, then Managing Director of the Johannesburg Philharmonic Orchestra (JPO), who indicated his interest in programming the work. With this potential commitment SAMRO was willing to fund the commission and the date of the first performance was set for the JPO winter season in July 2010.

During the compositional process I worked closely with the composer on preparing the piano part. This was mostly done while listening to a computerised midi sound file generated by Sibelius music notation software. I made three specific contributions to both compositional and pianistic traits in the music. In certain passages Zaidel-Rudolph had repeated sequential figures numerous times. I felt that the number of repetitions was excessive and would not hold the attention of an audience throughout. She acceded to my request to shorten the sequence. At certain points while listening to the midi file certain unison passages felt out of place. I suggested the addition of certain dissonant notes to the harmony, which the composer incorporated. The last contribution I made was the re-arrangement of certain pianistic figures to better suit my personal approach, including various interlocking octaves in the first movement. These features are discussed in greater detail below.

I first received a piano score for the work roughly one month before the concert. My part was devoid of any orchestral cues, with only blank bar numbers interceding the piano entries. Furthermore, I did not receive a copy of the full orchestral score. I immediately petitioned the composer to add orchestral cues into the piano part so that I would have some idea of ensemble considerations. I shortly received a new copy with the requested cues.

The conductor for the premiere of *Pendulum*, Walter Attanasi, had been booked only ten days before the first performance as the original conductor had taken ill.³⁰ Two days before the first orchestra rehearsal he asked me to attend an evening rehearsal to run through the piano part. The weeks before the *Pendulum* premiere had been extremely busy as I had several other concert commitments, including one on the evening of Attanasi's rehearsal request. He

³⁰ Walter Attanasi (music Director/conductor) has conducted both opera and concert repertoire in many of the world's major music venues. He is currently Music Director of TodiMusicFest-America, Italy's UmbriaMusicFest and the Orchestra Filarmonica dell'Umbria ('Walter Attanasi, conductor', 2023).

insisted that I attend the rehearsal after my concert, no matter how late it would have been. I did not yet feel entirely comfortable with the piano part and declined to attend this rehearsal. Therefore, the first time I met the conductor was at the initial orchestra rehearsal, where it immediately became apparent that he was annoyed by my refusal to attend the abovementioned rehearsal request.

The rehearsals were strained and tense. The JPO members are not generally specialists in performing contemporary music and *Pendulum* is musically and rhythmically complex, presenting significant ensemble challenges. At the second rehearsal I asked the conductor to cue me for my piano entries, as the added orchestral parts in my score were not always sufficient. Attanasi had his back to me, as is customary in a piano concerto layout, but refused to engage with me through any ensemble gestures. I found that his lack of engagement with me in rehearsal reflected somewhat Zaidel-Rudolph's ambiguity about the role of the piano as a solo instrument in this work:

I did not give *Pendulum* the title "Concerto" as the piano part frequently blends into the orchestral texture as another instrumental colour/timbre and does not necessarily demand that it should be perceived as a separate virtuosic entity. Having said that though, there are some very challenging technical figurations for the piano (Zaidel-Rudolph 2010c).

As a pianist performing the work I feel that I would have been more integrated with the percussion section had I been placed amongst them as in an orchestral pianist setup, rather than at the front of the stage. I would have been able to sooner notice the balance difficulties between the piano and the percussion, which I have only observed on listening to the recording in preparation for writing this essay – I had not heard the recording previously. Indeed it seemed that the conductor was uncomfortable acknowledging me as a soloist at the end of the performance. In conversation with some of the orchestral players from both the JPO and Cape Town Philharmonic Orchestra (CPO) they noted that they found the work to be musically appealing, but felt that the lack of sufficient rehearsal time was detrimental to their sense of security on stage during the performances. They further found that the persistent need for counting throughout the work due to complicated rhythmic subdivisions made it difficult to play the work with confidence.

Despite the significant challenges discussed, the review (included in full as Figure 6) by arts writer Paul Boekooi from the first two performances in Johannesburg captures the effect of

hearing this music in live performance. On listening to the recording of the first performance in preparation for writing this essay, I had reservations about the effectiveness of the recorded performance, many of which I would address in future performances.

Zaidel-Rudolph's Pendulum a sparring feat of skill

*Concert: Johannesburg
Philharmonic Orchestra (Linder)
Conductor: Walter Attanasi
Soloist: Malcolm Nay, piano
Programme: Music by Ravel,
Zaidel-Rudolph and Beethoven*

REVIEWED BY PAUL BOEKKOOI

"PENDULUM" FOR Piano and Orchestra by Jeanne Zaidel-Rudolph - her much awaited opus performed at the opening concert of the JPO's Third Season - is the work of a red-blooded composer who has a bag full of eventful tricks up her sleeve.

It's a marvellous piece, even more so, at the second performance.

She did not give it the label "concerto". There might be many reasons why she worked against the pianist being the traditional flashy soloist, but rather the first among equals.

Over the centuries, since Monteverdi used the term "concerto" for his seventh book of madrigals and named his late 16th century church piece "concerti ecclesiastici", and Bach used it to describe church can-

tatas where various performers played and sang together, a debate has raged: Does it mean working together, or is it found in the much later overly demonstrative virtuosity of a single instrument against an orchestra where discussion, dispute and a struggle in rivalry dominates?

Pendulum is a sparring feat of skill, fuelled by an energy level which only manages to subside for parts of the nocturnal middle movement. Restless shifting of pulse, complicated metrical games and specific orchestral sections taking over the machinations in the piano part and vice versa, are all components of this "eventfulness" - ideas that are partly influenced by the composer's mentor, György Ligeti, but which are contextualised by a totally individual vision and working method.

Thursday's second performance was far more driven, assertive and clearer than the previous evening's rather highly strung performance. The third movement danced along more playfully, while in other parts a more edgy pulse was noticeable.

Malcolm Nay came fully to terms with the vastness of the pianistic landscapes on the one hand, while also illuminating both the macro and micro elements within the piano part's "machinations". Also the inherent progression within the cadenza came over in a more securely controlled arch-line than the night before.

The JPO under the young Italian conductor Walter Attanasi succeeded in bringing this intricate score to life. Impressive was the trombone section as a whole, the various solos, and, especially Matthew Downey who performed on xylophone, tubular bells and a number of other percussion instruments with panache and precision.

One could imagine that, should the JPO have had a full complement of string players, the overall sound picture might even have been richer. *Pendulum* as a whole is at times like a virtuoso concerto for orchestra in which an often magical propulsive element with polyrhythmic sections are combined with resourcefulness in matters like the combination of tonal colouring (at times with rousing effect),

and a strong concentration throughout on structural unity.

Opening the concert was Ravel's *Le tombeau de Couperin*, a work which questions an equilibrium between baroque manners and romantic warmth. One will always find different answers from a whole range of interpreters in the same way as one would find different expectations from listeners. Attanasi facilitated some precise articulation and colouring through the wonderfully liquid woodwinds. He conducted with rare sensibility, but at the end let the music speak for itself.

In Beethoven's *Symphony no. 1* in C major the conductor heeded to composer-sanctioned tempi, crisp articulation which led to textural clarity and a hint of drama in which Haydn's spirit was kept securely within the frame. Quite brisk was the *Menuetto*, a movement looking forward to Beethoven's later *Scherzos*. However, Attanasi kept the transition between the outer section and Trio seamless. This Beethoven spoke the language of its time.

Figure 2: "Review of *Pendulum*", *South African Jewish Report*, 6-13 August 2010.

My primary concern with the recording is one of instrumental balance – the piano is frequently overpowered by the percussion section, a result of two possible factors. The conductor and orchestral musicians were primarily focussed on playing in time and could not devote sufficient attention to sound balance in the limited rehearsal time. Second, I believe that the dynamics and orchestration could be more nuanced to provide a greater sense of perspective in the acoustic balance. For example, in the second bar of the opening piano entry, the piano is doubled in unison by the xylophone playing *fortissimo*. On hearing the Cape Town performance, the composer Hendrik Hofmeyr remarked that while he heard the opening motif clearly, by the second bar it looked as though I was playing in a silent movie. The piano was overpowered by the unison doubling of the *fortissimo* xylophone sound. In future performances, Zaidel-Rudolph and I have agreed to edit the dynamics of the orchestration in

order to be more sympathetic to the pianist. In Smith's thesis mentioned earlier, she writes about this passage: "Die xilofoon versterk dikwels die perkussiewe kwaliteit van die klavier deur die loop van die eerste beweging" (2015: 62). This translates as "The xylophone often reinforces the percussive quality of the piano throughout the course of the first movement" (my translation). The equality of the fortissimo dynamics between the xylophone and the piano means that instead of supporting the piano, the xylophone tends to overpower it.

The image shows a musical score for the first movement of 'Pendulum for Piano and Orchestra', specifically bars 15-16. The score is written for five staves: Cym., Tub. B., Pno., Vln. I, and Vln. II. The piano part (Pno.) has a 'Piano entry' marked with a red bracket and 'ff' dynamics. The xylophone part (Xylophone) is marked 'ff'. The violin parts (Vln. I and Vln. II) feature 'Rising scales' marked 'mp' and 'sf'. The tempo is marked '♩ = 140'. The score is in 4/4 time and includes various dynamics and articulations such as 'pizz.' and 'arco'.

Example 5: *Pendulum for Piano and Orchestra*: Movement 1, bars 15-16.

The recording should be considered a live document of the first performance and not a professionally released audio document. It captures the first night's performance after very limited rehearsal time and a host of other difficulties discussed above, and should be heard as such rather than heard as a commercially prepared recording. Throughout the discussion that follows, the recording timestamps refer to the Youtube links in the footnote below.³¹

While composing the work, Zaidel-Rudolph worked exclusively in Sibelius composition software. The audio automatically generated by the software does not allow room for breadth of expression or considerations of acoustic and instrumental practical realities. For instance, wind players physically and musically need to breathe, as should any instrumental player. Tempi that sounded suitable on the computerised playback audio were not always

³¹ The complete recording of *Pendulum* can be found here:
https://www.youtube.com/watch?v=7CQOpvkDJ_4&ab_channel=MalcolmNay, (First movement) and
https://www.youtube.com/watch?v=eliNOctYPss&ab_channel=MalcolmNay, (Second and Third Movements) (Nay 2023a and b)

appropriate in the live realisation of the work. I had internalised the composer's metronome marks which were fast, and suited the Sibelius playback audio. The conductor had a considerably slower conception of all the movements and my faithfulness to the tempi specified in the scored metronome markings made it difficult to adjust in such a short time. This made it challenging to find a sense of spaciousness in the performance, especially in the lyrical and atmospheric sections. For example, the extract in Example 6 shows what I feel should have been a more lyrical passage combined with an easing of the tempo of a magnitude greater than indicated by the *poco meno mosso* and slight reduction in metronome marking (Pendulum 1: 03:58-04:05) . However, the dynamics here do not allow the piano to be heard in a singing manner – it is marked *piano*, while the strings play *mezzo-forte*. As a result I had to play louder in order to project a singing line. It makes sense, to me, that the *mezzo-forte* should mark the piano part while the strings perform *piano*. An added indication of *grazioso* could enhance the inherent charm of this passage.

The image displays a musical score for the first movement of 'Pendulum for Piano and Orchestra', specifically bars 73-74. The score is written for a full orchestra and piano. The tempo is marked 'poco meno mosso' with a metronome mark of 134. The piano part is marked 'p' (piano) and the strings are marked 'mf' (mezzo-forte). The score includes staves for Flute (Fl.), Oboe (Ob.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The piano part features a complex, rhythmic pattern in the right hand, while the strings play a more melodic line. The overall mood is lyrical and atmospheric.

Example 6: Pendulum for Piano and Orchestra: Movement 1, bars 73-74.

Throughout the recording, there are a number of passages of this nature that I think may benefit from expressive musical indications and slight relaxations of tempi. In the slow

movement, the music could benefit from some added moments of repose, allowing the music to breathe. Once again, I had succumbed to the influence of the faster tempi in the Sibelius generated audio. All three movements have a forward propulsion and sense of anticipation, and so the performer needs to search for moments of tranquillity in the music-making.

This discussion draws heavily on my experience of listening back to a live recording several years after the performance, and so does not account fully for my preparation of the work that took place prior to the first concerts. Doğantan-Dack reminds us of the limitations of recordings as research documents: “sound recordings – the primary source documents for research in performance studies – do not reveal performers’ expert knowledge about music and music-making” (Dogantan-Dack 2008: 302). The discussion that follows hopes to elicit some of this knowledge through a performance-focussed analysis of my process undertaken when learning *Pendulum*, with insights drawn from my practice diary kept at the time and notes from rehearsal discussions with the composer.

I begin by considering some of the salient research-based writings on the role of analysis for music performance, often with specific relation to the piano. Rink, introduced earlier, is one of the most prominent writers on this subject and provides valuable insights on “the relation between analysis and performance” (1995: ix). In several discussions with Zaidel-Rudolph we have argued about the importance and relevance of analysis to the performer. Zaidel-Rudolph is an advocate of Schenkarian analysis, specifically stating that it is of vital importance for a performer (pers. comm., 1 July 2010). Pianist Murray Perahia is also a well-known advocate of Schenkarian analysis (Finane 2020) and while watching him teach a public masterclass it was immediately apparent that his approach is based on structural findings derived from this type of analysis (Perahia 2022). Having studied and performed the Chopin Ballade that he teaches in this class, I found that we had convergent views on many performative aspects. However, while Perahia systematically arrives at these conclusions as a result of his analytical stance, I had reached similar findings as a result of my “informed intuition” (Rink 2002: 36). My prerogative tends towards discovering “the music’s ‘shape’, as opposed to structure” (39), which is the primary focus for Zaidel-Rudolph. I draw inspiration from Brendel’s thoughts on the form of Romantic music, which cannot be performed with the same approach as Classical period music, stating that for Romantic works: “Only insight into the psychology of the piece

can bring about the vision of form - form is disclosed by emotion" (1976: 42). This approach is part of the performer's process of identifying with the emotional content of any particular piece of music. My discussions with Zaidel-Rudolph centred around master pianists' opinions concerning the role of analysis. Brendel considers that "analysis is good, but it is the result of familiarity with the piece, not the input" (Brendel 2018: 2:22-2:34), a process further unpacked by Schnabel, who speaks of the role of theoretical analysis:

Theoretical analysis as such is no cure-all either, as Schnabel pointed out. 'It does no harm to know,' he would say. He always encouraged students to find out as much as possible about the structure, harmonies, motivic technique etc. used in each score. But there is no basis for interpretation in most of this. *Fruitful* analysis is the result of spontaneous reaction to some musical detail which puzzles the musician so that he investigates what happens here in particular. To *begin* the study of a new work by analysing its form in school-term paper fashion, is more harmful than helpful" (Wolff 1972: 18-19; emphases in original).

For instance, in the third movement of Beethoven's Sonata in E major, Opus 109, the opening theme returns after several variations in an identical version to its first statement, without the repeats. Barenboim encapsulates the difference between the final statement of the theme and its first appearance:

Don't forget, the beginning of the movement has no memory. It's very important, when you come back in sonata form, when you come to recapitulation, even though it is the same music, even though it is the same notes, it is a completely different state, psychological state, it has memory, it has something that you have to somehow make audible as you play, which was obviously not there at the beginning.

This is the famous question of remembrance and recollection. To remember something is to mechanically remember, but a recollection requires something active from us, the physical sensation, the intellectual stimulation to recollect what it is. And therefore, when you play the beginning of this, and it's of course very difficult because it has such a feeling of tranquillity and quietness, the tendency is to want to play it so, introverted I would say, in the negative sense now, that it has to have, even though it is quiet and has great calmness, that it is a statement, (playing)... one shows you it has a past, and the other only has a future (2017: 33:52-37:46).

Barenboim's perception of the psychological aspects of the music's construction and performance are in keeping with Schnabel's observation that analysis takes place "from inside out" (Wolff 1972: 120). What is evident from Barenboim's astute observations here is that they are the result of his experience, wealth of knowledge, and intuition in relation to this music, developed over a life-long journey of discovery and performance.

In the case of learning and performing *Pendulum* I needed to incorporate an approach that was specific to the individual work. Trying to unpack underlying psychological strata seemed inimitable in this case, and rather unusually for me a nod towards the composer's predilection

for analysis started to inform some of my musical decisions. This approach was in keeping with the feelings of composer Pierre Boulez, a musician with a strong connection to the avant-garde and contemporary music, who unpacks the method through which we can incorporate analytical findings in performance: ““one’s [analytical] studies are of merely technical interest if they are not followed through to the highest point – the interpretation of the structure; only at this stage can one be sure that the work has been assimilated and understood”” (Boulez 1975: 18 in Doğantan-Dack 2008). For a complete theoretical analysis of *Pendulum*, see Smith 2015.

In all my previous interactions with Zaidel-Rudolph in preparation for performances of her music, she has never directly explained her compositions in Schenkarian terms. Several elements of the analytical work I undertook in preparing *Pendulum* for performance are derived from the notes kept from the learning and compositional stages early in the development of this work. The discussion of each movement is prefaced by an extract of the composer’s programme notes.

First Movement

The 1st Movement is stately, and thematically-based; it opens with the clanging of the tubular bells in falling 4ths, accompanied by drum percussion and bassoon. This descending bell figure is taken over by the strings before the first entry of the piano introducing the characteristic 4-note syncopated motif. The material throughout this movement is dominated by linear and vertical entities in 4ths with animated dialogue between the piano and orchestra. The piano comes into its own in a cadenza-like solo which is eventually joined by the bells as it accompanies the piano on its return to the opening orchestral texture (Zaidel-Rudolph 2010c).

The theme of the first movement (see Example 7) is presented at the outset by the tenor trombones, doubled two octaves higher in the tubular bells (*Pendulum* 1: 00:00-00:09). The effect of this is to create a sense of space and distance in the orchestration thereby creating a transparent texture as one can hear two individual voices moving in unison. The highly unusual combination of tenor trombone and tubular bells is a pairing that creates a unique orchestral timbre. Zaidel-Rudolph’s teacher György Ligeti showed a strong interest in unusual orchestral

instrument combinations.³² The theme is constructed of consecutive falling fourths and rising seconds and consists of only seven notes, which are then repeated in permutations with shifting emphases in the bar. The pitches of the theme are immediately manipulated and transmuted rhythmically in the second bar. The introduction of the triplet rhythm in the theme will recur throughout the movement as a prevalent rhythmic figure. Zaidel-Rudolph's use of a limited set of melodic pitches in constructing this theme hearkens to Ligeti's own attempts in his *Musica Ricercata* to "construct a new style from first principles. One of his principles here was to restrict the number of pitches he could use in each piece" (Tomes 2021: 272).

Example 7: *Pendulum for Piano and Orchestra*: Movement 1, bars 1-2.

Zaidel-Rudolph's use of 7/4 is ambiguous in terms of its possible subdivisions, especially when phrasing this theme. I didn't take note of how the conductor for the first performance divided the bar. My own instinct was to count four plus three, with the group of four being subdivided into two plus two. The opening bars are exuberant, joyous and celebratory in character.

The chromatic alteration of the theme in bar 5 makes for a more angular melodic structure – intervals that were previously perfect become augmented or diminished, and the introduction

³² For example in *Clocks and Clouds*, Ligeti uses 17 wind instruments, but only two trumpets, no violins in the string section, expanded percussion (Glockenspiel, vibraphone and celesta), two harps and twelve vocal soloists (Steinitz 2003: 223-224)

of syncopated rhythms into the theme becomes a feature of the entire movement (*Pendulum* 1: 00:14-00:21).

Example 8 shows the musical notation for the Tbn. and Bass Tbn. parts. The Tbn. part is marked *mf* and features a triplet of eighth notes. The Bass Tbn. part is also marked *mf* and features a triplet of eighth notes. The notation is divided into two measures: the first measure is labeled 'Chromaticism' and the second measure is labeled 'Syncopation'.

Example 8: *Pendulum for Piano and Orchestra*: Movement 1, bars 5-6.

The introduction of quartal harmony in the brass contributes richness to the body of the sound, sustaining the theme with longer note values than in its first appearance (*Pendulum* 1: 00:21-00:29). This quartal harmony is implied in the melodic construction of the theme through the use of falling fourths. Here too the theme is rhythmically augmented – a device used consistently throughout *Pendulum*. The first violins introduce a melodic element over the harmony in the brass with the second violins weaving triplets into the orchestral texture, matching the principle melodic notes in the first violins, contributing a sense of inner movement but grounded within brass pillars.

Example 9 shows the musical notation for the Horns, Violins, Viola, and Cello parts. The Horns (Hn.) part is marked *mf* and features quartal harmony. The Violins (Vln. I and Vln. II) part is marked *f* and features triplets. The Viola (Vla.) part is marked *ff* and features a pizzicato section. The Cello (Vc.) part is marked *f* and features triplets.

Example 9: *Pendulum for Piano and Orchestra*: Movement 1, bars 7-8.

The piano enters at bar 15 (see Example 10) with a bold, terse, *fortissimo* theme consisting of just four notes, scored in idiomatic double octaves with the inner addition of fourths and fifths (Pendulum 1: 00:49-00:57). Contrary to the opening theme of the movement, the construction of the piano theme is first a rising second, followed by a falling augmented fourth, generated organically from the opening material. This theme leads on to rising scale figures in the strings, which are prevalent throughout the work and link the piano entries.

The image displays a musical score for Example 10, 'Pendulum for Piano and Orchestra: Movement 1, bars 15-16'. The score is written for five staves: Cym., Tub. B., Pno., Vln. I, and Vln. II. The piano enters at bar 15 with a fortissimo (ff) theme. The xylophone joins in bar 16, also playing fortissimo. The strings play rising scales starting at bar 15. The tempo is marked as quarter note = 140. The score includes various dynamics such as ff, sf, mp, f, and sfz, and articulations like pizz. and arco.

Example 10: *Pendulum for Piano and Orchestra: Movement 1*, bars 15-16.

The piano is doubled by the xylophone in the following bar, thickening the texture. As mentioned above, this passage presented balance difficulties between the piano and the xylophone. For example, in the opening piano entrance I tried to find sound that allowed for an element of phrasing in the motif, with a non-percussive but declamatory sound. When the xylophone joins in bar 16 it has a strong percussive quality at the fortissimo dynamic, forcing the pianist to adopt a similar touch in order to project the musical material.

Zaidel-Rudolph discussed with me at the time that the use of antiphonal writing is indicative of an African influence on her music. Her particular experience of this comes from time that she spent with the Ngqoko Women's Ensemble, a Xhosa musical group from the Eastern Cape of South Africa.³³ She noted that a leader would call out a line and the entire group would

³³ For a detailed discussion of Zaidel-Rudolph's *Lifecycle* inspired by her time spent with this ensemble see Zaidel-Rudolph and Watt 2006.

respond in a musical conversation. This device is noticeable in bar 19 where the piano as the leader issues the call, followed by the response of the chorus in the violins (Pendulum 1: 01:04-01:10). As Rörich observes, Zaidel-Rudolph's "musical idiom [is] grounded in Western syntax, yet vitally informed by the sonic concepts, materials and techniques of indigenous African music" (Rörich 1995: 16).

Example 11: *Pendulum for Piano and Orchestra: Movement 1, bars 19-20.*

The complexity of musical features in bar 25 requires the pianist to be aware of a myriad of salient characteristics in order to convincingly portray the rhythmic and melodic vitality of this passage (Pendulum 1: 01:25-01:32). The start of the opening piano theme (in bar 15) is here melodically inverted and the last two notes of this theme are then repeated twice with subtle rhythmic displacement and melodic foreshortening.

Example 12: *Pendulum for Piano and Orchestra: Movement 1, bars 25-26.*

Brendel elaborates on the concept of foreshortening when discussing the opening of Beethoven's Piano Sonata Opus 2, No. 1 in F minor, calling it "the driving force of his sonata forms and a basic principle of his musical thought" (1976: 43). The succession of harmonies up to the fermata in the Beethoven is foreshortened according to the following scheme: two two-bar units, two one-bar units, three half-bar units. Motivic and rhythmic foreshortenings add to the process. This technique dominates the organisation of the whole movement (ibid.).



Example 13: Beethoven *Piano Sonata Opus 2 No. 1 in F Minor*, Movement 1, bars 1-8 (Brendel 1976: 42).

In bar 25 of the first movement of *Pendulum*, the foreshortening of the last two notes of the piano motif is extended twice with a subtle rhythmic displacement – the A-Bb of the original motif is rhythmically weak to strong, in the second iteration the first note is rhythmically strong, and the third instance is weak to strong in its placement (see bracketed annotations in Example 12). This is followed by a descending accumulation of the melodic fragment, joined to the reappearance of the theme at the end of the passage. In performance, I tried to capture this by rephrasing the melodic line from the Bb onwards, interspersing regular with syncopated quavers, requiring different phrasing.

A lyrical passage is introduced for the first time in the movement at bar 30 (*Pendulum* 1: 01:41-01:49). Even though this theme occurs only in the orchestra, the pianist needs to be aware throughout that lyrical moments are infrequent and as such need to be relished to provide a welcome contrast.

Lyrical theme
legato espress.

Vln. I
29
mp 5 *mf* *f*

Vln. II
29
mp 5 *mf* *f*

Vla.
29
mp 5 *mf* *f*

Vc.
29
mp *mf* *ff*

Cb.
29
mp *mf* *ff*

Example 14: *Pendulum for Piano and Orchestra*: Movement 1, bars 29-31.

This lyrical passage is summarily obliterated by the aggressive piano entry only a few bars later (see Example 15) (*Pendulum* 1: 02:15-02:22). The piano continues in this manner, completely removed from the short-lived preceding lyrical passage (see Example 16).

Example 15 shows the musical score for *Pendulum for Piano and Orchestra: Movement 1*, bars 33-35. The score is written for a full orchestra and piano. The instruments and their parts are:

- Fl. (Flute):** Bars 33-35, dynamics *mp*, *mf*, *f*.
- C. A. (Clarinet in A):** Bars 33-35, dynamics *f*, *f*.
- Cl. (Clarinet in C):** Bars 33-35, dynamics *pp*, *p*, *f*.
- Bsn. (Bassoon):** Bars 33-35, dynamics *pp*, *p*, *f*.
- Hn. (Horn):** Bars 33-35, dynamics *pp*, *pp*.
- Tbn. (Trombone):** Bars 33-35, dynamics *pp*, *p*, *f*.
- Pno. (Piano):** Bars 33-35, marked "Piano interruption" and *ff*.

Example 15: *Pendulum for Piano and Orchestra: Movement 1*, bars 33-35.

Example 16 shows the musical score for *Pendulum for Piano and Orchestra: Movement 1*, bars 36-37. The score is for the Piano (Pno.) part, showing a complex arpeggiated figure with triplets and a forte (*ff*) dynamic.

Example 16: *Pendulum for Piano and Orchestra: Movement 1*, bars 36-37.

The melodic line in bar 47 is found in the upper voice of an arpeggiated figure in the piano (*Pendulum 1: 02:50-02:55*). While this line can be brought out through a slight overholding of the melodic note as marked, the pianist also needs to be cognisant of the dissonance created between these melodic notes and the lower part of the bass, which will also benefit from overholding the lowest note of each triplet. Without due consideration of this the harmonic tension might be lost. My approach in this passage is gleaned from an insight from Schnabel,

who suggests how a pianist could enhance the juxtaposition of both tranquil and agitated moods:

He will find hidden agitation in an apparently serene composition (as often in Mozart) or inner serenity in an outwardly agitated one (as often in Beethoven). But as he compensates, he must leave the surface as such alone, or else he would disturb the balance which the composer desired (Wolff 1972: 21).

In this case a non-legato touch in both hands, underneath and above the overheld outer voices, contributes to a sense of agitation, especially against the lyrical material doubled in the strings.

The image displays a musical score for three instruments: Piano (Pno.), Violin I (Vln. I), and Violin II (Vln. II). The score is for bars 47-48 of Movement 1 from 'Pendulum for Piano and Orchestra'. The Piano part is written in both treble and bass clefs, showing a melody arpeggiated in both hands. A red bracket highlights the first few notes of the arpeggiated melody in both hands. The Violin I and II parts are written in treble clef, showing a melody doubled in both hands. The score is in 2/4 time and starts at bar 47. The text 'Melody arpeggiated' is written above the Piano part, and 'Dissonance' is written below the Piano part. The text 'Melody doubled' is written above the Violin I and II parts.

Example 17: *Pendulum for Piano and Orchestra*: Movement 1, bars 47-48.

The effect of the cadenza starting in bar 137 is to draw attention to the piano as it encapsulates so many of the core themes and compositional and pianistic techniques found in the first movement, serving as a microcosm of the entire movement (Pendulum 1: 07:31-09:25). In the score, the cadenza starts with an aggressive outburst in the lower register, forcefully (*fff*) to herald in the ascending figure; the dynamic drops suddenly to *piano* continuing this ascending figure which is followed sequentially by a rhythmic accumulation of the figure. In spite of my conviction to remain faithful to the score and the composer's wishes, in the premier performance the orchestra made a long and effective diminuendo to a *pianissimo* dynamic before the cadenza, as marked in the score. In the spur of the moment I felt that a mysterious beginning would emerge more organically from the atmosphere created in the orchestra. As a performer I like to remain receptive to inspiration in the moment, not necessarily following

a completely planned musical interpretation but allowing for some spontaneity in the finer details. In any case, the composer made no comment after the concert and in the subsequent performances I retained this approach.

The interlocking octaves which follow in bar 141 are a typical bravura passage which affords the pianist an opportunity to demonstrate a brilliant virtuosic technique. The rotating figure between the hands in bar 143 is based on whole-tone material which allows the right hand to play on the white keys and the left hand exclusively on the black keys at this point, which is idiomatic and indicative of the composer's intimate knowledge of the keyboard. After this display of technique and a pregnant pause, the music once more (in bar 146) becomes vertically aligned with thicker chords playing an arrangement of the theme from bar 48 which I played with a more legato conception, with rising scalar figures underneath.

When faced with the introduction of the tremolo that follows I struggled to make meaning of it. As a result, I opted to perform it in a way that lent it melodic value by strongly accenting the top E followed by a diminuendo, and then accent the top B to show the melodic outline. As I look at the score while I write this, my feeling is that the tremolo should function as a brief static moment after the melodic movement of the previous bar, and should probably be played more virtuosically than I had done at any of the performances.

Later in the cadenza, thematic material from bar 76-77 is presented with slight variation, interspersed by figuration passages derived from diminished fifths and perfect fourths leading into a rising chromatic scale (Pendulum 1: 08:40-08:54).

Example 19: *Pendulum for Piano and Orchestra*: Movement 1, bar 166.

Smith hears this theme as reminiscent of Poulenc’s *Concerto for Piano and Orchestra* FP146 in C# minor (2015: 35). In my own preparation this passage reminded me of the cadenza from the first movement of Grieg’s *Piano Concerto in A minor*, Op. 16, bars 187-188.

Example 20: Grieg *Piano Concerto in A minor* Opus 16, Movement 1, bars 187-188.

Grieg alternates between strongly presented chordal thematic material and wisp-like scalic figures derived from the diatonic minor scale embellished with chromatic notes. When I had previously performed the Grieg concerto, I interpreted the scales as trying to emulate the effect of wind blowing first softly and then roaring towards the next thematic declaration. In learning *Pendulum*, I tried to replicate this effect with the figured passage. On listening to the

After the cadenza the piano states the opening theme of the movement in broken chord semiquavers, followed in canon, by the tubular bells two beats later (see Example 21). As in much imitative writing the ear is drawn to the polyphonic aspect of the shift ‘off the beat’ of a figure – in this case the tubular bells harmonise with the piano giving tonal moments of 3rds (or 6ths) harmonisations, a pleasant change to the dissonant material, and which winds down towards the end of the movement (Pendulum 1: 09:27).

179 Tubular Bells

Tub. B.

179

ff

Canonic entry

Pno.

179

180

The movement ends on an E, which serves as a linking tone to the second movement.

104

Second Movement

The 2nd movement is rather dark, brooding and mysterious with dissonant orchestral sound blocks and vibrating tone colours, punctuated by plucked string pizzicatos. It recreates a mood similar to the one found in the slow section of my *Tempus Fugit* with nocturnal shadows, underlying tension and foreboding.³⁴ The role of the piano is to cut through the opaque texture with rapid arpeggiations using diminished 7ths as the chord basis to lift the atmosphere into a spiritual realm as expiation for the terrors of the night. An illusion is created of a quick tempo but in reality this is the 'slow movement'. The arpeggios are transformed into impassioned melodic entities using the same small intervallic structures (Zaidel-Rudolph 2010c).

My notes record that Zaidel-Rudolph expressed to me that the second movement represents the lowest point of the pendulum swing and as a result is the slowest of the three movements, simply marked *misterioso*. The pendulum, which started at the high-left point in the first movement will inevitably move to the right in the third movement.

The second movement takes as its starting pitch the final E of the first movement. This E is shared in a trill between the timpani and the cello creating a feeling of inner unrest.

³⁴ *Tempus Fugit* is an earlier orchestral work of Zaidel-Rudolph's which won the Total Composer's Competition in 1986 incorporating many African instruments including the marimba (Rörich 1995: 16).

Timpani: *pp* Trill

Snare Drum: *pp* Maracas

Xylophone: *mp* 'E' link

Piano: *A* $\text{♩} = 72$ Misterioso

Violin I: *tr* *div.*

Violin II: *tr* *pp*

Viola: *tr* *pp*

Violoncello: *tr* *div.*

Contrabass: *p* *pizz.* *f* *p* *f* *p*

Heartbeat

Example 23: *Pendulum for Piano and Orchestra*: Movement 2, bars 1-5.

The static quality of the opening is punctuated by a heartbeat motif in the contrabass line consisting of two low-pitched crotchets. This motif is then metrically displaced across the bar, forming an irregular rhythmic pattern.

The introduction of the maracas in the third bar conjures images of a hissing rattlesnake, which interjects over the persistent trill in the timpani. This trill, combined with the maracas and the heartbeat motif combine seamlessly to capture an ominous mood of foreboding (*Pendulum* 2+3: 00:00-00:35).

At the rehearsal I commented to the composer that the opening of this movement was reminiscent of Bartók's "The Night's Music" (from *Out of Doors*), where various night-time sounds are conjured through instrumental effects, to which she agreed.³⁵ Sporadic

³⁵ Pianist Andras Schiff discusses the importance of musical association and fantasy for a performer tackling Bartók's "The Night's Music" (Schiff 2020).

interjections of crickets, cicadas and frogs are evident in the top stave of the Bartók example below:



Example 24: Bartók *Out of Doors Suite*, No. IV: 'The Night's Music', bars 5-6.

The piano entry in bar 9 takes as its cue the atmosphere of the preceding orchestral introduction. The piano introduces a harmonic dimension to the movement which is both bitonal and triadic in the chordal construction.

Example 25: *Pendulum for Piano and Orchestra*: Movement 2, bars 6-9.

The A# in the treble chord is an added note to the triad B-D-F, similarly in the bass the triad is D#-F#-A, with an added C#, however, when heard together, the combined superimposition is that of a cluster chord, with several semitone clashes.

In performance, I voiced the chord in such a way as to underplay the dissonant elements, instead opting for a sensuous tonal quality, taking cues from the *mezzo-piano* indication as well as the instruction to play *sonore* (*Pendulum* 2+3: 00:36-00:42).

The diminished arpeggios introduced in bar 10 emanate from the root triads in bar 8, with chromatic alterations to the added chord notes. These figures are central to this movement and are frequently interspersed in a dialogue with the flute (Pendulum 2+3: 00:50-00:58). The composer hears these figures as “expiation for the terrors of the night” (Zaidel-Rudolph 2010). As a result of this dialogue, the pianist needs to imitate the tongued articulation natural to the flute, using a more detached and articulated touch.

Example 26 shows a musical score for bars 10-11 of Movement 2 from *Pendulum for Piano and Orchestra*. The score includes staves for Timp., Mrcs., Xyl., and Pno. The piano part features 'Diminished arpeggios' and 'Bitonal' textures. Dynamics include *mp*, *p*, and *pp*.

Example 26: *Pendulum for Piano and Orchestra*: Movement 2, bars 10-11.

The pianistic arrangement in the fifth beat of bar 13 proved to be extremely awkward for me from a technical perspective due to the speed of the broken octaves

Example 27 shows a musical score for bar 13 of Movement 2 from *Pendulum for Piano and Orchestra*. The score includes the piano part with broken octaves and triplets. Dynamics include *mf* and *leggiero*.

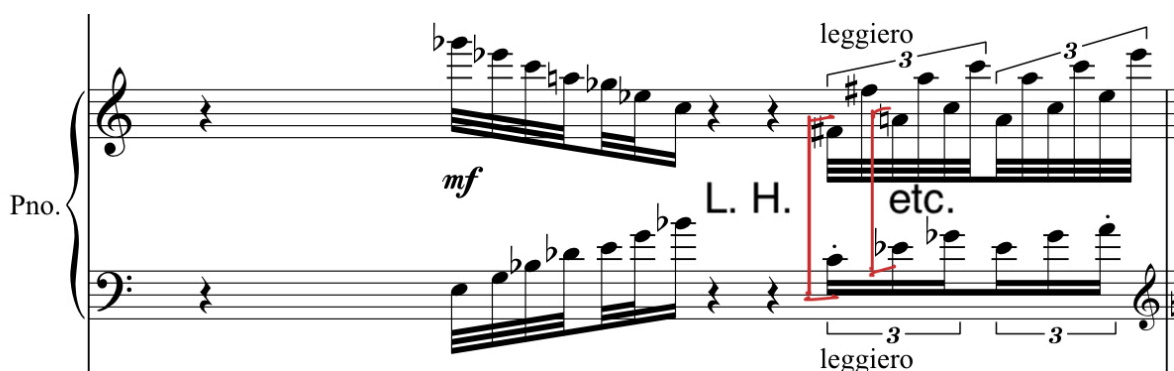
Example 27: *Pendulum for Piano and Orchestra*: Movement 2, bar 13.

At the time of the performance I was under extreme pressure to learn the piece very quickly, however, with the benefit of hindsight I would look at two possible re-arrangements of this passage to facilitate the *leggiero* quality with greater clarity. The first option would be to play the broken octaves as single entities syncopated against the left hand as scored below:



Example 28: *Pendulum for Piano and Orchestra*: Movement 2, bar 13, possible piano re-arrangement.

The second arrangement would simply involve taking the lower note of the right hand octave with the left hand, while playing the top notes with the right hand alone – no matter the arrangement, this passage will always prove to be difficult to perform due to the number of notes in the beat.



Example 29: *Pendulum for Piano and Orchestra*: Movement 2, bar 13, possible facilitation.

These arpeggiated figures increase in volume and intensity, culminating in a chordal block of sound in bar 20 (*Pendulum 2+3*: 01:00-01:51). This sustained sound block produces an opaque cluster which later clears to a single transparent pitch, A, as various instruments drop out – leaving only the bassoon and lower strings sounding.

19

Fl. *pp* *mf* *p*

Ob. *pp* *mf* *p*

Cl. *pp* *mf* *p*

Bsn. *pp* *mf* *p*

Hn. *pp* *mf* *p*

Hn. *pp* *mf* *p*

Tpt. *pp* *mf*

Tpt. *pp* *mf*

Tbn. *pp* *mf*

Bass Tbn. *pp* *f*

Timp. *f*

Mrcs.

Xyl.

Pno. *ff*

Vln. I *pizz.* *ff* arco

Vln. II *Trill stops* *pizz.* *ff* arco

Vla. *pizz.* *ff* arco

Vc. *pizz.* *ff* arco

Cb. *ff* arco

Example 30: *Pendulum for Piano and Orchestra*: Movement 2, bars 19-22.

The remaining A after the chordal cluster has cleared is taken up by the piano in an anacrusis to a new theme, which I would have liked to play more expressively than I was able (*Pendulum* 2+3: 01:51-02:13). In the full score, the orchestral conception in this passage is *marcato* in character. The winds have accents on each melodic note, and at times the piano melody is doubled in the xylophone, emphasising a more percussive sound. I had no choice but to match this forceful approach. On listening to the recording I would conceptualise the character here as *forte espressivo* with the *staccati* in the winds at a softer dynamic. In a movement where there is sporadic lyricism, I would endeavour here to find this character in performance.

A new theme is introduced in bar 38 by the bassoon (*Pendulum* 2+3: 02:50). Zaidel-Rudolph's affinity for the expressive qualities of this instrument is evident from her earlier work, *Masada*, in which it functions as a "narrator" (Rörich 1995: 16) against the string quartet. In *Pendulum* the bassoon solo in bar 38 is given prominence as it introduces a dotted chromatic theme, shared a little with the *cor anglais* and which will be taken up by the piano in bar 49. This theme is fragmented between a wind quartet of flute, cor anglais, clarinet and bassoon in a brief, chamber music-like interlude over the trill in the lower strings, creating a moment of intimacy in an often dense and dissonant movement.

Example 32: *Pendulum for Piano and Orchestra*: Movement 2, bars 37-39.

The bassoon theme is enriched when presented by the piano, with the addition of lower sixths and thirds, in the most *cantabile* register of the instrument in the only passage marked *espressivo* for the piano in this movement.

Example 33: *Pendulum for Piano and Orchestra*: Movement 2, bars 49-50.

From here through to the end of the movement, various themes and ideas return in different arrangements (*Pendulum 2+3*: 03:50-07:27).

In bar 55 the theme (first heard in bar 25) is enriched with cluster harmony underneath.

Example 34: *Pendulum for Piano and Orchestra*: Movement 2, bars 53-55.

Motivic fragments are shared between the strings in bar 58 while the piano has chordal material – the feeling evoked is one of a developmental section, where melodic ideas are shortened and rhythmically condensed.

In the closing passage of this movement, the piano rhythmically unwinds with increasingly longer note values, having the opposite effect of the foreshortening mentioned in the first movement.

The musical score for Example 37 shows the closing passage of Movement 2, bars 92-95. The Piano (Pno.) part is the primary focus, featuring a 'Rhythmic augmentation' section marked with 'rit.' (ritardando). The Piano part includes dynamic markings of *p* (piano) and *pp* (pianissimo). The strings (Vln. I, Vln. II, Vla., Vc., Cb.) play pizzicato (pizz.) notes. The score ends with an 'Attacca' marking, indicating the start of the next movement.

Example 37: *Pendulum for Piano and Orchestra*: Movement 2, bars 92-95.

The final three *misterioso pizzicati* on Eb are a semi-tone down from the opening E of this movement, heralding the link into the third movement, which begins *attacca* on the Eb – Zaidel-Rudolph's characteristic pitch link. The trills that started this movement are again present as it closes.

Third Movement

The 3rd movement picks up where the 2nd left off, but this time banishing all bleakness, and morphing into a rhythmic texture gleaned from a generic and composite African rhythm and African sound-world; namely 12 pulses per measure divided into aggregates of 2s and 3s, forming a polyrhythmic 5+7 cycle. This underlying cyclical pulse drives the music forward in dance-like shapes taken over by the different instrumental groups, punctuated by piano dialogues. As with all my African-influenced works, the percussion section plays a pivotal role. *Pendulum* presents the intersection of different sound worlds but ones which are located in the context of 21st century South Africa (Zaidel-Rudolph 2010c).

The third movement of *Pendulum* presents considerable rhythmic challenges for the orchestra, conductor and pianist. These difficulties are largely due to the unpredictable subdivisions of the beat into smaller, irregular, typically African pulses. With limited rehearsal time, the focus of the instrumentalists is often on counting, considering the complex nature of the rhythms and frequent shifts in meter. For the second set of performances in Cape Town with the Cape Town Symphony Orchestra, the Japanese conductor Yasuo Shinozaki was, on the night of the concert (31 January 2012), extremely nervous about performing this movement. Before the concert began, he requested that I play through the third movement with him backstage to reassure himself that he was in control of the material. He asked me whether these complex rhythms were in fact African in nature, to which I replied in the affirmative. The final moments before we walked on stage hardly seemed like the time to try and unpack the problematic characterisation of the existence of a unified 'African' musical language.³⁶

During the performance of the third movement the ensemble between the conductor, orchestra and pianist started to unravel. Shinozaki went his way, the orchestra theirs, and I went mine – in the post-mortem later that evening nobody could accurately account for what had gone wrong. While the movement is frenetic in nature, certain unison passages came across in canon with unintended cross-rhythms which, while exciting, caused panic amongst the performers. By a stroke of luck we managed to end together with only the composer, who was in attendance, any the wiser. Backstage, she stood with a wry smile, as she had no idea how we would find our way out of this entanglement and chaos (pers. comm., 31 January 2012). When discussing the performance with composer Hofmeyr he said that he had been completely oblivious to the problems on stage (pers. comm., 31 January 2012). In this movement, any break in relentless counting can prove fatal.

The third movement starts *attacca* from the second movement, with a common pitch of Eb (*Pendulum* 2+3: 07:27). The piano plays a three-bar passage in 4/4 time, with the crotchet beats divided into quaver triplets, starting from the *piano* dynamic that ended the second movement, then making a violent crescendo and *accelerando* to the orchestra entry in bar 4.

³⁶ The complexities and problems of discussion surrounding the simplified notion of 'African' music, and in particular its rhythmic complexities, have been written about at length. See Agawu 1995 and Arom 1991.

Piano

p

E-Flat link

♩ = 120

accel. - - - - -

Example 38: *Pendulum for Piano and Orchestra: Movement 3, bars 1-3.*

The orchestra entry in bar 4 jolts the audience rhythmically (*Pendulum 2+3: 07:34*). While the common link of a quaver triplet in 4/4 would normally set up the 12/8 entry, the division of the 12/8 into five plus seven quavers makes for a startling transition. The orchestration here is significantly enriched by an expanded percussion section, notably making use of pitched temple blocks. While the percussionist does play a melody on the blocks, the overriding impression, because of the timbre of this instrument, is one of rhythmic emphasis.

Congas

T. Bl.

ff *p*

5 + 7

Pno.

ff

♩ = 128

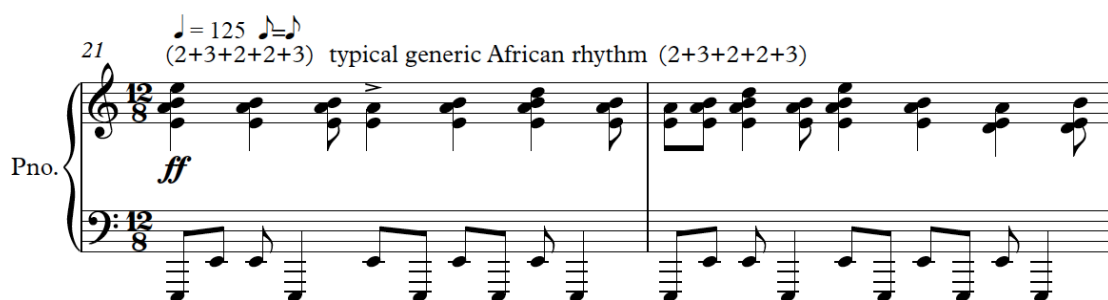
Example 39: *Pendulum for Piano and Orchestra: Movement 3, bars 4-6.*

The melodic and harmonic material presented by the strings in bar 13 (see Example 40) has thematic relevance and will reappear throughout the movement in various guises (*Pendulum 2+3: 07:59*).

Example 40: *Pendulum for Piano and Orchestra*: Movement 3, bars 12-13.

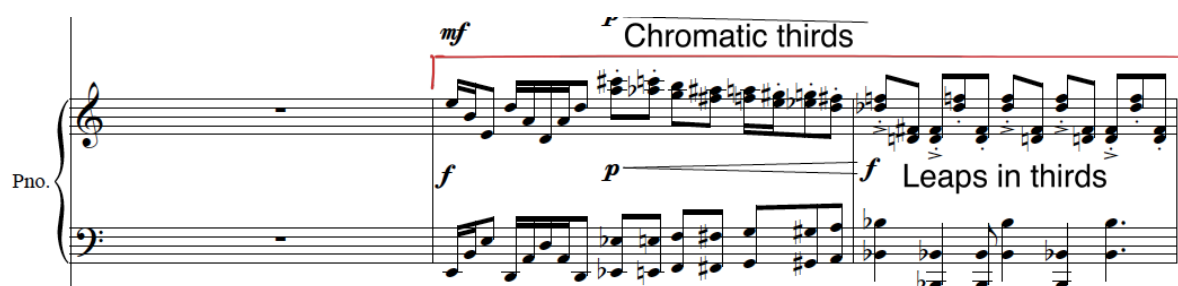
In discussion with the composer in rehearsals in preparation for the performance she indicated to me that the movement had a rondo-like feel, mostly as a result of the continued presence of, and return to, this theme. However, she had not composed it with an overt rondo structure in mind, preferring to let the music develop organically as it unfolded (pers. comm., 14 July 2010). This observation was accidental, as if she had noticed it for the first time in the rehearsal. Perhaps this was a result of a further influence of Ligeti who “was against the idea of ‘plannification’ in music; saying how he could never make a pre-planned musical form as Stockhausen did, for example, in his *Licht* cycle” (Service 2012). The effect when listening to the music is not distinctly that of a rondo as the interceding passages do not contrast strongly in terms of character or rhythm as one would expect in a more traditional rondo movement. This thematic material is diatonically derived and harmonised triadically, once more in contrast to the quartal harmonisation in the first movement. The piano uses another rising scale figure to cue the orchestra (see Example 40 above), the punctuated *marcato* (E-F#-Ab-A#) notes formed from a whole-tone scale, which gives way to a chromatic run from beat ten up to an E on beat one of the following bar.

Incidentally, this theme would later be used in Zaidel-Rudolph’s *DiA(fro)belli* (on a theme of Diabelli) for piano solo. In the score for that work she gives a more detailed breakdown of how the 5 plus 7 is internally divided, as well as indicating the origin of the rhythm as an African one (see for example bars 21 and 22 in Example 41).

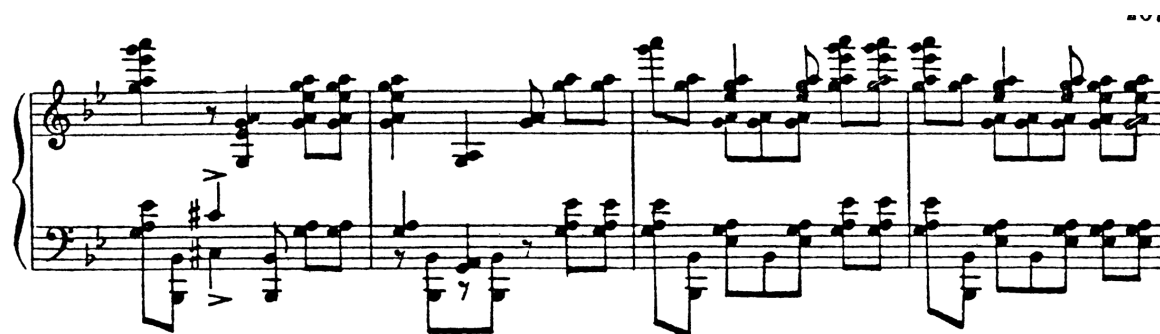


Example 41: *DiA(fro)belli* (on a theme of Diabelli), bars 21-22.

In *Pendulum* the piano writing in bars 15 and 16 is in many aspects reminiscent of Prokofiev's piano music – the rhythmic groupings, awkward leaps and percussive nature of the passage remind me of the end of Prokofiev's Piano Sonata No. 7 Opus 83, specifically the third movement titled *Precipitato*. I tried to perform it in a similar manner to how I would the Prokofiev, strongly marking the accents and using a percussive touch (*Pendulum* 2+3: 08:04-08:10).



Example 42: *Pendulum* for Piano and Orchestra: Movement 3, bars 14-16.



Example 43: Prokofiev Piano Sonata No. 7 Opus 83, Movement 3 *Precipitato*, bars 161-163.

As in the first movement, conversational antiphonal passages are found frequently in the third movement of *Pendulum*, one terse example of which is in bar 17 led by the violins, with the piano responding immediately (*Pendulum* 2+3: 08:10-08:18).

Example 44: *Pendulum for Piano and Orchestra*: Movement 3, bars 17-19.

The theme that earlier evoked rondo-like comparisons for the composer is presented majestically (*maestoso*) in the brass instruments in bar 29, in declamatory non-*legato* articulation (*Pendulum 2+3*: 08:45). In my discussions with the composer at the time she noted that the open fourths and fifths in the harmony are derived from African harmonic principles (pers. comm., 14 July 2010).

Example 45: *Pendulum for Piano and Orchestra*: Movement 3, bars 27-29.

The rhythmic division in bar 48 is more regular (the 12/8 divides into equal dotted crotchets) the effect of which is calming on both performers and audience, who feel briefly 'safe' after the extended irregular rhythmic passages. Noticeable here is the return of cluster harmony introduced in the first movement (*Pendulum 2+3*: 09:39-09:48).

Example 46: *Pendulum for Piano and Orchestra*: Movement 3, bars 48-50.

The piano takes up the rondo-like theme in a rhythmic augmentation over two bars, with the indication to play *espressivo* in bar 77. The difficulty for the pianist here is taking a previously percussive theme and transforming it into a lyrical one, especially in a movement that has the feeling of a *moto perpetuo*. However, once achieved the effect is remarkable in performance – a complete contrast to the preceding music. This lyrical transformation of the theme is almost episodic in the context of the movement, despite using the rondo theme, it is a moment of beauty in this relentless, driven music (Pendulum 2+3: 10:49-11:00).

The image shows a musical score for 'Pendulum for Piano and Orchestra: Movement 3, bars 76-79'. The score is written for Piano (Pno.) and Mrcs. (Mrcs.). The Piano part features a 'Theme augmented' section starting in bar 77, marked 'espress.' and 'f', with a 'con pedale' instruction. The Mrcs. part is marked 'espress.' and 'f'. The Piano part also includes a 'mp' marking and a '3' (triple) marking. The Mrcs. part includes a '3' (triple) marking. The score is written in a key with one flat (B-flat) and a 3/4 time signature.

Example 47: Pendulum for Piano and Orchestra: Movement 3, bars 76-79.

In frequent places throughout the movement the broken octaves are written so that the right hand is on the strong pulse as in bar 116 (Example 48). As a pianist, I am more comfortable when these interlocking octaves start with the left hand on the pulse and had requested that Zaidel-Rudolph change them to suit my way of playing. At one point in the first movement she had made this change (see bar 179 in Example 21). For future performances I would ask that all these passages be altered so that the left hand leads.

The image shows a musical score for 'Pendulum for Piano and Orchestra: Movement 3, bar 116'. The score is written for Piano (Pno.). The score features a broken octave passage marked 'ff'. The score is written in a key with one flat (B-flat) and a 3/4 time signature.

Example 48: Pendulum for Piano and Orchestra: Movement 3, bar 116.

The rondo-like theme returns once more in the brass in bar 118, signalling its final appearance and increased tension, creating a sense of anticipation that the piece is drawing towards its conclusion (Pendulum 2+3: 13:23).

Example 49: *Pendulum for Piano and Orchestra*: Movement 3, bars 118-119.

This leads shortly into the coda, starting at bar 122 (Pendulum 2+3: 13:35).

Example 50: *Pendulum for Piano and Orchestra*: Movement 3, bars 122-123.

The movement ends in an uncharacteristic rhythmically halting fashion. The perpetual motion is finally brought to a close through an expanded rhythmic shift in meter – the penultimate bar in 15/8 is felt as a broad three, subdivided into groups of five quavers.

Example 51: *Pendulum for Piano and Orchestra*: Movement 3, bars 126-128.

In our discussions when the work was being prepared, Zaidel-Rudolph felt it was imperative that I understand the intricate details of how she had constructed the music from a compositional perspective. I took her input on board in many instances, which was extremely useful in coming to terms with the work in the limited preparation time. In this particular

instance, analytical findings were discussed upfront between the composer and myself as performer, rather than as a result of my familiarity, or perhaps because of my unfamiliarity, with the music – here, I worked from the outside-in, rather than Schnabel’s ideal of “from inside out” (Wolff 1972: 120). In general, Zaidel-Rudolph left the details of how to portray these findings entirely up to me. The course of the preparation dictated a different approach in this instance, because I had been made aware of the compositional construction before I even received the piano score. While it is useful to have a philosophically ideal approach to learning, one must remain adaptable to practical realities and the preferences of individual composers, especially when learning new contemporary music with direct collaboration with the composer. Preparing and performing *Pendulum* was a rare opportunity to work directly with a pioneering South African composer who has been a decades-long colleague and friend of mine. The experience further enhanced my deep respect for her compositional gifts and musical insights and was a rewarding and fruitful collaboration. The extensive discussions with the composer were a remarkable privilege.

An Alternative to the Politics of Blame

In this essay I have traced the origins of a long history of conflict that started between two young South African composers in the early 1980s. While the animosity between Klatzow and Volans started on the grounds of accusations of cultural appropriation, it then spiralled, developed and took hold amongst not only composers, but musicologists and performers too. The conflict has been perpetuated by their students and acolytes of the younger generation. One consequence is that some musicians have opted out from engaging with South African art music. As I documented earlier the conflict flared up again in 2014 at the Juilliard composers’ concert, which appears to be the last major event that exhibited the toxic nature of the South African compositional environment. Since then, Klatzow has died (in December 2021) but even though Volans is now a citizen of Ireland, he is still subject to criticism of the type that started the conflict (as the recent interaction with Fourie that I mentioned earlier in the essay suggests). Since the Juilliard concert, in South Africa Western art music in particular has declined as cultural capital and its support institutionally and financially substantially reduced. The South African state’s broader failings in the first decades of the twenty-first century have impacted the arts too. For example, the ‘state capture’-related corruption at

SAMRO put an end to the important financial support provided by this organisation for art music. And the Covid-19 pandemic was the final nail in the coffin for many live music performance venues in the country and took a significant toll on the professional lives of most musicians.

In a recent interaction with a younger colleague I explained the premise of this essay and its attempt to trace the origins of a now entrenched musical conflict. The colleague expressed great interest in the topic and indicated that they had been completely unaware of the origin of the conflict. When I related this encounter to another colleague, they wondered whether it was helpful for the younger generation to be aware of the history of the divide. My feeling is that if the younger generation of musicians in South Africa is not aware of this conflict they could become susceptible to the type of influence that Fokkens outlined in his response to the Juilliard fracas (see quote in full on page 31).

While this conflict had its origins in contemporary art music composition, those taking part in the online blog discussion that followed the Juilliard concert included several actors from across the South African music industry, including performers, arts managers and musicologists. This continued the pattern following the SABC's 1983 Festival of Contemporary Music discussed earlier in the essay, where the dispute around the matter of cultural appropriation was taken up by similar role-players. Throughout the various modes of documentation of this conflict it is evident that the voice of the performer has been under-represented. Performers tend to be primarily occupied with the task at hand, to deliver the most convincing musical interpretation possible of a work. As a rule, we record our feelings in musical sound rather than through the conventional text-based media of academia. This is not to say that we do not have strong opinions on these issues, rather that our views are not readily recorded and accessible. Neuhaus writes eloquently about the role of a performer in these types of conflict:

Quarrel to your heart's content, dear [composers], but remember that we performers... will not follow you in any circumstances. It behoves us to be spectators and not actors in the show you put on... there can be a degree of historic awareness (plus experience) which allows one not to take part in the disputes or quarrels of composers... The morals of a composer are entirely different from the morals of a performer. The performer must have that sense of objectivity and fairness... That, perhaps, is the only advantage of a performer: his ethico-aesthetic predominance over the composer (1973: 221-222).

While Neuhaus indirectly reminds us that conflict amongst composers is not unique to any single musical environment, in the South African landscape it has escalated well beyond the realm of a simple 'quarrel'. A combination of factors, namely a paucity of funding and institutional support, a comparatively small art music field, the politicisation of both people and music (and the discipline of musicology since the 1980s and 90s), and more recently, the general decline of arts support have only served to stoke the flames and intensify the nature of the conflict. The quandary for a performer in such a limited field of opportunity is that any decision to programme a work by a particular composer can be seen as a public declaration of an ideological standpoint by certain factions within the music and musicological fraternity. This perceived alignment could have consequences for a performer's career prospects. In discussing earlier the attempts by Barenboim and Pollini to use their platform as performers to promote a political ideal it became clear that this was not possible without paying some sort of price, a fact which Neuhaus does not acknowledge through his idealistic viewpoint.

Throughout my career I have commissioned several works from South African composers and in most cases performed and recorded them with various ensembles. These commissioned works have made a contribution to a canon of trio repertoire which I hope will serve future South African performers. During the process of learning and performing these works, it became clear that it was not possible, as a performer, to remain entirely neutral, immune and distant from this conflict. It is difficult to maintain a sense of objectivity and fairness as Neuhaus espouses. Brendel characterises a more nuanced moral directive once we are engaged with a musical composition: "although I find it necessary and refreshing to think about music, I am always conscious of the fact that feeling must remain the Alpha and Omega of a musician; therefore my remarks proceed from feeling and return to it" (Brendel 1976: 38).

Amongst the selection of South African composers whose music I have performed, there is a cross-section of those who operate across the various divisions discussed throughout this essay, whether in compositional approach and aesthetics, political ideology, or direct personal conflicts.³⁷ In general, I tried to avoid entering into the various contested narratives

³⁷ There are incidentally also several composers outside of the academy in South Africa who stay out of this conflicted space and continue with their work unrestricted by the fractious environment described throughout this essay. Two prominent examples are Philip Miller and Benjamin Willem. Miller works as a composer and

surrounding these composers when studying their works, often with the composers' input. There are some composers whose works I have deliberately avoided performing as their music has not resonated with me on a musical level and I do not feel that I would have done it justice on the concert stage. In those cases where I have been aware of a composer being surrounded by a contested narrative that has sought to undermine their music or their person, I have had to attempt to remain focussed entirely on the performance of the music. Once I have committed to perform or record a particular work, any extraneous discussions of the inherent value of the music cannot enhance my performance.

One example of this approach is my discussion earlier in the essay of my presentation of a paper at the Stellenbosch International Piano Symposium in 2016 on the importance for local musicians to perform South African music. These piano symposiums capture the zeitgeist of the South African piano performance world and bring together several piano practitioners and a host of talented students. In a panel discussion after the presentation I engaged with members of the musical community who had a variety of differing opinions on my presentation. But after the discussion all of the pianists gathered continued with the practical business of the symposium: lessons, masterclasses, performances and concert attendance. The discussion of the conflict surrounding the topic I had spoken about soon faded into the periphery as we were taken up once again by the practical realities of music-making.

The second part of this essay traced my learning experience with the piano from a young age through to my university and professional career, citing examples of my performance philosophy. This was informed by both professional pianists and pianist-researchers on discussions of the nature of interpretation and its relationship with the musical score, as well as describing the various sound characteristics that I strive for in my performances. Following this I outlined my experiences of working with several South African composers towards performances and recordings of their music, the most substantial of which was the premier performance of Zaidel-Rudolph's *Pendulum*. While I always strive to follow the principles of

sound artist in film, contemporary dance, live stage productions and sound installations. He is multi-faceted and has achieved international success including an Emmy nomination and several awards for his compositions (see Miller 2023). Benjamin Willem has mostly achieved success in the local film industry with scores for over 60 productions. These have won awards in the South African entertainment industry (see Willem 2023).

interpretation and sound characteristics discussed earlier, these are not always practically possible. In the performance of *Pendulum* there was considerable time pressure to learn the work, combined with several other aggravating factors many of which stemmed from the nature of preparing a new work never played before. South African pianist Peter Cartwright's PhD thesis speaks to the differences in learning contemporary and canonical music, and suggest some options to facilitate the process of learning unfamiliar contemporary South African composers:

One finding that was particularly relevant for learning contemporary music... was to find references to composers that we were more familiar with. This could involve trying to find a particular kind of sound used for interpreting a canonical composer... or trying to convey a similar spirit as one would in the interpretation of a different composer. This suggests a different kind of knowledge background; instead of drawing on an in-depth knowledge of one particular composer, we were able to find inspiration from similar sections of music by unrelated composers (Cartwright 2020: 105-106).

In the preparation of *Pendulum*, I undertook a similar approach for certain passages, especially drawing on the music of Bartok (in the second movement) and Prokofiev (in the third) for musical inspiration and colour. This stands in contrast to the experience of learning a canonical work. For the latter, one would have access to numerous recordings, would have possibly heard it in concert or being taught, and the score will exist in several forms put together mostly by reliable editors who have undertaken painstaking research in their preparation.

In the case of *Pendulum* the only available 'recording' I had access to prior to performing the work was the one generated by the notation software – computerised, unmusical and robotic –which turned out to be the root cause of many difficulties encountered in the brief rehearsal time. Of course, any premiere of a canonical work could be fraught with its own set of difficulties. Mozart would adjust the size of his ensembles to suit various performance spaces (Harnoncourt 1995: 92), Chopin would alter his scores for individual students (see Eigeldinger 1989), while Franck provided the score to his violin sonata to Eugène Ysaÿe on the day of the performance, which, while presumably rousing, could not have been perfect from an ensemble perspective (Darwin n.d.). Composers are typically practically minded and make adjustments to their music as needed, often with the benefit of live performance. Today, when performing canonical music, we have the benefit of several hundred years of performance practice to draw on.

I do not feel discouraged by the imperfections in the first live recording of *Pendulum* and believe that for possible future performances the composer and I could make adjustments in terms of balance, dynamics and tempi. Feedback after the performances indicated that the music was felt to be extremely exciting and was generally well-received. That a work of this scale was mounted in the first place, under severe financial constraints and the host of difficulties discussed previously was commended by the public. It would be encouraging to see local orchestras take up further opportunities to work directly with a talented pool of local composers towards innovative and exciting performances. This would need to come in tandem with a significant injection of funds towards the commissioning, development and programming of new works; and South African orchestras are often shoe-horned into more traditional programming decisions (Beukes 2022) in order to maintain their audience base. The presentation of a new work can present a significant risk for local orchestras in terms of possibly low ticket sales. However, in the case of *Pendulum* both the Johannesburg and Cape Town performances were extremely well attended. One possible solution seems to require intelligent programming when presenting new music, which can often be billed in combination with a canonical work known to bring in more traditionally minded audiences.

Recently, one of the leading music departments in the country has become the focus of a new conflict – one centered around the performance of art music. I have attended the International Piano Symposia at the University of Stellenbosch Music Department since their inception in 2006, serving as a faculty member. The symposia are held biennially with the exception of 2020 due to Covid-19, and feature university piano lecturers from across South Africa as well as visiting international pianists. The Music Department also hosts the Stellenbosch International Chamber Music Festival for which I have also served on the faculty. This is the only tertiary music department in the country with the institutional capacity to fund and host these prestigious events which it has done successfully for the past 16 years. Discussions amongst the faculty at the piano symposia often refer to the underlying friction between the musicology staff at the Africa Open Institute for Music, Research and Innovation, and the Documentation Centre for Music (DOMUS) and the musicology and performance staff in the Music Department. DOMUS was established as an archive collection of South African musicological materials in the University of Stellenbosch library and was spearheaded by

Stephanus Muller (De Jongh 2015: 213). While there exists little research directly documenting this conflict, one well-known example is in the public domain.

Musicologist and pianist Mareli Stolp completed her PhD research at the University of Stellenbosch in 2012 under the supervision of Muller. The content of the thesis resulted in a dispute between Stolp and University management, which sought to have several sections of the thesis redacted, in particular those which referenced “certain names or identifiable contexts, mostly related to the Stellenbosch University Music Department” (Stolp 2016: 3).³⁸ This dispute was lengthy and drawn out, but eventually came to an end when “four senior academics outside the faculty and a retired judge of the Supreme Court of Appeal” (Ludemann 2017: 9) were called in to assess the conflict. The final decision was that the sections in question were to remain redacted as of September 2017, as noted in a document published in conjunction with the online version of Stolp’s thesis (Cloete 2017).

In the first of the two attached documents that accompany the online publication of Stolp’s thesis, an internal investigation by Stellenbosch University characterised the situation in the Music Department as follows:

The conflict and contestation around this degree has clearly occurred within a context of broader conflicts within the Department of Music. Though robust debate and differences of opinion are important to any academic institution, especially at a time of social change and transformation, it appears that in this case there has been some breakdown in the collegiality necessary to sustain such conflicts and debates in a constructive manner. It was beyond the brief of the committee, as has been mentioned before, to investigate the academic climate of the Department of Music as a whole, but the committee is of the view that if this underlying issue is not addressed adequately, an atmosphere conducive to further splits, allegations and counter-allegations will continue (Swartz, Botha, le Grange 2013: 4).

Some of these conflicts concern the nature of the conservatory model at Stellenbosch, which is seen to privilege the Western art music canon and more recent South African composers that write in this tradition, as well as the performers of this music:

the narrow tradition that these composers represent has come under attack recently from certain quarters: its aesthetics and historiography are being contested to the extent that even its validity as such is being brought into doubt (see Scherzinger 2004a, Pauw 2015 and Viviers 2016 for examples) (Lüdemann 2020: 4).

The Viviers example quoted by Lüdemann is of particular interest as it too contributes to internal conflict within the Stellenbosch Music Department. Etienne Viviers’ PhD thesis, also

³³ For a longer discussion of the nature of this conflict see Stolp (2016: 3).

supervised by Muller, and undertaken at Stellenbosch University sets out to contest Lüdemann's argument for the continued existence of the Western art music tradition, which he hoped would

find a meaningful place within the "polyphonic" concert which is South African music and with the submission that it will have an important contribution to make to the intellectual and artistic future of the country (2020: ii).

Lüdemann's phraseology resonates with Said's nuanced viewpoint that requires one to look at "different experiences contrapuntally, as making up a set of intertwined and overlapping histories" (1994:19). Said continues that in this way we can "formulate an alternative to the politics of blame and to the even more destructive politics of confrontation and hostility" (1994: 19).

In direct contrast to Lüdemann, Viviers argues for the

deliberate miscegenation (versmelting) of diverse musics in order to undermine the essentialised identities forced on the South African cultural landscape by apartheid's Kuyperian fetish for segregation (2016: iv).

Viviers draws heavily on Muller's work in two parts of his research. First, Viviers uses "politically sensitive critiques of the Western art music establishment published by Stephanus Muller in the period immediately after apartheid's abolishment" (2016: iii), and second, he turns to a specific source: the "ideological critique that Stephanus Muller published in a review of the premiere performance" of Hofmeyr's *Sinfonia Africana* (2016: iv). The extensive inclusion of a supervisor's own research in a doctoral thesis tends towards Scherzinger's warning of the phenomenon of self-proliferating texts in research (2004: 255); and it continues the polarising discourse of dividing South African art music composers.

Fokkens' cautionary advice to young composers (quoted earlier in the essay) is equally applicable to the case of musicology and performance when negotiating a way through this conflicted environment and bears repeating in full:

the thing I'd ask particularly young South African composers to consider most carefully is this: if you feel you are expected by teachers, mentors, colleagues, peers, or indeed anyone to choose an approach, mind-set, aesthetic, style – whatever one might call it – to win approval, be successful, or to develop as a composer, then you should ask yourself whether this constitutes real nurturing of and engagement with your individual creative life... What is absolutely clear is that nothing positive will come out of attacking that which is different to us and creating division. Surely, if we don't understand this yet, we really have not been paying attention (2014: 8-9).

Continued conflicts of this nature at the University of Stellenbosch Music Department, and elsewhere in the contemporary music landscape in the country, could lend themselves to further research. Lüdemann requests that research into the conflict at the Stellenbosch Music Department investigates

what became known as the Mareli Stolp affair and its damaging consequences... Historical distance will have to be imperative for such an examination when striving to separate fact from fiction and blatant distortion (2020: 49).

The effort to undermine Western art music and its associated performance traditions by some academics and musicians has dire long-term consequences for performance in South Africa. If, in 2003, Rörich could write that the “place for Western classical music in South Africa today” was “not really in dispute” (2003: II), in the present day the answer is less certain, and the question has been taken up once again in an attempt to make the case that the place of this music in our society is less valid. This stance, and the ideas that underpin and fuel the accompanying musicological debate, can only have a destructive effect on the performers of this music as its place in our society is diminished, and concurrently performance opportunities and funding are increasingly cut. I have committed to a life-long career on the basis of performing, recording and teaching both canonical and contemporary music and so the conflict at Stellenbosch is deeply concerning given my long-standing external association with the public performance programmes at this prestigious institution and the effect on the livelihoods of my peers.

This essay has documented instances of conflict between, in various combinations, composers, musicologists and performers in the contemporary art music scene in South Africa. Future research could document the ongoing conflict in South Africa at the tertiary institution level between the existence of classical performance in the academy and the desires of certain musicologists to move entire departments away from performance and its practice. A comparison can be drawn between critiques of late-stage capitalism, with its growing class inequality, exacerbating the income gap between the wealthy and the poor, and what might be called ‘late-stage’ musicology, which widens the gap between musicological research and music performance, almost to the point where it could supersede the need for performance to exist. In opposition to this exists the work of performer-researchers, working within the academy (see Rink (2002), Ritterman (2002), and Doğantan-Dack (2012)), who from

the viewpoint of practice-centred musical research, have shown the value of performance for the broader study of music.

Despite these ongoing conflicts there are encouraging trends amongst certain organisations which attempt to navigate a productive path for the future of composition, its performance, and the world of art music in South Africa. In his introduction to a panel discussion titled 'Making the Right Noises – Political Correctness and the South African Composer' at the annual SASRIM conference in 2015, Hofmeyr spoke of the need for compositional development in South Africa to find a way forward out of a history of conflict. He highlighted the more inclusive direction that NewMusicSA has taken in recent years:

An example that springs to mind is the way in which NewMusicSA was launched in the 1990s with the trumpeted intention of 'wiping the slate clean of apartheid-tainted composers.' And then, conveniently, and in predictably authoritarian style, appointing themselves judge, jury and executioner of virtually every SA composer of the generation that preceded their own. I am glad to say that NewMusicSA has come some way since then, and has done much to mend the devastating rift created in compositional circles by the self-serving policies of its founders (Hofmeyr 2015).

Hofmeyr speaks to one positive potential way forward for composers to continue working in South Africa. The current board of NewMusicSA includes several younger composers and musicians.³⁹ In the editorial of the 2019 bulletin, board member François de Villiers wrote of the need for renewal in the musical landscape:

This year's issue of the NewMusicSA Bulletin comes in a time of rebuilding NewMusicSA. The theme of this year's Bulletin is resilience. South Africa has undergone a tumultuous decade. South Africans of all stripes are known for their resilience, even when it is the worst of times. All of us would welcome a time of peace, tranquillity and prosperity. We celebrate resilience in Bulletin 2019 (De Villiers 2019: 6).

This statement above from NewMusicSA attempts to negotiate a rebuilding of the contemporary compositional and performance worlds which have suffered so much damage. In this rebuilding an attempt can be made to "formulate an alternative to the politics of blame and to the even more destructive politics of confrontation and hostility" (Said 1994: 19), which have characterised the nature of so much of the conflict discussed in this essay. Performers who wish to carry forward the practice of performing both canonical and contemporary South African art music need not only to adapt to an ever-diminishing allocation of resources, but also to ideological attacks from within their own institutions that seek to undermine their

³⁹ See <https://www.newmusicsa.org.za/team.html>.

validity. They will need to be pragmatic and willing to persevere in the face of a deeply divided and competitive contemporary musical environment.

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Appendix A – Programme Booklet from the 1983 SABC Conference



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Uitsaaisentrum

2-9 JULIE

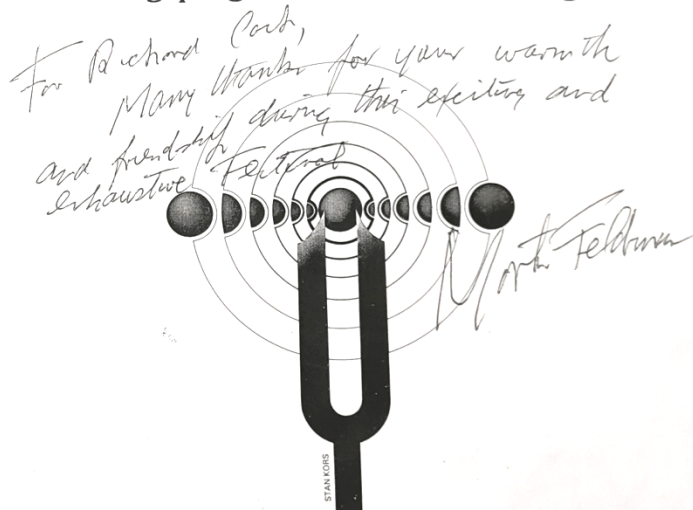
Johannesburg

Broadcast Centre

2-9 JULY

Aandenkingsprogram

Souvenir Programme



**prys/price
R5**

**met/with
Morton Feldman**

Insluitend
MUSIEKWETENSKAPVERENIGING
VAN SUID-AFRIKA

Including
MUSICOLOGICAL SOCIETY
OF SOUTH AFRICA

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de Villiers & Company 1981/3

VOORWOORD

Hierdie eerste SAUK Kontemporêre Musiekfees gaan na verwagting 'n uiters belangrike gebeurtenis wees, nie net wat die Uitsaai-korporasie betref nie, maar ook Suid-Afrikaanse musiek in sy geheel.

Deur komponiste, uitvoerders en musikoloë van oor die hele land en so ver as die Verenigde State van Amerika, Kanada en die Verenigde Koninkryk saam te bring, hoop ons om 'n internasionale belangstelling in die kontemporêre musiek van Suid-Afrika te bevorder. Deur 'n openbare platform vir hierdie toegewyde kunstenaars te skep, hoop ons om hulle skeppingspogings te beloon, en hulle tot nuwe hoogtes aan te spoor.

Ek wil by hierdie geleentheid al die deelnemers aan hierdie fees welkom heet, in besonder die Musiekwetenskapvereniging van Suid-Afrika en verteenwoordigers van al die verskillende opvoedkundige instansies, en natuurlik die musici self. Ek wil hulle alle sukses toewens en die hoop uitspreek dat die week by die SAUK vir hulle en die lede van die gehoor vrugbaar en genotvol sal wees. Die uitruiling van idees wat hierdie fees noodwendig tot gevolg sal hê, kan ons inheemse musiekkultuur net versterk.

S.M. de Villiers
Direkteur Generaal, SAUK

FOREWORD

This, the first SABC Contemporary Music Festival promises to be a most important event, not only from the point of view of our Broadcasting Corporation, but from that of South African music as a whole.

In bringing together composers, performers and musical scholars from all over the country and from as far afield as the United States of America, Canada and the United Kingdom, we hope to further an international interest in the contemporary music of South Africa.

In providing a public platform for the work of these dedicated artists, we hope to reward them for their creative efforts and to stimulate them to new heights.

I take this opportunity to welcome all the festival participants, especially the Musicological Society of South Africa, the representatives of the various educational institutions and, of course, the musicians themselves, and to wish them every success in the hope that they and the members of the audience will enjoy a fruitful and prosperous week at the SABC. The exchange of ideas which this event will inevitably provide can only strengthen our indigenous musical culture.

S.M. de Villiers
Director General, SABC

"Music, when soft
voices die,
Vibrates in the memory...."

(Shelley)

SAMRO,
the link
between composer
and audience



Southern African Music Rights
Organisation Limited

P.O. Box 9292
Johannesburg 2000

KONTEMPORÊRE MUSIEKFEES

Ek kan onthou toe Jacques de Vos Malan die eerste keer die idee omtrent 'n Kontemporêre Musiekfees geopper het, hoe opgewonde ek was, en nou, ses maande later, met die beplanning reeds in wording, is dit steeds net so opwindend.

Einde ten laaste met al die komponiste en uitvoerende kunstenaars bymekaar, kry 'n mens die gevoel van 'n opregte gees van skepping en eksperimentering – musiek is nie net iets van die verlede nie, maar is lewend en wil gehoor word. Hier is die geleentheid vir ons almal, komponiste en uitvoerende kunstenaars, om saam ons kragte en tyd te gebruik en om uit te vind waar ons is en waarheen ons gaan, en ook waar die ander is en waarheen hulle gaan!

Ek sien uit na 'n week vol energie en idees en hoop dat aan die einde daarvan daar beloftes en opwinding vir die toekoms van ons kontemporêre musiek in Suid Afrika sal wees.

Jacques de Vos Malan was 'n groot steun in die beplanning, en 'n dryfveer om die Kontemporêre Musiekfees van die grond te kry. Ons dank aan hom, en al die ander wat ook gehelp het op so baie maniere, veral Susan Staude, sonder wie ek nooit sou kon klaar kom nie.

Richard Cock
(Feesorganiseerder)

MUSICOLOGICAL SOCIETY OF SOUTH AFRICA

The Musicological Society of South Africa was founded on the 20th October 1979. Its aims and objects are set out in Article (ii) of the constitution, which reads as follows:

- a) The advancement of music research;
- b) The holding of meetings and annual congresses;
- c) The publication of papers;
- d) The promotion and fostering of musicology in the Republic of South Africa through the medium of the Society.

During the four years of its existence, numerous public lectures, lecture-recitals and symposia have been held, and two volumes of its journals have been published. In 1982 the society agreed to assume responsibility for the annual musicological congress which until then had been held under the auspices of the Committee of Heads of University Music Departments. The society is proud to be associated this year with the South African Broadcasting Corporation in this their First Contemporary Music Festival.

Professor Douglas Reid
(Chairman: Musicological Society
of South Africa)

THE ULTIMATE SIGNIFICANCE OF NOTHING

Eight years ago, in a Sea Point sea-food restaurant, a group of undergraduate composers sat over discarded bowls of food and strained to catch, hold and remember every word spoken by the man who sat before them. There was a sense of history, a sense of destiny, a feeling that somehow after this evening, music and the world could never be quite the same again. It was my turn to speak and I asked Morton Feldman what he thought about Form. "Form?" said Feldman, "What's that?" and there and then I abandoned Form forever. We took ourselves very seriously, but perhaps we could be forgiven for doing so; Feldman was the first modern master to visit Cape Town in over five years and we were not about to let him slip away.

It struck me then, and later in Buffalo, that Morton Feldman is an enigma. How can one man know so much about Schubert and dry cleaning? His music is the closest thing I know to Zen Buddhism in the west, yet he disclaims any interest in the east. He plays Mozart in the afternoon and five-card stud until midnight. He buys cheap African curios and exquisite Persian carpets and he is the only person I know who calls a Cage a John without affectation!

To say that Morton Feldman was profoundly influenced by the New York School of painters in the early '50's, is to miss the point. He knew them all personally: Philip Guston, Franz Kline, Jackson Pollock and Mark Rothko. On a freezing cold night in Buffalo, the composition students met with the art students to hear their respective professors. "You composers are so lucky" said the art professor "your work is at the cutting edge of history, showing all us painters the way". Feldman's face opened in a mischievous grin: "Well that's funny" he replied, "we thought you guys knew the way! We've been following you!"

Apart from John Cage, Morton Feldman is often closely associated with Earle Brown and Christian Wolff and with the pianist David Tudor. What is less frequently explored is his connection with the music of Varèse and Webern. With them he seems to share an economy of material, a clarity of thought and a direct, almost sensual affair with the sounds themselves. Perhaps the most important aspect of Feldman's visit to Johannesburg this year will be the opportunity to hear his music in the same concerts as that of Webern and Varèse, as we celebrate their hundredth birthdays.

Feldman is neither the first nor will he be the last composer to write quiet music. He has his own reasons. In 1929, Olin Downes claimed in the New York Times that the proper title for Webern's Symphony would be "The Ultimate Significance of Nothing". (He did not mean the remark kindly.) Curiously enough, it was at another New York performance of the same work, some twenty years later, that Feldman first met John Cage and it was Cage who wrote: "... the music of Morton Feldman may actively remind us of nothing so that its them to be simply what they are and not separate from one another". Half a century later, we seem to have come closer to an appreciation of the significance of nothing.

Jacques de Vos Malan

"Are there other ways than Feldman's? Naturally; something-speaking there are an infinite number of ways. How many doors and windows?"

John Cage: Silence.

MORTON FELDMAN

Morton Feldman was born in New York City on 12th January 1926. At the age of 12 he began studying piano with Madame Maurina-Press (in whose memory he has written "Madame Press died last week at ninety") at 15 composition and counterpoint with Wallingford Riegger, at 18 little more than argumentation with Stefan Wolpe and at 24 he met John Cage, a meeting which began an artistic association which was of crucial importance to Feldman.

Through Cage he became closely associated with composers Earle Brown, Christian Wolff and he himself introduced pianist David Tudor to the circle. These associations helped to shape the unmistakable aesthetic principles his music has consistently developed.

Equally fruitful were his friendships with the painters Philip Guston, Willem de Kooning, Jackson Pollock, Franz Kline and Mark Rothko and he was very close to the younger, then unknown artist, Jasper Johns and Robert Rauschenberg.

His earliest works *Projection* (1950-1) were innovative, being the first to use both indeterminacy and graphic notation.

These pieces, by designating only the relative pitch area (high, middle or low) left the final choice of pitches to the performer. Subsequent pieces, such as *Intersection no. 1* and *Marginal Intersection* give the performer the added choices of dynamics and timing.

Between 1953 and 1958 Feldman abandoned graph pieces and worked towards a greater precision, which he, however, found too one-dimensional.

The precisely-notated, non-graph pieces did not allow Feldman enough freedom and plasticity (It was like painting a picture where at some place there is always a horizon) and he returned to the graph in two orchestral works, *Atlantis* (1958) and *Out of Last Pieces*, which combine the vertical and the horizontal more successfully than before.

The *Durations* of 1960-1 mark a further development, each instrument in the various ensembles plays from an identical part but at their own speed, in their own time, slowly over-lapping their defined pitches like a series of reverberations from a single sound source.

Feldman has written an enormous amount of music for a wide variety of media – orchestra, chorus and solo voices with or without instruments, ensembles and solo instruments.

But he also collaborated on a number of carefully selected projects in other fields: a film about the painter de Kooning, a film on Vietnam, a ballet *Summerspace*, staged in 1966 by the New York Ballet, with choreography by Merce Cunningham and sets by Robert Rauschenberg.

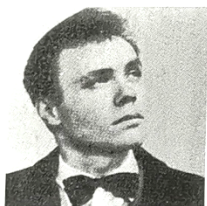
Fighting a constant battle to leave time and sounds undisturbed, his music dwells, microscopically, on 'the area between pianissimo and piano'. The slow durations and tempi, the entirely non-rhetorical style, the absence of dialectic, the concentration on non-attack and decay, are completely loving, revolutionary and romantic, pure and unsullied by (almost) 'composing'.

"I prefer to think of my work as between categories. Between Time and Space. Between painting and music. Between music's construction and its surface.

When you are involved with a sound as sound . . . new ideas suggest themselves, need defining, exploring, need a mind that knows it is entering a living world not a dead one. When you set out for a living world you don't know what to take with you because you don't know where you're going"

The journeys are always modest, heroic and unspectacular. But as Feldman has pointed out, "a modest statement can be totally original, where the 'grand scale' is, more often than not, merely eclectic. . . My compositions are really not 'compositions' at all. One might call them time canvases in which I more or less prime the canvas with an overall hue of music."

(from an article by Michael Nyman)



GRAHAM NEWCATER

Graham Newcater was born in Johannesburg, but had his schooling in Natal, where he also studied Mechanical Engineering. During all this time he studied music privately and in 1962 he was awarded a SAMRO scholarship, which enabled him to study composition at the Royal College of Music in London with Fricker, and later with Humphrey Searle. Since returning to South Africa he has devoted himself entirely to composition, receiving commissions from the SABC, SAMRO and the Performing Arts Councils, and being awarded a number of important prizes. His works include three symphonies, ballet suites and large scale orchestral pieces, his latest work being a chamber work for violin, horn and piano: In Memoriam Anton Hartman.



WALTER MONY

Walter Mony hails from Canada and studied there, in the USA and Britain. His career has embraced a wide field of musical activity as soloist, conductor, lecturer and chamber music performer. He has given many contemporary works and concertos their first performance, several of which have been dedicated to him. He has been involved in university education since 1960, first at Pretoria and from 1970 at Wits. In 1982 he received his doctorate for his thesis on Avant-Garde String Techniques.

He was the founder of the SABC Youth Orchestra and has conducted it since its inception in 1966.

In 1982 he was appointed Professor and Head of the School of Music of the University of the Witwatersrand.

SATURDAY 2 JULY

1983

SATERDAG 2 JULIE

Studio V1 Ateljee

15h00

MORTON FELDMAN

"Current trends in American Music"
"Huidige tendense in Amerikaanse Musiek"



Studio M1A Ateljee

19h00

Discussion/Bespreking

with/met Graham Newcater
and/en Hans Roosenschoon



HANS ROOSENSCHOON

Hans Roosenschoon is in Holland gebore, maar woon in Suid Afrika sedert sy eerste lewensjaar. Na sy skoolopleiding het hy aan die Pretoria Musiekkonservatorium studeer, en later aan die Royal Academy of Music in Londen. Die wyle Dr Anton Hartman, wat die premieres van verskeie van sy komposies onderneem het, was vir Hans 'n groot bron van aanmoediging en inspirasie.

Hy het reeds 'n aantal toekennings ontvang en het opdragwerke gekomponeer vir die SAUK, SAMRO en die FAK.

Tans is hy Musiekorganiseerder vir die SAUK in Kaapstad.

DIE SAUK JEUGORKES

Die SAUK Jeugorkes is in Februarie 1966 deur Walter Mony gestig, wat sedertdien nog die plaaslike dingent is. Die hoofdoel van die orkes is om musikstudente, gegradueerdes en talentvolle amateurs van opleiding te voorsien vir 'n professionele orkesloopbaan. Die aantal lede varieër van 70 tot 80 spelers, wat alle instrumentegroepe verteenwoordig.

Die orkes het twee baie suksesvolle toere na Suid-Amerika onderneem – eerstens in 1979, met 'n besoek aan Uruguay en Argentinië, en daarna in 1981, na Paraguay en Uruguay.



Studio M1A Ateljee

20h00

SABC Youth Orchestra/SAUK Jeugorkes

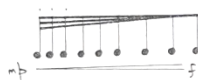
Walter Mony

- | | |
|--|-------------------|
| 1. Percussion Concerto/Perkussiekonsert | Salzedo |
| 2. Two Movements from "Rain Queen Suite"
Twee Dele uit "Rain Queen Suite" | Graham Newcater |
| a) Thana | |
| b) The Rain Gods appear in the sky | |
| 3. Madame Press died last week at 90 | Morton Feldman |
| 4. Ghomma | Hans Roosenschoon |



It was very difficult to set aside my composer's ego. It was painful. I had to step aside to see how beautiful the music was.

Morton Feldman



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SUNDAY 3 JULY

1983

SONDAG 3 JULIE

Conrad Linder Auditorium/Ouditorium

Johannesburg College of Education

16h00

Harmonia Juventia, SABC Choir/SAUK Koor, St Andrew's School Choir,
Members of NSO/Lede van NSO

Sjoerd Beute – tenor/tenoor

Conductors/Dirigente – Alan Solomon, Richard Cock

- | | |
|--------------------------------------|---------------|
| 1. Piccola musica di concerto (1961) | Ferenc Farkas |
| 2. Music for Strings (1966) | Alan Solomon |

INTERVAL / POUSE

- | | |
|------------------------|------------------|
| 3. Saint Nicolas Op 42 | Benjamin Britten |
|------------------------|------------------|

ALAN SOLOMON

Alan Solomon was born in Johannesburg, South Africa, in 1938. He is one of South Africa's foremost violinists and music educators. Apart from having performed as soloist with such conductors as Sir Malcolm Sargent, Elfreem Kurz, Hugo Rignold etc., he has evolved a special approach to string teaching which led the world-famous double-bass player, Gary Karr, to say in an interview for Scenaria: "They have a man here who I think is an absolute genius and I hope he's appreciated, although I doubt it – Alan Solomon. He's one of the most amazing music educators I've encountered in many years. I went to hear his orchestra yesterday, his youth string orchestra. It's phenomenal, phenomenal. . . . He's definitely going to draw worldwide attention to his programmes".

He has composed a great deal of music, specifically for educational purposes and over the past 15 years his string works have been performed by youth ensembles with great success and enthusiasm. He has also composed music of a more serious nature, as well as some film music for television, but he regards himself more as an educator than a composer.

Alan Solomon is also the "inventor" and producer of MUSICARDS – a unique and original educational aid to the teaching of music theory. His orchestra, ensembles and concert productions are all presented under the name "Harmonia Juventia", and this expresses the essence of his teaching approach – the harmony of youth through music. First the "harmonising" of the individual within through the disciplines of music study; then the group, through ensemble work, and lastly, the society through the "contagion" of public performance.



HARMONIA JUVENTIA

HARMONIA JUVENTIA SOUTH AFRICA (Harmony of Youth South Africa) is the name of a group of talented young musicians – soloists, ensembles and string orchestras – under the direction of Johannesburg violinist and teacher, Alan Solomon. The combined orchestra has about forty players, their average age being approximately sixteen years. The players come from Johannesburg, Pretoria, and other centres on the Witwatersrand and Western Transvaal.

Formerly known as Betty Pack Youth Chamber Orchestra, Harmonia Juventia South Africa dates back to 1950, when Betty Pack, a prominent Johannesburg violoncello teacher, started her invaluable contribution to South African music. Participating in the orchestras – there were no less than five string orchestras – were well-known musicians such as Alan Solomon, Piet Koornhof, Gerard Korsten, Peta-Ann Richardson, and Gina Beukes.

Assisted by her long-time friend and colleague, Alan Solomon, her string orchestras and chamber-music ensembles gave numerous recitals in Johannesburg, the Witwatersrand, Pretoria and other centres in the Transvaal. They often gave radio broadcasts and appeared on TV. They formed the core in the string section of the orchestras annually trained at the youth orchestra camps of the South African Music Teachers' Association.

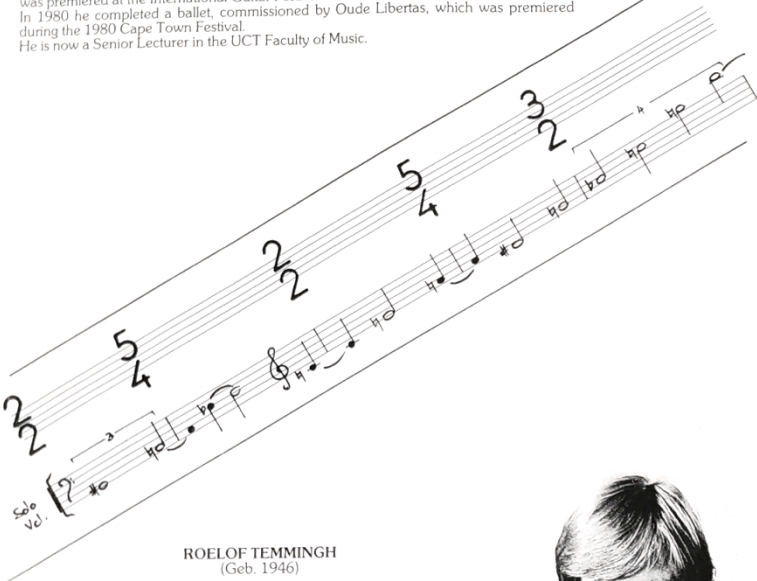


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PETER KLATZOW



Peter Klatzow began playing the piano at four years, and composing at twelve. He matriculated at St Martin's School in Johannesburg with distinction in Music, and his creative output has subsequently been extensive as well as widely acclaimed. In 1964 he continued his musical studies at the Royal College of Music in London where he studied the piano with Kathleen Long and Angus Morrison, composition with Bernard Stevens and orchestration with Gordon Jacob. A year later he was awarded the Royal Philharmonic Society Prize for Commonwealth composers under the age of 30, the Asherberg, Hopwood and Crewe Prize, and the Octavia travelling scholarship from the Royal College. After a brief period in Florence, he was invited to study with Nadia Boulanger in Paris, and the SAMRO scholarship that he had won two years before was extended. He was accepted as the United Kingdom Representative at the Cité Internationale des Arts in Paris. Since his return to South Africa in 1966, he has been a lecturer at the Rhodesian College of Music in Salisbury, a music producer for the SABC in Johannesburg, and in 1973 he was appointed to the University of Cape Town as lecturer in Composition. In 1977 he was granted six months leave from the University and spent this period in London, Barcelona and Berne. During the course of the year he was awarded the second prize in the Pablo Casals International Composers Competition, first prize in the Stroud Festival competition in England, and 1 000 dollars from the Guitar Society of Toronto for his work "Contours and Transformations" which was premiered at the International Guitar Festival in Toronto in 1978. In 1980 he completed a ballet, commissioned by Oude Libertas, which was premiered during the 1980 Cape Town Festival. He is now a Senior Lecturer in the UCT Faculty of Music.



ROELOF TEMMINGH
(Geb. 1946)

Roelof Temmingh het Tale en Musiek gestudeer aan die Universiteit van Kaapstad (B.A. en B. Mus 1969, M.Mus. 1970) en het in 1975 'n Doktorsgraad in Musikologie aan die Universiteit van Stellenbosch verwerf. In 1972 is die SAMRO-beurs vir Komposisie aan hom toegeken en daarna het hy komposisie-kursusse deur Stockhausen, Xenakis en Ligeti in Darmstadt, Duitsland, bygewoon. In 1979 het hy Komposisie aan die Instituut vir Sonologie in Utrecht, Nederland, bestudeer. Hy is tans Senior Lektor in Musikologie en Komposisie aan die Universiteit van Stellenbosch.



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MONDAY 4 JULY

1983

MAANDAG 4 JULIE

Studio V1 Ateljee

09h00

Composers' Workshop/Komponistewerkwinkel

MORTON FELDMAN

- | | |
|----------------------------------|----------------------|
| 1. Variations de Timbres | Graham Newcater |
| 2. Fantasia for Violin and Piano | John Coulter |
| 3. Psalm 23 | Hannes Gerber |
| 4. Zazen (1) | Jacques de Vos Malan |

Studio M1A Ateljee

14h00

Contemporary Music Society

PETER KLATZOW

- | | |
|-------------------------------|----------------|
| 1. de Kooning | Morton Feldman |
| 2. For Franz Kline | Morton Feldman |
| 3. Music Walk | John Cage |
| 4. Murmurs of Tiger and Flame | Peter Klatzow |
| 5. 4 Little Piano Pieces | Peter Klatzow |

All I ask is that composers wash out their ears before they sit down to compose.

Morton Feldman

Studio M1A Ateljee

19h00

Electronic Music / Elektroniese Musiek

with/met Dr Roelof Temmingh
and/en Hans Roosenschoon

including/insluitende

Kataklisme
"Hello Machine"

Hans Roosenschoon
Roelof Temmingh

11

MARY RÖRICH

Mary Rörich studied at UCT and after graduation she was awarded a scholarship to study at Cambridge University, her field of interest being aesthetics in 19th century music.

Since returning to South Africa, she has been involved in tertiary education at UNISA and Wits, and she is currently engaged on a doctoral thesis based on the orchestral works of Graham Newcater.

Mary is also involved in the musicological field and is currently involved in both the writing and editing of a textbook on South African composers, to be published by "Musications".



PETRUS KRIGE

Petrus Krige het sy B Mus graad van die Universiteit van Stellenbosch ontvang en het sy hooners- en Meestersgrade van UNISA verwerf in 1980 en 1982 onderskeidelik (laasgenoemde met onderskeiding). Die titel van sy meestersgraadverhandeling is: 'Franz Reizenstein (1911-1968) se gepuliseerde kamermusiek vir houtblasers en klavier'.

Mnr Krige is 'n bekwame hobo- en blokfluitspeler en die 'Flauto Dolce' ensemble staan onder sy leiding.

Hy is tans senior dosent in musiek aan die Windhoekse Onderwys Kollege.



KEVIN VOLANS

Kevin Volans was born in Pietermaritzburg in 1949. From 1972 - 1981 he lived in Cologne and was a pupil of Stockhausen, Kagel and Aloys Kontarsky.

At present he is teaching at the University of Natal. His works have been performed in many European countries as well as being extensively broadcast in Europe and the USA. In July last year a week of concerts of his works was presented at the Institute of Contemporary Arts in London.

Other activities have included four field recording trips to Africa for West German Radio, the writing and presenting of radio programmes, assisting Stockhausen, extensive guest-lecturing, and founding the Cologne-based Society for Newer Music.



RENÉE REZNEK

Renée Reznek was born in Pietermaritzburg and studied at UCT. She then went to the USA, studied with Gyorgy Sandor and obtained a Master's Degree in performance. She has also studied under Carlo Zecchi and Susan Bradshaw, and has specialized in studies of the Second Viennese School. In 1977 she made her debut in the Purcell Room and has given highly acclaimed performances of contemporary works, many of them written especially for her. She teaches at Cambridge University and is resident in London.



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TUESDAY 5 JULY

1983

DINSdag 5 JULIE

Studio V1 Ateljee

09h00

Musicological Society
Musiekwetenskapvereniging

09h00 Mary Rörich: "Residual Tonal Procedure in
Graham Newcater's 3rd Symphony"

10h00 Petrus Krige: "Stylaspekte in Reizenstein se Kamermusiek"

11h15 Kevin Volans: "African Music - its influence on and
necessity in Twentieth-century
South African Music".

Studio M1A Ateljee

14h00

RENEE REZNEK

Piano Workshop/Klavierwerkswinkel

"An Approach to Twentieth-century Piano Works"
"n Benadering tot die klavierwerke van die Twintigste Eeu"

Studio M1A Ateljee

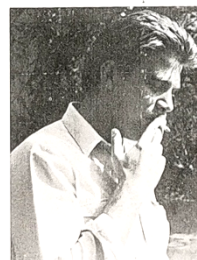
19h00

Discussion/Bespreking

with/met Dr Jacques de Vos Malan
and/en Prof Carl van Wyk

JACQUES DE VOS MALAN

Born in New York in 1953. Educated in London, Lisbon and Bloemfontein. Composition studies under Peter Klatzow in Cape Town (B.Mus), Nicola LeFanu in London (M.Mus) and Stefans Grové in Pretoria (D.Mus). Employed as a construction site supervisor, picture framer, university lecturer, shipping clerk, factory worker and - most recently - as manager of the NSO. Influenced by the work of George Crumb, Morton Feldman and Luc Ferrari and by Chinese and Japanese philosophy. Majority of output consists of loosely-structured, minimalist works for small ensembles. Strong Anarchist tendencies.



CARL VAN WYK

Sy vroeë musiekopleiding het Carl van Wyk van sy moeder ontvang, en later van Jack von Wielligh en Ivo Parkin. Nadat hy die J.G. Meiring Hoërskool in Kaapstad verlaat het, het hy onder Stanley Glasser en Erik Chisholm aan die Universiteit van Kaapstad studeer. Die SAMRO oornese studiebeurs is aan hom toegeken, waarna hy aan die Royal Academy of Music onder Alan Bush studeer het.

Hy het waardevolle ondervinding op primêre, sekondêre en tersiêre vlak opgedoen, en is tans mede-professor aan die Musiekwetenskapvereniging van die Universiteit van die Witwatersrand. Hy is ook betrokke by die SALMO en die Musiekwetenskapvereniging. Hy het reeds opdragwerke vir die belangrikste musiekinstellings van Suid-Afrika gekomposeer. Hy is ook die skrywer van talke artikels en essays oor verskeie musiek-ondewerpe.



13

1. SES OORBLYSELS
Die ses miniatuur vir klaviersolo verteenwoordig 'n nostalgiese terugkeer van die komponis na 'n skryfstyl wat hy reeds in die vroeg-sewentigs verwerp het. In hierdie verband is die werke "oorblyfsels" van vergange jare
"It is surely not strange that from time to time we should live in the past"

2. ... FURG ...
Gekomponeer in 1981, het hierdie werk vir fluit en klavier, tweede prys in die STROUD FEES van 1982 gewen. Dit is in drie dele, met gekompliceerde kanoniese patrone in die soloparty van die tweede deel.

3. VYF LIEDERE, OP 4
Hierdie liedere is afkomstig uit Webern se "vry tonale" periode. In hierdie periode het hy die proses om tonale sentrums te skep, deur die tradisionele gebruik van harmonie, verwerp. Die werke is gedurende 1908-9 gekomponeer, gebaseer op tekste van die digter, Stefan George.
"Between the products of nature and those of art no essential difference prevails"

4. ZAZEN (3)
Hierdie duet vir sopraan en klavier is die derde van 'n reeks werke wat voortspruit afkomstig is uit die Buddhiese gebruik van "sittende meditasie", soos die tiel aandui. Die werk is in 1982 voltooi en is opgedra aan Jill Richards en Vetta Wise.
"lost yet ... lost yet ... not ... forlorn"

ROELOF TEMMINGH

DAVID KOSVINER

ANTON WEBERN (1883-1945)

JACQUES DE VOS MALAN



INTERVAL / POUSE



5. ... AND THEN TOWARDS THE END ...
Donald Erb se werk "... and then towards the end" ... is geskryf as 'n konsert vir tromboon en vierkanaal elektroniese band. Die eerste deel vorm 'n allegro, wat slegs standaard tegnieke veres. Die tweede, 'n allegretto, word gebruik om die wydste omvang uit te beeld, sowel as meervoudige klanke. Die derde en vierde dele kombineer verskeie geïmproviseerde uiters stadig gespeel in 'n waansinnige presto.

DONALD ERB

6. GENERAL SPEECH FOR TROMBOON
Robert Erickson se "General Speech" beweging weg van die standaard tegniek, omdat daar vereis word dat die speler sillabes en woorde moet uitspreek teenwyl hy nog op sy instrument speel. Die werk is gebaseer op Generaal McArthur se aftredingstoespraak, wat oorspronklik gelewer is aan die kadette van die VSA Militêre Akademie in West Point.

ROBERT ERICKSON

"Duty, honour, country. Those three hallowed words reverently dictate what you ought to be, what you can be, and what you will be. They are your rallying point. To build courage, when courage seems to fail. To regain faith, when there seems to be little cause for faith. To create hope, when hope becomes forlorn. You now face a new world, a world of change. The thrust into outer space of the satellites, spheres and missiles marked a beginning of another epoch in the long story of mankind. Your guide post stands out, like a tenfold beacon in the night. Duty, honour, country. You are the leaven which binds together the entire fabric of our national system of defense. From your ranks come the great captains who hold the nation's destiny in their hands the moment the war tocsin sounds. The long grey line never failed us. Were you to do so, a million ghosts, in olive drab, in brown khaki, in blue and grey would rise from their white crosses. Thundering those magic words. Duty, honour, country. Today marks my final roll call with you, but I want you to know that when I cross the river, my last conscious thoughts will be of the Corps, and the Corps, and the Corps. I bid you farewell"

7. DENSITY 21.5
Hierdie werk is geskryf in opdrag van George Barnere vir die inwyding van sy platinum fluit. Dit is in Januarie 1936 voltooi en 10 jaar later hersien.
"I dream of instruments obedient to my thought and which with their contribution of a whole new world of unsuspected sounds, will lend themselves to the exigencies of my inner rhythm"

EDGARD VARESE (1883-1965)

8. DRIE DELE VIR KLAVIER

Die komposisie was 'n opdragwerk deur SAMRO en is voltooi in 1980. Die drie dele is opgedra aan Norman en Pauline Nossel en was die eerste keer uitgevoer deur die komponis in Johannesburg in Januarie 1981. Die eerste Europese uitvoering is deur Lamar Crowson in 1981 gegee tydens die Dartington se somerskool van Musiek. Die werk is deur MUSICATORS uitgegee.

PETER KLATZOW

JILL RICHARDS

Jill Richards was born in Johannesburg, where she matriculated in 1971. After graduating cum laude from the University of Cape Town with a B Mus (performance) degree, she was awarded the Harry Crossley Bursary which enabled her to study at the Royal College of Music (London). While there, she was awarded the ARCM in piano and flute, and the Post Graduate Certificate of the R.C.M. After participating in masterclasses at Dartington and Lisbon, Jill travelled to the USA to study with Sequiera Costa. Since her return to South Africa, Jill has been involved in accompanying work, and the performance of South African contemporary piano music; she records regularly for the SABC.



BOB GILLESPIE

Bob Gillespie was born in Texas and studied at the Eastman School, Cornell University Summer School and the Juilliard School where in 1972 he obtained his Master's Degree. He has had a distinguished career in both teaching and performing, culminating in his playing for five years with the Metropolitan Opera Orchestra in New York. In 1974 he came to South Africa to be principal trombonist of the National Symphony Orchestra of the SABC. He has become well-known for his championship of new music, and he has developed the many skills necessary for its performance.



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TUESDAY 5 JULY

1983

DINSdag 5 JULIE

Studio M1A Ateljee

20h00

SOLOS and/en DUOS I

with/met

Bob Gillespie – trombone/tromboon
Jill Richards – piano/klavier
Vetta Wise – soprano/sopraan
Leslie Sheills – flute/fluit

1. Ses Oorblyfsels
2. ... furG ...
3. 5 Songs Op. 4
4. Zazen (3) for soprano and piano (First Performance)

Roelof Temmingh
David Kosviner
Anton Webern
Jacques de Vos Malan

INTERVAL / POUSE

5. ... and then towards the end ...
6. General Speech for trombone
7. Density 21.5
8. Three Movements for Piano

Donald Erb
Robert Erickson
Edgar Varese
Peter Klatzow

LESLIE SHEILLS

Leslie Sheills was born in 1952 in Liverpool, England and began playing the flute at the age of sixteen. He studied with the Principal Flute of the Royal Liverpool Philharmonic Orchestra and two years later went to the Royal Manchester College of Music. While still a student he began working with the Royal Liverpool Philharmonic Orchestra and the Ulster orchestra, among others. He then played in a German orchestra, and in 1977, was appointed Principal Flute of the National Symphony Orchestra of the SABC.



VETTA WISE

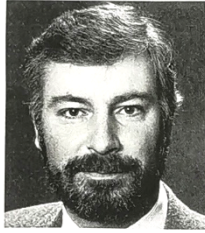
Vetta Wise was born in Grahamstown, but after moving to Cape Town she finished her schooling there and then continued her education at UCT where she gained a B Mus degree and numerous diplomas. After teaching for a short while she went to London for four years where she took part in numerous operatic performances, gave recitals and was active in the field of oratorio. Since returning to S.A. she has worked for PACT and has been a regular broadcasting artist, particularly in the field of contemporary music.



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GEORGE KING

George King was born in Johannesburg. After reading History of Music for an Honours B.A. degree at the University of South Africa, he was appointed to the staff of the Musicology Department in 1970, where he is now Senior Lecturer. In 1979, he was awarded the degree of Master of Musicology (cum laude) for his dissertation on *The 'False-Modulation' Episode in Beethoven: An Aspect of His Style*. He is currently working on a doctoral thesis dealing with the solo vocal music of Michael Tippett. During 1982 he was awarded a travel grant from the University of South Africa which enabled him to visit Britain where he furthered his research into Tippett's music and met the composer on several occasions.



DR. JONATHAN DRURY

Dr. Jonathan Drury studied musicology at the Universities of Kansas and Illinois, U.S.A. He has written theses on Shostakovich's string quartets and on Haydn's *Seven Last Words*. Other interests include ethnomusicology and 19th-century music. He has been lecturing at the University of South Africa in Pretoria since 1976. Last year he wrote a series of lectures on Haydn which were broadcast on the English Service of the S.A.B.C.



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HENK TEMMINGH

Henk Temmingh is in Amsterdam gebore, en het op die ouderdom van 19 na Suid-Afrika gekom. Hy het aan Universiteite van Potchefstroom en Pretoria en die Royal Conservatoire The Hague gestudeer. Sy onderwysers in komposisie was onder andere Arthur Wegelin en Kees van Baaren, en verskeie studiebeurse, insluitende 'n Ernest Oppenheimer Lidmaatskap, is aan hom toegeken. Hy was verbonde aan UPE, en is tans mede-professor aan die Universiteit van die Witwatersrand. Henk is getroud en het vier kinders.



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WEDNESDAY 6 JULY

1983

WOENSDAG 6 JULIE

Studio V1 Ateljee

09h00

Musicological Society
Musiekwetenskapvereniging

09h00 George King: "Michael Tippett's Solo Cantata Boyhood's End"

10h00 Renée Reznik: "Anton Webern – a Lecture-Recital"

11h15 Dr Jonathan Drury: "Shostakovich's Three Styles"

Studio M1A Ateljee

14h00

Musicultus Ensemble

ROELOF TEMMINGH

1. Foreplay and Song
2. Divertimento

Roelof Temmingh
Anton Els

When you are involved with a sound as sound . . . new ideas suggest themselves, need defining, exploring, need a mind that knows it is entering a living world not a dead one. When you set out for a living world you don't know what to take with you because you don't know where you are going.

Morton Feldman

Studio V1 Ateljee

19h00

Symposium/Simposium

"South African Music: Where are we and where are we going?"
"Suid Afrikaanse Musiek: Waar staan ons en waarheen gaan ons?"

Chairman/Voorsitter – Prof Henk Temmingh

Panel/Paneel
Peter Klatzow
David Kosviner
Dr Roelof Temmingh
Prof Carl van Wyk
Dr Jeanne Zaidel-Rudolph

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BEVERLY PARKER

Beverly Parker trained in the United States of America at Boston and Michigan, and is currently a senior lecturer at the University of Natal. Since 1975 she has presented papers regularly at Musicological conferences both in South Africa and overseas.

Besides being a regular contributor in musicological fields, Beverly Parker is also active as an organist.



NILS KAYSER

Nils Kayser het in Heidelberg, Duitsland, waar hy gebore is, met klavieropleiding begin en daarna in München en Parys sy studies voortgesit. In 1964 is hy as lektor in klavier by die Darmstadtse Konservatorium vir Musiek aangestel en hierna was hy twee jaar lank die resident-pianis van die Haifa Simfonieorkester in Israel, asook lektor in klavier by die Rubin Staatskonservatorium. In 1967 is hy as lektor in klavier by die Staatskonservatorium in Klagenfurt, Oostenryk, aangestel en in 1973 het hy na Suid-Afrika verhuis waar hy eers klaviersosent by die Musiekkollege in Kaapstad was. Sedert 1975 is hy verbond aan die Musiekdepartement van die Vrystaatse Universiteit. Gedurende sy verblyf in Europa en Israel het hy saam met verskeie orkeste as solis opgetree en ook in etlike kamerstukke gespeel. Saam met sy vrou, die tjelliste Micu Sziget, het hy konserttoere in Europa, die Midde-Ooste en Afrika onderneem en in talle radio- en televisie-uitsendings opgetree. Hy het verskeie wêreldpremiere van kontemporêre komposisies, wat spesiaal vir hom geskryf is, uitgevoer.



MALCOLM FORSYTH

Born in 1936 in Pietermaritzburg, South Africa, Malcolm Forsyth was educated at the University of Cape Town. His career has embraced many facets of music: conductor, trombonist, teacher, but it is as a composer that he is best known. His works for orchestra and those for brass and woodwind groups have taken his name to many countries in Europe, North America and his native South Africa. The USSR and China are also included in his impressive list of performances. Often written in an accessible style, much of his music is acclaimed for its originality, while his instinct for tantalising instrumental colour is universally praised; no doubt the result of his extensive activities as conductor and trombonist. Commissions and recordings by Maureen Forrester, the Canadian Brass, Bläserensemble Mainz, and the Symphony Orchestras of Cape Town and Edmonton are testament to his international standing.



BARRY JORDAN

Barry Jordan was born in 1957 in Port Elizabeth. He was educated at Grey High School and the University of Cape Town, from where he graduated with B Mus in 1979. He studied organ with Barry Smith and composition with Peter Latzow. Other teachers included Shirley He and Arnold van Wyk. As a student he was awarded the Ashley Arnold Prize for organ playing, Contemporary Music Society Prize, Universal Citation Prize and The Emdin Prize. After graduating he has lived in Pretoria and has gained a reputation as composer and organ recitalist.



DAVID KOSVINER

David Kosviner was born on 2 December 1957 in Johannesburg. He scraped through matric at Sandringham High School in Johannesburg and thereafter attended the S.A. College of Music at the University of Cape Town. In July 1981, after two years National Service, he joined the CAPAB Orchestra as sub-principal percussionist. In 1982 he was awarded the second prize in the Stroud Festival International Composers' Competition.



THURSDAY 7 JULY

1983

DONDERDAG 7 JULIE

Studio V1 Ateljee

09h00

Musicological Society
Musiekwetenskapvereniging

09h00 Dr Beverly Parker: "The Shifting Responsibility"

10h00 Nils Kayser: "Regarding Messiaen"

11h15 Dr Malcolm Forsyth: "Aspects of Canadian Music"



Studio M1A Ateljee

14h00

Obelisk

BARRY JORDAN
and/en DAVID KOSVINER

- | | |
|---|----------------------|
| 1. Summer Music | Barry Jordan |
| 2. Tokkate | Stefans Grové |
| 3. The Shadow, the Skeleton and the North Wind. | Jacques de Vos Malan |
| 4. Twee Liedere van N P van Wyk Louw | Dirk J de Klerk |
| a) Grense | |
| b) Dat Alle Liefde | |
| 5. Piano Variations | Barry Jordan |
| 6. Divergence | David Kosviner |
| 7. The Viola in my Life (1) | Morton Feldman |



Studio M1A Ateljee

19h00

Discussion/Bespreking

with/met Dr Jeanne Zaidel-Rudolph
and/en Johan Cloete



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1. BACCHANALE JOHN CAGE (b 1912)

In 1940, Cage, working at the Cornish Institute in Seattle, was asked to compose music to accompany a dance. The performance was to be in a small theatre which could house only a grand piano in its pit. Cage set to work to compose a piano piece but with only a few days to performance he was still dissatisfied. Remembering the unconventional approach to the piano his teacher Henry Cowell had sometimes adopted, Cage placed a baking tin on the strings. Enhanced by the new buzzes and rattles, the piano now colourfully evoked the elemental rhythms of the dance. As Cage played, however, the tin shifted from the strings on which it had been placed, so Cage thought to wedge something securely between the strings, screws could be firmly yet carefully inserted and the added 'noise' was highly desirable. So came into being *Bacchanale* and the prepared piano. *Bacchanale* has two outer sections of driving rhythms enclosing a middle section of quiet timbral rumination.

2. BACK TO BASICS JEANNE ZAIDEL-RUDOLPH (b 1948)
Unprepared notes are used to symbolise the stark reality of life today, in its supersophisticated and chaotic state. Jagged rhythms (so clichéd of twentieth century music) are used to show excess, impurity, and overload, in a tempo too quick to comprehend – the monotonous sound of homogenous colour. In contrast, found in the prepared notes, gradually infiltrate the fabric and finally take over until they triumph. The hint of the American National Anthem is a symbol of modern technology, and a tribute to our guest composer!

3. THREE BOLTS OUT OF THE BLUES RICHARD BUNGER (b 1942)
Eleven Bolt Bebop
One Bolt Blues
Stove Bolt Boogie
Written in 1979, *Three Bolts out of the Blues* calls for a host of household objects for the preparation of the piano: left strips, clothes pegs, rubber erasers, screws of varying sizes, washers, coins, and vinyl tubing. American Richard Bunker is the author of the book *The Well Prepared Piano*.

4. GANG O'NOTES MICHAEL BLAKE (b 1951)
Study for prepared piano (1983)
Gang O'Notes is no more than a very modest attempt to pay tribute to a great master of the twentieth century, Art Tatum – who seems to fit into a tradition that started in the seventeenth century with Frescobaldi and which continues through into the music of Ligeti – so often transcended the medium of the piano, and a 'prepared piano' seems a very fitting instrument for this brief study. The treatment of the instrument favours timbral 'lands' – registers of the piano prepared in a specific way alternating with totally unprepared registers. *Gang O'Notes* is dedicated to Shirley Hoffmann with admiration.

5. MONEY MUSIC (MUSIC OF CHANGE) RICHARD BUNGER (b 1942)
Oligopoly
Uncommon Cents
Small Changes
Widgets
This sonata was composed in 1977. The 'Money' of the title refers to the equipment used to prepare the piano: coins and paper bills are woven and wedged between the strings. 'Music of Change' not only alludes to the new contents of the instrument but also recalls, with gentle mockery, Cage's composition of that name and its Eastern, decidedly non-capitalistic, inspiration. In *Oligopoly* the right hand slides and syncopates, Blues fashion,

against a vamping left. *Uncommon Cents* suggests by its double entendre the unusual sonorities (Playing on cents as a unit of sound measurement) and the unexpected usage to which cent coins are put. *Small Changes*, a minute reminiscent of Prokofiev, has harmonic 'distortions' effected by the preparations, and a slight depression of the una corda laces the whole in a quiet haze. *Widgets* has a jazzy 'hook' which gives the vigorous finale a driving, motoric impetus.

6. "HE WHO SHALL RAISE UP HIS SOUL SHALL SEE ITS COLOURS" JOHAN CLOETE
"The serene and stony sky and the shining sun are peacocks. The deep blue firmament, shining with a thousand brilliant eyes, and the sun rich with the colours of the rainbow present the appearance of the peacock in all the splendour of its eye-bespangled feathers."
(De Gubematis)
A piece of the utmost tranquillity. Throughout, it unfolds a melody of simplicity and beauty. It concerns itself with the tension among pitches making up the melody. This tension governs rhythmic flexibility and ambiguity, duration, dynamics, and timbral/harmonic treatment. Its nature can be clarified by this comparison: a diamond slowly rotating and gradually showing all its facets. Clarity/poise/beauty/tranquility/restraint. Its pointillistic nature is stressed by the silences inbetween each of the fourteen sections. Each surface (facet) bears a different colour.
Jung's 'Mysterium Conjunctionis' emphasizes the symbolic implications of colours in the process of alchemy, ranging from the black prima materia to the white lapis philosophorum, the emblem of psychic balance. Further references to the alchemical process range from the high bird-calls (the Bird of Hermes – yellow – and the Phoenix – red) to the low purple depths of the mystical Ewig-Weibliche (Venus).

7. BOOGIE WOOGIE MICHAEL FINNISY (b 1946)
Michael Finnis studied composition and piano at the Royal College of Music in London and later in Italy. He was invited to form a music department at the London School of Contemporary Dance, where he taught from 1969 until 1974. He also lectured at the Chelsea School of Art and at Dartington Summer School. Finnis's works have been performed at a wide variety of music festivals. During 1982 he spent a month at the Melbourne College of Art and he returns again this year to teach in Australia. He recently completed a music theatre work for a festival in Wales and is currently working on a choral commission for the BBC.

8. VARIATIONS FOR PIANO, OP 27 ANTON WEBERN (1883-1945)
Completed in 1936, the piano variations belong to Webern's truly serial compositions. Canons and palindromes appear within the variations as the principal structural elements, though the middle movement of the work does much to conceal their existence. Isolated areas of the variations are often held to indicate Webern's incipient sensualization of duration, register and dynamics.

9. SONATA NO 1 PIERRE BOULEZ (b. 1925)
One of the composer's earliest published works, the first piano sonata was completed when Boulez was twenty-one years old, during the same year in which he was appointed musical director of the Compagnie Renaud-Barrault. Sonata form provides merely a skeleton for this two-movement work which may be seen as a youthful model for the monumental keyboard works of total sensualization which were to follow.

"Any musician who has not felt the necessity of the dodecaphonic language is OF NO USE"

JEANNE ZAIDEL-RUDOLPH
Jeanne Zaidel-Rudolph was born in Pretoria and studied piano initially, starting her formal training as a composer at eighteen. She was awarded both B and M Mus degrees "Cum Laude" from the University of Pretoria and then moved to London to study with John Lambert, and later to Hamburg to György Ligeti.

In September 1979 Jeanne became the first woman in South Africa to obtain a doctorate in composition. She is now active in the field of "Women Composers" and has been invited to both New York and Rome to attend festivals. She also lectures extensively locally and divides her time between teaching, lecturing, composing, running a home and bringing up three daughters.

THURSDAY / JULY 1983 DONDERDAG / JULIE

Studio M1A Ateljee

20h00

SOLOS and/en DUOS II

with/met

Shirley Hoffmann – piano/klavier
Renee Reznik – piano/klavier

- | | |
|---------------------------------|-----------------------|
| 1. Bacchanale | John Cage |
| 2. Back to Basics | Jeanne Zaidel-Rudolph |
| 3. Three Bolts out of the Blues | Richard Bunker |
| 4. Gang O' Notes | Michael Blake |
| 5. Money Music | Richard Bunker |

INTERVAL / POUSE

- | | |
|---|----------------|
| 6. He who shall raise up his soul shall see its colours | Johan Cloete |
| 7. Boogie Woogie | Michael Finnis |
| 8. Variations for Piano Op 27 | Anton Webern |
| 9. Sonata No 1 | Pierre Boulez |

SHIRLEY HOFFMANN

Shirley Hoffmann was born in Johannesburg and received her early education there. After gaining her B.Mus degree from Wits, she travelled abroad and gained her masters degree in piano performance in the USA. Her teachers have included: Adolph Hallis, Lamar Crowson and Nancy Hoffmeyer, and she has attended master classes given by Carlo Zecchi. She has also gained numerous prizes and awards, and more recently has taken a particular interest in works for prepared piano.

Anybody who was around in the early 50's with the painters saw that these men had started to explore their own sensibilities, their own plastic language... with that complete independence from other art, that complete inner security to work with what was unknown to them. That was a fantastic aesthetic accomplishment. I feel that John Cage, Earle Brown, Christian Wolff and I were very much in that particular spirit.

Morton Feldman

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JOHAN CLOETE



Johan Cloete is nog 'n komponis afkomstig van die Wes-Kaap (Moorreesburg) en het begin komponeer op die ouderdom van sewe. Na sy skoolopleiding het hy aan die Universiteit van Kaapstad studeer en het verskeie toekennings vir komposisie ontvang. Cloete is reeds deur verskeie organisasies genader vir komposies. "Musikations" het onlangs twee klavierwerke van hom gepubliseer.





HUBERT DU PLESSIS

Hubert du Plessis is ongetwyfeld een van die belangrikste komponiste in Suid-Afrika. Die invloed wat W.H. Bell op sy vroeë studies in Wes-Kaapland gehad het, het later geblyk die mees blywendste invloed op sy musiekontwikkeling te wees. Nadat hy 'n tyd lank dosent aan Rhodes Universiteit was, het hy in Londen onder Alan Bush en Howard Ferguson studeer. Na sy terugkoms na Suid-Afrika was hy lektor aan beide die Universiteite van Stellenbosch en Kaapstad. Die grootste deel van sy lewe was hy verbonde aan die Universiteit van Stellenbosch, en het die meeste van sy tyd aan komposisie, gewy. Ter erkenning van wat hy as komponis bereik het, is die ere-medalje vir musiek deur die "S.A. Akademie vir Wetenskap en Kuns" in 1963 aan hom toegeken.



STEFANS GROVÉ

Stefans Grové is in die Oranje Vrystaat gebore en is 'n afstammeling van die bekende Roode familie van Porterville. Sy formele opleiding in komposisie het redelik laat in sy lewe begin, maar na 'n stewige fondament en baie aanmoediging het hy later 'n beurs gewen, wat hom instaat gestel het om in Amerika te studeer. Aan die Universiteit van Harvard het hy onder Walter Piston studeer, en het verskeie pryse en toekennings ontvang. In 1953 het 'n beurs hom instaat gestel om onder Aaron Copland te studeer. Sedert hy sy formele studie voltooi het, was hy verbonde aan verskeie opvoedkundige instansies en in 1972 was hy aangewys as een van die "uitstaande opvoedkundiges in Amerika". In 1972 het hy terugkeer na Suid-Afrika en is sedertdien 'n senior dosent aan die Musiekakademie van die Universiteit van Pretoria.



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FRIDAY 8 JULY

1983

VRYDAG 8 JULIE

Studio V1 Ateljee

09h00

Composers' Workshop/Komponistewerkswinkel

MORTON FELDMAN

- | | |
|---|--------------|
| 1. Sonatina for Anton | Carl van Wyk |
| 2. He who shall raise up his soul shall see its colours | Johan Cloete |
| 3. Piano Variations | Barry Jordan |

Studio V1 Ateljee

11h00

GIDEON ROOS

Executive President of the South African Music Rights Organisation

"The Rights of Composers"
"Komponiste se Regte"

Studio M1A Ateljee

14h00

University of Natal Ensemble

KEVIN VOLANS

- | | |
|---|--------------|
| 1. Mbira for 2 Harpsichords and Rattles | Kevin Volans |
| 2. Studies in Zulu History | Kevin Volans |

Studio M1A Ateljee

19h00

Discussion/Bespreking

with/met
Hubert du Plessis
and/en Stefans Grové

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Studio M1A Ateljee

20h00

SABC CHAMBER CHOIR / SAUK KAMERKOOR

RICHARD COCK

with/met

Barry Jordan – organ/orrel
 Johnny Maritz – percussion/slagwerk
 Shirley Hoffmann – piano/klavier

- | | |
|--|-----------------------|
| 1. a) Pater Noster | Igor Stravinsky |
| b) Ave Maria | |
| 2. Chorale | Karlheinz Stockhausen |
| 3. I love the Lord | Jonathan Harvey |
| 4. Chants d' Oiseaux (from 'Livre d'Orgue) | Olivier Messiaen |
| 5. Music for Mouths, Marimbas, Mbiras and Rototoms | Malcolm Forsyth |

INTERVAL / POUSE

- | | |
|---|-------------------|
| 6. a) In the dying of anything | Malcolm Forsyth |
| b) The Sea | |
| 7. Chronogram | Peter Klatzow |
| 8. Twee Boerneef Liedere | Hubert du Plessis |
| 9. Prelude No 7 from 7 Preludes for Piano | Hubert du Plessis |
| 10. Requiem | Hubert du Plessis |

Die gemiddelde koor van vandag is 'n baie konservatiewe liggaam, en so is meeste van die musiek geskryf vir koor. Dit is ongewoon, veral in Suid-Afrika, dat 'n mens wel kore vind wat instaat en bereid is om avant-garde werke aan te pak. Dus is die program vir vanaand se konsert ook taamlik konservatief. Dit begin met twee neo-klassieke werke van Stravinski. Die Stockhausen en Harvey, hoewel harmonies interessant, is ook nie baie gewaagd nie en maak meer gebruik van effekte as van tegniek. Die werke deur Malcolm Forsyth is ook interessant omdat hulle ryk is in kleurvolle effekte, en 'n deudeike Afrika invloed het.

Hubert du Plessis is 'n baie uitstekende vokale komponis, en die skuiwende harmonieë in sy werke van vanaand is 'n duidelike bewys van sy tegniek en vaardigheid in sy skryfstyl.



RICHARD COCK

Having been educated at the Diocesan College and UCT, Richard Cock went to England in 1972 to further his studies in Church Music and organ at the Royal School of Church Music. This was followed by seven years in Sussex, teaching, singing, conducting and composing.

In September 1980 he joined the SABC and formed the SABC Chamber Choir and re-formed the SABC Choir. He has become well-known throughout South Africa for his conducting and choir-training and for his unusual counter-tenor voice.



SAUK KAMERKOOR

Die SAUK Kamerkoor is in Oktober 1980 deur Richard Cock gestig. Deur middel van hulle opnames vir Radio en TV het hulle nie alleen bekend geraak in Johannesburg nie, maar ook oor die hele land. Hulle was uitgenooi om op te tree tydens die Internasionale Orrelfees in Kaapstad aan die begin van 1982, en sal later die jaar besoek aflê in Bloemfontein en Kimberley.

Onder die naam "Chanticleer Singers" is die koor baie gewild by Johannesburgse gehore, met programme wat varieer van Bach tot die Beatles. Hulle word besonder gewaardeer vir die hoë standaard van hulle sang.

Die koor se repertorium is wyd en gevarieer en sluit verskeie Suid Afrikaanse werke in, waarvan sommige by die Fees gehoor kan word.



THERE WAS A DEITY IN MY LIFE, AND THAT WAS
 SOUND. EVERYTHING ELSE WAS AFTER THE FACT.

Morton Feldman



SATURDAY 9 JULY

1983

SATERDAG 9 JULIE

Studio M1A Ateljee

09h00

Jazz Workshop / Jazzwerkswinkel

JOHNNY BOSHOF and/en SABC JUNIOR LAB BAND

"An introduction to style improvisation and jazz ensemble playing"
"n Inleiding tot stylimprovisasie en jazzensemblespel"

INTERVAL / POUSE

IZIO GROSS ENSEMBLE

"The South American Connection"
"Die Suid-Amerikaanse Konneksie"

Studio M1A Ateljee

14h00

Jazz Concert / Jazz Konsert

STUDIO ENSEMBLE

"Kontemporêre Jazz en inheemse komposisies"

INTERVAL / POUSE

JOHNNY FOURIE AND JFB

"Contemporary Jazz and indigenous compositions"

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SATURDAY 9 JULY

1983

SATERDAG 9 JULIE

Studio M1A Ateljee

19h00

Feldman on/oor Feldman

*I LIKE ALL MUSIC WHICH ISN'T AGGRESSIVE,
WHICH LETS YOU HEAR WHAT YOU MOST WANT
TO HEAR : JOSQUIN, MACHAUT, MOZART.*

Morton Feldman

Studio M1A Ateljee

20h00

Festival Ensemble/Feesensemble

- | | |
|-------------------------------|----------------|
| 1. Instruments I | Morton Feldman |
| 2. Piece for Violin and Piano | Morton Feldman |
| 3. Why Patterns? | Morton Feldman |

INTERVAL / POUSE

- | | |
|-------------------------------------|------------------|
| 4. Between Categories | Morton Feldman |
| 5. The Great Learning (Paragraph 7) | Cornelius Cardew |

Leslie Sheills	- flute, alto flute, bass flute, piccolo/ fluit, altfluit, basfluit, piccolo
Jan Duvenage	- oboe, cor anglais/ hobo, Engelse horing
Bob Gillespie	- trombone/tromboon
Jill Richards	- piano, celesta/ klavier, celest
David Kosviner	- percussion/slagwerk
Barry Jordan	- piano/klavier
Peter Klatzow	- piano/klavier
Peta-Ann Richardson	- cello/tjello
Dan Sarglund	- bells/klokke
Peter Clay	- violin/viool

and/en
FESTIVAL SCRATCH CHORUS

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