

Programme

Hearing Landscape Critically Stellenbosch University South Africa 2013



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WELCOME

It is fitting that a series of conferences devoted to the many interesting and urgent questions raised by the interface between music and landscape is itself spread over various landscapes: over three different continents, to be precise. Stellenbosch is hosting the second conference in the series, thereby forming the southern tip of a vast triangle of which the other points on the map are Oxford and Harvard. Due to this position it brings an African perspective and balance to an awareness that – judging by the number of contributions on the conference programme – seems to be concentrated to a large extent on the northern hemisphere. The organisers of the conference series are to be congratulated on their far-sighted decision to introduce a north-south tension into what otherwise would have been mainly a north-north frame of reference.

Sincere greetings to all conference delegates and visitors and welcome to the Cape Winelands! May the conference be a stimulating experience and may you enjoy South African hospitality at its best. And don't leave without having savoured some of the excellent wines Stellenbosch has to offer.

Winfried Lüdemann

Chair: Department of Music, Stellenbosch University

The 'spatial turn' has gained increasing momentum in the Arts and Humanities in recent years, but landscape has all too often remained a silent or neglected presence within such debates. The Faculty of Music at Oxford is delighted to be part of the Hearing Landscape Critically project, a scholarly network generously supported by the Leverhulme Foundation. The principal aim of the network is to re-sound landscape, or to listen with a critical ear, drawing on a wide range of disciplinary positions and bringing together historical modes of analysis and enquiry with more contemporary but no less urgent discussions.

The international context for this exchange, from both southern and northern hemispheres, is a vital component of the network's aims and objectives. It is hard to imagine a more fertile or thought-provoking venue for such conversations than the University of Stellenbosch, with its longstanding record of academic engagement and debate, and at a time, the centenary of the Natives Land Act, when the need for landscape studies seems more compelling than ever before. The Faculty of Music and the Hearing Landscape Critically network bid you a warm welcome to Stellenbosch, and wish you a fruitful and intellectually nourishing meeting.

Daniel Grimley

Director of Research, Faculty of Music, Oxford

Principal Investigator, Hearing Landscape Critically Research Network

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Hearing Landscape Critically: Music, Place, and the Spaces of Sound Stellenbosch, 8-11 September 2013

Members of the public and conference delegates are invited to attend the film event, the exhibitions, and all concerts on this programme free of charge. This has been made possible due to the financial support by The Leverhulme Trust. Audiences are invited to make a cash donation at the concert doors. These donations will be transferred to the Constitutional Court of South Africa Art Collection fund.

SUNDAY 8 SEPTEMBER		
15h00-17h00	Druid walk	Konservatorium steps
16h30-17h15	Registration	Foyer
17h15-18h20	Film screening: Aryan Kaganof: <i>The exhibition of vandalizm</i> Chair: Carina Venter (Oxford)	Jannasch
18h20-18h50	Address & response: Edwin Cameron (Constitutional Court Justice)	
19h00-20h15	Light supper	Foyer
MONDAY 9 SEPTEMBER		
08h00-08h30	Registration	Foyer
08h30-10h00	Opening plenary session Chair: Stephanus Muller (Stellenbosch) <i>Landscapes of melancholy: A tree of strings</i> Jonathan Cross (Oxford) <i>Still, life: Landscape as loss</i> Jessica Dubow (Sheffield) <i>Singing and squeezing at the Sunday Eldorado</i> Jonathan Hicks (King's College London)	Jannasch
10h00	Exhibition opening: <i>Klei-klank</i> (Clay-sound): The hearing of a kla' landscape	Endler
10h30-12h00	Jannasch: Composing landscape symphonically Chair: James Davies (Berkeley) <i>Sonic mapping and Mahler's mobile subject</i> Thomas Peattie (Boston) <i>Symphonic spaces, imagined and real:</i> <i>Orchestrating Bourgeois subjectivity in 1933</i> Emily MacGregor (Oxford) <i>Of trees, animals, place names, and music:</i> <i>Gideon Fagan's Karoo symphony</i> Winfried Lüdemann (Stellenbosch)	Room A214: Contested spaces/Places of sound Chair: Hilde Roos (Stellenbosch) <i>District Six: The musical: Memory and musical representation of contested space</i> Paula Fourie (Stellenbosch) <i>Umhlaba wethu:</i> <i>Landscape in the Eastern Cape Jazz imaginary</i> Jonathan Eato (York) and Lindelwa Dalamba (Witwatersrand) <i>'My native country': Place, landscape, and memory in some South African accounts of exile</i> Marc Duby (Unisa)

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12h15-13h00	Lunchtime concert: Water, stray cattle and the urban: Dwelling in South African landscapes compositions by Fiona Tozer, Stanley Glasser, Bongani Ndodana-Breen, and Hans Huyssen. Marietjie Pauw (flute), Fiona Tozer (guitar), Hans Huyssen (cello), Bennie van Eeden (piano)	Fismer
13h00	Exhibition opening: <i>Lingering absences: Hearing landscape through memory</i>	SASOL Museum Ryneveld Street
13h30-15h30	Druid Walk Konservatorium steps	Film screening: Aryan Kaganof: An Inconsolable Memory Jannasch
15h45-17h15	Jannasch: Sound, activism, ecology Chair: George Revill (Open University) <i>Michael Blake and Willem Boshoff scoring Boschpoort</i> Katja Gentric (Bourgogne) and Marie-Anne Staebler (Stellenbosch) <i>'I will die for water': Anti-fracking songs and the Karoo landscape</i> Marie Jorritsma (Witwatersrand) <i>When silence is the loudest song: Land, gender and conservation expansion in Western Maputaland</i> Angela Impey (School of Oriental and African Studies)	Room A214: Technological mediations: Order, sound, silence Chair: Michael Uy (Harvard) <i>Silence, censorship, audibility and the South African musical landscape</i> Claudia Jansen van Rensburg (Stellenbosch) <i>Landscape and soundscape in the construction of order at Philadelphia's French Fête, 1782</i> Myron Gray (Pennsylvania) <i>Klei-klank (Clay-sound): The Hearing of a kla' landscape (presentation and exhibition)</i> Hannelore Olivier and Laura du Toit (Independent artists)
17h30-18h30	Keynote speaker: Cheryl Walker (Stellenbosch) Chair: Michael Titlestad (Witwatersrand) <i>Land quest: Towards a cosmopolitan sense of place</i>	Jannasch
18h30-20h15	Conference reception Including: Exhibition opening: <i>Lingering absences: Hearing landscape through memory</i>	SASOL Museum Ryneveld Street
20h30-21h30	Concert: Kyle Shepherd (piano) improvises in response to <i>District Six</i> film footage.	Fismer
TUESDAY 10 SEPTEMBER		
09h00-10h30	Jannasch: Composing landscapes Chair: Matildie Thom Wium (Free State) Composers' panel (90 min) Fiona Tozer, Neo Muyanga, Hendrik Hofmeyr	Room A214: Subjects in space and time Chair: Willemien Froneman (Stellenbosch) <i>Bounded in a nutshell: Spatial metaphor and boundaries in Arvo Pärt's sacred music</i> Chris May (Oxford) <i>Construing landscape in the music of George Enescu</i> Benedict Taylor (Oxford) <i>On the axiomatics of musical landscape in Adorno's aesthetics of music</i> Sebastian Wedler (Oxford)
10h30-11h00	BREAK	

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11h00-12h30	<p>Jannasch: The aesthetics of emptiness and afterwards Chair: Carol Muller (Pennsylvania)</p> <p><i>The South African life and afterlife of Jim Reeves</i> Michael Titlestad (Witwatersrand)</p> <p><i>Boeremusiek, boreholes, and aesthetics of empty space</i> Willemien Froneman (Stellenbosch)</p> <p><i>Post-everything poster boy: Spoek Mathambo's Control as urban landscape</i> Mareli Stolp (Rhodes, Grahamstown)</p>	<p>Room A214: Empires: Transference and reversal Chair: Roger Parker (King's College London)</p> <p><i>Sunrise and sunset upon the island: Mandela, music, and the 'aesthetics of function'</i> Johann S. Buis (Wheaton College, Illinois)</p> <p><i>Instruments of Empire</i> James Davies (Berkeley)</p> <p><i>'Joint tenants of the plain': Land as music, people, and cows</i> Christine Lucia (Stellenbosch)</p>
12h45-13h30	<p>Druid walks reflection: Willem Boshoff Material and thoughts gathered from the two Druid walks</p>	Jannasch
12h45-13h30	<p>Exhibition: Sound mirrors: Immersive sound installation</p>	Endler
14h00-14h50	<p>Lunchtime concert: Neo Muyanga <i>Songs of Soil and Water: An exploration of music of protest, love and transformation</i></p>	Fismer
15h00-16h00	<p>Keynote Speaker: Carol Muller (Pennsylvania) Chair: Winfried Lüdemann (Stellenbosch) <i>Diasporic musical landscapes: Abdullah Ibrahim and Johnny Dyani in an African Space Programme</i></p>	Jannasch
16h30-21h30	<p>Visit to Solms Delta</p>	Konservatorium Foyer
WEDNESDAY 11 SEPTEMBER		
09h30-11h00	<p>Jannasch: Listening Chair: Jonathan Hicks (Oxford)</p> <p><i>The place of Africa in Stefans Grové's The soul bird: Quatre tableaux</i> Matildie Thom Wium (Free State)</p> <p><i>Listening in ruins: Aural atmospheres of the historical present</i> Christabel Stirling (Oxford)</p> <p><i>Insect-listening (Mushikiki) and the spatial imagination in Japan</i> James Rhys Edwards (California)</p>	<p>Room A214: Violence Chair: Jonathan Cross (Oxford)</p> <p><i>The aesthetics of crime: Urbanscapes and markers of place</i> William Fourie (Stellenbosch)</p> <p><i>Spectres of excess</i> Stephanus Muller (Stellenbosch)</p> <p><i>The violence of metaphor: The de-structive structure of landscape</i> Mia Pistorius (Sheffield)</p>
11h30-13h00	<p>Jannasch: London and beyond Chair: Christine Lucia (Stellenbosch)</p> <p><i>Painting (and sounding) the nineteenth-century metropolis</i> Roger Parker (King's College London)</p>	<p>Room A214: Identity and transnationality Chair: Angela Impey (School of Oriental and African Studies)</p> <p><i>Transnational landscapes: Music festivals in Pakistan and England (and the post-nation-state)</i> Thomas Hodgson (King's College London)</p>

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<p><i>London, Paris, New York: Opera's global networks c. 1890</i> Flora Willson (Cambridge)</p>	<p><i>Transforming landscape and negotiating soundscape: Cosmopolitan Lagos and the patterns and processes of stylistic innovation in contemporary art music in Nigeria</i> Ndubuisi E. Nnamani (Cambridge)</p>	
<p><i>Imagining Crimea</i> Gavin Williams (Cambridge)</p>	<p><i>Music in the time of exile: Exploring the articulation of Tibetan identity in India</i> Harmony Siganporia (Mudra Institute of Communications, Ahmedabad) and Tenzin Tsundue (Independent writer)</p>	
<p>14h00-14h50</p>	<p>Lunchtime concert: 'Silence where a song would ring': Hans Huyssen for baritone, violin and percussion 'Sand, was daar': Theo Herbst an electronic composition</p>	<p>Fismer</p>
<p>15h00-16h40</p>	<p>Jannasch Jerusalem and beyond Chair: Carina Venter (Oxford)</p> <p><i>Hearing conflict critically: Complex soundscapes and political subjectivities in Jerusalem's Old City</i> Abigail Wood (Haifa, and School of Oriental and African Studies)</p> <p><i>Hubris and debris: The binary condition of musical Jerusalem, 1967-present</i> Michael A. Figueroa (Chicago)</p> <p><i>Film discussion (40 mins): 'Lost in the desert'? Sounding African landscapes in the music of the films of Jamie Uys</i> Zelda Potgieter (Nelson Mandela Metropolitan University)</p>	<p>Room A214 'African' music and landscape composition Chair: Daniel Grimley (Oxford)</p> <p>Panel Discussion Daniel Grimley (Oxford) in discussion with composers Hans Huyssen and Theo Herbst</p>
<p>16h45-18h00</p>	<p>Closing reflections Thoughts from George Revill (Open University), followed by an open discussion moderated by Daniel Grimley (Oxford). This 45 minute session will be concluded with wine, juice and cheese in the foyer.</p>	<p>Jannasch</p>

KEYNOTE SPEAKERS

KEYNOTE SPEAKER:
CHERRYL WALKER
University of
Stellenbosch

Cherryl Walker is professor of sociology at Stellenbosch University, with extensive research and applied experience in land reform, rural development and gender studies spanning the academic, state and NGO sectors. Current research interests include the land restitution programme in South Africa, women's land rights in contexts of major social change, the shifting dynamics around land and identity, and the intersection of environmental and land issues in South Africa and the region. She was a founding member of the land-rights group, the Association for Rural Advancement (AFRA) in 1979, and Natal convenor of the Surplus People Project, a research collective that produced a five-volume study of forced population removals nationally under apartheid in the early 1980s. Between 1995 and 2000 she served on South Africa's Commission on Restitution of Land Rights as the Regional Land Claims Commissioner for the province of KwaZulu-Natal. Her most recent books are *Landmarked: land claims and land restitution in South Africa* (2008) and the co-edited collection *Land, memory, reconstruction and justice* (2010, with A Bohlin, R Hall & T Kepe). Previous books are *Women and resistance in South Africa* (1982, 1991), *The surplus people* (1985, co-authored with L Platzyk) and the edited collection *Women and gender in southern Africa to 1945* (1990). Recent articles include: 'Commemorating or celebrating? Reflections on the centenary of the Natives Land Act of 1913', 2013, *Social Dynamics*, 39(2); 'Uneasy relations: Women, gender equality and tradition', 2013, *Thesis*, 11(115) and 'Finite land: challenges institutionalising land restitution in South Africa, 1995-2000', 2012, *Journal of Southern African Studies*, 38(4).

Monday 9 Sept
17h30-18h30
Jannasch

Land quest: Towards a cosmopolitan sense of place

In South Africa, in this centenary year of the 1913 Natives Land Act, there is general agreement across the political spectrum that the country's land reform programme has reached, if not a cul-de-sac, then an impasse. The term 'impasse' has been deployed by researchers and NGOs since at least the early 2000s to call attention to the limitations and/or outright failures of post-apartheid commitments to: firstly, land redistribution to address the country's deep, racialised inequalities in land ownership; secondly, land restitution to those who were unjustly dispossessed of their land after 1913 as a result of past racially discriminatory laws and practices; and thirdly, tenure security for those living without secure land rights in the former bantustans or on white-owned farms. The Department of Rural Development and Land Reform has itself admitted to major shortcomings in the way in which its redistribution and restitution programmes have been implemented, while glossing over its prevarications on tenure reform in the bantustans, now recast as 'traditional areas'. In the light of this crisis of confidence in the direction of current policy there are calls for new ways of thinking about 'the land question' – for the posing of new questions and the searching for new answers.

This address takes as its starting point that we face a crisis of ideas which has as much to do with how we think about social groups and history as it does about land. The impasse blocking progress towards the much-promised land is not simply a consequence of poor policy choices and poor capacity on the part of the ruling party – intellectuals, too, are stuck in their tracks. The weight of old ideas about race and class and community in the public exchange that masquerades as national debate is heavy. Currently this exchange oscillates between the potent essentialism of 'the land question' (which prioritises the struggle to redistribute land to 'all' black South Africans as a coherent whole), the more arid materialism of 'the agrarian question' (which analyses the historical trajectory of agrarian capital and agrarian labour), and the productionist anxieties of those in favour of retaining the landed status quo. Major currents of change swirl beyond these concerns: climate change, migration, urbanisation, threats to biodiversity, shifting gender and generational relationships, and more. Much academic work either reinforces the authority of established dichotomies or is peripheral, on the side. Using Appiah's idea of a 'rooted cosmopolitanism', a cosmopolitanism that takes seriously the 'value of particular human lives ... within the communities that help lend significance to their lives', I plot out a different approach towards a more promising sense (and politics) of place – towards a cosmopolitan countryside, if such a thing can be imagined. This quest requires new explorations of both 'the nation' residing within the bounded territory known as South Africa, and the dynamic, multilayered and multiscaled interactions with land that shape this largely unimagined 'community' and place.

KEYNOTE SPEAKERS

KEYNOTE SPEAKER:
CAROL MULLER
Pennsylvania

Carol Muller is professor of music, director of the Africa Center, and fellow in digital and community engagement at the University of Pennsylvania. She has published several books, of which her most recent is a collaborative project with South African jazz singer Sathima Bea Benjamin. *Musical echoes: South African women thinking in jazz* (Duke, 2011). She is currently experimenting with, and thinking about the intersection between pedagogy and technology and global access to education, and redesigning the MOOC taught through Penn and Coursera, *Listening to world music* (37 000 registered students the first time it ran); writing a text for that class, *Musically connected*, to be published by Oxford, UP; and she brings American students to the National Arts Festival as part of the Penn in Grahamstown program in South Africa. Muller has taught at UKZN in addition to several American universities.

Tuesday 10 Sept
15h00-16h40
Jannasch

Diasporic musical landscapes: Abdullah Ibrahim and Johnny Dyani in an African space program

The idea of landscape suggests something solid, material, an entity that enfolds, protects, resonates with, and brings comfort to human communities. In this paper I will examine how two South African musicians living diasporically and ultimately in exile from the 1960s to the 1980s, musically invoked acoustical images and feelings of lost/remembered landscapes to create acoustical expressions of home from far away. In this period the physical and human landscape at home began to fragment and rupture with state violence, community removals, and increasing fear; but equally the feeling of safety typically associated with home eluded those South Africans living diasporically and in exile. In response musicians living abroad began to explore the possibilities of a specifically South African contribution to the American dominated canon of jazz improvisation, through invocations of remembered landscapes from their home communities.

I will examine a handful of recording projects created by Ibrahim and Dyani after both converted to Islam, in which they experimented with reconstructing a specifically (South) African landscape through improvised music. There were three collaborative explorations:

African space program, *Good news from Africa* (1973), and *Echoes from Africa* (1979). They are book ended in this paper by two additional projects: Ibrahim's *African sketchbook* (1969) and Dyani's recording *Afrika* (1983). I use these projects to reflect on, and open discussion about, the possibilities and challenges afforded by a shift in the intellectual lens: from notions of 'context', 'environment', even 'soundscape' in ethnomusicology/ecomusicology to the 'landscape' as physical, political, historical, and imagined musical entity.

MONDAY 9 SEPTEMBER: 08h30-10h00: JANNASCH

Landscapes of melancholy: A tree of strings

The Highland Clearances, which took place in the Scottish Highlands in the 18th and 19th centuries, witnessed the displacement of a large number of established communities by aristocratic landowners in the name of an agricultural enclosure process. The impact on the Gaelic-speaking peoples of the Scottish islands was devastating. Islands such as Skye and Raasay in the Inner Hebrides were turned into empty landscapes. In his long poem *An Cuiltheann/The Cuillin*, the Raasay-born Gaelic poet Sorley MacLean (1911-1996), writes of the ghosts of the perpetrators of the Clearances who dance on the eponymous mountain, while the cries of the evicted echo below. The Cuillin, too, responds, rocking and shrieking on its torn bedrock. It is a landscape of melancholy represented in sound. In his poem *Hallaig*, MacLean finds that these dislocated people still remain. 'They are still in Hallaig, / MacLeans and MacLeods, / all who were there in the time of Mac Gille Chalum: / the dead have been seen alive.' It is also a landscape, then, of memory.

The English composer Harrison Birtwistle (born 1934) lived for a period on Raasay in the 1970s, where MacLean was his neighbour. It was from one of MacLean's poems that Birtwistle later took the line *The tree of strings* as the title for his string quartet of 2007, in which he too crafts a response to the history of the Clearances. The work makes no attempt either to paint the island directly in sound or to reference the lost music of Raasay. Rather, the quartet explores the idea of the island's emptiness from a (geographical and temporal) distance, where lost voices are refracted through an imagined memory. The result is poignantly melancholic.

Yet the works of both artists are not fixed in Raasay. For MacLean, the Scottish island landscapes, which bear the scars of past cruelties and injustices, continue to speak to the crimes and horrors of the 20th century at large. For Birtwistle, the melancholic sounds of ancient pastoral landscapes speak profoundly of the wider losses of late modernity. In animating silence and emptiness, poet and composer encourage new, critical ways of listening to the fractured voices of the present.

JONATHAN CROSS
Oxford University

Jonathan Cross is professor of musicology at the University of Oxford, and tutor in music at Christ Church, Oxford. He has written, lectured and broadcast widely on issues in musical modernism, and on musical theory and analysis. His acclaimed volume *The Stravinsky legacy* was published in 1998 by Cambridge University Press, and he is editor of the *Cambridge companion to Stravinsky* (2003). He has also made a particular study of the work of the living British composer Harrison Birtwistle, including *Harrison Birtwistle: man, mind, music* (Faber & Faber, 2000), and a monograph on Birtwistle's landmark opera *The mask of Orpheus* (Ashgate, 2009). He has served as editor of the journal *Music Analysis* and is currently an associate editor of *Grove music online*. He is completing a critical biography of Stravinsky for Reaktion Press.

Still, life: Landscape as loss

Places lost – barred, burnt, abandoned; views of shorelines and coastlines engulfed by an arresting opacity; perspectival arabesques that collapse into a darkening beyond all sense and direction. Exploring a kind of 'negative phenomenology', this paper explores the mute underside of a living landscape.

Based on the visual and textual landscapes of the writer, WG Sebald, and contextualising this within debates about the nature of trauma and traumatic survival, I argue the ways that all landscapes are in some sense posthumous. Not so much animated by a past than made neutral by all that is irrecoverable and anonymous, landscape may be best understood as places whose histories we cannot know, through which voices cannot carry, in which vision cannot illuminate, but where a certain unavailability haunts the present. Here, landscape as still life (or as, 'still, life') becomes the index of melancholia, or the form that melancholia takes.

If this connects to questions about the work of landscape representation it also obliges us to think of the concept in ways that differ significantly from its conventional usage – as from its customary critique. On the one hand, it is not any idea of representation born of the aesthetic tradition which consists in the naming and shaping of a visual field, in the orientation of sight-lines and the symbolic arrangement of the gaze. On the other hand, it has precisely nothing Heideggerian about it. Rather, with WG Sebald, we might come at representation from another, and anti-mimetic direction. It is one which envelopes and develops within itself the very fact of loss, which demands that it is only from a lifeless 'point of view' – or better yet, from the 'point of view' of lifelessness – that landscape can perform, and make present, all that remains absent and inaccessible in history.

JESSICA DUBOW
University of
Sheffield

Jessica Dubow is senior lecturer in cultural geography at the University of Sheffield. She is author of *Settling the self: Colonial space, colonial identity, and the South African landscape* (2009). Her research interests lie at the intersection of spatial, political, and aesthetic theory. She is currently working on a book entitled *Thinking outside the city walls: Philosophy, geography, and Judaic thought*. She has published in a range of journals including *Critical Inquiry*, *New German Critique*, *Comparative Literature*, *Journal of European Studies*, *Art History*, *The Journal of Visual Culture* and *Interventions*, *The International Journal of Postcolonial Studies*.

Singing and squeezing at the Sunday Eldorado

Accordions, cheap wine, and checked tablecloths add up to a powerful representation of 'Frenchness', which retains its currency to this day thanks to tourist literature, product advertisements and the nostalgic self-imaging of generations of chanson performers. In my paper I trace the origins of this well-worn stereotype in the open air cafés and dance-halls of late nineteenth- and early twentieth-century Paris before focussing on its apogee in the suburban 'guinguettes' of *les années folles*. These informal venues clustered on the banks of the Seine, and especially those of the Marne, were some of the most important sites of workingclass leisure and sociability in the period as well as a vibrant meeting place for regional and international musical forms. What sounds in retrospect like a timeless rendition of Gallic identity was in fact the historical product of unique changes in demography, technology, and the expectations of 'free time'. By addressing the musical and material complexities of 1920s guinguettes, as well as their representation in silent film (Marcel Carné's *Nogent, Eldorado du dimanche*, 1929) and detective fiction (Georges Simenon's *La guinguette à deux sous*, 1931), I argue that the sounding landscape of

SPEAKERS & ABSTRACTS

river-side fun offers an alternative repository of urban modernity to the theatres, music-halls, and boulevards with which inter-war Paris is more often associated. In addition, the periodisation of café culture – cutting across established categories of *belle époque*, *années folles*, and *entre-deux-guerre* – allows for a narrative of resilience, if not resistance, in the face of all too familiar economic crisis. 1929, I propose, was not the end of a uniquely frivolous era so much as another reason for playing on regardless, with good company and pleasant surroundings.

JONATHAN HICKS

King's College
London

Jonathan Hicks has researched nineteenth- and early twentieth-century French music, especially music in and about Paris. After completing his PhD on *Music, place, and mobility in Erik Satie's Paris* with Peter Franklin at Oxford, Jo has begun work on a project addressing the practice and representation of street music in both Paris and London. Jo has published in *Cambridge Opera Journal*, *Theatre Notebook*, and *Routledge Companion to Music and Visual Culture* (forthcoming). You may also know him as one of the organisers of the Hearing Landscape Critically network, which is how he got himself a place on this opening panel.

MONDAY 9 SEPTEMBER: 10h30-12h00 JANNASCH

Sonic mapping and Mahler's mobile subject

Contemporary fascination with the idea of the auditory map – and in particular its role in helping us navigate the spaces we inhabit – has led scholars to consider an increasingly diverse range of twentieth- and twenty-first-century approaches to the way in which sound can be understood to map space. Yet this practice has a surprising and largely unrecognised nineteenth-century analogue in the celebrated musical evocations of landscape from Rossini and Wagner to Berlioz and Mahler. The music of Mahler offers an especially compelling example of this idea of sonic mapping in terms of the unprecedented precision with which the instrumental forces in question are deployed. The early symphonies in particular feature sonic landscapes that aim to capture the experience of sound in all its unpredictability: from the *First* and *Third symphonies*, where individual instruments are instructed to play without regard for the tempo, to the finale of the *Second symphony*, where the distant sounds of an offstage ensemble are meant to convey the effect of being 'carried on the wind'. Until now this practice has been interpreted almost exclusively in terms of the composer's famous remarks to Natalie Bauer-Lechner in which he describes 'polyphony' as the experience of listening to the simultaneous sounding of unrelated sonic events. In this paper I argue that Mahler's late symphonic writing offers an entirely different approach to the possibilities of sonic mapping. Drawing on passages from the first and second *Nachtmusiken* (*Seventh symphony*) and *Der Abschied* from *Das Lied von der Erde*, I argue that while Mahler's late music continues to address the listening subject as a stationary auditor, it also offers a tantalising glimpse of a more mobile subject. For in contrast to the 'bird's eye' view that often characterises nineteenth-century representations of musical landscape, these examples instead offer traces of the auditory perspective of the wanderer, a figure whose metaphorical ears serve as an unexpected guide to the composer's imaginary symphonic landscapes.

THOMAS PEATTIE

Boston University

Thomas Peattie is assistant professor of music at Boston University. He holds a PhD from Harvard University in historical musicology as well as degrees in musicology and composition from the University of Calgary. His publications include *In search of lost time: Memory and Mahler's broken pastoral* in the collection *Mahler and his World* (Princeton, 2002) as well as articles in the *Journal of the Royal Musical Association* and *Acta Musicologica*. He is the recipient of fellowships from the Social Sciences and Humanities Research Council of Canada and the Boston University Humanities Foundation. His book *Gustav Mahler's abstract theatre* is forthcoming from Cambridge University Press.

Symphonic spaces, imagined and real: Orchestrating bourgeois subjectivity in 1933

In March 1933 the Berlin Philharmonic hosted the Berlin première of Pfitzner's new *Symphony in C Sharp Minor, op 36a*, in the very first weeks of Hitler's government. This symphony was an almost literal transcription for orchestral forces of his 1925 string quartet, *Op. 36*. Jewish conductor Bruno Walter's recent exile meant that the billed conductor had to be replaced at the last minute by Pfitzner in the capacity of conductor. Just ten days previously the Nazi authorities had threatened to use violent measures in the Philharmonic concert hall, were Walter to conduct there. Walter's prominent exile and the Nazi threats politically territorialise the concert hall, and reveal the localised stakes in 1933 for the symphony as institution, symphonic composition, and for the symphony concert performance to be understood as spatial social practice. The reviews of Pfitzner's symphony at this performance form the nexus of my presentation. These repeatedly invoke metaphors of space, boundary, agency and authority, particularly in relation to the genre transgression between string quartet and symphony. I suggest that landscape presents a useful term for approaching Pfitzner's symphony and mediating these ideas. Developing Paul Bekker's 1918 assertion that the symphonic composer creates not just a musical score but also 'an ideal image of its space and audience', this paper explores the kinds of imagined and real spaces and audiences constituted by and interacting with Pfitzner's symphony. By paralleling the concert hall with Foucault's reading of the panoptic prison, I position symphonic performance as a contested territory for the enacting and reinscribing of social power structures, and offer theorisation of the symphony in 1933 as a complex site at which ideas of modern bourgeois subjectivity can operate.

EMILY

MACGREGOR

Oxford University

Emily MacGregor is a second-year doctoral candidate in musicology at Oxford University. She previously studied at the University of Manchester. She has just completed twelve months in Germany as a DAAD visiting scholar at the Freie Universität, Berlin, and next year her research will take her to Washington DC, as an AHRC research fellow at the Library of Congress. Her PhD project focuses on the symphony in the year 1933, a cross-geographical study using interdisciplinary theories of power, space and institution to bring a new perspective to the genre, and to symphonic works from composers as diverse as Kurt Weill, Hans Pfitzner, Aaron Copland, and Ralph Vaughan Williams. Her first article, *Whoever pays the piper calls the tune: pressures on academic freedom and the discipline of music in the UK*, was published earlier this year in *Critical Quarterly*.

Of trees, animals, place names and music: Gideon Fagan's *Karoo symphony*

Gideon Fagan's *Karoo symphony* is arguably the most important example of South African programme music and is about the 'intriguing vastness' and 'beautiful barrenness' of the large semi-desert in the centre of the country. However, the composer writes that the work 'does not set out to "paint musical pictures"'. Taking its cue from this remark the paper will explore ways of understanding the work beyond the painting of auditory pictures, eventually placing it into the context of white South African composers' response to 'Africa'.

WINFRIED LÜDEMANN
Stellenbosch University

Winfried Lüdemann is professor of musicology, chair of the Department of Music and Vice-Dean: Arts at Stellenbosch University. He is a graduate of the University of the Free State and pursued further studies at the University of Hamburg. He served the former Musicological Society of Southern Africa as chair between 1995 and 2004. His research interests include German music between the two world wars, music aesthetics, South African music and music and evolution. He has presented research papers in South Africa, Germany, the UK, Italy and the Netherlands. Publications include numerous research articles in South African and German journals as well as the book *Hugo Distler: Eine musikalische Biographie* (Augsburg 2002).

MONDAY 9 SEPTEMBER: 10h30-12h00 A214

District Six: The musical: Memory and musical representation of contested space

In 1986, the collaboration between English-speaking South African, David Kramer, and 'coloured' Afrikaans-speaker, Taliep Petersen, produced a musical set against the backdrop of the razing of District Six. Having originated on the slopes of Devil's Peak in the late 19th century, this Cape Town neighbourhood was popularly regarded as a space that existed outside of Apartheid. Although the majority of its inhabitants were classified 'coloured' by the government, this area had a relatively racially mixed population throughout the first half of the 20th century. However, in 1966 it was officially declared a white area by the government, a ruling made possible by the Group Areas Act that sought to geographically separate different races.

Through a focus on individual lives, Kramer and Petersen's *District Six: The musical*, attempted to tell the story of the forced removals that ensued in District Six and of its eventual razing. This production played to over 350 000 people in its initial three-year run, frequently drawing together mixed-race audiences, something that was illegal at the time. This production was not unproblematic to the government and its controversial reception is reflected in the banning of four of its tracks by the South African Broadcasting Corporation. Although rooted in a local context, its musical language reflects a strong engagement with American popular music, departing from what is frequently regarded as 'authentic' South African music 'typical' of the area.

This paper explores notions of musical 'authenticity' in a contested urban environment marked by multiculturalism. Furthermore, by creating dialogue between District Six as a historical place and the music used to celebrate it in this retrospective and stylised production, this paper examines the role of memory in the musical representation of District Six and on the evocation and non-evocation of its sounds and eventual silences.

PAULA FOURIE
Stellenbosch University

Paula Fourie holds a BMus and MMus from the University of Pretoria. The recipient of an African Doctoral Academy scholarship, she is currently enrolled for a PhD in musicology at Stellenbosch University under the supervision of Prof Stephanus Muller. Her current research focuses on the life and work of South African musician and composer, Taliep Petersen.

My native country: Place, landscape, and memory in some South African accounts of exile

[T]he Leader's anger done, grant me the right to die in my native country. Ovid, Tristia

In this paper, I consider the roles of place, landscape, and memory in some South African accounts of exile. I focus on recordings, photographs, personal narratives, and auto-ethnographic perspectives that tell musical stories of both 'exiles' and 'residents,' often classified simply as those who left or those who stayed behind.

To my mind, this unexamined binary precludes the possibility of a third ground – 'those who wish to be elsewhere.' For a certain class of residents, 'elsewhere' may have involved an imaginary Europe, to which these individuals were tied by virtue of cultural links to a close or distant ancestry. For exiles, the homesickness and sense of being a foreigner in a strange land would lead them to wish to be home even under the dire circumstances of apartheid. I explore this notion of a third ground by drawing on the work of Jeff Malpas (1999, 2006) and Ed Casey (1993, 1998, 2000) who theorise place, respectively, as critically constitutive of identity and entirely subjugated to the philosophical concept of space.

In addition, I share some more personal thoughts on my early experiences as a musician in Cape Town as well as during a later period spent in Europe at the end of the 1970s. Through various narrative accounts the uniting thread is the relationship between place, landscape, and memory in Cape Town, as lived out in the personal and musical biographies of participants in a particularly turbulent time in South African history.

MARC DUBY
University of South Africa

Marc Duby was born in Cape Town, South Africa, where he obtained a BA degree (majoring in English) from the University of Cape Town in 1975, having begun his professional career as electric and acoustic bassist in that city in 1972. He returned from overseas to begin musical studies at UCT in 1980, culminating in the award of the first masters' degree in jazz performance (cum laude) in Durban in 1987, under the supervision of Prof Darius Brubeck. Duby completed his PhD thesis at the University of Pretoria in 2007 on the topic of soundpainting, the framework for live composition developed by the New York composer/saxophonist Walter Thompson. In a professional career spanning more than four decades, Duby has worked professionally with a wide range of local and international musicians, including Feedback, Syd Kitchen, Steve Newman, Darius Brubeck, Barney Rachabane, Feza Faku, Winston 'Mankunku' Ngozi, Jonathan Crossley, Philip Tabane, Paul Hanmer, the Kalahari Surfers, Nataniël, François Jeanneau (France), Sanjoy Bandopadhyay (India), and Ernest Ranglin (Jamaica) among many others. Awarded

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researcher status in 2010 by the National Research Foundation, he has presented academic papers in Bologna, New Orleans, Spain, Greece, and Cambridge University, as well as serving as visiting lecturer at the University of Jyväskylä (Finland) and Universidad Veracruzana (México). His research interests include improvisation, embodiment, critical theory, jazz studies and philosophy of mind, as well as semiotics, phenomenology, music cognition and perception. A prize-winning composer of film music, DUBY is active as a performer, composer/arranger and music educator, and currently serves as professor of musicology in the Department of Art History, Visual Arts and Musicology at the University of South Africa.

MONDAY 9 SEPTEMBER: 15h45-17h15 JANNASCH

Michael Blake and Willem Boshoff scoring Boschpoort

In a joint venture Katja Gentric and Marie-Anne Staebler, working respectively from France and from South Africa, will take a closer look at the multimedia work, *Scoring Boschpoort*, by Michael Blake and Willem Boshoff.

Scoring Boschpoort is based on photographs of signs of ecological damage taken by Willem Boshoff in and around the disused granite quarry named Boschpoort in the region of Belfast in Mpumalanga. Combining sound and image *Scoring Boschpoort* awakens our conscience to the consequences of human intervention in this part of our planet.

Boshoff has conducted multiple 'druid walks' in this area once utilised by man and today abandoned to its own silence. Signs pointing towards the past, the present and the future reveal that, in spite of the fact that nature has been reduced to a 'no zone' there is life beyond the devastation – an organism undergoing dynamic evolution and generating changes. Boshoff's images make us think of and listen to the mute words of the abandoned objects and decommodified landscapes that, like a mirror, reflect our own alienation. Blake's music accompanying the images underlines by its undetermined and non-narrative character the complexity and unpredictability of a development forced by human intrusion. Man-induced transformation of nature is expressed through colourful detailed images, while the musical motifs echoing and restraining each other by their obsessive repetition hold no melodic promise but unveil space as a whole, an organism without omniscient will.

As two thinkers working in two antipodal geographic locations we argue that the fluctuating translation between music and visual sign, created in dialogue between two artists, bring us beyond the vision of devastation towards a possible human solidarity released by the aesthetic and maieutic power of art.

KATJA GENTRIC
Université de
Bourgogne

Katja Gentric has recently obtained a PhD for her monographic study of Willem Boshoff's work from the Université de Bourgogne. She holds a DNSEP (Fine Art) from the ENSBA Dijon and previous degrees from the Universities of Pretoria and Stellenbosch. She is author of articles on contemporary art from Africa and has participated in the organisation of numerous exhibitions in Paris, where she now lives.

**MARIE-ANNE
STAEBLER**
Stellenbosch
University

Marie-Anne Staebler studied sociology at Aix-en-Provence and political sociology at the Christian Albrechts Universität, Kiel. She currently teaches French and is working towards the completion of her PhD on Jack Alain Léger. She is the author of *Ubuntu*, a novel published by L'Harmattan (Paris). Marie-Anne is also the director of Alliance Française (Stellenbosch).

'I will die for water': anti-fracking songs and the Karoo landscape

Music is one of the many avenues used to protest against the proposed fracking of the South African Karoo. Online media remains the primary verification that this music exists. References to live performance of anti-fracking songs at music festivals and files available for listening/viewing and/or download on the internet reveal a growing body of songs that approach the anti-fracking debate from different angles. Little research exists on this phenomenon, however. In this paper, I examine the nature of anti-fracking songs and propose that they fall into three general categories, namely proprietorial (*Fracking blues* by Ben-Ulric), poetic (*Sonder water* by David Kramer), and informational (*Frackattack* by hip hop artist Jitsvinger).

Where is this body of music best placed? South Africa has a long tradition of protest music against the apartheid regime and there are certainly similar poetic and lyrical strategies in anti-fracking music that are recognisable from anti-apartheid songs, for example, code-switching and local/vernacular references. The environmental awareness featured in this music also suggests that it is a form of musical ecocriticism (Grimley 2011, Ingram 2010). In this paper, I consider the issues of science, sentimentality and what Ernest Bloch (1995) refers to as 'hope-material' in music in order to answer this question.

MARIE JORRITSMA
University of the
Witwatersrand

Marie Jorritsma received her doctorate in ethnomusicology from the University of Pennsylvania and is currently a senior lecturer at the University of the Witwatersrand. Her research interests focus particularly on Karoo music and its intersections with gender, race, landscape and social/cultural history. Her monograph, *Sonic spaces of the Karoo: The sacred music of a South African coloured community* was co-published in 2011 by Temple University Press and Wits University Press.

When silence is the loudest song: Land, gender and conservation expansion in western Maputaland

This paper explores the politics of land, its position in memories, and its foundation in changing spatial practices in western Maputaland, a borderland region situated at the juncture of South Africa, Mozambique, and the mountain kingdom of Swaziland.

Drawing on research conducted between 2002 and 2010, it explores the place of women's voices in the conflict between transboundary conservation and local livelihood needs and practices. The paper focuses on a number of interpretive considerations implicit in the theme of 'hearing landscapes critically'. The first examines the interpretation of women's walking songs (*amaculo manihamba*) as geopolitical testimony, thus granting authority to information about land and spatiality as conveyed in sound and bodily praxis and challenging the primacy of speech in the communication of subjectivities and resistance. The second considers the translation of silence – a potentially more powerful, though ambiguous and culturally contingent form of embodied communication – and contemplates the boundaries of its

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agency within a scenario that is being increasingly regulated by international neoliberal conservation discourses and practice. The paper concludes with a reflection on the place of the ethnomusicological (ethnographic) voice within the noisy dialogue about land, biodiversity conservation and gender in Africa, and questions the scope of our reach as listeners, witnesses and cultural interlocutors.

ANGELA IMPEY Angela Impey is a lecturer in ethnomusicology and convenor of the MA Music in Development at the School of Oriental and African Studies, University of London. Her research focuses on the intersection between music, memory, and the politics of place and belonging in southern Africa and the Horn. She has conducted research on walking songs and borderland poetics in southern Africa and has recently completed a British AHRC-funded project on Dinka cattle songs in South Sudan. She has just been awarded a 5-year AHRC grant to conduct research on music and perceptions of landscape change in the Damaraland region of Namibia.

MONDAY 9 SEPTEMBER: 15h45-17h15 A214

Silence, censorship, audibility and the South African musical landscape

In 1948 the Swedish philosopher Max Picard wrote of bringing what is kept silent into the 'loud places of history', in his work *The world of silence*. This notion resonates strongly with the South African situation and its shift from apartheid to democracy in 1994. The democratic state, so crippled by the legacy of censorship and secrecy, appointed the Truth and Reconciliation Commission to make South Africa's silenced political landscape of the past audible to the masses. However, in the case of the arts and particularly music, this transition occurred in a more gradual manner. It is argued that the silencing (and eventual audibility) of music under apartheid, depended largely on the inner-workings of the South African Broadcasting Corporation, or SABC, and its response to South Africa's broader political and ideological contexts at the time. The paper serves to critically examine the notion of music and silence initiated by the censorship of music with specific reference to the role of the SABC, the manner in which silenced music began to reach the South African public in the late 1980s and 1990s, and the legacy of silence in present day South Africa. Finally, the paper serves to relate the discussion to more recent moments of musical censorship in a post-apartheid South Africa and its current musical landscape. In this paper the term 'landscape' refers to a constructed space of sonic aesthetic production, subject to political and ideological interference and which has been shaped by silence and the processes of censorship.

CLAUDIA JANSEN VAN RENSBURG Claudia Jansen van Rensburg a BA in music in 2007 at the University of Pretoria and then spent a year in Moscow, Russia at the Gnessin Academy of Music as a foreign student. After returning to South Africa, Claudia enrolled for a BMus(Hons) at Stellenbosch University. In 2012 she completed her MMus in musicology under the supervision of Prof Stephanus Muller. Her MMus research focused on music censorship structures within the South African Broadcasting Corporation (SABC) from 1974 to 1996. She is currently a PhD candidate at Stellenbosch University. Since 2012 she has served on the executive committee of the South African Society for Research in Music (SASRIM) as the society's treasurer.

Landscape and soundscape in the construction of order at Philadelphia's French fête, 1782

On the evening of July 15, 1782, Philadelphia's elite convened at the home of the Chevalier de la Luzerne, France's foreign minister to the United States. They were there to celebrate the birth of Louis XVI's first son, but were no less glad for their recent success in the War of Independence. In addition to a diplomatic tribute, the event provided a testing space for the nation's untried political order.

For the occasion, Luzerne had appointed Pierre L'Enfant, the military engineer and future planner of Washington DC, to transform his property into an enchanting garden (an 'elysium', according to one attendee) fitted with temporary buildings. It featured an illuminated palace, artificial groves adorned with hanging glass lamps, and a central dance pavilion. L'Enfant's radial design enabled guests to see the impressive structures – and to hear the orchestra – from the remotest enclaves of the garden. This fostered a surprising conviviality among the invitees, who were otherwise divided along political, economic and cultural lines. The sight- and soundlines that united constituents on Luzerne's property, however, also reached beyond it to affect the larger population. For every invited citizen, ten less prominent ones crowded outside the gates. Though excluded, they saw and heard the entertainment through a palisade fence. At 'old world' state festivals aristocrats distracted the lower orders with material handouts, for example coins and drink, but L'Enfant's gift to the masses was sensory inclusion. By blurring divisions between the garden and the city, private and public, rulers and ruled, he turned Luzerne's grounds into a crucible of the new social order. He positioned the people as eye- and earwitnesses, whose attention conferred legitimacy on the fledgling national leadership. The event was ephemeral, but it engendered a passive mode of political identification that anticipated future applications of media technology.

MYRON GRAY Myron Gray is a doctoral candidate in historical musicology at the University of Pennsylvania. His research on the politics of 'Frenchness' in late eighteenth-century Philadelphia music has been supported by the American Antiquarian Society, the American Musicological Society, and the Omohundro Institute of Early American History and Culture. Myron's work has appeared in the online journal *Common-place*, and in July he participated in the Mellon Early American Literature and Material Texts Summer Workshop, co-sponsored by the Library Company of Philadelphia and the McNeil Center for Early American Studies. He plans to defend his dissertation in spring 2014.

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Klei-klank (Clay-sound): The hearing of a kla' landscape

Clay kla': *Noun: a stiff, sticky fine-grained earth, typically red, yellow or bluish-grey in color and often forming an impermeable layer in the soil. It can be molded when wet, and is dried and baked to make bricks, pottery and ceramics.*

Poetic: The substance of the human body.

The hearing landscape of a ceramic artist's creative environment is not typically heard or documented in any society. The sound of the rural people from the Transkei (South African Eastern Cape) is also not considered of any importance, although their daily task of breaking the earth for brick-making forms an integral part of their culture. Both work from the earth, using clay for survival.

Klei-klank was inspired by, and originated from, spontaneous organic sounds as byproducts in ceramic artist Laura du Toit's studio. Human hands interacting with earth; the flow of water used in creation; the staccato pitches of heat escaping from the potter's fired pieces – all random sounds in the transition of virgin clay to art, and mostly ignored as part of the creative process. But when listening carefully, these random sounds organise themselves eventually into rhythm, timbre, harmony – effortlessly and spontaneously creating a soundtrack for the broken earth. Hannelore Olivier composed a soundtrack incorporating these unmethodical sounds with acoustic instruments and synthesisers. A drone-tone beat of brick-making as bass-line. The pain of a ruined and broken earth echoes in the dissonance of poly-tonal piano and organ sounds, which fight for harmonic and melodic survival.

This project consists of a sound installation with ceramic objects and soundtrack. The composer and ceramic artist will discuss the creative processes underlying the capture and creation of *Klei-klank (Clay-sound)*.

HANNELORE OLIVIER
Artist

Hannelore Olivier an independent artist, has collaborated with numerous film and television producers, directors, fine artists and theatre groups during the past ten years. She works in the capacity of composer, musical director and performer, and has been a lecturer in the Sound Engineering Department at CityVarsity and at SAE in digital music production. Hannelore obtained degrees in music (University of Stellenbosch); honours in psychology (UNISA), and a masters in music technology from the University of Stellenbosch (cum laude). She is the author of *Musical networks: the case for a neural network methodology in advertisement music* (2005). Her creative style is diverse, and influenced by studies in Western art music, electronic music, as well as the traditional music and sounds of South-East Asia and the Oriental East. She disregards the traditional boundaries of genre, instrumental timbre and cultural restrictions in music, and aims to marry diverse sounds and instruments, mix serious music with popular styles and to fuse 'western' with 'world' and 'electronica.' This musical approach leads to soundscapes which are colourful, ambient and experimental.

LAURA DU TOIT
Artist

Laura du Toit is an independent artist who has been working with clay for the past 23 years as a studio potter and also as a teacher. Her training includes a BA (University of Stellenbosch), studies in ceramics and drawing (Paarl Technikon) and a course in oil painting at the Denver Art Museum. *Klei-klank (Clay-sound)* in 2012, a collaborative work with composer-performer Hannelore Olivier for the Woordfees, is a culmination of the recording of landscapes, sounds and voices in a production as two soundtracks. Photography is another of her main interests, and this genre she combined with her clay work in two solo exhibitions: *Element* (2008) and *Deep field* (2010). Recent exhibitions include *Women in clay* and a commission for the Women's Memorial, Bloemfontein War Museum. Her work can be found in collections at the Durbanville Clay Museum, Sasol Art Museum and Iziko Social History Museum in Cape Town. Laura favours the ancient slow processes of coiling and pinching clay. Multiple firings allow her to represent her interest in the colours, textures and geological formations found in nature, on earth and in space. Unspoilt virgin landscape has carried her to the top of many mountains and it is on these trips that she finds her inspirational reference.

TUESDAY 10 SEPTEMBER: 15h45-17h15 A214

Composing landscapes

NEO MUYANGA

Neo Muyanga was born in Soweto, and imagines himself a child of the Chopi master musicians of Mozambique (inventors of Timbila) and the Shembe clan of KwaZulu, having grown up surrounded by myth and song. He studied the Italian madrigal tradition with choral maestro Piero Pohlen at Collegio del Mondo Unito in Trieste, Italy from 1990 to 1993. Neo co-founded the acoustic pop duo, BLK Sunshine, with Masauko Chipembere in 1996 and this duo tours extensively throughout Africa and the world. Neo composes music dramas, works for choir, instrumental songs for chamber and also for large ensemble. He draws inspiration from the traditional Sesotho and Zulu music of South Africa, which he fuses with the melismatic style of Ethiopia, jazz and western classical music. His operetta, *The flower of Shembe*, premièred to critical acclaim in South Africa in 2012, was presented by the Youngblood Arts and Culture Development. His published works also include *Thoriso le Morusu*, a cantata profana based on the poem *Country of grief and grace* written by Antjie Krog and presented at the 2013 *Infecting the city* festival in Cape Town; *Memory of how it feels*, an intimate music play presented by the Baxter Theatre at the University of Cape Town (2010); and *Dance songs for 20 singers*, a suite of work songs for large choir which was commissioned by UK arts initiative Metal Culture and performed by the Joy of Africa Choir throughout South Africa (2007). Neo has collaborated with a broad range of creators and institutions including the Royal Shakespeare Company (*The tempest*, SA and UK, 2009); the Handspring Puppet Company (*Ouroboros*, SA 2010, France 2013); Paco Pena and his ensemble (*Misa flamenca* at the South Bank Centre, London, 2012); the Prince Claus Awards (*Mangae a mane*, Amsterdam 2011); Cape Town Opera (*The heart of redness*, Cape Town, 2013) and William Kentridge (*Second hand reading*, New York, 2013). Neo continues to tour widely both as a solo performer and in various ensemble guises.

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He co-curates the Pan African Space Station – a live music festival and cyberstream portal that hosts and showcases music and art from the African continent and diaspora. Neo is a member of the curatorial team for the Cape Town World design capital 2014 campaign. He is a fellow at the Aspen global leadership initiative, Aspen institute, Colorado, USA, and a research fellow at the Centre for Humanities: Research (University of the Western Cape) where he investigates aesthetics in songs of protest.

FIONA TOZER

Fiona Tozer began her music career as a self-taught guitarist, folk singer and songwriter. Since moving to South Africa in 1980, she has performed at local venues and national music festivals, both as a solo artist and as a member of various bands. She was a founder of the Durban Folk Club in 1986 and has released four albums of original songs. In 2001 Fiona started her first formal music studies at the University of KwaZulu-Natal, which included jazz guitar, classical theory, electroacoustics and composition. She was awarded a masters degree in composition. Her works have been performed in South Africa as well as internationally.

HENDRIK HOFMEYR

Hendrik Hofmeyr (University of Cape Town) was born in Cape Town in 1957. His first major success as a composer came in 1988 with the performance at the State Theatre of *The fall of the house of Usher*, which had won the South African Opera Competition and was subsequently also awarded the Nederburg Opera Prize. In the same year, Hofmeyr, who was furthering his studies in Italy during ten years of self-imposed exile as a conscientious objector, obtained first prize in an international competition in Trent with music for a short film by Wim Wenders. In 1992 he accepted a post as lecturer at the University of Stellenbosch, and in 1997 won two further international competitions, the prestigious Queen Elisabeth Competition of Belgium with *Raptus for violin and orchestra* and the Dimitri Mitropoulos Competition in Athens with *Byzantium for high voice and orchestra*. His *Incantesimo for solo flute* was chosen to represent South Africa at the Congress of the International Society of Contemporary Music in Croatia in 2005. In 2008 he was honoured with a Kanna Award by the Klein Karoo National Arts Festival. Hofmeyr, whose oeuvre includes more than a hundred commissioned works, is currently professor and Head of Composition and Music Theory at the University of Cape Town, where he obtained his doctorate in 1999.

Umhlaba Wethu: landscape in the Eastern Cape jazz imaginary

We all exist in a physical relationship with landscapes. We move through them constantly – adapting, destroying, working, leaving, and returning to them. However, much of our movement through landscapes is imaginary. We divide, reclaim, describe, and variously evoke them, so that the spaces we inhabit gradually organise themselves into our landscapes. According to Janowski and Ingold (2012), landscapes are 'imagined' in a sense more fundamental than their symbolic representation in words, images and other media. Less a means of conjuring up images of what is 'out there' than a way of living creatively in the world, imagination is immanent in perception itself. The ways in which we move through and create landscapes are an important part of who, and how, we are able to be. As this involves so much physical and imaginative motion, it is perhaps surprising that our jazz landscapes can seem peculiarly static in their tellings; the modern city seems firmly entrenched in jazz and vice versa. The jazz-city dyad certainly resonates clearly in the historiography of South African jazz, and various novelists, poets, journalists and musicians have maintained this sounding. Indeed, this duality is one thing that separates jazz from other neo-traditional musics in South Africa, for example maskanda, where migrancy and movement between town and country are paramount for the very development of the style. Although it can seem that once South African jazz musicians arrived at a metropolis they stayed put, we would like to argue that this understanding is overly reductive and lacks the depth of perspective that musicians have constructed into South African jazz landscapes. Our focus for this paper will be Eastern Cape jazz that confounds simple urban-rural divides and captures musicians' various movements through their landscapes.

JONATHAN EATO

Lectures in Music at the University of York, UK.

University of York

LINDELWA DALAMBA

Lectures music history at the WITS School of Art

Witwatersrand

TUESDAY 10 SEPTEMBER: 09h00-10h30 A214

Bounded in a nutshell: spatial metaphor and boundaries in Arvo Pärt's sacred music

Criticism of Arvo Pärt's tintinnabuli music is saturated with spatially suggestive metaphors. The notion that tintinnabuli constructs spaces orienting the hearer towards internal, spiritual contemplation is abundantly dwelt upon – encouraged, surely, by its comfortable fit with Pärt's strong Orthodox beliefs. Phrases such as Jeremy Begbie's 'cool sonic cathedral in a hot, rushed, and overcrowded culture' are reasonably typical. It is equally common to read that a Pärt composition works a spatially transformative effect. Perhaps it glides into another sphere, it aspires to infinitude, or, as Wilfrid Mellers wrote of *Passio* (1982), it sits 'on the verge between Becoming and Being'. Such metaphors, by conceiving states as locations, exemplify what George Lakoff and others might regard as a fundamental habit of the embodied mind. To adopt an observation of David Clarke's, they are also attractive to a Western culture bereft of collective ways to articulate the spiritual. This paper explores how spatial metaphors in Pärt discourse construct and problematise the concept of both musical and non-musical boundaries. Invocations of ritual or religious space seem to authorise the association of Pärt's sacred music with sealing, enclosure, confinement, retreat, or anti-modernist escape. However, this metaphorical strategy also strips his music of social contingency, imputing its effect instead to the inexplicable, the numinous. Impermeable worldly limits are asserted a priori, even as infinity, timelessness and endlessness populate aesthetic evaluations. In this way, Pärt criticism flirts with a celebrated and quintessentially modern paradox: that of being bounded in a nutshell yet counting ourselves kings of infinite space. Pärt himself describes his methods visuo-spatially, using language expressing a firm belief that the largest and most universal is best approached through the smallest and most elemental. This paper considers the extent to which such metaphorical, metaphysical gambits are consonant with critical responses, and how they might underlie an aesthetics of tintinnabuli.

SPEAKERS & ABSTRACTS

CHRIS MAY

Oxford University

Chris May holds degrees in arts and law from the University of Sydney, where he won the university medal in music in 2006. He also holds a master of studies in musicology from the University of Oxford, where he is currently researching the music of Arvo Pärt. Chris is particularly interested in reconciling analytical and experiential accounts of Pärt's compositions. More generally, he looks at various modes of interaction between the musical and the verbal, including techniques of compositional rhetoric, word-music relationships in early and modern sacred music, and the metaphor of music as language. Other research interests include the Icelandic singer Björk, perceptions of musical value in the Eurovision Song Contest, and the status of concepts such as the musical work within intellectual property jurisprudence.

Construing landscape in the music of George Enescu

The music of George Enescu has long been associated with both the sounds and landscape of his native Romania. Yet outside such culturally constructed associations the connection between music and landscape is far harder to ground analytically. Is there not a sense, after all, in which any composer from the 'periphery' of Europe is automatically associated with the landscape of their country, especially if they themselves call attention to their national provenance by writing national rhapsodies on folk tunes?

This paper examines the musical constitution of landscape in two of Enescu's lesser-known orchestral works: the *Romanian rhapsody no 2* (1902) and the *Orchestral suite no 1, op 9* (1903). The background context is the problematic of how we can ground the common perception of landscape in music from what may be a purely auditory phenomenon (given such claims as Kant's that 'time can no more be intuited externally than space can be intuited as something in us'). In particular I examine the metaphor of musical motion that connects the temporal and spatial intrinsically together and the role of repetition and variation (techniques customarily handled in idiosyncratic fashion by Enescu) in creating this sense of musical space. The process of the second *Romanian rhapsody* suggests a motion deeper into the sonic space opened up by the threefold statement of its opening folk-tune, becoming lost or enfolded inside this auditory landscape, followed by an ecstatic epiphany in which the opening is regained at a higher level. In the extraordinary *Prélude a l'unisson* to the first orchestral suite, meanwhile, the musical aesthetics of Deleuze and Guattari suggest a profitable hermeneutic application in their idea of the 'refrain', the music's projection out into an unknown territory and its transverse becoming into the ensuing *Menuet lent*.

BENEDICT TAYLOR

Oxford University

Benedict Taylor is Mellon fellow in music theory at the University of Oxford and a senior research fellow of New College. He is the author of *Mendelssohn, time and memory: The romantic conception of cyclic form* (Cambridge, 2011) and has published articles on a wide range of nineteenth- and twentieth century music. His article *Cyclic form, time and memory in Mendelssohn's A minor quartet, op 13* (*Musical Quarterly*, 93(1), 2010) was the recent recipient of the Jerome Roche Prize from the Royal Musical Association for a distinguished article by a young scholar. From October he is taking up a tenure-track position at the University of Edinburgh.

On the axiomatic of musical landscape in Adorno's aesthetic of music

Although thus far scarcely acknowledged, the metaphor of musical landscape is a key concept of Theodor W Adorno's music aesthetics. Used as a recurring theme throughout his musicological writings, musical landscape in Adorno yields its signification by means of the various musical contexts in which it is employed. Established for the first time in his early essay on Schubert, this metaphor likewise prominently appears in several of Adorno's essays on Beethoven, Debussy, Ravel, Mascagni, Bartók, Ravel, and Schönberg, as well as in the section concerning the 'Natur-schöne' in *Ästhetische Theorie*. While scattered aspects of Adorno's understanding of musical landscape were productively developed in Scott Burnham's article on 'the "heavenly length" of Schubert's music', the full dimension that this metaphor has in Adorno's music aesthetics nevertheless still remains to be elucidated. It is against this background that I will develop the axiomatic structures that underlay and inform Adorno's employment of this concept. My paper will work through two topological stages. Firstly, I shall focus on the way Adorno locates 'musical landscape' within the dialectical constellations of 'subject' and 'object', and 'nature' and 'history'. This will provide us with the necessary philosophical grounds to trace Adorno's readjustments and modifications of this metaphor through the various musical contexts in which it is employed in the second part of my paper. Here I shall take into perspective Hans-Joachim Hinrichsen's argument according to which Adorno's interpretation of Beethoven's late style is substantially developed through the lenses of his earlier interpretation of Schubert. I argue that the extrapolation of the metaphor of musical landscape to other musical contexts (in particular to Beethoven and Schönberg) was indeed a productive development drawn from Schubert's music, and a connection which to reveal might feed into a valuable reconsideration of some of the aesthetic aspects raised within Adorno's interpretations. In developing both the historical ramifications and philosophical implications, I hope to make the contours of Adorno's particular understanding of musical landscape accessible to the general discourses that circle around this concept.

SEBASTIAN WEDLER

Oxford University

Sebastian Wedler is a doctoral student at Merton College, University of Oxford. He is currently writing a thesis on musical form and time in Anton Webern's tonal and early post-tonal works (1899 to 1914) under the supervision of Professor Jonathan Cross. He holds scholarships from the Arts and Humanities Research Council, Merton College and a fellowship from the Paul Sacher Foundation. Sebastian wrote a critique of Deleuze's music philosophy which won the Link 2 Future prize awarded by the Institute of Psychoanalysis Zurich (PSZ). He teaches undergraduate tutorials at several Oxford colleges, and has convened a reading group on Adorno which continues to meet at the music faculty.

TUESDAY 10 SEPTEMBER: 11h00-12h30 JANNASCH

The South African life and afterlife of Jim Reeves

Jim Reeves' mellifluous 'Nashville sound' made him the most global country singer of all time. He enjoyed widespread popularity in, among others, East Africa, India, Ireland and Scandinavia. His relationship with South Africa was, and has remained, deep and abiding: he toured the country twice (in 1962 with Chet Atkins and Floyd Cramer, and in 1963), he recorded in Afrikaans, and, this was the only country in which he was repeatedly mobbed by thousands of fans. In 1963 he made his only film, *Kimberley Jim*, during his three-week stay.

Reeves is renowned for being a singer far more famous after his death than while he was alive, but his afterlife in South Africa has been remarkable and particular. Not only has he continued to be one of the top selling recording artists, he spawned a number of local imitators and fundamentally influenced the style and repertoire of South African country music. His Afrikaans songs were reissued on CD again this year.

The paper seeks to explore, through press reportage at the time of the tours, radio broadcasts, and interviews with contemporary country musicians, the nature of, and reasons for, Reeves's South African popularity and legacy. Using the two biographies of Reeves (by Michael Striessguth 1998 and Larry Jordan 2012), as well as the cultural studies work of Richard Pells and others regarding the circulation of American popular culture and its recuperation in various contexts, it argues that the self-consciously urbane Reeves represented an ideal habitus – and offered explicit acceptance – in the increasingly isolated South Africa of the 1960s. Along with the international credibility his presence suggested, the field of country music, its pioneer ideology and iconography, offered a symbolic language to an increasingly defensive population. I argue that the 'Nashville sound' specifically – with its smooth, urban version of roots music – provided the perfect ameliorative, anodyne soundscape in a community tussling with accusations of its parochialism and anachronism. I conclude with a series of complicating questions relating to the enormous popularity of Reeves among black South Africans and elsewhere in Africa.

MICHAEL TITLESTAD Michael Titlestad is an associate professor, head of the Department of English and deputy Head of the School of Literature, Language and Media at the University of the Witwatersrand. He publishes widely in the fields of South African literary and cultural studies, and on maritime literature. In addition, Michael is an editor of both literary and scholarly publications. He makes a lot of mistakes, but not often grammatical ones.

Boeremusiek, boreholes and aesthetics of empty space

There are close semantic connections between boeremusiek and the 'wide open spaces' and 'far flung plains' of what JM Coetzee calls a white South African dream topography. For one, the titles of boeremusiek standards are often bound to place in mythico-universal fashion: *Dirt road setees (Stofpad seties)*, *Dust storms in the Free-State (Stofstorms in die Vrystaat)*, *Under the baobab tree (Onder die kremetartboom)*. According to this aesthetics of empty space, the South African landscape is one of rock and sun – a barren, alien and unyielding land. It is difficult for the white artistic imagination, so Coetzee argues, to fathom any kind of relationship at all with a landscape that 'refuses to emerge into meaningfulness as a landscape of signs'. In this paper I draw on historical, anecdotal and ethnographic accounts of concertina playing in South Africa that explicitly deal with the relationship between subject and landscape. I consider the special case of Theo Slabbert – a concertinist and borehole drill operator from Klipplaat in the Karoo – who is inclined to play his instrument to the rhythm of a 1950s percussion drill. I also take up the trope of a 'vast African sky' in accounts that describe the sound of the concertina being especially pleasing at night. By alluding to the concertina's mechanics and grain I argue for a connection between subject and landscape that is not concerned with surface topography, but with filling, penetrating, and thereby grounding oneself within the vastness of empty space. Landscape, in this conception, is not a veil, a text or a gaze. Landscape is, following Coetzee's provocative suggestion a sphinx: 'it forces upon the poet the role of a man answering a riddle, a riddle which he must ... pose to and for himself'.

WILLEMEN FRONEMAN Willemien Froneman holds a PhD in music from Stellenbosch University (2012) and a MPhil in musicology from Cambridge University (2006). Postcolonial aesthetics, the relationships between official and popular culture, and the history of white popular music in South Africa are the topics that engage her at the moment. She is currently a postdoctoral research fellow at Stellenbosch University and newly appointed co-editor of South African Music Studies (SAMUS).

Post-everything poster boy: Spoek Mathambo's *Control* as urban landscape

In 2010, South African musician Spoek Mathambo released his debut album, *Mshini Wam*. This album was enthusiastically received both locally and internationally, and has been hailed as breaking new ground in South African popular music. Mathambo's unique brand of house music is deeply rooted in American rap and house and British dubstep traditions, combined with elements of South African kwaito, Afro-fusion and Afro-dance.

Included on the album *Mshini Wam* is a cover version of a 1979 song entitled *Control*, by the British post-punk band Joy Division. An award-winning music video for Mathambo's version of this track, created by South African photographer Pieter Hugo and shot on location in Langa Township, Cape Town, provides a powerful depiction of life in a South African township, and plays on various issues such as ritual cleansing, initiation ceremonies, teen gangs and township cults. The disturbing events depicted in the video – children caught in the thralls of epileptic-type fits, being subjected to torture and physical abuse or doused in and excreting black and white fluids – are accompanied by a driving dance rhythm and pulsing bass line. This is dance music with a very grim beat.

Mathambo's combination of musics with agency in black cultural production with post-punk idioms allows for a musical language that reveals his interests beyond his own immediate musical heritage. Mathambo's *Control* depicts a complex and multilevelled urban landscape. Another level of complexity is added through the dichotomous relationship between the disconcerting visual material and the easy listening dance music that accompanies it

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The urban township landscape visually depicted in the music video for *Control* and musically represented by the composed material is essentially South African, particularly in the way it samples musics from different areas of our musical lineage, but also in the free engagement with international musical styles past and present. This paper will attempt to deconstruct the musical landscape created by Mathambo in a post-apartheid, post-rainbow nation South Africa, and to show ways in which this music confounds simple definitions of urbanity, race and musical heritage in South Africa today.

MARELI STOLP
Rhodes,
Grahamstown

Mareli Stolp is a lecturer at the Department of Music and Musicology at Rhodes University, Grahamstown. She completed a practice-based research PhD in 2012 at Stellenbosch University, and is currently active as both performer and researcher. The integration of practice and research constitutes her main academic focus.

TUESDAY 10 SEPTEMBER: 11h00-12h30 A214

Sunrise and sunset upon The Island: Mandela, music, and the *aesthetics of function*

Political prisoners on Robben Island looked towards Cape Town at sunrise and Capetonians looked westward – ignoring the prison island – at sunset. The reversal of gaze is a cosmological metaphor for music that traversed the exteriority of the apartheid society and the interiority of the incarceration space. Using the theoretical formulation of an *aesthetics of function*, I redefine this reversal of gaze. The *aesthetics of function* consists of two reciprocal principles: firstly, the internal ontology of cultural memory and secondly, the external ontology of public gesture.

Mr Mandela's internal (cultural) ontology – enhanced by African song characteristics like syncretism or spontaneous song formation on the one hand, and an African cosmological worldview on the other hand – is evident in the songs he sang in prison. Examining the body of songs, oral history accounts, and eyewitness reports provided by fellow-prisoners of Mr Mandela and testified to in his autobiography, *Long walk to freedom*, I uncover a complex landscape mediated by music and dance that transcended the confines of a prison. I provide evidence for an *aesthetics of function* embedded in the artistic expressions of revolutionary songs, parody songs, praise songs, laments, nostalgic, ironic, and even love songs.

Public display of President Mandela's spontaneous dancing (expressing an external ontology), is grounded in an internal (cultural) ontology carried forward from childhood through his prison adulthood. A dancing president turns the gaze from the colonial strictures of 'proper dignified statesman-like deportment' to a grounded African external ontology that redefines 'dignity' of this world statesman. I conclude that it is not the *reversal of gaze*, but the *reversible gaze* between the internal ontology (cultural memory) and the external ontology (the public gesture) that forms the functionally aesthetic grounding of Mr Mandela's deeply African juristic imagination. Therefore, the Truth and Reconciliation Commission's unprecedented reversal of social and jurisprudential boundaries emerge from his internal and external ontological aesthetic landscape. This is one case study in formulating an *aesthetic of function*.

JOHANN S BUIS
Wheaton College,
Illinois

Johann Buis is associate professor of musicology at Wheaton College and was tenured in musicology at the University of Georgia and at Wheaton College. He taught at the Center for Black Music Research (CBMR), Columbia College, Chicago (1997 to 2003). He holds degrees and diplomas from London University, Ball State University, the University of Cape Town, the Orff Institute, Mozarteum University of Salzburg and the University of the Western Cape, amongst others. He was a postdoctoral Rockefeller research fellow from 1995 to 1996 at the CBMR and held a Fulbright Fellowship in 1982 to 1983. His scholarship ranges from performance history of early music to the aesthetics and reception history of black music between the United States and urban centres in Africa. He is co-author of *Shout because you're free!: The ring shout tradition in coastal Georgia*, published by University of Georgia Press in 1998. He has had articles and reviews published in *College Music Symposium*, *Ethnomusicology*, *Early Music America*, *MLA Notes*, *Issue: A Journal of Opinion*, and other periodicals. He is past-president of the Society for Christian Scholarship in Music (SCSM), an international professional academic organisation. During recent years, he has been active in interdisciplinary scholarship integrating musicology, ethnomusicology and cultural theory. Now having ended his fifteenth season as a pre-concert lecturer for the Chicago Symphony Orchestra, he has also held numerous seminars in the USA, the Caribbean and Germany. His professional activities include service on the American Musicological Society (AMS) – AMS Council, Nomination Committee chair for the AMS Council, Howard Mayer Brown Scholarship Committee, the Committee on the Publication of American Music (COPAM), as well as other standing committees of the Society for American Music (SAM). His experience in exploring new pathways in American and Africanist scholarship brings fresh perspectives to music in Christian scholarship.

Instruments of empire

This paper links the island of Java, metropolitan London and rural South Africa. It reflects on the space of empire, and nineteenth-century musical instruments conceived to play into that space, or to 'annihilate distance,' particularly in the work of Charles Wheatstone, instrument inventor and Chair of Experimental Philosophy at King's College, London. I'm interested in connections between landscapes of 'British Dominion,' Wheatstone's experiments on sound conductance, his telegraphic/telephonic fantasies, popular science, the dissemination of useful knowledge, and the imperial search for a truly global instrument – one tuned to the 'scale of nature' and capable of 'speaking' a universal musical language.

I will focus on the sixth of Wheatstone's *Lectures on sound* presented in 1835 at King's College, London. Wheatstone laid before the London public a free-reed talking machine or vowel synthesiser, a Chinese sheng, Chladni figures, and an oversized Javanese gendèr, which Sir Thomas Raffles, 'Father of Singapore' and former Lieutenant-General of Java, had brought back from the East. In these performances, sound was figured as an enigmatic force for propagation, a way of collapsing space – extolled as an annihilator, or (more benignly) as a political force for global intercommunication and understanding. Not all of Wheatstone's instruments conducted sound

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through wires. But even these would eventually have the effect of acting as transportable technologies important to networking the imperial landscape. One was the Wheatstone concertina, a laboratory prototype of which appeared as an acoustic demonstration device during the 1835 lectures. Later versions of Wheatstone's multi-'tongued' reed instrument would be advertised as the sound of 'British Dominions and Colonies.' They were taken to the Antarctic by Shackleton, Central Africa by Livingstone, and were instruments of choice for colonial missionaries. In South Africa, the concertina had many names – the squashbox, izibambo zika Satan (Satan's handles), or as Zulu migrant workers named it, after a cheaper Italian derivative, the Ibastari. This paper will reflect on the political reach of such technologies, addressing issues of migration, temperament, portability, and expropriation. It will draw on insights from sound studies, cultural geography, the history of science, organology, and music studies.

JAMES Q DAVIES James Davies is assistant professor of music at the University of California, Berkeley. He trained as a pianist in University of Johannesburg (at Wits with Malcolm Nay and Pauline Nossel), Manchester, and London. In Cambridge (UK), he wrote his doctoral dissertation on '1829' in 2005, before becoming junior research fellow in music at Gonville & Caius College, University of Cambridge. His book, *Romantic anatomies of performance* is due to be published by University of California Press later this year. It explores economies of piano-playing hands and operatic voices in Paris and London. Articles and chapters on a range of topics appear in *19th-Century Music* (2003), *Opera Quarterly* (2005 and 2012), *Cambridge Opera Journal* (2005), *Journal of the Royal Musical Association* (2006), *Keyboard Perspectives* (2010), and *The arts of the prima donna in the long nineteenth century* (Oxford, 2011).

Joint tenants of the plain: Land as music, people, and cows

In his *Observations relative chiefly to picturesque beauty, made in the year 1776 on several parts of Great Britain, particularly the Highlands of Scotland*, William Gilpin observes that in the Highlands 'we have stronger ideas, than any other part of [Britain] presents, of that primaeval state, when man and beast were joint tenants of the plain'. In Gilpin's pastoral vision, music wafts into the prehistorical landscape as a curious extra, 'the sound of bagpipes in the air – or, on Sundays, the sound of Gaelic psalm-singing'. *The invention of 'folk music' and 'art music'* (Gelbart, 2007:75).

Jump 200 years, and on a southern African plain (the Witwatersrand) Winston Mankuku records an LP entitled *Yakhal' inkomo* (Bellow of the bull) that reverberates in a very different, historical landscape. The more so after Mongane Wally Serote takes it up as the title of his first collection of protest poetry. Music here is the sound of cows going to the slaughter, a metaphor for people with little or no tenancy of the land. At the same time, the cow in Africa is (and has been, since before the time of Gilpin) a provider of food and a currency of exchange in times of war, birth, marriage, death. African cows are investment banks. The land still, somehow, provides.

This paper explores the historical shift from one kind of joint tenancy to the other, asking where music has featured 'on the ground', as it were, between the chomping of grass and the lowing of cattle.

CHRISTINE LUCIA Christine Lucia is extraordinary professor at Stellenbosch University. She has lived in South Africa for 40 years, teaching in Music Departments at Rhodes, UDW, UKZN, and Wits. Her two books, *The world of South African music: A reader* (Cambridge Scholars Press) and *Music notation: A South African guide* (Unisa Press) were published in 2004 and 2011 respectively. She is currently working on a digital complete edition of the music of Joshua Pulumo Mohapeloa.

WEDNESDAY 11 SEPTEMBER: 09h30-11h00 JANNASCH

The place of Africa in Stefans Grové's *The soul bird: Quatre tableaux*

Since the 1990s, the use of 'African' materials by white composers in South African art music has been the topic of many debates, some commentators accusing such composers of political opportunism or the unethical appropriation of African materials. Free State born composer Stefans Grové, who after a significant stylistic reinvention in the early 1980s, has been composing with African-inspired materials. He has been criticised in this vein as writing from an 'exoticist' relation to Africa. The place of 'Africa' in Grové's music, therefore, is a deeply political question.

Grové's *The soul bird: Quatre tableaux*, a trio for flute, violoncello and piano, is a programmatic composition that invokes an imagined prehistoric African landscape in fascinating ways. Grové uses repetition of musical fragments and harmonic stasis to achieve the effect of four 'tableaux', depicting four moments from the African-inspired myth that he had written as a programme for the piece. In this paper, I shall aim to show how these musical techniques relate to indigenous African musics, and how the music and its programme relate to an idealisation of a pre-civilised African space in which man could live in harmony with nature. In this way, I hope to contribute to the discourse on 'Africanist' art music composition in South Africa, as well as to wider discussions of the music-technical means whereby music comes to be heard as landscape.

MATILDIE THOM WIUM Matildie Thom Wium obtained her PhD in March 2013 from Stellenbosch University with a dissertation titled *Contextual readings of analysis and compositional process in selected works by Arnold van Wyk (1916-1983)*. For this project, her promotors were Proff Stephanus Muller (Stellenbosch), Timothy Jackson (North Texas) and Nicholas Cook (Cambridge). Her postdoctoral research includes projects on salon music in London in the 19th century, and on symphonic composition by colonial composers at the time of World War II. Since 2007 she has lectured music theory and musicology at the Odeion School of Music at the University of the Free State.

Listening in ruins: Aural atmospheres of the historical present

What would a history of place look like if it were conceived through the ethnographic ear and body? In what ways does aurality and sentience embody the freight of a place's past, the dissenting forces that comprise its present and future? Where – amidst the complex relations between sound, selfhood, landscape, and historical time – do atmospheres come from, and moreover where do they leave us? Seeking to address these questions, this paper elevates the sensory, sonic and affective realms of experience as a methodological means of examining places and their histories. It is argued that sound, which encrypts the movement between objects, bodies, and matter, has a special capacity to render the processes and change inherent in place; while affective atmospheres mediate our aural perception in ways that pry into the socio-cultural significations we attribute to sounds, opening up liminal spaces that disturb the historical stability of the landscape. Focusing on a collaborative installation sound work that took place in Orford Ness, Suffolk (2012), a historically opaque ruin deliberately shrouded in secrecy, I then ask what a historicism that takes seriously the sonorous and affective event might have to attend to. I suggest that by changing the relational nature of a particular sonic spatio-temporal assemblage, installation sounds works forge new subject-object, inter- and intra-subjective connections and discontinuities in place that engender the emergence of new historical environments. They side-track perspectives, generate diversions, and allow spaces to speak in unsuspecting ways, revealing the palimpsest-like qualities of our terrain. Thus, in a bid towards a more far-reaching 'non-cochlear' sonic art (Kim-Cohen, 2009), sound works might be seen as an oblique, non-linear historical tool, eliciting glimpses of pasts and futures becoming present that are 'always there' in virtual co-presence, but that may otherwise never surface.

CHRISTABEL STIRLING
Oxford University

Christabel Stirling is currently pursuing a doctorate in music at Oxford University where she holds an Ertegun Graduate Scholarship in the Humanities, working under the supervision of Georgina Born. She completed an MA in popular music studies at Oxford Brookes University in 2012 funded by an AHRC award, and prior to this, obtained a bachelor of music from King's College London in 2011. In her PhD research, Christabel works on questions surrounding the socialities of co-present musical publics and crowds in London. In particular, she focuses upon the technological and affective mechanisms by which subjects are individuated or aggregated through music, and the ways in which the spatial location or incidence of a musical event inflects how its public is micro- and macro-socially mediated. Her other research interests include dancing and dance music cultures post 1950, music and urban geography, and theories of affect and embodiment in relation to music, sound, and spatial politics.

Insect-listening (*mushikiki*) and the spatial imagination in Japan.

One effect of the expansion of trade and infrastructure during the Japanese Edo period (1603 to 1869) was the popularisation of travel for pleasure to famous places (*meisho*), some of which were singled out for their soundscapes. Pastoral locales near the outskirts of cities, such as Matsusaki and Dokanyama near Edo, emerged as destinations for insect-listening (*mushikiki*), a recreational activity popular among nineteenth-century urbanites. In contemporary Japan, *meisho* continue to be thought of as aesthetic exemplars that circumscribe and naturalise the imagined space of the nation. In 1996, the Japan Soundscape Study Group and the Ministry of the Environment certified the role of sound in *meisho* discourse by designating '100 Soundscapes of Japan,' including eight insect-listening locales. These soundscapes are often portrayed as privileged gateways to the past, insulated from the homogenising effects of modernity. Significantly, Japanese sound studies has also tended to emphasise the differences between Japanese and Western soundscapes and listening practices. Perhaps the most extreme example of this is neurologist Tsunoda Tadanobu's best-selling 1978 book *The Japanese brain (Nihonjin no nō)*, which argues that the Japanese process natural sounds in the same brain hemisphere as music and language, while Westerners process them in the same hemisphere as mechanical noise. One of Tsunoda's key examples is insect noise. In this paper, I will situate noisemaking insects (*naku mushi*) as unlikely mediators between the perceptual and political dimensions of Japanese national space. Tracing the discursive genealogy of insect-listening from the early modern period until today, this paper will demonstrate how sound is mobilised to reinforce national difference, as well to reify the bond between the space of the nation and the ethnic-national community on a biological level.

JAMES RHYS EDWARDS
University of California
Los Angeles

James Rhys Edwards is a candidate in philosophy in the Department of Ethnomusicology at the University of California, Los Angeles. He has concentrated his research on the historical construction of the listening and performing subject, with a regional focus on East and South-East Asia. Additional interests include experimental music and listening practices, acoustic ecology, critical theory, and Japanese and Indonesian literature.

WEDNESDAY 11 SEPTEMBER: 09h30-11h00 A214

The aesthetics of crime: Urbanscapes and markers of place

South Africa, post-2010 FIFA Soccer World Cup, is, according to Sarah Britten (2012) eliciting a grim cultural narrative, dominated by tales of 'crime', 'corruption', and the 'impatience of the masses'. This narrative is not isolated to one particular space, rural or urban, but instead permeates the whole country. It is in the urban space, however, that tensions suggested here by the use of the word 'proximity', can aggravate these social problems. Based on this premise, the following paper will explore the electroacoustic work *Breach* by the South African composer Angie Mullins. This work can be heard as a 'breach' of personal proximity but I will argue that the work could also be understood to sound larger environmental tensions. These tensions, I posit, are represented aesthetically here as a product suspended between the tropes of 'proximity' and 'breach', terms that in the context of the work become theoretical tools by which we can understand a notion of 'the aesthetics of crime'. The question I then pose is whether the representation of the urban space is an attribution to the aesthetics of crime.

WILLIAM FOURIE
Stellenbosch University

William Fourie is a BMus student in his third year at the University of Stellenbosch and specialises in musicology. Under the guidance of Dr Ralf Kohler, his current research focuses on computer music and aesthetics.

Spectres of Excess

Since his return to South Africa from The Netherlands in 2001, Aryan Kaganof has produced a large body of radical work in film, prose, poetry, performance art, visual art, theory, new media and music. Intellectually this work draws from a theoretical tradition outside the German/Dutch-British/American spectrum that has consistently influenced more conservative and progressive impulses, respectively, in South African arts and letters. Cultivating the excess, debauchery and nihilism that finds expression in the work of Nietzsche, De Sade, Bataille and Debord, Kaganof's work defies exact categorization of medium. This paper will posit that this body of work constitutes a sculpturally-conceived Gesamtkunstwerk of indeterminate outcome of which music is a central concern. The paper will advance a hypothesis on an important function of music in this oeuvre, specifically on the way it allows Kaganof to grapple artistically with the excess and scale of landscape. Using Eugenie Brinkema's insight of the formalgia associated with the fragment as a 'mise-n'en-scène', I will relate the scale of excess to the importance of the frame. Simultaneously frame and spectre of excess, music justifies Brinkema's 'mise-n'en-scène' of infinite transitivity of what is framed. In Kaganof's excess (marked by quantity, heterogeneity and dislocate), music answers to an ethical imperative presented by scale as a property of excess and landscape as excess. Thus, Kaganof's artistic practice in general and his approach to music in particular, I will argue, seismographically relates to South African landscapes of destruction in a way that points towards an aesthetic unbeholden but not indifferent to apartheid.

In the last three decades preceding 1994, artistic production in South Africa was ipso facto locked into responding (or being read as responding) to apartheid. Directly or indirectly, the revolutionary political momentum of Grand Apartheid and resistance to it, variously haunted or dominated artistic choices on subject matter, form and medium. The demise of political apartheid has therefore deprived South African art of, inter alia, a major ethical compass according to which these choices had been made for decades.

Since his return to South Africa from The Netherlands in 2001, Aryan Kaganof has produced a large body of radical work in film, prose, poetry, performance art, visual art, theory, new media and music. Intellectually this work draws from a theoretical tradition outside the German/Dutch-British/American spectrum that has consistently influenced more conservative and progressive impulses, respectively, in South African arts and letters. Cultivating the excess, debauchery and nihilism that find expression in the work of Nietzsche, De Sade, Bataille, Debord and Rancière, Kaganof's work defies exact categorisation of medium. This paper will argue that this body of work constitutes a sculpturally-conceived Gesamtkunstwerk of indeterminate outcome and of which music is a central concern and element. The paper will advance ideas on how music functions in this oeuvre, specifically on the way it allows Kaganof to grapple artistically with the specificity of the South African dystopic landscapes bequeathed by apartheid. Kaganof's artistic practice in general and his approach to music in particular, I will argue, seismographically relates to South African landscapes of destruction in a way that points towards an aesthetic unbeholden but not indifferent to apartheid. It is an aesthetic that recognises its deepest ethical impulse in its connection to the land, whilst expressing this impulse through essentially musical means in different media.

**STEPHANUS
MULLER**
Stellenbosch
University

Stephanus Muller lectures in musicology in the Department of Music at Stellenbosch University, where he also heads up the Documentation Centre for Music. In this capacity he has produced Aryan Kaganof's documentary, *An inconsolable memory* (2013). Muller's book on the South African composer Arnold van Wyk, *Nagmusiek*, will be published in 2014.

The violence of landscape: Spatial metaphors and the disembodiment of listening

The critical act of reading landscape into music is in itself an act of 'landscaping', and, as with any act of landscaping, can impose certain structures upon space. Those structures are immanent within the critic's apparatus. They are structures of metaphor, governed by and rooted in linguistic systems. The ear of the landscaping author necessarily moves beyond any direct connection between sound and embodied experience – as soon as landscape is 'heard', the transition from participant to observer is inevitable. The mysterious relationship between sound and listening (the 'essence' of the lived experience of music) is arguably damaged or distorted by the act of hypostatisation – the turning of what is heard into a metaphorical landscape, an object. The extent of such damage or distortion emerges when the mapping of metaphors onto seemingly neutral works is evaluated as an exercise of cultural power. In speaking about landscape, the interaction between sound and embodied experience is infused with the assumptions and boundaries inherent in language. Accordingly, 'landscaping' becomes an act of structural violence.

How does this impact upon the relationship between sound and space? The direct experiential links between music as metaphorical representation of space (whether social, cultural or physical), on one hand, and space as a metaphorical source of sound, on the other, cannot be denied. Nor, however, can they be divorced entirely from language. What, then, is the responsibility of the listener who inflicts language upon the primary embodied experience? Is it possible to talk about music and landscape without committing violence?

This paper takes as a case study music created as a direct result of violent acts: Zim Ngqawana and Kyle Shepherd's performance in Aryan Kaganof's *Exhibition of vandalism* (2010). The improvised performance within the broken space of Ngqawana's vandalised studio not only signifies a representation of a space of violence, but also a response to it. By considering a landscape of violence both as a source of the music and as a consequence of interpreting it, a bi-directional process of mutual signification between violence and music arises.

MIA PISTORIUS
Sheffield University

Mia Pistorius received the MST in performance with distinction from Magdalen College, University of Oxford in 2013. She will commence studies towards a PhD in piano performance at the University of Sheffield in October 2013. Her research engages with metaphor theory and the relationship between language and music, particularly in performance.

WEDNESDAY 11 SEPTEMBER: 11h30-13h00 JANNASCH

Painting (and sounding) the nineteenth-century metropolis

In 1849, the painter Charles Robert Leslie gave a lecture at the Royal Academy during which he looked back on a recurrent problem with one of the most popular public spectacles in early nineteenth-century London. 'I would ask whether others have not felt what has always occurred to me in looking at a panorama, – that exactly in the degree in which the eye is deceived the stillness of the figures and the silence of the place produces a strange and somewhat unpleasant effect, and the more so if the subject places us in the city. We want the hum of population, and the din of carriages'. His complaint was common and longstanding: as panoramas and, later, elaborately-lit dioramas became ever larger and ever more concerned with realism, objections proliferated concerning the inevitable silence that accompanied them. Impresarios were, as ever, quick to respond. It was relatively easy to provide sound effects for scenes of natural splendour (wind and thunder machines could be supplied on demand), and grand religious prospects had their own repertoire. In 1835 a depiction of the interior of Florence's Santa Croce was accompanied by an organ (perhaps mechanical?) playing a Haydn mass. But what of that ultimate self-representation, what of London-based panoramas of the great city itself? In some cases, at least, it seems as though a curious resistance became evident. A resistance that caused vast pictorial vistas of the city to remain stubbornly immersed in silence. Perhaps the reason for this seeming paradox lay in the needs of the imagination. In spite of continued lamentations from Leslie and his confrères, metropolitan panoramic displays offered a space in which the gazing public could dream an urban dream increasingly denied them in the real city that was their home.

ROGER PARKER Roger Parker is professor of music at King's College, London, having previously taught at Cornell, Oxford and Cambridge. He is general editor (with Gabriele Dotto) of the *Donizetti critical edition*, published by Ricordi. His most recent books are *Remaking the song: Operatic visions and revisions from Handel to Berio* (University of California Press, 2006); and *A history of opera: The last four hundred years* (Penguin, UK, and Norton, US, 2012), written jointly with Carolyn Abbate. He is now working on a book about music in London in the 1830s.

London, Paris, New York: Opera's global networks c. 1890

During the 19th century, opera became a global phenomenon. Beginning with the dissemination of Rossini's unprecedentedly popular works in the 1820s, operatic culture spread from its strongholds in major European cities to new urban markets on other continents. By the end of the century, opera's worldwide transit had become an essential characteristic of the art form – one in dialogue with a complex layering of communication networks. In this paper I seek to explore this fundamental mobility by focussing on one particular instance of opera on the move: the paradigmatic international path taken by the renowned soprano Nellie Melba.

Born in Australia, Melba moved to Paris in 1886 to complete her training. Following her European debut in Brussels in 1887, she spent much of the next half-decade travelling between London and Paris – cities whose competing claims to be 'capital of the 19th century' were staked in this instance on attempted appropriations of this most distantly travelled soprano star. Melba's peregrinations around Europe's major cities in the early 1890s followed long-established routes, but in 1893 she crossed the Atlantic to make a wildly successful debut at the newly rebuilt Metropolitan Opera in New York. My paper examines the consequences of Melba's American triumph and of the changing operatic order it seemed to epitomise. Taking a cue from recent calls in the history of technology for 'use histories' able to address the persistence of the old after the dawning of the new, I place Melba's New York success in a larger geographical context, considering its effects in the venerable operatic centres she had left behind. I want, in other words, to consider how opera's expanding topography at the end of the 19th century complicated its status and discourses in an increasingly anxious Old World.

FLORA WILLSON Flora Willson is a junior research fellow at King's College, Cambridge, where her research centres on nineteenth-century opera and urban culture. She has published academic articles and reviews in *Cambridge Opera Journal*; *Cambridge Verdi encyclopedia* (forthcoming from CUP), *Nineteenth-century Music Review* and the *Journal of Modern Italian Studies*, and is currently working on a book about operatic exchanges between London and Paris in the later 19th century. She writes regular reviews for *Opera*, has given pre-performance talks at Barbican, English National Opera, Glyndebourne and Royal Opera House, and has appeared as a guest on BBC Radio 3. She is the editor of a new critical edition of Donizetti's *Les martyrs*, due to be recorded for Opera Rara in 2014 by Sir Mark Elder and the OAE.

Imagining Crimea

In the first of his 1855 *Sevastopol sketches*, Leo Tolstoy guided his readers through a city at the heart of the Crimean War. He offered an intimate, second-person tour of an idyllic landscape repeatedly punctured by sights and sounds of violence – above all the eruption of cannon fire, which 'shakes you to the core and inspires you with a profound sense of dread'. His *Sketches* encapsulate what Peter Brooks has called the 'oblique' relationship between realism and melodrama. They were published in newspapers and eagerly read by a Russian elite, yet owing to these *Sketches*, Tolstoy is routinely counted among the first modern war correspondents.

In this paper, I take Tolstoy's resonant panorama as my cue for a broad inquiry into contemporary imaginations of Crimea – the peninsula devastated by several notorious theatres of war and the site of much attention from international news media at the middle of the century. Alongside journalistic representations such as Tolstoy's, I will consider another crucial medium in the nineteenth-century experience of wartime: the military theatrical entertainment. Newspaper coverage resulted in a rush of such melodramas in European capital cities. I will focus in particular on those rapidly assembled in London in response to battles at Alma and Sevastopol. These entertainments offered the public sonorous evocations of battlefields, providing counterpoint to well-known (and famously unpeopled) landscape photographs of the time. They also provided an enhanced sense of the Crimean War as a 'war at a distance' (a term recently discussed by Mary Favret). What is more, I argue that melodramas gave voice to contrasting and contested perspectives on the war, above all through the semantic excess of noisy sound effects. My paper ultimately argues both for a political interpretation of these melodramatic sounds, pervading as they do the war's legacies of journalistic, literary and artistic realism.

SPEAKERS & ABSTRACTS

GAVIN WILLIAMS Gavin Williams has recently ended a stint as a graduate student at Harvard University where he wrote a PhD dissertation about music, noise and crowds in Milan ca. 1900. Next month, he starts at Jesus College, Cambridge, University as a research fellow.

WEDNESDAY 11 SEPTEMBER: 11h30-13h00 A214

Transnational landscapes: Music festivals in Pakistan and England (and the post-nation-state)

An unprecedented level of migration into the United Kingdom following World War II has led to radical shifts in the country's demographics, communities (broadly defined) and culture. The impact of these changes has been felt and contested across Britain, from street corners to government corridors, giving rise to continuing debates about migration, multiculturalism and nationalism in Britain. One of the critical questions in these debates from an ethnomusicological perspective is how communities respond musically to increasing levels of ethnic and religious diversity. In a way, this is not a new question. The relationship between space and place, music and nationalism is long and complex. Yet in the early 21st century, the 'nation state', so often invoked as a clear pillar of national identity, is given further complication by migration and processes of globalisation.

Pakistanis have been part of the UK's cultural and religious landscape for over 60 years. Their influence in the UK is felt along many levels: from politics, health and education, to cuisine, sport and music. Pakistanis, needless to say, are heterogeneous in their ethnicity, religiosity and piety. And yet, three generations down the line, they are still frequently understood on one level: Muslim. This narrow definition is also often moored to particular geographic areas, whereby the religious marker is coupled with locality and visa-versa. Nowhere is this more apparent than in discourses surrounding Muslims in the northern city of Bradford. How, then, is Pakistani diasporic experience to be understood within a British context? How is physical space organised and structured sonically, across national boundaries? There seems to be a problem of scale (which this paper will move to evaluate) between the local and particular, and the national and global. To negotiate this dynamic this chapter will look at two music festivals (*melas*), in Bradford and Pakistan, and finish by connecting the discussion to recent moves in anthropology and, indeed, musicology toward 'the city', 'urban space' and 'the metropolis' as spaces of academic enquiry.

THOMAS HODGSON Thomas Hodgson has just begun a British Academy Postdoctoral Fellowship at King's College London. Having completed his DPhil at Oxford last summer (and stayed on for a year as a college lecturer), he is now looking forward to three years of research looking at Mirpuri Muslim musical culture in the UK and Pakistan. Outside of academia, Tom has written various articles and programmes for the *New Statesman*, *The Times* and BBC Radio 2. He also plays trumpet, keyboard and the spoons in *Stornoway*.

Transforming landscape and negotiating soundscape: Cosmopolitan Lagos and the patterns and processes of stylistic innovation in contemporary art music in Nigeria

The contemporary art music scene in Nigeria reflects the legacies of empire and colonial encounter. As the emerging modern city for the elite in the early days of Nigerian colonialism, Lagos became a melting pot of diverse musical activities, in effect, a stage on which tensions between the indigenous and foreign musical practices of that era were projected and negotiated. As a matter of fact, several of the pioneer composers of contemporary art music in Nigeria started their careers in Lagos. The musical, theoretical and creative potential embodied in these works have been barely explored. My paper seeks to remedy this, disclosing the changing, multiple and contradictory stylistic identities of these composers vis-à-vis the transformative processes and negotiated soundscapes resulting essentially from cosmopolitan Lagos. This paper results not only from materials gathered from primary and secondary sources accessed through library and archival research, but also performance-orientated data derived from field trips and interviews and conversations with composers, concert performers and audiences alike. The works of the composers discussed in this paper are evidence of the fruitful interaction of cultures that resulted from the cosmopolitanisation of Lagos. They not only preserve and perpetuate the rich musical traditions of Lagos (including traditional, sacred and secular art) but also open the door to innovation, and to participation in a creative dialogue that goes beyond borders and nationalities. The early beginnings and subsequent development of their works raise an array of questions concerning style and creative innovation that are central to an understanding of contemporary art music and related discourses in Africa and other areas with related colonial and postcolonial experiences.

NDUBUISI E NNAMANI Ndubuisi E Nnamani is an Izaak Walton Killam Scholar, a Dorothy Killam Memorial prize winner, and an Andrew Stewart Memorial (distinction in research) prize winner. He is a musicologist, theorist, composer and music educator. He was appointed lecturer at the University of Nigeria, where he rose to the position of senior lecturer in 2003. He completed his PhD at the University of Alberta, Edmonton, Canada under the supervision of Prof Henry Klumpenhouwer. His research interests borders on theoretical issues concerning musical creativity, compositions and analytical strategies. At present, he is a SSHRC postdoctoral research fellow at the University of Cambridge, UK where he works with Prof Nicholas Cook. His current research is focussed on the study of contemporary art and popular music and the theorisation of space, place and power relations as they concern the development of modern compositional and performance styles in the colonial and postcolonial Africa. He has published in several journals including the *International Journal of Research in Music* and the *Journal of International Musicological Society*. His major compositional works include the *Madonna: Sonata for clarinet in B flat* and *piano*.

Music in the time of exile: Exploring the articulation of Tibetan identity in India

In 1959, His Holiness, the 14th Dalai Lama Tenzin Gyatso, made his way to India. Alongside him and after him came thousands of Tibetans fleeing the abject persecution they were subjected to in their homeland in the wake of its occupation by Chinese forces. Today, 54 years after this first important 'movement' across borders – porous and dynamic as they had historically been – there exists in India a thriving Tibetan community-in-exile, more than 90 000 strong. The nervepoint of this community is the town of McLeod Ganj, the official

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residence of His Holiness, and the headquarters of the community's Government-in-Exile, formally known as the Central Tibetan Administration. In exile, there continues to exist a cohesive 'Tibetan' identity which binds and marks members out as distinct, even as it fosters their connection with the notional 'homeland'. Since the Tibetans' is a 'live' independence struggle, it depends for sustenance on the creation of new symbols which must serve as rallying points around which the postulation – and reiteration – of identity can constantly be generated.

The harnessing of music-as-communication is one such 'rallying point' around which calls for the preservation of Tibetan identity have long been voiced. This paper will focus on tracing the evolving soundscape of McLeod Ganj from the 60s through to present times, exploring in the process, the admixture of folk, country, blues and other extant 'Western' traditions the exile community 'inherited' by virtue of the town's importance to the 'Hippie' circuit, into what has become contemporary 'Tibetan' music. This can be read as a movement parallel to (but different from) institutionalised attempts at preserving NangMa, Tibetan Opera, and other 'traditional' forms of music by the Tibetan Institute of Performing Arts (TIPA) and other organisations.

This paper also attempts to analyse contemporary Tibetan music against the landscape of its creation and consumption, since it regards music as a cultural artefact, attesting to the contestations and negotiations of a people seeking affirmation and legitimation of their identity, and the implication of such demands on the shaping of 'nation' and nationality.

HARMONY SIGANPORIA

Mudra Institute of
Communications,
Ahmedabad

Harmony Sigantoria is an associate faculty member in the area of culture and communication at MICA. Her research interests include ethnomusicology, gender and music, and the language of social reform movements (with a particular focus on late nineteenth-century Western India). She is also a practicing musician.

TENZIN TSUNDUE poet

Tenzin Tsundue is a poet, independent writer and Tibetan activist. He won the first-ever Outlook-Picador Award for Non-Fiction in 2001. He has published three books to date which have been translated into several languages. Tsundue's writings have also appeared in various publications around the world including the *International PEN* and *Outlook*. Tenzin joined Friends of Tibet (India) in 1999, and is current its general secretary.

WEDNESDAY 11 SEPTEMBER:15h00-16h40 JANNASCH

Hearing conflict critically: Complex soundscapes and political subjectivities in Jerusalem's Old City

In this paper I explore the intertwined roles of sound performance, listening and narration as agentive modes of parsing conflicted spaces in Jerusalem's Old City. Via a series of ethnographic case studies, I illustrate some of the everyday ways in which overlapping geographies are constructed and communicated in public and semi-public 'civil' spaces at the contested seams of Israel and Palestine. In performing music in the city, citing poetry or pronouncing judgments on the soundscape, inhabitants and visitors draw upon both sensory experiences and a broad corpus of literary, artistic, historical and narrative commentary on the city. Drawing on the work of Michael Jackson and Davide Panagia, I suggest that unnarratable sensory experiences such as these might expose moments when political subjectivity is reconfigured, challenging unitary narratives by highlighting the inherent complexity and ambiguity of everyday experience.

ABIGAIL WOOD

University of Haifa,
and School of
Oriental and African
Studies, London

Abigail Wood is a graduate of Cambridge University, teaches ethnomusicology at SOAS, University of London and the University of Haifa. She has published widely on contemporary Jewish and urban musics, including a recent monograph, *And we're all brothers: Singing in Yiddish in contemporary North America* (Ashgate, 2013). Her current research focuses on sounds and music in the public sphere in Jerusalem's Old City.

Hubris and debris: The binary condition of musical Jerusalem, 1967 to present

The Hebrew phrase 'Yerushalayim shel ma'ala ve-shel mata,' meaning 'Jerusalem of above and below,' has been a central trope in Jewish representations of the Holy City since the destruction of the Second Temple in 70 CE, forming what literary critic Dan Miron calls 'the binary condition of literary Jerusalem' (2009). An enduring dichotomy, it persists today as a faultline in Israeli political debates about the status and sovereignty of Jerusalem. As in other national conflicts, in which talk of cities often serves as proximate cultural warfare, music is one of the most intensive and sophisticated interventions into this discourse. Many songs about Jerusalem participate in a utopian, messianic fantasy, sometimes concealing violently oppressive visions of the city. On the other hand, many songs attempt to address the lived experience of a material, problematic urban ecology, replete with the built-in ethical dilemmas inherent to such a space. And yet other songs directly engage this representational politics of Jerusalem in order to produce in the listener a feeling of being 'torn.'

In this paper, I discuss this binary condition as it manifested in musical responses to the Six Day War of 1967, when Israel took control of Jerusalem and occupied the territories of Gaza, Sinai, the Golan Heights, and the West Bank. Many of these songs couched the victory, and its resultant unification of Jerusalem, in the language of prophecy, mimesis, and affect, often drawing on the symbolic and intertextual resources of ancient Hebrew literature. My analysis, however, moves beyond the close reading of song texts and draws upon my ethnographic fieldwork in Jerusalem to show how divergent poetics of place have been privately internalised and publically instrumentalised at critical moments in Jerusalem's history since the 1967 war. In so doing, I argue that music about landscape does not only encode meaning but transmits it through a close relation between aesthetics and ethics, poetics and power, and interpretation and action.

MICHAEL A FIGUEROA

University of Chicago

Michael Figueroa is a PhD candidate in ethnomusicology at the University of Chicago. His research is focused on intersections between music and memory, politics, urban space, and violence, as they manifest in the cultures of the Middle East and Mediterranean Europe.

SPEAKERS & ABSTRACTS

He is especially interested in the musics of Israel/Palestine and the *present*.greater Levant and in the diasporas emanating from al-Andalus (Muslim Spain). His research has been supported by a Fulbright fellowship (2011 to 2012), a Howard Mayer Brown fellowship from the American Musicological Society (2012 to 2013), and a Ford Foundation doctoral dissertation fellowship (2013 to 2014). In early 2014 he will defend his dissertation titled *Music and the Jerusalem question: Song, poetry, and politics in Israel, 1967-*

Lost in the desert? Sounding African landscapes in the music of the films of Jamie Uys

Format: Film Discussion

This discussion will examine selected films by South African film maker Jamie Uys (1922-1996). Firstly, the Uys intertext will be read as one wherein Uys can be seen not only as promulgating Afrikaner interests as beneficiary of an inequitable subsidy system in the South African film industry during the years of apartheid, but also as subverting the apartheid narrative by expressing Afrikaner alignment with rural Africa and the African people, problematising their relationship instead with modernism, technology, urbanisation, and English-speaking white South Africa. In this way urban, industrialised space is often expressed as a threat to Afrikaner security and identity, whereas the rural African landscape is a space wherein they are home, and hence where political and ideological appropriation is presented as unproblematic.

Secondly, cases will be highlighted wherein Uys appears to have attempted to interrogate and subvert this very intertext. These two opposing positions are roughly, although not entirely, aligned with the location of the filmic narrative in either comedic or dramatic narrative forms. In the case of the former, for which Uys is arguably best remembered, Keyan Tomaselli has noted the importance of his contribution to Afrikaner consciousness and identity insofar as his early films in particular 'offered the first light-hearted, self-deprecating cultural moment after the severity of the historical processes [the Afrikaner] is historically known for, as it attempted to be humorous rather than overtly ideological in its approach'.

Thirdly and finally, consideration will be given to the ambivalence of the musical discourses of such films in aligning themselves with one or the other of the former two positions, ultimately positing the Uys intertext vis-à-vis the African rural landscape as one typified by a schizophrenia vacillating between, on the one hand, an anti-colonial sentiment – which might be understood from the point of view of the extent to which the Afrikaner himself felt unjustly "colonised" by British rule – but, on the other hand, also of an increasing desire to depict the Afrikaner as aligned with colonial narratives of progress and civilisation.

ZELDA POTGIETER

Nelson Mandela
Metropolitan
University

Zelda Potgieter is Associate Professor of Musicology at the Nelson Mandela Metropolitan University, and former chairperson of the South African Society for Research in Music.

WEDNESDAY 11 SEPTEMBER: 15h00-16h40 A214

'African' music and landscape composition

Panel discussion: Dan Grimley with composers Hans Huyssen and Theo Herbst

One can hardly think of two South African artists who have aesthetically less in common than Theo Herbst and Hans Huyssen. The differences in their music are extraordinary and can be made explicit with reference to arbitrary scores from their oeuvre. It therefore comes as a surprise that the notion of 'African landscape' is a source of inspiration for both composers. This group presentation aims to gain better understanding of the relevance of the category of African landscape as aesthetic object. The round table discussion will focus firstly on *Sand, was daar* (2012 to 2013), an acousmatic sound track composition for installation art work by Stellenbosch artist Hentie van der Merwe. This work was composed for sampled voice, piano, metal, skin, wood, percussion objects and field recordings. It is inspired by a highly subjective notion of the Namibian landscapes. The second part of the discussion is dedicated to Huyssen's *Silence where a song would ring* for baritone, violin and percussion. Huyssen has based his composition on /Xam texts collected in the Bleek archive in Cape Town. Huyssen will explain the various contexts and the multi-layered references of his work of art.

HANS HUYSSSEN

Stellenbosch
University

Hans Huyssen studied in Stellenbosch, Salzburg and Munich, and took up a professional career as cellist and composer in Europe. He has performed and toured extensively with various period instrument ensembles, and continues to do so as artistic director of the Munich based early music ensemble *così facciamo* and the local *Cape Consort*. Research into indigenous African music prompted him to return to South Africa in 2000. Since then he has been engaged in numerous interculturally collaborative projects, resulting in a variety of new 'African' compositions, performances, CD and stage productions. His compositional output comprises more than 50 performed works to date, covering all genres, including an opera.

In 1997 he won a SAMRO Special Merit Award and in 2010 he was the recipient of the Helgaard Steyn Award, South Africa's most prestigious composition prize, for his *Proteus Variations*. He holds a NRF research rating for his body of work facilitating an intercultural musical dialogue in the context of South Africa's culturally heterogeneous makeup. Since 2005 Huyssen is a senior lecturer at the Music Department of the University of the Free State. From 2009 to 2011 he held a fellowship as artist in residence at STIAS (Stellenbosch Institute for Advanced Studies). He is currently reading for a practical PhD in composition at the University of Stellenbosch.

SPEAKERS & ABSTRACTS

THEO HERBST
University of Cape
Town

Theo Herbst was born in Durban, KwaZulu-Natal, where he underwent his early schooling and received initial tuition in violin, piano and music theory. During this time he was active as an orchestral and chamber music performer and sang in a number of choirs. He graduated from Stellenbosch University in 1986 with a BMus and returned to the University of KwaZulu-Natal to complete an MMus in composition in 1988. Prof Erhard Karkoschka was a visiting lecturer at that University and Herbst continued his composition studies under him and Prof Süße at the Staatliche Hochschule für Musik und Darstellende Kunst in Stuttgart. Here he was also active as choir conductor and orchestral performer, graduating in June 1993. From 1994 to 2012 Herbst held a position as lecturer at the Music Department of Stellenbosch University. He taught a range of modules covering nineteenth- and twentieth-century music theory, composition and orchestration as well as aural training. He was instrumental in establishing a music technology programme at under- and postgraduate level. He also served a term as musical director of the KEMUS Ensemble. In October 2012 Herbst was appointed at the South African College of Music, University of Cape Town, as senior lecturer. He has been tasked with expanding the existing music technology courses and infrastructure. He composes, and his doctoral research explores musical acculturation.



EXHIBITIONS

MONDAY 9 SEPTEMBER: 13h00

Lingering absences: Hearing landscape through memory (An experiment)

This exhibition offers a visual and auditory perspective on the dynamics of opera production in a time and in places subject to involuntary removals of coloured communities in Cape Town. The Eoan Opera Group was founded in 1933 by Helen Southern-Holt as a cultural and welfare organisation for the coloured community in District Six, Cape Town, which developed to include an amateur opera company that produced the first full-scale opera performances in South Africa. In spite of growing apartheid legislation during the latter half of the 20th century, the Eoan Opera Group continued to play an active role in the cultural life of Cape Town, presenting eleven opera seasons, two arts festivals and numerous tours over a period of two decades. During the 1960s the Group Areas Act gradually edged the Eoan Group out of the centre of Cape Town's cultural life. District Six was zoned for white occupation, and legislation increasingly enforced racial segregation. By 1969 the group was relocated to the Joseph Stone Theatre in Athlone. This move seemed to be a watershed moment for the group, as from this time onwards support from the white community diminished due to the difficulties of attending concerts in a coloured area. The group was also politically compromised in their own community because they accepted funding from the Department of Coloured Affairs, a contentious apartheid institution that drew heavy criticism from coloured communities for its entrenchment of racist policies. By the 1980s, Eoan was performing to empty concert halls.

Presenting both physical and lost localities, as well as imagined, political, personal, bureaucratic and cultural landscapes, this exhibition investigates the various layers of history and memory that sediments the Eoan Group's complex legacy. Instead of presenting a contained and resolved historical narrative of the Eoan Group, this exhibition provides a space for experimentation. It is a site that tests the degree to which memory, archival material, music and noise can act as sites of interaction and interchange. By following the grain of the voice and the traces of memory, this project traverses the Isaac Ochberg Hall in District Six, the Cape Town City Hall in Cape Town's city centre and the Joseph Stone Auditorium in Athlone, three key sites that stand as markers of the Eoan Group's relationship to the landscape. As recounted through the memories of members of this group these three spaces bear loaded testimony to the apartheid system's impact on the human being's life in sound and image.

LIZABÉ LAMBRECHTS Stellenbosch University
Lizabe Lambrechts holds a PhD in musicology on the subject of power and politics in South African music archives. She is a postdoctoral research fellow at the Documentation Centre for Music (DOMUS), Stellenbosch University, where she is working on a project to make a part of South Africa's unknown music history accessible through sorting, cataloguing and curating the Hidden Years Music Archive.

ERNST VAN DER WAL Stellenbosch University
Ernst van der Wal obtained his PhD in visual arts at Stellenbosch University, and he is a full-time lecturer in the Department of Visual Arts. Working under the rubric of cultural studies and art theory he investigates the embodiment and visualisation of queer and/or non-normative identities within post-apartheid South Africa. He has published widely on this subject.

TUESDAY 10 SEPTEMBER: 13h30

Sound Mirrors: An immersive sound installation

Sound Mirrors is an immersive sonic environment that responds to significant rivers across the world. Throughout 2009 to 2012, I travelled through Australia, India, Korea, China, Hong Kong and Brazil capturing the sound of rivers and their surrounding communities. The resulting work is an ephemeral experience that slides through vivid landscapes and rich cultural traditions through immersive acousmatic sound. Sound Mirrors challenges our cognitive abilities to construct systems of aesthetic, ideological, historical and political perception through acousmatic listening experiences.

LEAH BARCLAY Griffith University, Queensland
Leah Barclay is a composer, sound artist and curator working at the intersection of art, science, technology and the environment. Her work has been commissioned, performed and exhibited to wide acclaim across Australia, New Zealand, Canada, USA, Europe, India, China and Korea. Barclay creates complex sonic environments that draw attention to our ecological crisis and endangered ecosystems. These works are realised through immersive performances and multisensory installations drawing on environmental field recordings, multichannel sound diffusion, live performers and ephemeral projections. She is passionate about the role interdisciplinary art can play in community empowerment, social activism and cultural change. Barclay's dynamic work has resulted in numerous awards, including the Premier of Queensland's inaugural National New Media Scholarship (2009), the Asialink Performing Artist Residency for South Korea (2009) and the HELM Award for Environmental Art (2010). She has received major grants to produce ambitious community projects and has directed and curated intercultural projects across Australia, India and Korea. Her practice-based PhD at Griffith University has involved site-specific projects across the globe exploring the value of creativity in ecological crisis and her research outcomes have been published internationally. In addition to her creative practice, she serves in an advisory capacity for a range of arts and environmental organisations, including Ear to the Earth (New York), The Australian Forum for Acoustic Ecology and Noosa Biosphere Ltd.

GUEST SPEAKERS & ARTISTS

WILLEM BOSHOFF
Druid Walk

Willem Boshoff is a former head of the Department of Fine Art of the Technikon Witwatersrand (now University of Johannesburg) and a full time practicing artist since 1996. He has an honorary doctorate from the University of Johannesburg and currently acts as a senior professor in Fine Art at the University of the Free State. His work has been shown extensively in South Africa and internationally, notably at the Johannesburg Biennale; São Paulo Biennale; Venice Biennale; Havana Biennale; the Museum for African Art at the Smithsonian, Washington, the Triennale für Kleinplastik in Stuttgart (where he was awarded the Ludwig Giess Prize), Museo Nacional, Centro de Arte, Reina Sofia, Madrid; Museum Boijmans van Beuningen in Rotterdam; White Box Gallery, New York; Museum van Hedendaagse Kunst Antwerpen; Galerie Asbæk in Copenhagen, Sonsbeek Internationaal, Arnhem and Art Unlimited at the Basel Art Fair. In 2005 He won a Golden Loerie award based on his artwork *Abamfusa Lawula* in co-operation with Ogilvie International. Boshoff has a keen interest in the interaction of the visual and audial arts and he derives pleasure from his collection of avant-garde and new classical music. He spends much of his time compiling dictionaries and these often form the basis for his artworks. Titles include *Dictionary of perplexing English*, *Beyond the epiglottis* and *What every druid should know*.

ADRIAAN BRAND
Solms Delta

Adriaan Brand has been co-ordinator of staff and participant input for the Delta Trust Music van de Caab Heritage Development Project at Solms Delta since early 2009. His work at Music van de Caab has focused around facilitating opportunities for the re-evaluation, authorship and performance of cultural identity in and around music among the historical inhabitants of the Groot Drakenstein valley. His research has interrogated what Cape folk musics could offer the South African nation a decade and a half into the democratic era, within the framework of community psychology studies at UNISA. He is now studying through the University of Pretoria for the degree MMus music therapy, and is about to conclude with a dissertation exploring what music therapy could offer corporate teams. In the past he has been involved in musical direction, composition, orchestration, production and performance in South African art theatre and edu-theatre, as well as teaching, teacher training, and personnel management in English education in the Orient. As a member of South African punk rock outfit Springbok Nude Girls, he has been a signed recording artist with Sony Music Africa since 1996, won three SAMA Awards, headlined every major music festival in the country, toured internationally, and become the symphonic orchestrator of choice for a range of contemporary South African recording artists.

EDWIN CAMERON
Constitutional Court

Edwin Cameron has been a justice of South Africa's highest court, the Constitutional Court, since 1 January 2009. He was educated at Pretoria Boys' High School, Stellenbosch and Oxford, where he was a Rhodes Scholar and won the top academic awards and prizes. During apartheid he was a human rights lawyer. President Mandela appointed him a judge in 1994. Before the Constitutional Court, he was a judge of the Supreme Court of Appeal for eight years, and a judge of the High Court for six years. He was an outspoken critic of President Mbeki's AIDS-denialist policies and wrote a prize-winning memoir, *Witness to AIDS*, which has been published in South Africa, the United Kingdom, the United States and in translation in Germany and in China. He chaired the governing council of the University of the Witwatersrand for more than ten years (1998 to 2008), and remains involved in many charitable and public causes. He has received many honours for his legal and human rights work, including a special award by the Bar of England and Wales in 2002 for his 'contribution to international jurisprudence and the protection of human rights'. He is an honorary fellow of the Society for Advanced Legal Studies, London, and of Keble College, Oxford (2003), as well as an honorary bencher of the Middle Temple, London (2008). He holds honorary doctorates in law from King's College London (2008), the University of the Witwatersrand, Johannesburg (2009), Oxford University (2011) and the University of St Andrews (2012).

STACY HARDY
Writer

Stacey Hardy is a writer based in Cape Town. She is the associate editor at the pan-African journal *Chimurenga*. Her writing has appeared in a wide range of publications, among which *Pocko Times* (UK), *Art South Africa*, *Ctheory* (Canada), *Black Warrior Review* (USA), *Evergreen Review* (USA) and, of course, *Chimurenga*. Several of her short stories have been published in books, literary anthologies, monographs and catalogues. Her short film *I love you Jet Li*, created with Jaco Bouwer, was part of the *transmediale.06*: video selection (Germany) and was awarded Best Experimental Film at the *Festival Chileno Internacional Del Cortometraje De Santiago* in 2006 and included in the *Influx 2010 DVD* (Lowave, France). A libretto for an opera written in collaboration with South African poet Lesego Rampolokeng is forthcoming from Botsotso Books and a collection of her fiction is soon to be published by Pocko Books, London. She is currently working on a series of multimedia works in collaboration with Angolan composer, performer and instrument designer, Victor Gama.

ARYAN KAGANOF
Film maker

Aryan Kaganof is a project of the African Noise Foundation

GEORGE REVILL
Open University

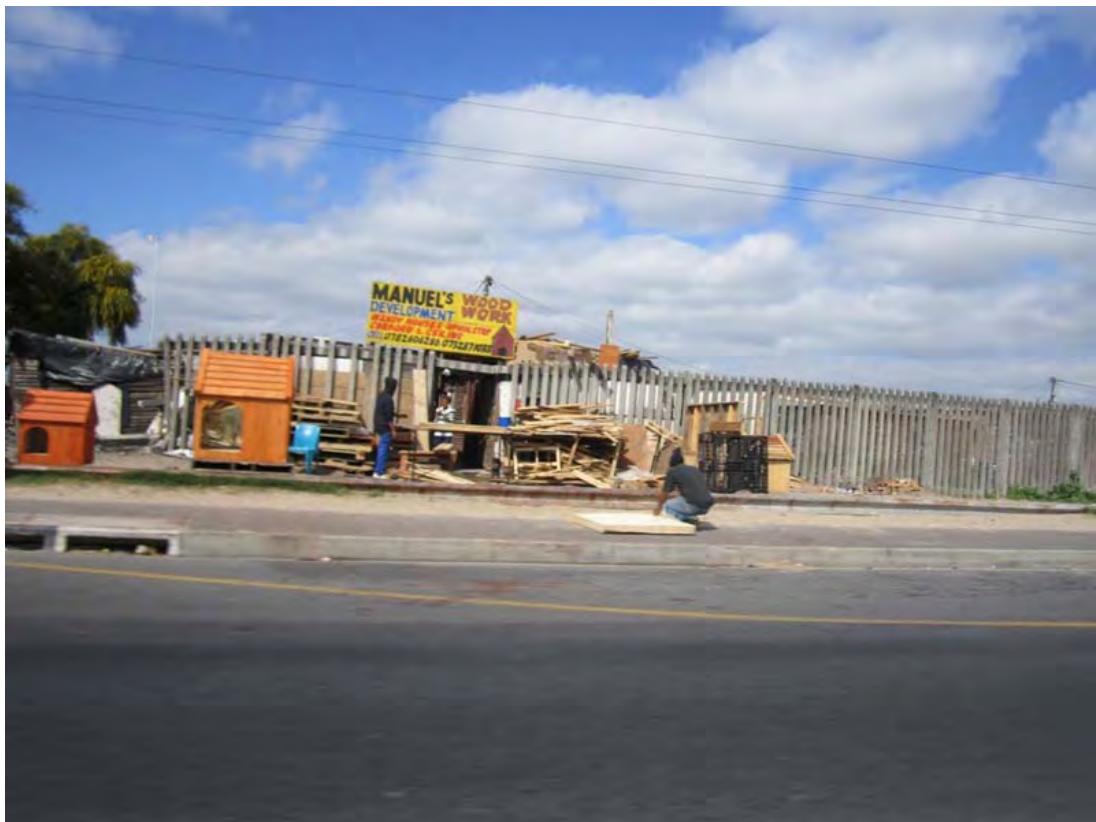
George Revill is a senior lecturer in cultural geography at the Open University. His research concerns issues of landscape, technology, environment, culture and identity, and his work has focused on the politics of landscape and national identity in music of the English musical renaissance (1880 to 1940). He has also studied the way conceptions of place and landscape shape the practical and theoretical activities of folk music collectors, particularly Cecil Sharp and Alan Lomax. He has undertaken ethnographic research into the contemporary European folk dance scene in Britain. Current research interests centre on an attempt to bring issues of sound, mobility and landscape together in terms of acoustic geographies of space, place and landscape.

GUEST SPEAKERS & ARTISTS

He is undertaking AHRC funded research with Dr Joe Smith (Open University), writing a history of BBC environmental programming. He was co-editor of *The place of music* (Guilford/Longman 1998) and subsequently co-editor of three books and author of two on subjects related to environment, culture and landscape. George was, from 1999 to 2009, chair of the Landscape Research Group, an international interdisciplinary research charity that publish the journal *Landscape Research*. He is currently working on a book concerning the politics of landscape, music and environmental sound in twentieth-century Britain, titled *Acoustic geographies of 20th century Britain: Landscape, music and the politics of sound* (RGS/Blackwell series).

MARK SOLMS Solms Delta

Mark Solms is best known for his discovery of the forebrain mechanisms of dreaming, and his pioneering use of psychoanalytic methods and theories in contemporary neuroscience. Born in Lüderitz in 1961, he was educated at Pretoria Boys' High School and the University of the Witwatersrand, Johannesburg. He moved to London in 1988, where he worked at the Royal London Hospital (honorary lecturer in neurosurgery) while he trained at the Institute of Psychoanalysis. He returned to South Africa in 2002, where he now works in the Department of Neurology at Groote Schuur Hospital and holds the professorship in neuropsychology at the University of Cape Town. He is president of the South African Psychoanalytical Association, member of the British Psychoanalytical Society, and honorary member of the New York Psychoanalytic Society. Honours include the George Sarton Medal for contributions to the history and philosophy of science (Rijksuniversiteit Gent, 1996), the International Psychiatrist award for contributions to American psychiatry (American Psychiatric Association, 2001) and the Sigourney Prize for contributions to psychoanalysis (2012). He has published more than 300 papers in both neuroscientific and psychoanalytic journals and five books, including *The neuropsychology of dreams* (1997), *Clinical studies in neuropsychology* (2000) and *The brain and the inner world* (2002). His last book was a bestseller and was translated into nine languages. He is the editor of the revised standard edition of the *Complete psychological works of Sigmund Freud* (24 vols) and the forthcoming *Complete neuroscientific works of Sigmund Freud* (4 vols).



GUEST MUSICIANS

MONDAY 9 SEPTEMBER: LUNCHTIME CONCERT 12h15-13h00

Concert: Water, stray cattle and the urban: Dwelling in South African landscapes

This performance remembers a century of change, with South Africa in a process of de-agrarianisation, and with its peoples still affected by the extreme social engineering of apartheid. A century after the passing of the 1913 Land Act (ultimately reserving 87% of the land for 'white' use), musical performance, here brought into relation with 'landscape', prompts an immersive engagement towards layered hearings of the history and 'lay' of the land.

The performance responds to a challenge by sociologist Cherryl Walker (2010). She argues for the need to move beyond an over-simplified master narrative (of restitution and redistribution of land) that 'omits too much'. She motivates that '[w]e need intellectuals, artists and activists who can script a multiplicity of narratives about the land'. The distinct role of musicians as soundscapers, the way they tell stories and critically reflect in and through music, accepts Walker's challenge by exploring the poetic implications of this call to activism. Musicians 'scape' (etymologically 'shape, create') not only narratives through their music, they also amplify memories and expectations with regard to the topography, demography and struggles for the land. The 'natural' land, the cultivated land as nurturing soil, the mined land rich in minerals, and the acknowledgement of this land as a rural and increasingly urbanised home for a diversity of peoples, underpin these aural propositions. Tim Ingold's notions of 'embodied landscape', and 'landscape as dwelling' underscore this performance. The programmed works are by South African composers.

MARIETJIE PAUW flute
Marietjie Pauw is a PhD student at Stellenbosch University where her practice-based research interrogates curatorship, South African flute music, and landscape as central themes. She teaches flute in Stellenbosch, and she plays in chamber music ensembles that have performed throughout South Africa, also on national festivals. International duo concerts include a series of performances in Ulm, Germany and Princeton, USA. In addition to numerous commissions and performances of South African compositions, she has made commercial recordings of works by composers Hendrik Hofmeyr and Neo Muyanga on commission of the International Huguenot Society and the Distell Foundation, as well as on the Afrimusic label. She produced the CD *Fofa le nna: Music for two flutes* with Barbara Highton Williams in 2012. She received flute tuition from Éva Tamássy at the University of Stellenbosch, where she was awarded the degrees (cum laude) BMus, BMus(Hons) and MMus (Performance). She obtained the Licentiates in Flute Performance (UPLM) and in Flute Teaching (UTLM) from the University of South Africa.

FIONA TOZER guitar
Fiona Tozer began her music career as a self-taught guitarist, folk singer and songwriter. Since moving to South Africa in 1980, she has performed at local venues and national music festivals, both as a solo artist and as a member of various bands. She was a founder of the Durban Folk Club in 1986 and has released four albums of original songs. In 2001 Fiona started her first formal music studies at the University of KwaZulu-Natal, which included jazz guitar, classical theory, electroacoustics and composition. She was awarded a masters degree in composition. Her works have been performed in South Africa as well as internationally.

HANS HUYSSSEN cello
Hans Huyssen studied in Stellenbosch, Salzburg and Munich, and took up a professional career as cellist and composer in Europe. He has performed and toured extensively with various period instrument ensembles, and continues to do so as artistic director of the Munich based early music ensemble *così facciamo* and the local *Cape Consort*. Research into indigenous African music prompted him to return to South Africa in 2000. Since then he has been engaged in numerous interculturally collaborative projects, resulting in a variety of new 'African' compositions, performances, CD and stage productions. His compositional output comprises more than 50 performed works to date, covering all genres, including an opera. In 1997 he won a SAMRO Special Merit Award and in 2010 he was the recipient of the Helgaard Steyn Award, South Africa's most prestigious composition prize, for his *Proteus Variations*. He holds a NRF research rating for his body of work facilitating an intercultural musical dialogue in the context of South Africa's culturally heterogeneous makeup. Since 2005 Huyssen is a senior lecturer at the Music Department of the University of the Free State. From 2009 to 2011 he held a fellowship as artist in residence at STIAS (Stellenbosch Institute for Advanced Studies). He is currently reading for a practical PhD in composition at the University of Stellenbosch.

BENJAMIN VAN EEDEN piano
Benjamin van Eeden obtained the degrees BMus and BMus(Hons), as well as the Music Teaching Diploma (ODMS), all cum laude, from the University of Stellenbosch, South Africa. He also obtained a licentiate in music performance in Piano from the University of South Africa (UPLM) and a performance diploma from the Trinity Examining Board (LTCL). He received numerous prizes including the Konservatorium Stipendium and the Merit Award for overall best fourth year student. He was a piano student of Betsie Cluver and undertook postgraduate studies with Lamar Crowson, Laura Searle (UCT) and John Antoniadis (US). Van Eeden is a recitalist, chamber musician and accompanist and has worked with leading South African singers such as Aviva Pelham, Nellie du Toit, André Howard and Marita Napier. He has been an examiner for UNISA, and is a founder member of the National Hennie Joubert Piano Competition. He lectures in piano and piano literature at the Stellenbosch University Konservatorium.

GUEST MUSICIANS

MONDAY 9 SEPTEMBER: EVENING CONCERT 20h30-21h30

KYLE SHEPHERD
piano

Kyle Shepherd, born in Cape Town, is widely regarded as one of South Africa's most influential and accomplished jazz pianists and composers. As a pianist, saxophonist, Xaru player (traditional mouth bow), vocalist and poet he has forged a unique compositional and performance concept that pays homage to all his musical influences and to the many great musicians he has worked with. Shepherd has released three critically acclaimed albums to date namely *fineART*, *A portrait of home* and *South African History IX*. He has earned South African Music Award nominations for all three of his album releases, notably in the jazz category. His first solo piano album, recorded in Japan, is set for release in 2013. Shepherd will be performing with the legendary Louis Moholo-Moholo at the 2013 Cape Town International Jazz Festival and in September 2013 he performs the world première of *Xamisa*, a composition he was commissioned to write by Festival d'Automne à Paris, at the Théâtre des Bouffes du Nord, Paris, France. Shepherd has played in Japan, Germany, the Netherlands, Belgium, Switzerland, Norway, France, Denmark, Malaysia, China, and most southern African countries. He has performed with musicians such as the late Zim Ngqawana, Louis Moholo-Moholo, the late Robbie Jansen, Errol Dyers, Hilton Schilder, Mark Fransman and Ayanda Sikade, all from South Africa, as well as Saadet Türköz (Switzerland), Marc Stucki (Switzerland), Seigo Matsunaga (Japan), Sebastiaan Kaptein (Holland) and Ole Hamre (Norway). Shepherd regularly performs in concert as a solo pianist, while also leading his trio with Shane Cooper (double bass) and Jonno Sweetman (drums) and his quartet featuring Claude Cozens (drums), Benjamin Jephtha (bass) and top South African tenor saxophonist Buddy Wells.

TUESDAY 10 SEPTEMBER: LUNCHTIME CONCERT 14h00-14h50

NEO MUYANGA
voice/piano

Neo Muyanga was born in Soweto, and imagines himself a child of the Chopi master musicians of Mozambique (inventors of Timbila) and the Shembe clan of KwaZulu, having grown up surrounded by myth and song. He studied the Italian madrigal tradition with choral maestro Piero Poelen at Collegio del Mondo Unito in Trieste, Italy from 1990 to 1993. Neo co-founded the acoustic pop duo, BLK Sonshine, with Masauko Chipembere in 1996 and this duo tours extensively throughout Africa and the world. Neo composes music dramas, works for choir, instrumental songs for chamber and also for large ensemble. He draws inspiration from the traditional Sesotho and Zulu music of South Africa, which he fuses with the melismatic style of Ethiopia, jazz and western classical music. His operetta, *The flower of Shembe*, premièred to critical acclaim in South Africa in 2012, was presented by the Youngblood Arts and Culture Development. His published works also include *Thoriso le Morusu*, a cantata profana based on the poem *Country of grief and grace* written by Antjie Krog and presented at the 2013 *Infecting the city* festival in Cape Town; *Memory of how it feels*, an intimate music play presented by the Baxter Theatre at the University of Cape Town (2010); and *Dance songs for 20 singers*, a suite of work songs for large choir which was commissioned by UK arts initiative Metal Culture and performed by the Joy of Africa Choir throughout South Africa (2007). Neo has collaborated with a broad range of creators and institutions including the Royal Shakespeare Company (*The tempest*, SA and UK, 2009); the Handspring Puppet Company (*Ouroboros*, SA 2010, France 2013); Paco Pena and his ensemble (*Misa flamenco* at the South Bank Centre, London, 2012); the Prince Claus Awards (*Mangae a mane*, Amsterdam 2011); Cape Town Opera (*The heart of redness*, Cape Town, 2013) and William Kentridge (*Second hand reading*, New York, 2013). Neo continues to tour widely both as a solo performer and in various ensemble guises. He co-curates the Pan African Space Station – a live music festival and cyberstream portal that hosts and showcases music and art from the African continent and diaspora. Neo is a member of the curatorial team for the Cape Town World design capital 2014 campaign. He is a fellow at the Aspen global leadership initiative, Aspen institute, Colorado, USA, and a research fellow at the Centre for Humanities: Research (University of the Western Cape) where he investigates aesthetics in songs of protest.

WEDNESDAY 11 SEPTEMBER: LUNCHTIME CONCERT 14h00-14h50

Silence where a song would ring: Hans Huyssen

DAVID BESTER
violin

David Bester is a final year BMus student at the University of Stellenbosch. He receives practical tuition from Suzanne Martens (violin) and Prof Hans Roosenschoon (composition). David took up the violin at age five under the guidance of Francois Voges. He studied with Madelein van Rooyen and was awarded the UNISA and ABRSM practical examinations ETIE with distinction. David has won several bursaries for musical achievements, most notably The Graham Beck Bursary (2010) and SAMRO Bursary (2011 and 2013). During the course of his studies he has received master classes from acclaimed violinists Daniel Rowland, Priya Mitchell, Gerhard Korsten, Jan Repko, Frank Stadler and Alissa Margulis. In 2008 he was chosen to play in the Artscape Youth Music Festival. He also participated in the Artscape National Youth Music Competition in 2009 and 2010, and formed part of the shadow jury at the same competition in 2012. David has been a member of the Stellenbosch University Camerata since 2010. He will be performing with KZNPO in October 2013.

DÓNAL SLEMON
bass

Dónal Slemmon is a graduate of UCT. Opera School and was a founder member of the Cape Town (then CAPAB) Opera Studio. He has worked in varied spheres of the performing arts from opera to musicals, a capella vocal groups as well as theatre, beginning his professional performing career at the age of 16. Opera appearances include Don Alfonso (*Così fan tutti*), Masetto (*Don Giovanni*), Angelotti (*Tosca*), Melchior (*Amahl and the night visitors*), Seneca (*Coronation of Poppea*), and in Germany as a member of the Oper Bonn ensemble. He also manages his own boutique opera performance company, undertaking scripting, direction and production. Earlier this year he sang the bass solo in Schubert's *Mass no 5 in A flat*, as well as the Handel *Coronation mass no 3*, with the University of Stellenbosch Symphony Orchestra under the direction of Louis van der Watt.

GUEST MUSICIANS

DYLAN TABISHER percussion

Dylan Tabisher began to study percussion at the Hugo Lambrechts Music Centre with Suzette Brits in 2002. He has participated in numerous competitions, receiving prizes at the Absa National Youth Music Competition, Stellenbosch National Ensemble Competition, ATKV-Muziq Competition, Grahamstown National Music Competition and SAMRO Overseas Scholarship Competition. Dylan has performed as soloist with the Cape Philharmonic Orchestra, University of Stellenbosch Symphony Orchestra and KwaZulu Natal Philharmonic Orchestra. With duo partner Cherilee Adams he also performs at numerous music festivals across South Africa as the US Percussion Duo. In 2012 the US Percussion Duo was chosen as the overall winners of the ATKV-Muziq Competition. In September 2012 Dylan participated in the 6th World Marimba Competition in Stuttgart, Germany and proceeded to the semi-final round. In July 2013 the US Percussion Duo participated in the highly acclaimed Universal Marimba Competition that took place in St Truiden, Belgium where they proceeded to the semi-final round. Dylan is currently a Masters student (MMus) at University of Stellenbosch specialising in percussion performance.



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The next conference is at Harvard, Boston, January 2015.
For further inquiries, please contact Carina Venter: Network Administrator of the
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