NEWMUSICSA

STEPHANUS MULLER REMEMBERS STEFANS GROVé. FRANK J. OTERI ON THE 2015 GRAMMYS. KILLING TIME WITH JOBINA TINNEMANS. UNYAZI 2014 IN JOHANNESBURG. THE 2014 ISCM ASSEMBLY IN WROCLAW. A MUSICAL INTERROGATION OF THE 1913 LAND ACT. ART MUSIC IN NIGERIA AND GHANA: A HISTORY

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IN MEMORIAM STEFANS GROVÉ

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EDITORIAL

In this issue's main contribution Stephanus Muller pays tribute to the iconic South African composer Stefans Grové, who passed away in 2014. I would like to dedicate this issue to his memory.

A blog entry on a concert of South African music in New York in November 2014 by the New Juilliard Ensemble, led by Joel Sachs, caused great controversy. This blog entry can be viewed at http://www.juilliard.edu/journal/1410/nje south-africa. Our chairman Chris Jeffery's reponse to this blog entry, as well as that of South African composer Robert Fokkens' (a piece by him was played at this concert) is published here along with a review of the concert by my co-Editor Lukas Ligeti, who attended the concert in New York.

Frank J. Oteri considers art music's and Jazz's level of exposure at the Grammy Awards in *Can't see the trees for the forest at the 2015 Grammys*. This is especially relevant to our readers in the light that South African Wouter Kellerman and Indian composer Ricky Kej received a Grammy for their album *Winds of Samsara* this year. I'm printing this article here in an effort to introduce readers to fellow ISCM members (New Music USA in this case), and to direct you to their blog, NewMusicBox). Our featured composition, *Towards evening, the southern winds rose*, is by the Johannesburg-based composer Daniel Hutchinson. Cameron Harris gives an account of NewMusicSA's fourth Unyazi electronic music festival, which he curated along with the Japan-based American composer Carl Stone.

I was fortunate to be able attend the World Music Days, this time in Poland, for the second time. My report provides members with feedback on what happened at the ISCM Assembly. The work of the Wales-based Dutch composer Jobina Tinnemans caught my attention at this festival – her contribution focuses on her piece *Killing Time*, which (among other things) includes five knitters on electronics. Again, this contribution is meant to introduce readers to a fellow ISCM member: Sound and Music (UK). The news section gives short accounts of selected events that took place, or will take place, in 2014 and 2015. The educational piece is a historical overview of the history of art music (or rather, art music of western origin) in Nigeria and Ghana.

Chris van Rhyn – co-Editor

Obituary essay, Stefans Grové (1922-2014)

Stephanus Muller

The amateur home films shot by Charles Weich ('Oom Charlie') in the National Audio and Film Archive in Pretoria bear silent testimony to visiting European musicians and composers to Cape Town's white concert circuit in the 1950s, 60s and 70s. In one fragment, no more than twenty-five seconds and dating from 1952 (the year before Stefans Grové would leave for the United States on a Fulbright Scholarship), Weich films a young Arnold van Wyk (1916-1983), Hubert du Plessis (1922-2011) and Stefans Grové. Dressed in a suit and tie, Grové plays with two black cats and is then filmed with Du Plessis alone before Van Wyk joins them. While the latter two chat and joke, Van Wyk obviously the centre of attention, Grové only listens, grins, starts to laugh with a characteristic shaking of the shoulders. Of the three men, he is the least responsive to the camera, looking down when listening to the conversation, or when walking or playing with the cats. In another little fragment dating from more or less the same time, Grové is filmed walking in a protea garden with Dutch baritone Laurens Bogtman. Again the suit and tie, the respectful bearing, the downcast glance. Twenty years later, in April 1972, Weich filmed a reunion of sorts of the three South African composers in Cape Town. This was the year in which Grové had returned to South Africa after living and teaching in the United States for sixteen years. Looking out at the viewer, toasting the camera, saying a few words, he looks relaxed, certainly less awkward and self-conscious than the thirty-year old with the suit and tie. But still he listenes attentively while averting his gaze downward, still the smile is the same shy gesture accompanied by an unmistakeable twitch of the mouth; and as a member of the troika, he is still clearly the odd one out.

Charles Weich (1892-1973) was, for all three composers, a friend and supporter in their formative years. He didn't know much about

music, but he was enthusiastic about and convinced of the talent and great futures of his protégés. All of them would maintain contact with Weich until his death, and in a letter written to Weich from Baltimore in 1959, Grové jokingly remembers his obsessive filming (which, as he once told me, Uncle Charlie took up in 1948 as an alternative to his heavy drinking when that started to take its toll on his health). Translated from the Afrikaans, the passage reads:

> How are things with your mobile camera art? Are you still embedding soul shattering scene after soul shattering scene on celloloid for posterity to wonder: what was the secret of that man's camera magic that provokes wild creatures to go out of their way to pose for him and flowers to erupt from their buds to smile at him? And brooks to flow uphill to enable little ripples to catch the rays of sunlight in just the right way?

In those years before leaving for America, Grové worked as an accompanist for the South African Broadcasting Corporation in Cape Town and boarded with Uncle Charlie in 10 Albert Street, an old house high up on the mountain in Tamboerskloof. He slept in a little back room but, when the South-Easter wasn't blowing too badly, he'd drag his mattress on to the balcony. The late contralto Sarie Lamprecht, also a one-time boarder at 10 Albert Street, remembered Uncle Charlie's house as 'bohemia beyond words'. She once related to me how Grové would circle the excretions of the incontinent old Swart Kat (the house cat) with large arrows and indications like 'Look out!' and 'Danger!' She also recalled late nights characterized by heavy drinking and a scandelous affair Grové conducted with a neighbour's wife. In the same letter to Charles Weich quoted above, Stefans writes: 'Do the pretty students in Stellenbosch still feel the presence of our romantic spirits when they stroll through the shady lanes and lament their state of celibacy with: Those were the days when men were men and pansy was the name of a flower?' Stefans's appetite for life, known to those of us who only knew him in later life in the form of his enduring and infectious humour and optimism, once made him a Rabelaisian figure in a society of extreme (often hypocritical) moral and creative strictures.

Understandably, the 'bohemian side' of Grové's life has hardly registered as historical record. Throughout the considerable span of his life, there have been many respectful accounts of his life and his work. He emerges from this writing – journalistic and scholarly – not as a troubled individual who descends and re-emerges from deep personal crises, often composing in dire personal and financial circumstances, producing works of astonishing austereness, explosively colourful soundscapes and intuitively crafted interrupted rhythm, but rather as a towering, almost glacial figure occupying the alienated hights of intellectual and modernist consistency as member of a pioneering generation of white South African composers. When I met Grové as a second-year BMus student at the University of Pretoria in 1990 (the sixty-eight-year old Grové taught me both Renaissance Music and Species Counterpoint), I remember the man with the red bow tie vividly as a very kind, but for my eighteen-year old sensibility, somewhat unapproachable figure. Once I emerged from my practise room at the Musaion in the late afternoon to see him standing very quietly, hand in hand, with his youngest daughter – she must have been no older than five or six at the time – watching a little bird bathing in the lawn sprinklers to the side of the concert hall. There was something precious in the child's wonderment, and in her already elderly father's silent attention to this little miracle of everyday life: both the bird bathing and the child watching. Remembering that scene – and I recall it vividly – it is perhaps more accurate to say that the Stefans Grové I met for the first time as a student at Pretoria University had a serenity about him. This is certainly how Grové himself has repeatedly described the latter stages of his life after his marriage to Alison in 1977. Although on many an occasion I heard him tell the most breathtakingly ribaldous jokes, the acquaintance I made with him as a student and later renewed as a young academic left me with an impression of a man very much at peace with himself.

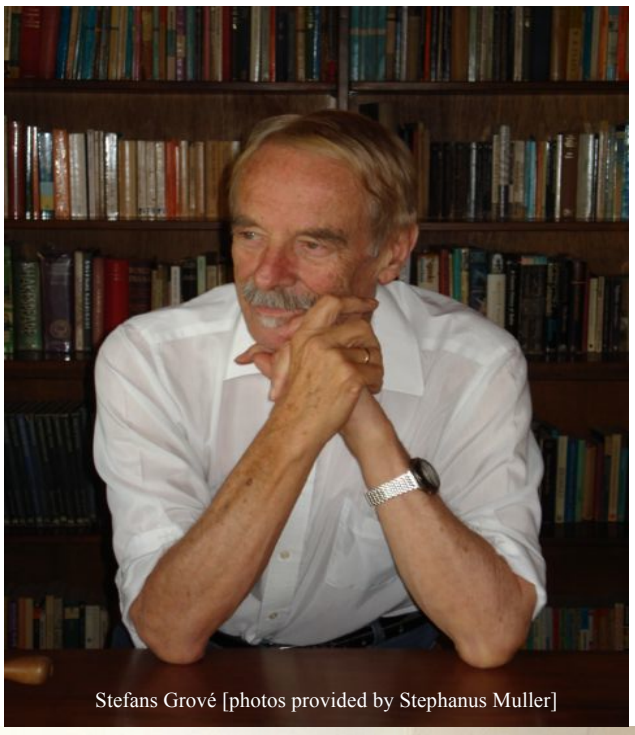
South African public discourse on important composers is generally so bereft of critical engagement and the diversity of opinion characteristic of important creative figures taken seriously as artists, that it is almost impossible to offer a sober assessment of his place in South African creative life, musically or otherwise, by surveying the reception of his work over the course

of six decades. The texts of what I have come to call 'commemorative musicology' (pieces written to coincide with the important birthdays of South African composers, to which I am a sometime contributor) are unfailingly careful and respectfully appreciative, often veering towards positive, complimentary, even fawning ingratiation. It is the kind of polite consensus that diminishes everything it touches. This unchallenged narrative of Grové's importance as a composer, a narrative that had already became *de rigour* in the early days of Uncle Charlie's patronage, only grew in fervour in the supremacist and ignorant journalism nourished by Afrikaner nationalism and a domesticated musicology servile to the interests of an anti-intellectual performing class largely indifferent to music as an art. It did little to ignite the discussions and attention Grové's music deserves. Ironically, Grové was intellectually and musically the most assured and confident composer of his generation, perhaps of twentieth-century South Africa. If there was a composer who could engage with lively criticism, who had the self-confidence to be generous to composers and scholars alike, it was Stefans Grové. He was not a bitter person, nor was he resentful of things. He was inquisitive about life in all its wondrous complexity and curious about what other people thought; he respected insights he didn't necessarily share and he was gracious when he disagreed and bemused by small jealousies and the spectacle of talent over-extended by ambition.

I don't think, for example, that he thought much of the work I published on him in the book I co-edited with Chris Walton, *A Composer in Africa: Essays on the Life and Work of Stefans Grové* (2006). And I say this only because he was quick to compliment when he could, and silence – as I understood him – meant that he acknowledged the right to think and hear and write differently. Whereas he was one of the very few professors who taught me whom I never addressed by his first name (Stefans Zondagh was another), his relationship with my co-editor of *A Composer in Africa*, Chris Walton, was of a different order. He often told me how much Chris had meant to him after his arrival in Pretoria in 2001, what a life-line his institutional support had been, how delighted he was when he heard Chris sightread one of his new pieces fluently, how stimulated he was by their weekly breakfast discussions. In the time that I knew him, Stefans had very few people he could talk to about the things that interested him and made him happy. Chris was an exception, and their admiration and genuine affection for each other were mutual. For Chris, Stefans Grové was quite simply a major composer, inexplicably gathering dust in a society changing gears from the shallow utilitarian values of white minority rule to black co-option into the accelerated intensification of brash capitalist excess. For Stefans, Chris was someone who actually saw who and what he was, who could inspire him by introducing him, for example, to the poetry of Conrad Ferdinand Meyer (which he set in 2007 as *Acht Lieder nach Texten von Conrad Meyer* for soprano, flute and piano). More prosaically, but no less important, was that Chris Walton brought an institutional and disciplinary conscience to his awareness and sensibility of Stefans's unique and irreplaceable qualities, extending Stefans's institutional presence at Pretoria University by almost a decade.

It is interesting that Stefans Grové did not leave behind a school of composers deeply influenced by his aesthetic and style. One has to qualify this by remembering that Étienne van Rensburg (born in 1962), Christopher James (1952-2008) and Jeanne Zaidel-Rudolph (born in 1948) were his students, and that each of these figures became important in their own way. In that sense, at least, Stefans was probably more influential as a teacher of composition than either Arnold van Wyk or Hubert du Plessis (the most important 'pupil' of the former being Graham Newcater, although their brief pedagogical encounters hardly qualify as sustained composition instruction). But neither through his own output, nor through the work of his students, did Stefans's music become as influential in South Africa as was the music of Arnold van Wyk, whose sound-world appealed to at least two significant figures of (different) later generations, Peter Klatzow and Hendrik Hofmeyr. The music of both these composers responded to Van Wyk's aesthetic at different times and in different ways for which it is difficult to find a corollary in Grové's reception by fellow composers. Perhaps one can argue that Van Wyk's romantically indebted modernism has been more appealing to South African composers, who have always worked in a context of forces pulling towards tradition whilst simultaneously pulling away from an Aristotelian worldview in the direction of the Platonism of the concert hall and the spectacle of mediated consumption. Grové's

work does not abandon tradition or react against it, nor does it try to escape the cave of dreams which is the concert hall, but in accepting both these ideas he also embraces the modernist sound revolution of the twentieth century. His respect for traditional forms and principles of composition is illustrated by his constant re-imagining of these things rather than nostalgically reflecting on them. In this sense Grové is an avant-gardist more than a neo-romantic, but one that stops short of the experimentalism that surrounded him in the United States from 1953 to 1971. An heir to Hindemith and Bartók, his affinity towards these composers' technical allegiance to composition as a craft and, in the case of Bartók, material excavated from a national soil, would define his engagement with African materials from the 1980s onwards. The plasticity of Grové's preferred musical materials of this time is an organic quality straining towards the construction of greater wholes concretizing the soul of place, not towards dissolution, deconstruction, choas or silence. In this sense, I think it is fair to say that fragmentation in Stefans's work during this period is never infused by a post-modern consciousness. In his thinking, he remained a structuralist.



Stefans Grové [photos provided by Stephanus Muller]

In his later years, Grové also inspired the loyalty of particular performers, who championed his music and continue to perform it regularly. Apart from individual performances of works dedicated to specific musicians, devoted performers of his music include organist Gerrit Jordaan (who was instrumental in the creation myths and performances of *Afrika Hymnus I* and *Africa Hymnus II* of 1991 and 1997) and pianists Mareli Stolp and Ben Schoeman (the latter who has written a doctorate on Grové's piano music). Among an older generation of scholars who have championed Grové's work, Bertha Spies's and Izak Grové's published research over many years bear testament to a sustained interest in his work. It includes, most recently (2013), an edition of the *Tydskrif vir Geesteswetenskappe* guest-edited by Izak Grové and dedicated to the music of his cousin. This edition developed from a symposium hosted by the Department of Music at the University of the Free State in cooperation with the Documentation Centre for Music in Stellenbosch to celebrate the occasion of Grové's ninetieth birthday in 2012, and shows a number of younger scholars starting to engage seriously with this music in discourses moving beyond the more simplistic essentialisms of work/context, Africa/Western or universal/local. And yet we see in this special edition the same fascinated pull towards the African-inspired music of the 1980s and beyond that also skew Muller and Walton's *A Composer in Africa*. This is no doubt

partly because this music speaks to our twenty-first century South African sensibilities in ways that challenge and concern us most urgently as existential and intellectual questions, partly also because these works represent the most recent part of Grové's output, and also in part the fact that many of these compositions call for the limited forces available to Grové during this time, making them more easily and frequently performed. Canonization, this confirms, is not a process driven by single or simple causalities. Even so, the 2012 Symposium in Bloemfontein presented enough of Grové's music at a single event (three concerts including earlier works like *Pan en die nagtegaal* and *Vyf liedere op tekste van Ingrid Jonker*) to make it clear that Grové's is a major body of work recognizable by its honed craftsmanship as much as by the original modernist vision expressed with a voice instantly recognizable despite the diversity of its subjects and obsessions over time. It is a contribution that will sustain artistic and scholarly interest beyond the tentative strides currently made to grapple with the meaning of this artistic legacy now that it has been completed.

7 June 2014 was a perfect winter day on the Highveld. I flew in to Johannesburg from Cape Town early in the morning and took the Gautrain to Hatfield. Surreal, the luxury of the train and the ugly, maimed landscape it passes through. Then a taxi to the Lutheran Church in Arcadia where Stefans had been organist for over thirty years. It was all very dignified and understated, old-world, simple. Church ladies setting out cups and saucers and plates of food for afterwards. Wim Viljoen was standing outside in the sun, Gerrit Olivier and Gerrit Jordaan already up on the balcony. All three would play different hymns before and after the service. And the *Posaunenchor* of the church, of course. Not a single note of Stefans's own music. Izak Grové, who did a short retrospective and handled all the formalities on behalf of the family, came to ask me if I would be one of the coffin bearers from the church to the hearse – not enough male family. I agreed, reluctantly. And there he was, that brilliant, kind, gifted, most human of people, in the wooden coffin at the front of the church. Impossible to imagine a spirit like that extinguished. The small church was not even half full, maybe a hundred people. How remarkable that this man, this great composer, could be laid to rest with so few accolades, so little sense of occasion. It was as if we had come to bury any person loved by his family and friends – and that he was, fervently so – but no more significant to the greater historical awareness than the memories they carry of him. Mourning this man, I sense that we don't know what to do in the presence of greatness, or the passing thereof. We are scandalized by this inadequacy, this lack of emotional and intellectual eloquence, this non-understanding. We either make it a spectacle for consumption, or we stand by like mute animals, dully aware without knowing what else there is except to carry on. Petrified of acknowledging (perhaps discovering) mediocrity, South Africa is unable to discover its geniuses. And so it all ended. We carried the coffin into the blinding Pretoria sunlight. The Pastor spoke, the *Posaunenchor* played, the hearse drove off, we were invited to tea and refreshments prepared by the *Gemeinde*. I said goodbye to the Grové family. Then back with the train through the scarred landscape and on the plane home, where I will never again get the telephone call that begins: 'Hallooooo, dis jou ou vyand uit die Noorde …'

Juilliard concert blog: Response 1

Chris Jeffery

As the currently regining chair of NewMusicSA, the South African section fo the ISCM so maligned in this article [*Sach's blog – ed.*], there are a few coments that I feel must be made.

'The South African section of the International Society for Contemporary Music is barely functional and does not embrace new ideas.' In fact, NewMusicSA is undeniably and extraordinarily alive. Over the past six or seven years it has flourished under new management into a vital and active organisation. In the last year alone, we've commissioned new works from young, active composers. We've rejoined the ISCM as full members for the first time in many years. We've collaborated with the Visby Internatioal Centre for Composers in Sweden on a composer exchange programme. We have an annual bulletin whose abstracts have been made

available on RILM.

And principally, we've held our annual Unyazi Electronic Music Festival. Curated by composers Cameron Harris and Carl Stone, this five-day festival was an absolute feast of cutting-edge, out-there, inspired and inspirational concerts, talks and workshops around new electronic music by an astohishing variety of artists both local and international, with particular focus on the Pacific rim and a formal collaboration with the Japanese section of the ISCM. The German-Austrian elite weren't invited, though we'd have let them in if they came, and we did have one or two German artists who were most welcome. Barely-functional and not-embracing-new-ideas are descriptions by someone who clearly wasn't there. Incidentally, we've had the pleasure of performing a fair amount of music by some of the composers in the article above.

'There are no groups like the New Julliard Ensemble.' It's certainly true that there are not many such groups. But in 2013 NewMusicSA launched the South African New Music Ensemble, a chamber group of varying size and instrumentation specifically created with the intention of performing new music. This group brings together top performing artists from around the country to play music in the form of new South African works and contemporary material from abroad. Since its inception it's played a string of new commissions by a wide spectrum of composers.

NewMusicSA is run by volunteers, all of whom are committed to promoting not just their own music but the entire new music scene. The amount of time that has been devoted to curating our rather awesome new music festivals by the likes of Fiona Tozer and Cameron Harris can't be overestimated. It's therefore sad to see all this work casually and unfairly dismissed on the basis of ignorance or misinformation.

We'd like to invite readers to explore South Africa's new music scene. We often invite international artists to participate in our New Music Indaba and Unyazi Electronic Music Festivals. To explore some more South African composers in addition to the talented artists whose works appeared in this concert, check out the composers' directory on our website as a good starting point. A search for 'newmusicsa' will find us, along with our contact details and information about the projects and people I mention above.

Juilliard concert blog: Response 2

Robert Fokkens

As many of you will know, I was very fortunate to be involved in a wonderful concert of music by a diverse group of South African composers presented by the New Julliard Ensemble in New York in November last year. This event raised the profile of new South African music in the United States considerably, and presented very fine performances of the works selected. Sadly, as many of you will also know, the positive energy of this event was rather reduced by comments made by some of the composers involved (reported in an article published in Julliard's in-house magazine) and some of the responses both to this article and to the programming of the concert.

Chris Jeffery and Cameron Harris have asked me to write a response to this, as the article has been read to suggest that I was in some way responsible for the programming and for at least some of the negativity regarding new music in South Africa, SAMRO and NewMusicSA expressed in the article. As I have explained to them – and to others with whom I've discussed this – I feel strongly that this is not a true reflection of my involvement in the concert of the article, so will very briefly outline my view of the situation.

Regarding the programming, my involvement was simple. Joel Sachs – the director of the NJE – contacted me via a mutual friend asking for suggestions of SA composers – having been asked to put together this event, he knew only of Kevin Volans and Michael Blake, and was a little uncertain about whether he would be able to build a programme. Over the course of a series of emails and a meeting in London, I gave him a long and varied list of South African composers and their contact details, as well as resources for his own further research (NewMusicSA, DOMUS and the 'SA Composers' websites). I included all the names of established composers around the country with any sort of profile in SA and other factors.

That is the full extent of my programming involvement – once Joel had the list, he researched and programmed the conert guided entirely by his own eduational and organizational requirements, taste and interests. It is worth saying that he contacted quite a few more composers than were finally programmed, and explored quite a range of work before making his final decisions.

As for the article, Joel sent out a set of questions regarding working as a composer in South Africa and how the industry is set up and so on. As I am not based in South Africa, and am not not involved on a day-to-day level, my responses were quite brief, measured and as factual as possible from my perspective. They certaily did not convey the negativity that comes across in the article, particularly about NMSA, SAMRO and various other aspects of composers' lives in South Africa. What is clear, however, is that some of my colleagues did make these points and do hold these views, and Joel Sachs simply reported these.

My view is that South Africa is not an easy space to be a composer, but there is a lot of good work going on on every level despite the challenges. Ironically, Joel's last question – which he doesn't refer to in the article – mentioned a comment by a very prominent British composer, in which he pointed out that being a composer of concert music is difficult everywhere these days, so there is a broader context which doesn't get addressed in the article, no doubt for reasons of space.

NewMusicSA is a great example of the good work going on in South Africa now – when I was vice chair of NewMusicSA a few years ago, we had inherited sever financial difficulties, struggled to get committee members (hence my involvement from a distance), and were finding it difficult to sustain our membership of the ISCM financially. Now the organisation is thriving, putting on ever more exciting, imaginative festivals, has an energetic and enthusiastic committee, has re-instated full membership of the ISCM, has set up an ensemble dedicated to performing South African music, and is growing its membership. Similarly, the SAMRO Foundation continues its long history of supporting composers through bursaries, commissions and support for performing groups who have an interest in new South African composers. It would make no sense at all for me to be critical of either organisations, both because I believe they are key to maintaining and developing a sustainable community of composers and performers dedicated to new music in South Africa, and because I have personaly benefitted enormously from the opportunities and support both provide.

The part of this affair which I have found most troubling is the sense that there is a deep divide in the new music community in South Africa. I don't have detailed information about how this has come about or why it is the case, but it seems to be – from a distance – quite a destructive force. The basis of this division appears to be a supposed stylistic separation into two camps – which, in my experience of South African composers and their music does no justice to the wealth of music and musical styles appearing there today. What I hear in South Africa is much like what one hears internationally: a diverse and exciting range of creative music-making. Whilst there is an astonishing array of styles, 'scenes', and different approaches alive in the world today, all overlapping and interconnecting, none can – or would even consider trying to – meaningfully claim to be truly universally representative or valid. In my experience of South African composers – even if one looks just at the NJE concert – we reflect this broader context: we are all working in similarly diverse, individual ways, generating a remarkable stylistic range from our various experiences and interests. I find it extraordinary that, in this context, there appears to be a sense of two separate communities developing, and each composer must choose which 'team' he or she plays for.

Perhaps my physical distance from the situation has led to me missing the point or misunderstanding what is going on – if what I describe is not the case, that can only be a good thing and I would be very pleased to be corrected. I'd, however, follow the activities of a large number of South African composers through personal contact, social media and websites, soundcloud and the like – and this sense of division seems to me a real issue in many peoples' minds. In closing then, the thing I'd ask particularly young South African composers to consider most carefully is this: if you feel you are expected by teachers, mentors, colleagues, peers, or indeed anyone to choose an approach, mind-set, aesthetic, style – whatever one might call it – to

win approval, be successful, or to develop as a composer, then you should ask yourself whether this constitutes real nurturing of and engagement with your individual creative life. We should all be listening as widely as possible and with open minds and ears – we needn't accept everything as being useful to us creatively once we've weighed and considered it, but we should always keep exploring, both for the sheer joy of discovery and for ideas, sounds, techniques which we might use to enrich our own work. What is absolutely clear is that nothing positive will come out of attacking that which is different to us and creating division. Surely, if we don't understand this yet, we really have not been paying attention.

Juilliard concert review

Lukas Ligeti

The Ubuntu Festival in New York City, which ran for four weeks in October/November 2014 mainly at Carnegie Hall, was a one-time showcase of South African music and arts in celebration of twenty years of democracy after the end of apartheid. Featuring a who-is-who of current South African culture from Abdullah Ibrahim to William Kentridge, and from Zulu choirs to Western-trained opera singers, it gave an American audience, whose knowledge of South Africa is generally rather limited and dominated by clichés, a wide-ranging overview of the cultural goings-on in the extremely diverse, multifaceted country that is South Africa. While few of the featured artists are true household names in the United States, they are nevertheless among South Africa's best-known cultural figures, and to the true connoisseur of South Africa music and arts, the program did not deliver many surprises.

But the festival also included some less mainstream programming. That new 'classical' music would have been an unexpected area for the festival to cover seems odd, as concert music represents the main thrust of Carnegie Hall's mission. But new 'classical' music from South Africa is sadly still largely absent from the international stage, and we should be thankful that it was represented in the Ubuntu Festival at all, even if the only concert of this kind didn't take place at Carnegie Hall, but rather, on November 3rd, at Paul Recital Hall, the home base of the New Juilliard Ensemble and its conductor, Joel Sachs. Even if it wasn't Carnegie, the location - at the Juilliard School, New York City's most prestigious conservatory - proved congenial, and the concert was well attended.

On the program were eight pieces by living composers from South Africa born between 1949 (Kevin Volans) and 1978 (Andile Khumalo). The programming triggered some controversial reactions; several composers were unhappy not to have been included. Indisputably, some worthy composers were left out, but when limitations of time and budget are imposed, it is inevitable that the programming, subjective by necessity, will not include all noteworthy potential contributors.

Notwithstanding any dissatisfaction or controversy, the concert presented an extremely impressive, kaleidoscopic overview of current compositional activity in South Africa, a crucial sign of life by South African new music on the New York City scene. One can only hope that it raised international awareness of, and interest in, South African new music; if it eventually leads to a more frequent inclusion in American concert programmes of the represented composers, as well as those who were left out, it will have served its purpose.

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

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

Michael Blake's *Rural Arias*, for eleven musicians, was inspired by the living conditions in South African villages. Blake often features unusual

instruments in his music, and here the honour goes to the singing saw, its timbre, described by Blake as ‘disembodied’, representing the fragility and powerlessness of the disenfranchised inhabitants of South Africa’s rural regions. Blake's vocabulary here is less strongly indebted to American/British minimalism than in some of his other pieces, but he takes this stylistic departure in a different direction than Loveday, establishing an eerily interesting atmosphere with vague references to European modernism.

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

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

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

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

Joel Sachs conducted the New Juilliard Ensemble with much inspiration and energy. No other city's musicians can quite match the level of activity and consistency of those of New York City, and while the ensemble was not always as polished as these musicians will undoubtedly become after having completed their studies at Juilliard, the performance was both sensitive and strong.

If anything, this concert gave ample proof that South Africa's new music scene is unjustly overlooked. South Africa's composers need not fear the competition from other parts of the world; had this concert featured music from the United States, United Kingdom, France, or elsewhere, the result could not have been more convincing than what was delivered by these living composers from South Africa.

Can't see the trees for the forest at the 2015 Grammys

Frank J. Oteri

It's been a few days [*at the time of this essay's original appearance – ed.*] since the 2015 Grammy Awards were given out. Since then, in the wake of the televised broadcast, the web has been all aflutter with debates over whether Beck or Beyoncé has greater artistry, whether a domestic abuse PSA by the President of the United States projected on a video screen during the awards will have positive or negative political impact, or if Paul McCartney should have sat down or continued to dance when the cameras landed on him. I'm more concerned about who the cameras *didn't* land on and what that ultimately means about these awards and their significance in the mainstream of our culture.

Normally we feature a Grammy wrap up on this site but since information travels virtually at the speed of light on the internet these days, we figured that anyone reading us would already know who all the winners are. Then again, folks who clicked on *Rolling Stone* magazine's 'The Complete Winners List' or the coverage on two of the three major television network websites—NBC (which simply lifted their info from *Rolling Stone*) and ABC—were left completely in the dark about many of the awards that *we* would have been particularly concerned about. Admittedly CBS (the network that aired the broadcast which only featured the awards in categories fitting some executive's rubric for what could be classified as mainstream pop music), has a complete list of the awards on their page, and CNN offers a list of 'the awards you didn't see' (though not on their main article about the Grammys).

If the Recording Academy feels that certain awards they give are not worthy of exposure on network television (which ultimately are the awards that wind up getting reported on in most of the media outlets and therefore the ones that most people are aware actually of), why give the awards in the first place? Aren't these not-ready-for-prime-time awards ultimately those trees that are falling silently in the forest since no TV broadcast is there to record them for us to hear? Or does the fact that these awards were live streamed on the internet earlier in the day mean that a television broadcast is ultimately irrelevant since the time folks spend online now trumps the amount of time spent watching TV? In the true confessions department, rather than staying glued in front of a TV set at home, I followed the awards on my smartphone via Twitter at a restaurant where the big screen TV broadcasting the ceremony was drowned out by a live DJ.

The Recording Academy clearly has a problem with how to acknowledge diversity. Tons of pundits are now claiming that Beck and Beyoncé's albums are so different from each other and that to lump them together is not fair to either of them. But what about albums (all 2015 Grammy winners) that are even more different than either of those—such as Cantaloupe's recording of the Seattle Symphony's performance of John Luther Adams's 2014 Pulitzer Prize winning *Become Ocean*, Nonesuch's recording of the St. Louis Symphony's performances of two recent works by that other John Adams, Chick Corea's jazz trio album *Trilogy* (which fetched him two awards), violinist Hilary Hahn's compendium of encores newly composed for her (*In 27 Pieces*), a disc devoted to the 43-tone just intonation music of Harry Partch, or Arturo O'Farrill and The Afro Latin Jazz Orchestra's *The Offense of the Drum* (which won for best Latin jazz album, a category the Academy tried to eliminate a few years back)? Are these albums served by the Grammys they've received if most folks don't actually know they received them?

What would have happened if those albums were allowed to compete in the "Record of the Year" category? Would Kanye West have attempted to bum rush the show if Hilary Hahn or JLA got the nod? (That's something that would have increased everyone's awareness of those two extraordinary albums, and I say this as someone who is a huge fan of both Beck and Kanye.)

Some folks in our community are bent out of shape that the Grammy folks couldn't properly say the name Pierre Bou-LEZ (since *his* lifetime achievement award did make it onto prime time). For me, it's indicative of a much larger issue at stake here. If the general public is not made aware of the achievements of folks in all kinds of music,

how can we expect anyone to know what anyone's names are?

The article originally appeared at newmusicbox.org/articles/cant-see-the-trees-for-the-forest-at-the-2015-grammys/ *and is reprinted with permission.*

Towards evening, the southern winds rose

Daniel Hutchinson

Towards Evening, The Southern Winds Rose forms part of a suite of movements for recorder ensemble and other instruments based on the narrative of *One Night with the Fugitives (*Chapter IV) from Sol Plaatjie's *Native Life*, first published in 1916 and describing the disastrous effects of the 1913 Land Act in a poetic, masterful journalistic document. The suite is dedicated to the children of the Keiskamma Music Academy, in Hamburg in the Eastern Cape, with whom the composer has a long standing association. The excerpt upon which this movement is based reads as follows:

> It was cold that afternoon as we cycled into the "Free" State from Transvaal, and towards evening the southern winds rose. A cutting blizzard raged during the night, and native mothers evicted from their homes shivered with their babies by their sides. When we saw on that night the teeth of the little children clattering through the cold, we thought of our own little ones in their Kimberley home of an evening after gambolling in their winter frocks with their schoolmates, and we wondered what these little mites had done that a home should suddenly become to them a thing of the past.

A note on the composer:

Daniel Hutchinson is a 33 year old composer based in Johannesburg. He teaches class music in the Pre-School and Junior Primary of St. Mary's School, Waverley. He studied composition and harpsichord with John Coulter and piano with Ros Liebman. He also plays recorders, marimbas, 'cello and percussion, and is involved in two significant voluntary inner-city education projects, the Hummingbird Children's Centre and the Music Enlightenment Project. Significant collaborations have included projects with the choreographer Gregory Maqoma (*Southern Comfort*, *Rhythm Colour, Miss Thandi*), the theatre director Ford Evanson (*Three Star*, *Schmooze*), and the filmmaker Christine Hodges. Daniel has recorded with BUSKAID and with Xolani Faku and most recently contributed composition and orchestration to Asanda Msaki Mvana's debut album, *Zaneliza.*

Unyazi 2014

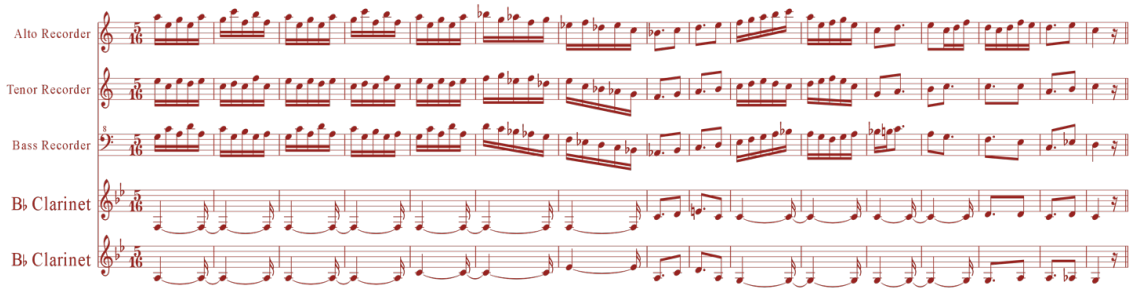
Cameron Harris

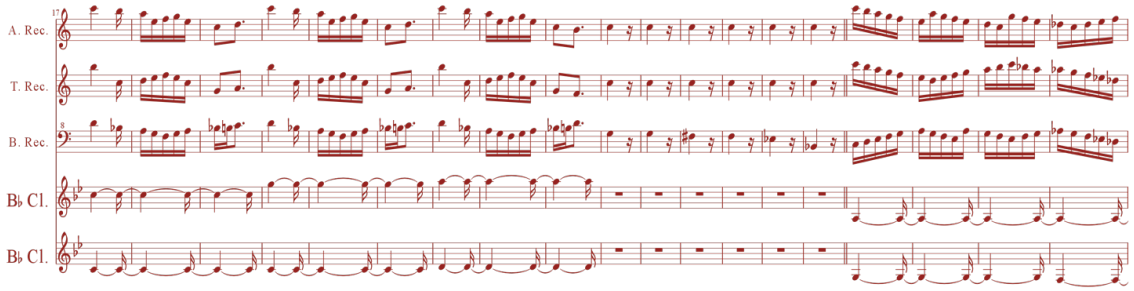
Unyazi IV Electronic Music Festival (2014) took place from 9 to 13 September 2014 at venues around the city of Johannesburg. Meaning 'Lightning' in the isiZulu language, this was the fourth Unyazi festival presented by NewMusicSA. All the Unyazi festivals have included international cooperation and international artists but this was the first festival in which NewMusicSA worked specifically with another ISCM section (the Japan Society for Contemporary Music). It was also the first time that the Unyazi festival worked with the Fak'ugesi[1] Digital Africa Festival in Johannesburg to maximize its reach and capacity. Fak'ugesi provided important funding and

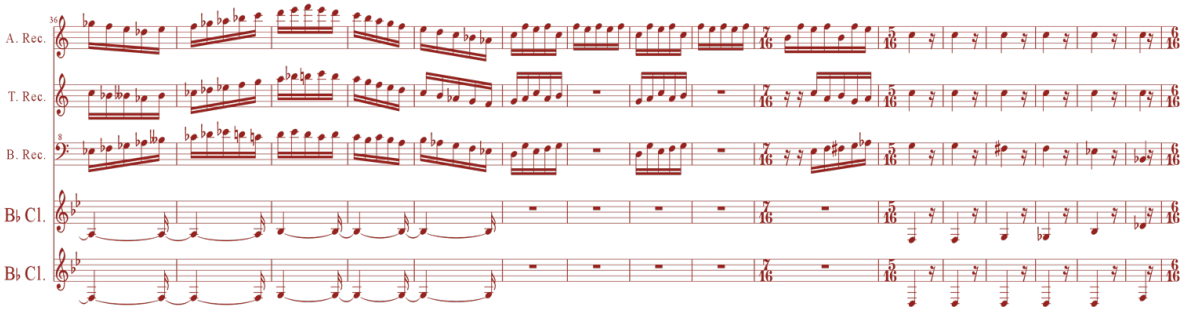
[1] 'Fak'ugesi is also from isiZulu. It is slang and can be interpreted as 'turn on the lights'.

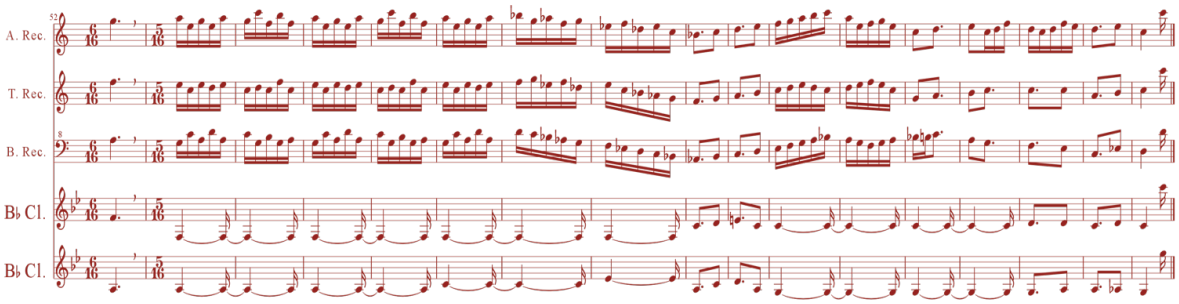
Towards Evening, The Southern Winds Rose

Daniel Hutchinson









publicity/marketing support. Through this umbrella, Unyazi also collaborated with the A MAZE Digital Arts festival that ran concurrently. The two festivals combined for a number of workshops and performances.

In addition to this, Unyazi also partnered with the annual South African Society of Research in Music (SASRIM) conference, which ran for the second half of Unyazi. The lunchtime concerts and all events on the last Unyazi day (Saturday 13th September) were open to SASRIM delegates. As such the activities of the Unyazi festival reached a wide range of communities within the city and beyond.

The festival contained a balance between South African and international input with a special focus on interaction between South Africa and Japan/the Pacific Rim. NewMusicSA's own ensemble, The South African New Music Ensemble, performed a range of work including an electronic piece commissioned for the festival (*Stroompie* by Maxim Starcke). Members of the ensemble also collaborated with Japanese composer Tomoko Momiyama.

Kazuhisa Uchihashi, also from Japan, performed in two concerts, a solo performance and as part of the Expats Trio in the closing concert of the festival. His music, a spell-binding mix of electronics, guitar and Daxophone (a close miked, bowed wooden idiophone) found particular resonance with Johannesburg audiences and the demonstration session where he detailed how he used this unusual instrument in performance was a highlight of the festival for all who attended.

Johannesburg based musicians Jill Richards and João Orecchia collaborated with video artist Jurgen Meekel and Japanese composer Tomoko Momiyama to create a new multi-media work for the festival entitled *When Humans Go Extinct.* This drew inspiration from field visits and recordings to the Cradle of Humankind. The project also involved members of the Earth Sciences department of the University of the Witwatersrand and Paleoanthropologists from The Cradle of Humankind. It captured the imagination of many around the city: the word got out about the project as the piece was created and as a result the concert's audience numbered almost 100, with standing room only in the venue. The work is to have a life beyond the festival as Richards, Orecchia and Meekel will visit Tokyo in mid-2015 to perform the work in Japan.

Other performances and projects by South African Artists at the festival included QOB'UQALO for uqalo, voice and electronic sound by Jürgen Bräuninger and Sazi Dlamini and an improvised electronic work for dancer, vibraphone and computer by Brydon Bolton, Frank Mallows and Thabo Rapoo.

The Unyazi listening room was a focal point of the festival. This ran throughout the festival and its central location attracted a consistent stream of listeners. The Listening Room's programme was curated by Carl Stone.

The programme included music by composers from South Africa, Australia, Canada, China, Hong Kong, Korea, the Philippines, Rwanda, Singapore, the USA, Vietnam and Japan. As such, the facility brought a wealth of new music that has not been heard in the country before to South African festival-goers.

A central part all NewMusicSA's activities is the *Growing Composers* composer development programme. In the present edition of Unyazi this took the form of presentations, lecture demonstrations and workshops by many of the artists who performed in the festival. The sessions were fascinating and were attended by a varied group of interested composers and musicians.

The educational events included two workshops on Max/MSP for artists, composers and musicians of different skills and experience levels. These workshops were offered in conjunction with the A MAZE Digital Arts festival and facilitated by Cameron Harris and interactive digital artist Tegan Bristow. The artists who gave talks and presentations were Tomoko Momiyama (Jp), Lukas Ligeti (Aut/US), Ravish Momin: Drum set and Ableton (US), Alfred 23 Harth (Germany/South Korea), Cameron Harris and Tegan Bristow (SA). Kazuhisa Uchihashi (Jp) gave a Daxophone demonstration session.

Tomoko Momiyama describes her work at a talk on Saturday 13th September [photo: Andrew Turner]

The 2014 ISCM general assembly in Wroclaw, Poland

Chris van Rhyn

I represented NewMusicSA at the the International Society for Contemporary Music's annual General Assembly, which took place from 8 to 11 October 2014 in Wroclaw, Poland, as part of the World Music Days festival. This report gives highlights of what happened at the Assembly, rather than reporting on the festival itself.

Anna-Dorota Wladyczka of the ISCM Polish Section gave a presentation on the newest edition of the World Music Magazine, which contained reports on the 2013 World New Music Days by myself and Barbara Jazwinsky of the American League of Composers (among others). Both Jazwinksi and I were praised for the bold criticisms contained in our reports (my short account of the 2013 festival in the previous edition of the Bulletin gives a clue of what is contained in the longer report that appeared in the World Music Magazine.) I subsequently volunteered to become a member of the Editorial Board as a way of giving NewMusicSA and South Africa more visibility within the ISCM. For the first time there was another representative of the African continent at the ISCM: The European-Egyptian Contemporary Music Society, representing Egypt, was welcomed as a new Associate Member. The possibilities for future cooperation were explored in conversations with the EECM's chairman, Sherif el Razzaz.

I was asked to give a short account of Unyazi 2014 at the Assembly (mostly from secondary sources, since I was unable to attend the festival myself), and thanked the ISCM for their contribution from the Members' Support Fund towards making NewMusicSA's cooperation with the Japanese section of the ISCM possible. Presentations were given by representatives from ISCM members who will be hosting (or who want to host) future World Music Days festivals. The 2016 WMD festival will be hosted by the Tongyeong Music Festival in South Korea, and the 2017 festival by Music on Main in Vancouver, Canada. Representatives from Beijing expressed interest in hosting the 2018 festival, and the ISCM section in New Zealand wishes to host it in 2020. The selection of new Ordinary Members for the ISCM Board saw the appointment of two women: Anna Dorota Wladyczka from Poland (whom I mentioned above) and Glenda Keam from New Zealand. This is a positive move toward making the Board more representative in terms of gender and geography – at least.

Other than long discussions on 'housekeeping' matters such as finances and the new online submission system for WMD entries, conversations focused on how future WMD festivals can be restructured in order to include possibilities for showcasing more works from each member country. Putting on one work from each full member is already difficult, so I'm not sure how

this goal will be achieved. One possibility may be to have conference-style sessions where ISCM members can give presentations on works by their local members. This could include playing recordings of works and trading scores. I will be sure to follow up on this conversation, as I think it is of upmost importance in getting the maximum out of our membership of the ISCM.

Jobina Tinnemans **on her MATA composition *Killing Time* and its film *Killing Time in New York***

MATA festival in New York, founded by Philip Glass, Eleonor Sandresky and Lisa Bielawa, commissioned Jobina Tinnemans out of over six hundred submissions to write a new work for their 2013 edition. The MATA composition is called *'Killing Time'*, for piano, cello, clarinet, guzheng and 5 knitters on electronics. It blends the grid structure of the Big Apple with the mercurial natural sounds of Pembrokeshire.


Jobina Tinnemans

'I often include non-musicians to be part of my ensemble, who, by their activity, create a rhythm or sound secondary to their action, for the particular timing it generates. I currently live in Pembrokeshire and for this work I approached its majestic coastal soundscape as an education in timing of my music. In order to keep the timing of a field recording alive and natural – since it's a document, much like a photograph is – I dissected the recording of a flock of arctic terns into single calls and turned them into a software instrument to be live reconstructed again, back into a flock of birds, at the MATA concert in New York. The sound segments needed to be triggered in a nonlinear way and I used five knitters knitting with prepared knitting needles to act as a cloud-like sequencing sampler. [This] resulted in the electronics part of the piece being conducted. Performed by members of an ensemble consisting of both conventional instruments and knitters. Similar to a conventional instrument, the audience witnessed a physical presence of an electronic sound by it's performer.'

'In contrast to the usual solitude that accompanies composing, my search for these organic sounds and timings led to working with members of the global knitting community – it became a social experience. The MATA team put out a call on social networks and members of knitting communities in New York and beyond responded in unforeseen amounts. Meanwhile, back in Pembrokeshire, knitters tested the purpose-built computer interface. Many of these meetings and developments were filmed, by friends or even strangers, for which I'm thankful – the concert was beautifully documented. I turned it into a film.'

Killing time in New York (54 minutes), an art house documentary, is set in New York and Pembrokeshire, showing the making of this contemporary classical MATA composition with knitted electronics. It also shows an intimate look into my sketch book for the piece. [This is f]ollowed by the actual 'Killing Time' documentation of the MATA concert in Roulette, Brooklyn, on April 19th 2013, stunningly recorded by Q2, New York.

This article originally appeared at https://thesamplerblog.wordpress.com/2014/01/22/jobina-tinnemans-on-her-mata-composition-killing-time-and-its-film-killing-time-in-new-york/ *and is reprinted with permission.*

SELECTED EVENTS: PAST AND FUTURE

NewMusicSA's 2015 New Music Indaba will be hosted by the Odeion School of Music at the University of the Free State, Bloemfontein, from 21 to 26 July. The event will feature an Anglican liturgical concert, instrumental workshops, talks, masterclasses, score readings, provision for sales of goods and posters.

newmusicsa.org.za

The 2014 Klein Karoo Klassique festival in Oudtshoorn included the performance of works 'by several South African and European contemporary composers' between 14 and 17 July 2014. South African works performed included Peter Klatzow's *Concerto for Flute, Marimba and Strings*, Hendrik Hofmeyr's *Concerto for Flute, Harp and Strings*, as well as choral works by Hubert du Plessis, Stefans Grové, Chris Lamprecht and Niel van der Watt.

klassique.co.za

Braam du Toit's Afrikaans opera, *Poskantoor*, was performed at the Aardklop Festival in October, 2014.

cloveraardklop.co.za

The Johannesburg Philharmonic Orchestra performed Jeanne Zaidel-Rudolph's *Fanfare Festival Orchestra* and Peter Klatzow's *The healing melody* in February and March, respectively.

jpo.co.za

Neo Muyanga's opera *Heart of Darkness* will be performed at the Fugard Theatre in Cape Town August, 2015.

capetownopera.co.za

Four:30, *operas made in South Africa* will be performed in Cape Town in November 2015, and will include short operas by Angelique Mouyis, Adrian More and Sibusiso Njeza.

capetownopera.co.za

The 2015 World Music Days will take place in Ljubljana, Slovenia, from 26 September to 1 October. Works by Clare Loveday, Michael Blake, Chris Jeffery, Pierre-Henri Wicomb, Robert Fokkens and Ilke Alexander have been submitted as the South African entries to be considered for performance at the festival. The selection committee's decision was not yet available at the time of publication.

www.worldmusicdays2015.org

The 2015 Johannesburg International Mozart Festival's programme included works by South African composers Peter Klatzow (composer-in-residence), Neo Muyanga, Hendrik Hofmeyr and Paul Hanmer, among others.

join-mozart-festival.org

Antoni Schonken (Western Art Music) and Prince Bulo (Jazz) were crowned the 2014 winners of the SAMRO Overseas Scholarship Competition for composers.

www.samro.org.za

The North-West University's School of Music in Potchefstroom, in collaboration with the Wits School of Arts and the Odeion School of Music, held its annual New Music Week in August 2014. It included performances, workshops and talks given by, among others, new music pianist Mareli Stolp, South African composer Clare Loveday, Argentinian composers Mauro Zannoli and Augusto Arias, the German ensemble cross.art, the American saxophone-guitar duo Joe Murphy and Matthew Slotkin, and the Odeion School of Music Camerata. Works by resident composers Hannes Taljaard and Chris van Rhyn were also performed. The next New Music Week will take place during the first week of August 2015.

nwu.ac.za/new-music-week-2014

Peter Klatzow was, for the second time, awarded the prestigious Helgaard Steyn Prize for Composition in 2014.

www.nertwerk24.com

EDUCATIONAL

A concise history of art music in Nigeria and Ghana in the 20th century

Chris van Rhyn

Portuguese traders first visited Nigeria in 1472-73 (Lo-Bamijoko, d.u: 2), although their contact remained on a commercial basis (Omojola, 1995: 10). Yoruba ex-slaves from the West Indies (Omojola, 1995: 10) and the U.S.A. returned to Nigeria in 1855. Others had already been rescued by the British from slave ships and repatriated to Sierra Leone, and returned to Nigeria in 1838 (Vidal, d.u.(b): 446). They were called *Saros* by the locals (Omojola, 1995:10). Other former slave 'returnees' who returned to Nigeria came from Brazil. European forms of entertainment were brought in by the *Saros*, while the Afro-Brazilians imported traditions fused from African and Latin-American cultures (Omibiyi-Obidike, d.u.(b): 153). European settlement began with the introduction of Christian missionary doctrines in the 1840s (Omojola, 1995: 10). By the 1860s the Anglican, Methodist, Baptist and Catholic churches had established missions in Nigeria (Omojola, 1995: 11 and Olumide, 1986: 3-4). The first British Consulate was established in Calabar in 1851 (Lo-Bamijoko, d.u: 2). In August 1861, three hundred boys from mission schools, led by missionaries, sang 'God save the King' at ceremonies relinquishing the rule of Lagos to Britain (Vidal, d.u.(b): 447). The whole of northern Nigeria came under the control of the Royal Niger Company in the period 1884-1886, with rule passing to the British Crown on 1 January 1900 (Brooks, 1998: 402). The northern and southern territories were merged into a single colony in 1914, which forced long-time rivals – the Hausa, Fulani, Yoruba and Igbo – to become part of the same nation. Ethnic rivalries, which were kept in check during the colonial period, broke out again after Nigeria became independent in 1960 ('Nigeria', 2002: 143).

Music education in the western school system was organized by Christian missionaries. The aim was to produce school and church leaders who could read staff notation and play hymns and chants on the harmonium. Given this aim, the syllabus mainly consisted of singing Christian hymns, European folk songs, and songs with vernacular texts that were set to existing English melodies (Omibiyi-Obidike, 1992: 29). Harmoniums were imported as early as 1853, and the first pipe organ was sent to Nigeria by Harrison and Harrison of Great Britain in 1897 (Vidal, d.u.(b): 447-448). The unsuitability of setting vernacular texts to existing melodies (this resulted in changing the meanings of words in tonal languages) eventually led to new, simple compositions being written for use at services. By the late nineteenth century originally composed hymns, canticles, 'native airs', chants and cantatas had been written and were used in churches (Omibiyi-Obidike, d.u.: 77).[2] Keyboard instruments (mainly the piano) and western music history were taught in some secondary schools (Omibiyi-Obidike, 1992: 29-30), while correspondence courses and examinations offered by external bodies based in Britain encouraged the systematic study of western music (Nketia, 1986: 219).

The first recorded concert performance of western music in Lagos took place in 1860. Audiences consisted of artisans, students, civil servants and churchmen, and the performers were mostly black immigrants. The emphasis at these concerts fell on western classical music and followed European formats (Omibiyi-Obidike, d.u.(a): 75). Due to their earlier exposure to European music and western education, the *Saros* were among the first Nigerian 'elite' who developed a taste for Victorian concert traditions (Omojola, 1995: 12). The Musical Society for Nigeria (MUSON) (Sadoh, 2009: 80), The Philharmonic, The Brazilian Dramatic Company (Omojola, 1995: 12-13), the Lagos Musical Society and the Ebute-Metta Choral Society were, among others, responsible for organizing concerts. Vidal (d.u.(a): 3-4) quotes a

[2] Nigerian 'breakaway' denominations of Christian churches had started to form since the late nineteenth century, due to the lack of appointment and promotion on Nigerian clergymen, and the requirement of Nigerians to abandom some of their local customs (Omojola, 1995: 17).

certain Professor Frobenius, who described the new Nigerian elite in a scene on a Sunday night in Lagos in 1910 (a scene apparently common to most English language church services on a Sunday night at that time, although one can imagine a similar scene at art music concerts):

> The people pour in and out of numerous buildings like music-halls, glaring with electric light. They come on bicycles, swagger canes in their hands, cigarettes between their lips and top-hats on their heads. They can be seen from outside, sitting in tightly packed crowds singing for hours together.They display all the outward signs of advanced European civilization […].

Another type of music that emerged in Nigeria during the colonial period was operatic music. Although pre-colonial ceremonial and ritualistic genres existed that employed music and dance, colonial contact led to new forms that were closer in resemblance to European opera and oratoria. Early Nigerian folk operas did not contain any action and were therefore closer in resemblance to oratoria. In the 1940s and 50s, this gave way to the more theatrical forms of opera (Vidal, d.u.(a): 26-28, 30).

The first Nigerian composers to emerge from European traditions, in the 1880s, were Robert Coker and his protégé Herbert Macaulay (Brooks, 1998: 402) Coker was known as the 'Mozart of West Africa' (Omibiyi-Obidike, d.u.(a): 76) and studied music in Germany (Nketia, 1986: 219) and England from 1880 (Omojola, 1995: 14). Upon his return from training abroad he was, among other things and in addition to being a composer, the organist and choirmaster of Christ Church Cathedral (Lagos), and producer of the Handel Festival and the annual 'Coker Concerts' (Omibiyi-Obidike, d.u.(a): 76). Macauly studied engineering and music in London, but led a life of political activism upon his return to Nigeria in the 1890s and 'became the father of Nigerian nationalism' (Brooks, 1998: 402). These pioneers were followed by T.K.E. Phillips, who Omojola (1995:20) hails as a 'champion […] of indigenous hymnody'. He was born in Lagos in 1884 and studied piano, organ and violin at Trinity College of Music in London from 1911 to 1914. His compositions, which included hymns and anthems, were usually short, tonal, and simple, and were exclusively sacred (Sadoh, 2007b: 33).

By the end of the nineteenth century some had already begun to question European political, economic and cultural dominance, and elements of pre-colonial Nigerian music had begun to find their way into the church and concerts. Fela Sowande (1905-1987) is perhaps the best known Nigerian composer internationally, and one of the earliest whose nationalist political and cultural beliefs are evident in his compositions (Omojola, 1995: 16, 40).[3] He studied at Trinity College of Music, London, and the Royal College of Organists, and returned to Nigeria in the 1950s as head of music and music research at the Nigerian Broadcasting Corporation (Alaja-Browne, 1981: 4-5, 7). His *Folk Symphony* was performed at the celebration of Nigeria's independence on 1 October 1960 (Omojola, 1995: 44). Other Nigerian composers who achieved prominence include Ikoli Harcourt-Whyte (1905-1977), Lazarus Ekwueme (born 1936) (Omojola, 1995: 34, 67), and Okechukwu Ndubuisi (born 1936) (Njoku, 1998: 238).[4]

According to Omojola (1995: 149), the development of Ghanaian art music followed a very similar trajectory to that of Nigerian art music:

> As in Nigeria, the activities of British colonial administrators, missionaries and teachers helped to introduce and consolidate the practice and consumption of European liturgical Christian music as wellas European classical music […] which provided the foundations for the emergence of modern Ghanaian art music.

The building of a castle at Elmina by the Portuguese in 1482 to promote maritime trade, saw the beginning of the longest European contact with Ghana (Mensah, 1966: 20). Although missionaries arrived at that time, they were only active in the coastal forts and did not achieve large-scale conversions until Britain gained control of much of the interior in the middle of the nineteenth century

[3] According to Alaja-Browne (1981: 10), Sowande was born in 1904.
[4] According to Omojola (1995: 71), Ndubuisi was born in 1939.

(Smith, 2012: 32). Missions included those from Basel and Bremen, German Protestant organizations, and British Methodists (Smith, 2012: 33). Ghana became a British colony in 1874 and was named the Gold Coast, after its most lucrative export ('Ghana', 2002: 94). Missionary-founded institutions, such as the Presbyterian Training College, Akropong (which were founded by the Basel Mission in 1848) were key centres for training musicians. By the early twentieth century, this kind of education included the singing of hymns, instruction in the piano, harmonium and music theory. Churches had begun to incorporate indigenous languages and musical practices before the turn of the century (Smith, 2012: 33-34, 36). By the 1920s, a Presbyterian Seminary Tune book had been published with hymns and western classical tunes set to Twi words, and the first singing band had been established to sing anthems and western hymns in the Fante language (Mensah, 1966: 20). The need eventually arose for the composition of original Ghanaian music to be used in the emerging Ghanaian churches.

Ephraim Amu (1899-1995) is regarded as the first Ghanaian art music composer of prominence (Omojola, 1995: 149-150). Nicholas Zinzendorf Nayo (1922-1993) (Avorgbedor, 2013c: online), Ato Turkson (1937-1993) (Avorgbedor, 2013d: online), Emmanuel Gyimah Labi (born 1950) (Avorgbedor, 2013b: online) and Kenneth Kafui (born 1951) (Avorgbedor, 2001a: online) are, among others, Ghanaian composers who have achieved prominence.

Institutions such as the University of Ghana and the Ghana National Symphony Orchestra have been, according to Smith (2012: 31) 'tremendously influential' on Ghanaian art music composers. The School of Music, Dance and Drama, with J.H. Kwabena Nketia as its director, was established in 1962 as part of the Institute of African Studies at the University of Ghana (Wiggins and Nketia, 2005: 57). The Ghana National Symphony Orchestra was founded in 1965, and still exists today despite a lack of government funding (Smith, 2012: 57).

Ghana achieved independence from Britain on 6 March 1957 ('Ghana', 2002: 94). Atta Annan Mensah, in a speech delivered at the First Conference of the Ghana Music Society in 1958 (Mensah, 1958: 28), expressed his wish for the establishment of music professionalism in this country as follows:

> In this El Dorado there would be a large body of people performing in orchestras, choirs, Dance Bands,Brass Bands, Military Bands and Chamber music groups, and every night one could visit, at a smallfee, large halls packed full with audiences cheering at virtuosos or at the magic world of a Ghanaian opera.

Within the context of Ghana's newly gained independence, Mensah's El Dorado strikes one today as an ironically European one that wanted to celebrate establishments of colonial origin and the individualism of the virtuoso. His 'magic world of Ghanaian opera' now reads like a fantasy of magical realism that would make hybridity in Ghanaian culture visible – for the elite world that Mensah imagined *did* exist in a much smaller way – and that would disrupt an exclusivist or nativist's idea of what Ghanain culture is. Military regimes dominated Ghana from 1966, with the country only finally returning to civilian rule in 1992 ('Ghana', 2002: 96).

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