

The Stellenbosch Arts Association presents:  
The annual  
**Huberte Rupert  
memorial lecture**

Presentations by  
Martie Meiring  
Marietjie Pauw (flute)  
with Garth Erasmus (BLIK'nSNAAR).

Music by Roelof Temmingh, Bongani Ndodana-Breen  
and Paul Hanmer (première).

25 Nov 2015 | 18.00 | Rupert Museum | Stellenbosch

**NewMusicSA**



THE RUPERT ART FOUNDATION



NATIONAL ARTS COUNCIL  
OF SOUTH AFRICA



The Stellenbosch Arts Association has the pleasure of inviting you to the annual Huberte Rupert memorial lecture. This lecture takes place on Wednesday 25 November 2015 at the Rupert Museum in Stellenbosch, and the event is scheduled at 17h30 for 18h00.

On this occasion Martie Meiring shares her memories of Mrs Huberte Rupert.

Marietjie Pauw (flute) and Garth Erasmus (BLIK'nSNAAR) present a sound curation that extends memory of a person to a meshwork of communal memory. This presentation acknowledges layers of history in the town of Stellenbosch, including the memory of 'Roesdorp', a community adjacent to the Rupert Museum that was dispersed and relocated by the early 1970s. Compositions and improvisations on music by Roelof Temmingh, Bongani Ndodana-Breen and a première performance of Paul Hanmer's composition written for the occasion will be presented. NewMusicSA sponsors the commission from Paul Hanmer.

Kindly confirm your attendance by contacting [kunsartstel@sun.ac.za](mailto:kunsartstel@sun.ac.za) or 021 808 3668. RSVP by Thursday 19 November 2015.



THE RUPERT ART FOUNDATION



/ THE STELLENBOSCH ARTS ASSOCIATION  
INVITES YOU TO

THE ANNUAL

# HUBERTE RUPERT

## MEMORIAL LECTURE

25 November 2015  
18:00  
Rupert Museum



U word hartlik uitgenooi na die jaarlikse Huberte Rupert gedenklesing, aangebied deur die Stellenbosch Kunsvereniging. Hierdie lesing vind plaas op Woensdag 25 November 2015 in die Rupertmuseum, en die aanvangstyd is 17h30 vir 18h00.

Tydens die verrigtinge vertel Martie Meiring meer omtrent haar herinnering aan Mevrou Huberte Rupert.

Marietjie Pauw (fluit) en Garth Erasmus (BLIK'nSNAAR) doen 'n aanbieding in klank waarmee herinnering verbreed tot geheue aan 'n netwerk van onthou, ook in dorpsverband. Deur die musiek-uitvoering word lae van plek-gebonde geskiedenis verwys, wat die bestaan van 'n eertydse 'Roesdorp' insluit. Hierdie gebied, geleë in die omgewing van die Rupertmuseum, het bestaan uit wonings, besighede, en 'n gemeenskap wat teen die vroeg-1970's verskuif is na die buitewyke van die dorp. Komposisies en improvisasies op musiek van Roelof Temmingh en Bongani Ndodana-Breen word uitgevoer. Ook word 'n nuwe komposisie deur Paul Hanmer, geskryf in opdrag van NewMusicSA, en gekomponeer vir hierdie geleentheid en tema, vir die eerste maal uitgevoer.

Bevestig asseblief u teenwoordigheid by [kunsartstel@sun.ac.za](mailto:kunsartstel@sun.ac.za) of 021 808 3668 teen Donderdag 19 November 2015.



DIE RUPERT-KUNSTSTIGTING



/ DIE STELLENBOSCH KUNSVREINIGING  
NOOI U NA

DIE JAARLIKSE

# HUBERTE RUPERT

## GEDENKLESING

25 November 2015  
18:00  
Rupertmuseum



# Compositions, with improvisations

**Edie Hill** from *This floating world* (2006)

Introduction to the concept of the sound curation –Marietjie Pauw

**Bongani Ndodana-Breen** *Visions Part II* (2000)

Ndodana-Breen's composition holds memories of the people and places and sounds of his homeland, South Africa, remembered whilst he was residing in Chicago and experiencing an intense longing for home. His music references the past and the present of a culturally diverse setting. For him memory of loss is not without trauma. Anna Walker reminds that remembering does not 'lay the traumatic memory to rest; however, it does change the remembering [...] to bridge the past with the present'.

**Francis Poulenc** *Un joueur de flûte berce les ruines* (1942)

**Roelof Temmingh** *Last Pieces no 2* (1987)

Temmingh noted that references to memory are feasible with this composition. According to the artist Anna Walker memory 'is perceived as crucial to understanding oneself socially, culturally, and personally'. She notes that where there is trauma, loss, or disappearance, memory is 'a foothold back into the story that has been reduced to "nothing".'

**Paul Hanmer** "... ma Wanne Kommie Druie?" (2015), première, for flutes in C and G, and improvisation on blik'n snaar and musical bows

Paul Hanmer was asked to write for this memorial lecture occasion, scoring for flute (by Marietjie Pauw), with improvisation (by Garth Erasmus). Hanmer requests that sections of the music sound in differing spatial directions, at times indicating Roesdorp, at other times engaging a present-day audience. The final sound direction for the flutist is 'outside', an indication of Roesdorp's disappearance, with remnants to be found only with memories of people who lived there, and lingering in a sounding composition such as this. Even the cries of the fruit sellers calling "Aardappels en Uiwe! (ma) Wanne Kommie Druie?" are fading.

## Postscript

Anna Walker suggests that memory transforms self and community. She quotes Maurice Blanchot on disappearance, and the power of sound as lamentation that extends memory:

*Memory that I am, yet that I also wait for,  
far from you, space of that memory, of which there is no memory  
you, who perhaps do not exist, in the calm persistence of what disappears,  
you were continuing to turn me into a memory  
and search for what could recall me to you,  
memory in which we are both held fast,  
face to face,  
wrapped in the lament I hear.*

## Contributing musicians

**Garth Erasmus** is a visual artist whose work connects South African lived reality, experience and heritage with visual inquiry and display. His public art commissions include murals at the Artscape Theatre and on Robben Island.

**Marietjie Pauw** is a flutist whose artistic research is focused on exploring intersections between curating, South African flute compositions and 'landscape' as theme of exhibition.

## Sources to this presentation

Biscombe, Hilton. 2006. *In on bloed*. Stellenbosch: SUNPress, xxiii-xxiv.  
Blanchot, Maurice. [1957] 1987. *The Last man* (adapted). Available online: ubu editions, 71.  
Giliomee, Hermann. 2007. *Nog altyd hier gewees*. Kaapstad: Tafelberg.  
Malan, Hannes. 2003. Interview with Huberte Rupert, available online, accessed August 27, 2015, <http://152.111.1.87/argief/berigte/dieburger/2003/10/25/BY/17AA/01.html>  
Martin, Denis-Constant. 2013. *Sounding the Cape: Music, identity and politics in South Africa*. Somerset West: African Minds, 10-14, 48-55, 317-318.  
Walker, Anna. 2015. 'In and out of memory – exploring the tension when remembering a traumatic event'. *Journal for artistic research*, 8. Available online <http://www.researchcatalogue.net/view/99519/99520>

## Thanks

Logos of sponsors are indicated below, in the acknowledgement of support. Thanks to Dawid de Villiers for formatting the poster and invitations. Sincere thanks to Wallace Adams and Adrian Jacobs without whom this conceptualisation would not have been inspired or further explored. Thank you also to Olga Jacobs, Danny Jagers, Hilton Biscombe, Hermann Giliomee, Aryan Kaganof, José Cardoso, Stephanus Muller, Ilse Pauw and Ernst Conradie for your thoughts and ideas. My thanks also to former residents of 'Die Vlakte' who welcomed me in attending reunion meetings in Cloetesville: Stories of displacement reverberate all over Stellenbosch. Finally, thanks, Garth Erasmus and Paul Hanmer: Your enthusiasm reverberates in steady inspiration. –Marietjie.



Stellenbosch Arts Association presents the

# Huberte Rupert Memorial Lecture

Wednesday 25 November 2015, 18:00,  
Rupert Museum, Stellenbosch

***'Memory wrapped in the  
lament I hear': Remembering  
through reverberations of  
sound***

*Marietjie Pauw - flute*

*Garth Erasmus - BLIK'nSNAAR*

## Inleiding tot my en Garth se aanbieding, wat die titel dra:

*'Memory wrapped in the lament I hear': Remembering through the reverberations of sound*

Friends, honoured guests, the Stellenbosch Arts Association and staff of the Rupert Museum, a warm thank you to you all for being here and for making this evening possible. The remainder of this brief address will be in Afrikaans. Please indicate if you did NOT receive the text in English. It is printed on white paper.

### Mevrou-se-gebou

Dankie, Nelis, vir die mededelings omtrent Mevrouw Rupert.

Ek het vir Huberte Rupert nooit ontmoet nie, maar aan musiekprojekte deelgeneem waar haar en haar familie se betrokkenheid 'n volhoubare ondersteunende rol gespeel het. Ek dink veral aan die Rupertkunsstigting se borgskap van konsertreeks hier in Stellenbosch en ook in Kaapstad by die stadsorkes. En ek beleef (ook nou weer) die kunsmuseum wat sy agterlaat: 'Mevrou se gebou'. Ek lees onlangs in 'n koerantargief dat sy gevra was, ten tyde van 'n koerantonderhoud toe hierdie museum nog in aanbou was, of sy voorsien dat daar ook musiek sal plaasvind in haar museum? Haar antwoord was dat 'die toekoms sal leer'.

Vanaand *is* daar musiek in haar gallery...

### Naklank

Die akoestiek van die ruim vertrekke van hierdie gebou val my op wanneer ek hier besoek aflê. Vanaand speel Garth Erasmus en ek vir u musiek, klanke *met* hierdie gebou *wat naklank versterk* en ons op 'n metaforiese manier bewus maak van onthou - - aan herinneringe aan Huberte Rupert, en ook herinneringe aan 'n dorp se lae van geskiedenis.

Die instrumente waarop Garth speel, bou hy as eietydse weergawes van Khoi-Khoi en Khoi-San instrumente, en die klanke wat hy daarop voortbring verteenwoordig 'n plek-bewuste ankering van musiek en menswees uit die verlede, in gesprek met die hede. Tesame met die fluitmusiek van genoteerde komposisies, gaan Garth vrylik improviseer.

Garth en my klanke prioritiseer nie een tipe musiek bo 'n ander nie, maar vra dat gekomponeerde werke en improvisasies as samevoeging simbolies uitspeel teen 'n agtergrond waar ons land se geskiedenis aspris en 'hard' te werk gegaan het met 'apart-hou' en 'suiwer' hou, ook in musiek. Die sosioloog Denis-Constant Martin stel voor dat die musiek aan die Kaap as 'kreolisering', en nie as 'apart-beskou' ondersoek moet word. Miskien is vanaand se 'teen-aan mekaar klink' 'n voorbeeld van kreolisering. Martin stel voor dat kreolisering in musiek nuutskepping behels, en veral afspeel binne kontekste van oorheersing en onreg. Musiek word dan 'n agent in die vorming van kennis, gevoel, keuses-maak, en verbeelding-aanwakker.

Ons musiek, en die naklank daarvan, vra ons om op te let na die moontlike prosesse van uitsluiting, eksklusiwiteit, elitisme en daarom ook skadu's van minagting en ver-ontmensliking wat dalk mag skuil in die kuns- en musiekbedrywighede van ons tyd en plek. Ons word gevra: Wat is die stories op die grond, in hierdie dorp, die lae van geskiedenis wat ook onreg dra? En dan vra hierdie gebeure uit die geskiedenis – hóé maak ons musiek in hierdie dorp, in die teenwoordigheid van hierdie geheues?

Soos wat klank spesifiek is, is naklank se koppeling aan onthou nie 'n vae soort verlamende nostalgie nie, en ook nie 'n romantiese, melankoliese verlange nie – dit sluit eerder pertinente mense en gebeurtenisse in, ook nie-reg, en trauma te midde van plekgebondenheid. Want ons onthou dalk grond, erwe, straatname, geboue, besighede, 'n dorp, en daarom ook mense, name van mense, maniere van doen, gemeenskappe, prosesse, veranderinge, wetgewings, gedwonge verskuiwings, uitsettings, afbreke, vergrype, ... opbou, oorlewing.

### Die naklank van Stellenbosch se musiek

Wat kan ons onthou van die musiek van Stellenbosch?

- Binne die konteks van die gedenklesing vanaand, kan ons die private en publieke lewe van Huberte Rupert onthou, haar konneksies met die klassieke musiek van hierdie dorp, klanke hier gekomponeer; hier uitgevoer; die konsertsale, die konsertgedrag.
- Ons kan dink aan die klanke van verskeie gemeenskappe wat plekgebonde gewoon het, en doelbewus verskuif is, *waarvan 'Roesdorp'* 'n voorbeeld van so 'n gemeenskap was (wat die naaste geleë was aan die huidige ligging van die Rupertmuseum).



- Nog verder terug kan ons dink aan die klanke en musiek van vroeëre Stellenbosse grondbesitters, landhere, wingerdboere, vrugteboere. In die onmiddellike omgewing is daar Krige se wingerd (waarin ons ons bevind), en die vrugteboere Cecil John Rhodes en voor hom Roux, wat die plaas wat vandag 'Die Boord' is, besit het.
- En nog verder terug kan ons dink aan die musiek van die dorp se slawe-gemeenskappe, die musiek van kerke en skole en vermaaklikheids-okkasies, en die roepstem van die moskee op 'Die Vlakte'. Ook kan ons probeer dink hoe musiek van die KhoiSan en Khoikhoi sou geklink het – soos wat Garth onder andere vanaand verklank.

### **Die komposisies wat ons speel**

Die musiek wat u pas gehoor het was van Edie Hill, met die titel wat sy gegee het 'This floating world'. Hierdie titel dra vir my iets van die breekbaarheid van ons omgewing.

Die laaste werk op ons musiekaanbieding, deur Paul Hanmer in opdrag van *NewMusicSA* geskryf vir hierdie geleentheid, dra 'n sterk naklank van Roesdorp, omdat die komponis gevra is om hierdie tema in te werk in sy komposisie. Die titel wat die komponis kies, dra poëtiese en simboliese resonans. Dit verwys ondermeer na 'n roep van groenteverkopers: "Aardappels en Uwe! ... (ma) Wanne Kommie Druwe?"

### **Roesdorp (Roux-se-Dorp)**

Ek wil u graag ten slotte vertel hoe die tema van Roesdorp na my gekom het. Van Roesdorp het ek nie geweet nie, maar in Junie vanjaar het 'n kleinseun van Chrissy Jacobs in 'n toevallige ontmoeting my meer vertel.

Vroeg op 'n wintersoggend het ek vir Adrian Jacobs gesien waar hy verwerk gedoen het aan Morkelhuis, Ryneveldstraat no 6. Ek stap nader en noem aan hom dat my Ouma vroeër in die 70er en 80er jare by daardie adres gewoon het – haar naam was Hester Heese. Hy noem toe later aan my, na bietjie gesels, dat sy Ouma gewoon het in Roesdorp. 'Weet jy waar was Roesdorp?' Hy het bygevoeg – en ek haal sy woorde aan so goed ek kan onthou: 'Toe ons klein was, hoe sal ek sê, toe die dorp nog vir ons bedoel was, het ons smiddae vanaf Lückhoffskool gestap, af in Ryneveldstraat, tot onder in Roesdorp. Daar het ons by Ouma vars-gebakte brood en *jam* geëet.'

Hy het vertel dat sy Ouma se huis, waar hy en sy ma ook gewoon het, een van die skakelhuse teen-aan die rivier was (waar De Oewer-sekuriets-behuising nou staan, reg oorkant die museum, aan die anderkant van die rivier). Hy was nege jaar oud toe hul Cloeteville toe moes verhuis.

So het ek te hore gekom van Roesdorp. Verder, met die hulp van Hermann Giliomee se boek om vir my konteks te skets, en veral Hilton Biscombe se boek waarin na Roesdorp *verwys* word, kom ek ook by Wallace Adams uit: en Wallace neem my na die bo-deel van Roesdorp daar in Aan de Wagenweg. Wallace wys my die persele van die skoenwinkel, die Moslem-slagtery, Allie se algemene handelaar, Victoria-kafee, Krige se cottages net voor die Viktoriabrug, woonhuise, ook sy huis anderkant die brug waar hy in 1938 gebore is, en vir meer as dertig jaar gewoon het. Sy huis staan steeds daar - met die oorspronklike afmetings; moerbeiboom in die agterplaas. Hy neem my ook na 'Die Bos', waar die jongmense 'Tarzan' gespeel het, en in die rivier geswem het, en hy wys my waar die huise van gesinne gestaan het wat hy by die naam kan noem – en dit is hier waar Wallace en Adrian se onthou bymekaar uitkom. Hierdie huise aan die rivieroewer was deel van Roesdorp se 'Bos', op ene Roux se plaas (daarom Roux-se-dorp, of Roesdorp, en die plaas het later behoort aan Rhodes, en daarom ook die verwysing na 'Rhodes Cottages' wat soms gebruik word).

Teen 1971 was die dorp 'wit'. Die uitsettingsbriewe was uitgedeel, die mense het verhuis, geboue is platgeslaan, nuwe besighede, kantore en huise en sportvelde was in aanbou in Aan de Wagenweg rondom Victoria-brug. Ook De Oewer sou kom.

Ons speel Roesdorp se naklank veral wanneer ons Paul Hanmer se musiek speel. Ons doen dit met dank aan Adrian Jacobs en Wallace Adams, vir hul vertelling wat aanleiding gegee het tot vanaand se musiek.

Ons nooi u uit om met u eie geheue hierdie klank-aanbieding te beleef, en in te vul met u verbeelding soos u dit goeddink en aanvoel.

I would like to ask that cell phones be switched off, and that applause be given at the end only. We feel that such stillness between music compositions best gives reverberation ('naklank') a chance to play forth. Thank you/ Ons dank u!

Edie Hill 3'00"

Praatjie 10 minute (1400 woorde)

Ndodana-Breen 5'00

Poulenc 1'30"

Temmingh 3'30"

Hanmer 7'00"

Totaal: 30/35 min





# Huberte Rupert Memorial Lecture

Wednesday 25 November 2015, 18:00,  
Rupert Museum, Stellenbosch

## ***‘Memory wrapped in the lament I hear’: Remembering through reverberations of sound***

After ‘This floating world’ (Eddie Hill), the following address  
will be delivered in Afrikaans

**Address by Marietjie Pauw**

### **Mrs Rupert’s museum**

Friends, honoured guests, the Stellenbosch Arts Association and staff of the Rupert Museum, allow me to extend a warm thank you to you all for being here and for making this evening possible. Thank you, Martie, for speaking about Mrs Rupert.

I did not ever meet Huberte Rupert, but participated in several concert events and series that she and the Rupert Arts Foundation supported here in Stellenbosch and in Cape Town. And tonight I experience, once again, her gallery. When the gallery was still being built, she was interviewed by a journalist who asked her whether her gallery would ever host any music events, and her answer, then, was that ‘only time can tell’.

Tonight there *is* music in her gallery, one of a few concert events that have already been presented here. Last year I presented a music event in the hall where the Pierneef landscapes hang, and it stems from that event that the Stellenbosch Arts Association asked me to present a sound curation on occasion of tonight’s memorial lecture.

### **Reverberation**

Whenever I visit this gallery, the acoustical reverberation of the spacious halls strike me. Tonight Garth Erasmus and I would like to make music, with the lengthening of the



sound reverberation to remind us of remembrance in a metaphorical way. We remember Huberte Rupert; and we also remember some of the layers of history that lie in this town.

Garth plays on instruments that he creates as present-day reminiscences of Khoi-San art, so that the sounds that emanate from these are a place-and-time-centred connection to the past and the present. Garth will improvise freely with flute music that has been composed by Ndodana-Breen, Poulenc, Temmingh, and Hanmer.

The music we play, and its metaphorical reverberations, may ask of us to consider the processes of exclusivity, elitism, and dehumanisation that may have operated in the art and music of our past and present. We need to ask ourselves what stories of injustice lie in the historical layers of this town, and then the question follows ‘*how* do we make music, in the aftermath of these memories?’

I suggest that these memories are not a vague or lethargic nostalgia, and neither are they a romantic longing for what is past, but that these memories are specific traces of people, occurrences, trauma, injustice, non-caring, and place-specificity. As sound is specific, our memories linger around land, *erven*, street names, buildings, businesses, a town, and therefore also people, their names, their ways of doing, communities, processes of change, legislation, forced removals, demolition, greed, new constructions; survival.

The sounds that emanate from Garth and my instruments do not prioritize one type of music over another. Instead, our combination of composed and improvised music is a symbolic blending played out against the history of this country where separateness and apartness was prized, also in music. The sociologist Denis-Constant Martin has recently suggested that the music of the Cape be analysed in the light of creolisation theories, and not in the light of apartheid analysis. Perhaps tonight’s playing with one-another (and with physical and metaphorical reverberation and with you, our audience) becomes a present-day form of creolisation. Martin further suggests that creolisation takes place in contexts of injustice and mal-aligned use of power and that, in music, creolisation is able to amount to creation of the new. Music then becomes an agent in the formation of knowledge, the alignment with feeling, the making of decisions and in the inspiration of imagination.

### **Reverberation of the music of Stellenbosch**

What do and can we remember of the music of Stellenbosch?

- In the context of tonight’s memorial lecture, we remember the private and public life of Huberte Rupert, and we remember her connections with the classical music of this town: some of the music that was composed here, performed here, and we are reminded of the concert halls and concert practices that these compositions represent.

- We can also remember the music that was produced by and in the many communities that no longer exist as close-knit communities simply because they were dispersed and relocated. 'Roesdorp' is one such example, and this was a community that lived in close vicinity of the Rupert Museum where we are gathered tonight.
- We can also remember the sounds of Stellenbosch in a broad sweep of three centuries, imagining the music of landowners, vineyard pioneers, fruit farm landlords. Across the river from where we are now, for example, the land (that is now part of 'Die Boord') at one time belonged to Cecil John Rhodes, and before him, to a man with the surname of Roux. This museum is built on a piece of land called Krige's Vineyard.
- And then we can imagine into the past the sounds of the slave communities of this town; the music of the early churches and schools and entertainment occasions; the calls emanating from the mosque in Die Vlakte, and we can try to imagine how the music of the KhoiSan en Khoikhoi may have sounded, the latter as Garth reminds us of tonight.

Reverberation pulls together these memories, ourselves, into a network of place-centred remembering. The music we make and experience, tonight, brings into aural focus our thinking, feeling, choices and imagination.

## **The compositions we play**

You have just heard a composition that Edie Hill calls 'This floating world'. Her music reminds me of the fragility of our world. The rest of our short programme is indicated on the notes that you have.

The final composition on our programme was recently written by the Johannesburg-based composer, Paul Hanmer, on commission of *NewMusicSA*. The composition, which was intended for this occasion, carries a sounding reverberation of 'Roesdorp', as the composer was requested to write the theme of Roesdorp and its memory, into the composition. The title that the composer selects '... But when do the grapes come?' resonates poetically and symbolically.

## **Roesdorp (Roux-se-Dorp)**

Allow me to say a few things about 'Roesdorp', and especially on how this theme of Roesdorp came to me. Roesdorp refers to the homes, businesses and the community of people who lived around the Victoria Bridge in Aan de Wagenweg, on what was formerly the road to the Strand. Roesdorp also refers to the houses that stood along the Eersterivier adjacent to 'Die Bos', translated as 'The Forest' where De Oewer security housing now stands – and this is south of where we are now. I did not formerly know about 'Roesdorp'. But in June this year, on a winter's morning, a grandchild of Chrissy Jacobs met me, by chance...



Adrian Jacobs was doing painting on the porch of Morkelhuis, 6 Ryneveld Street in Stellenbosch. When I spotted the door open and him in the area, I approached him and told him that my grandmother, Hester Heese, had lived at that address in the 70s and 80s. After some discussion he mentioned that *his* grandmother had lived in Roesdorp. 'Do you know Roesdorp?' He added – and I repeat his words as I best remember - 'When we were young, shall I say... when the town was still meant for us... we left (the) Lückhoff School at midday, then we would walk down Ryneveld Street, until we got to Roesdorp. There Grandma had freshly-baked bread and jam for us.' Adrian later told me that he lived with his mother and grandmother adjacent to the river, occupying one of the houses that are now part of De Oewer housing, just opposite this museum. He was nine years old when his family was relocated to Cloetesville.

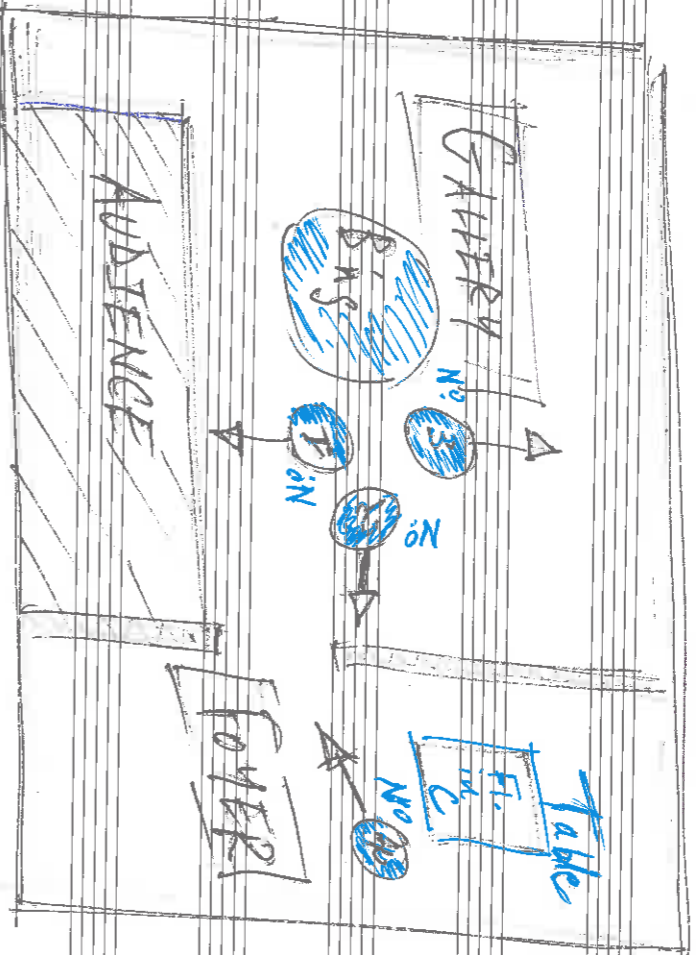
His words stayed with me. With Hermann Giliomee's book, as well as the book compiled by Hilton Biscombe I found out more, and finally met Wallace Adams. Wallace took me to Roesdorp, Aan de Wagenweg. He pointed out the buildings that still exist – the shoe cobbler, his own home (adjacent to the former *Volkskombuis* restaurant) where he was born in 1938 and where he lived for more than 30 years. Wallace also pointed out where buildings no longer exist – *Krige's Cottages*, family homes, the Muslim butchery, *Alie's General Store*, and the *Victoria Café*. He also took me to 'Die Bos', where he remembers playing

'Tarzan' as a child, and swimming in the river. He showed me where the ten houses of the families adjacent to the river stood. These were situated on farmland owned by a Mr Roux (therefore Roux's dorp, or Roesdorp) and later the whole area belonged to Rhodes, therefore also the name of 'Rhodes Cottages'.

By 1971 the final letters that ended lease contracts had been delivered, and the people of the area had been relocated. Buildings were razed, new offices and apartment blocks new houses, sport grounds (on both sides of the Victoria Bridge) were being built. The De Oewer development came later.

Tonight we play the reverberation – the lingering memory – of Roesdorp, especially when we play the composition that Paul Hanmer wrote for us. We play this music in grateful acknowledgment of the memories that Adrian Jacobs and Wallace Adams spoke about, and which inspired the composition by Hanmer. We will continue now with a composition by Ndodana-Breen which, like the other compositions, takes remembering as topic, and therefore uses sound as a metaphorical link to memory. (The rest of the music is indicated on the programmes that were handed out.) You are invited to experience this sound presentation with your own and unique memories and thoughts.

(The music follows on from here, according to the programme note)



\* Hi Mariette!

I have never seen the inside of the Report Gallery.

So this is just a simple sketch / idea of the spaces installed that I have meanwhile constructed for myself.

I am sending you 3 x copies of the music for HOSTE STANDS ① ② ③ + ④ and 2 x copies of 1. ⑤ → since this will be the only page to be left on HOSTE STANDS ④

Garth should remain in position in the Gallery, with his 2 instruments with him at all times.

You will be moving around a bit (of course!)

→ And I thought there could be at least 10 steps for you

from Stand No. ② to the Table in the foyer [Stand No. ④]

As of now (36 hrs on 09 Nov 2025) I do not have a title for this piece.

But please be patient — I will supply one soon.

Best wishes Mariette... And to you Garth.

I wish you all the best,

Garth — there are some things I'd like you to do. But that doesn't mean you should do anything (where I haven't said anything...)  
Just follow your partner, and follow your instincts.

P.S. Maurice,  
Best wishes —

4. (E)

x = [ ]

Garth  
h/loops  
bootsteps

FACE FORWARD

(towards the Audience...)

FACING

(you) LEFT...

AND BACK (towards Staud No 3)

Garth

F. Alto  
in G

Start Reacting  
to Magazine...

Staud No 2

Garth

F. Alto  
in G

Staud No 1

Garth

F. Alto  
in G

BLINK & SNARL

BREAK (Longer)

HITTING  
(the BEK)

STRUHING  
(the SNARE)

ETC.

FACE RIGHT  
(you) (towards Staud No 3)

Garth

F. Alto  
in G

Staud No 3

Garth

F. Alto  
in G

BLINK & SNARL

BREAK (Shorter) 5 sec

Garth

F. Alto  
in G

3 TREMOLOS







Garthn **BIRKIN SNARE** Effects

[Fl.] **MARIE TRIE** Put down **Alto Flute** Take up **Flute in C** Blow across Mouthpiece to warm up...

**GARTH: Take up DEEP MOUTH-BOWL**

Face towards stand No. 4

OLD METROBIST RHYTHM From the Foyer now...

VERY STRESS! with the Mouth-Bowl...

Garthn **Flute in C** dolce

**Stand No. 4**

brighter

Garthn **Flute in C** dolce

**Stand No. 4**

brighter

mf.

f.

mf.

Garthn **Flute in C** *siwrite*

quiet, reflective

**Stand No. 4**

Brilliante

col. wood

mf.

f.

mf.

Garthn **Flute in C** dolce

**Stand No. 4**

pp.

ppp.

Use body to vibrate/expand Resonator

al niente...

FIN

© Brown Maus Slow Music 15/2015 Paul J. Hancock

Empty musical staves for rehearsal or performance.

## 10 minute thought paper for 'Hearing Landscape Critically' wrap up conference, Oxford

21 April 2016

- Marietjie Pauw

I have kept the title to my paper the same as the one suggested by Stephanus Muller, who is unable to attend this conference. I will therefore attempt to position my work from within 'Hearing Landscape Critically in South Africa'. Thereafter I will briefly refer to the curation on 'Roesdorp' (translated as Rust Town) that Garth Erasmus and I presented, and on the film 'Kreun' (translated as 'Groan') that Aryan Kaganof produced from this curation.

My work is indebted to theoretical enterprises of analysis such as have been opened up by the *Hearing Landscape Critically* network. My research projects attest to the tentacles of influence that a network inquiry such as this one, with Dan Grimley as principal investigator, have had. The vocabulary initiated by the *Hearing Landscape Critically* network, on music in relation to landscape, has 'composted' and 'morphed' my playing and my self.

My work is also infused and infected by an energy that emanates from place within a landscape, and position within landscape discourse that is also a power relation. My positioning has *taken seriously* subaltern, decolonial resonances of that discourse - an 'Other Tongue', as Walter Mignolo suggests. This subaltern way of doing landscape/music is one that can not only learn *from* 'Northern' critical theoretical analysis, but is indeed one that can take up a rebellious voice to remind of some of the absences of that Northern discourse, and then, perhaps, pioneers discourse, rebelliously believing that in the face of harm 'a better world' is possible. Although my comments may appear to be forcing a binary between a 'Northern' and 'Southern' discourse (including East and West), I sense that rhizomatic networks of inquiry, where power is decentralised, have also emerged.

I am a product of privilege in South African living – privilege that relates to financial, educational, geographical and psychological confidence, and, indeed, privilege that extends to my being able to attend this conference. Such privilege positions 'hearing-doing landscape critically' in a particular way. I have therefore found impulses from landscape theory that extend into the 'decolonial aestheSis' of Walter Mignolo to be lucrative tools that help me as artistic researcher to work 'through' and 'beyond' privilege.

The systemics I have just referred to create a complex web of tension. I have spoken of a network of inquiry, a discourse between hemispheres, a privilege that emanates from history and place. I want to suggest that these jarring aspects, have, in my work, elicited a type of robustness as I engage with the 'tensions' of landscape. South African harm is not exceptional, but I sense that layers of harm on the land and in its people erupt in robust thinking and robust acting, and an acute awareness of the presence and absence of ways of doing-thinking in relation to land, landscape, music academe and music practice.

In my work I moved from a focus on flute compositions (as repertoire) and playing (as skill) towards experiencing the deposit of landscape as tension into and onto my playing-thinking-being. I explore intersections between interventionist curatorship, South African flute compositions and 'landscape' as theme of exhibition for concert events. In so doing I curate concert events that feature a selection of this body of compositions, using the theme of landscape as central emphasis.<sup>1</sup> In the process I am drawn into the notable absences, the risk-edged living, the layers of harm, the mud, murder, pooh, poverty of landscape.

For me the flute's sound is important. Through the interplay (of theory and practice onto the flute), the flute now 'matters' even more, for it is a gun that can kill, not merely a pastoral pipe, ... and with this comment I am referring to the Kaganof film that emanated from the 2013 *Hearing Landscape Critically* conference. On this conference my flute played compositions that had bearing upon South African landscape, including Stanley Glasser's solo. In the film my flute became the gun – I became the gunner – at the Marikana massacre in South Africa.

It is with these thoughts as backdrop that Garth Erasmus and I 'chase up' the ghosts of Roesdorp, and find that they do not leave us.

Our curation (and Aryan's film) on Roesdorp was a decolonial aestheSis project that asked questions as to what the stories of harm (are) that layer 'this town' - the town Stellenbosch. The event merged theory and practice and the event *delinked* in musical language by forcing a togetherness of classical flute playing with Khoi-San sound improvisation. The event held jarring aspects: This event was commissioned to be a memorial lecture, a setting that I pushed into a wider network conscience of town history – of forced removals – taking my cue from the proximity of Mrs Rupert's gallery to Roesdorp. Needless to say that the manager and former curator of the gallery, who is

---

<sup>1</sup> The landscape-centred curations for my PhD, each in turn, took me to a critical engagement with the romantic landscape paintings of artist J.H. Pierneef; to the insecure, unstable and risk-laden 'smooth space' of Johannesburg city and also to the recognition and embracing of a sub-altern voice that sounds decoloniality as a radical tool towards social transformation. The Roesdorp curation was a post-doctoral project.

employed by the Rupert family, attempted to censor my initial conceptualisation for the event. It was at this point that I was introduced to Garth Erasmus who would bring to the curation the rebellion that the jarring of context required. The event took place in a gallery that signifies (to me) business wealth, 'separate development', and 'high' art that upholds class, whilst 'class' decides which race lives where in town.

The last families were removed from Roesdorp in 1971. Today the buildings of Roesdorp have largely been demolished and replaced. The name 'Roesdorp' has disappeared from (white) talk, and remains only in the memory of the people who lived there fifty years ago. I heard of the name Roesdorp in a passing conversation with a stranger: The words (to me) by Adrian Jacobs appear at the beginning of the film. When I visited the Jacobs' home to invite them to our event, I sat and spoke with Olga. On the walls of her sitting room in Cloetesville there hung only two objects: a 2015 calendar; and a black and white photograph, framed, of Olga's grandmother's home in Roesdorp.

Words such as those by Adrian that remember a time 'when the town was still meant for us', hang like silent ghosts of shame on our town walls. I could not play amidst these ghosts, if my music continued to represent the harms of elitism, of upholding concert-going manners and repertoire as forms of such elitism. I had to play music as humility and brokenness, tainted by the history of the layers of this town. My and Garth's music *then*, together, was able to perhaps *call* the ghosts from the shadows, hear their voices, as a form of remembering. In Garth's words the day after the event, 'hul spook nog' (they still haunt).

The film by Aryan Kaganof takes a non-narrative, non-chronological and non-documentative approach to our event and weaves strands of material to become a new creation. Much of the sound in the film is sourced from elsewhere, and not limited to what we presented on the curation, thereby creating a textured layering. The film brings to the fore contextual tensions in various subtle ways. In the opening scenes of the film, for example, we hear a church bell together with an earthy tolling – the latter perhaps signifying a way of life before colonialism and slavery. For Stellenbosch this counterpoint signifies many societal and historical tensions.

The film proceeds to show members of the audience, with Paul Hanmer's face and torso central, and we hear briefly the opening of the composition by Paul Hanmer. My feet and clapping signal the exiting of people from Roesdorp, an urgency, a rasping cry, and a deep groan ('kreun'). Towards the end of that composition Garth's blik'snaar not only produces the instrument's sounds, but also sounds his own heartbeat, amplified through the 'blik' (oil drum). The heartbeat signifies a resilience in proximity to harm.

Following the opening scenes we see wine glasses displayed for the evening's enjoyment. We also hear musics that speak with and against one another, with and against the art on the walls.

In watching and hearing this film *now* I think back on the impossibility of a curated project and film to adequately address layers of harm on a landscape. And yet, with landscape and a decolonial impulse, there open up entries into stories of place that *can* be approached, sounded, played, remembered; ghosts surfacing. A few days ago Aryan sent me a comment as he was working on the final version of the film. His words were:

**The Kreun is limited in certain ways, there's a certain formula to it,  
it's almost like haiku: the challenge is to create a whole world,  
and to be inventive, within a very limited structure.**

I sense that as I work in the musicking of landscape in South Africa, I am only too aware of the limitations of structure, although at the same time I begin to learn to be inventive through the friction that is landscape. Decolonial aestheSis speaks very strongly of 'wounds' and 'healing'. It is not my place to speak of healing, only my place to be with the topics of harm as best as my land-shaped flute can.

++

1500 words  
11'00"

<https://vimeo.com/162744025>  
password is Roesdorp

<https://scholar.sun.ac.za/handle/10019.1/97579>  
Pauw dissertation (2015)