

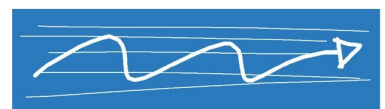


& music gender



New Music South Africa

Bulletin of the South African Section of the International Society for Contemporary Music: Issue 15



International Society for Contemporary Music
Société Internationale pour la Musique Contemporaine
Internationale Gesellschaft für Neue Musik

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editorial



This issue of the New Music South Africa bulletin comes at the end of a year in South Africa that can best be described as shrill; piercing, loud, and direct. Student protests at multiple universities have offered a set of new questions with which to engage, ones that beg us to reconsider the ways in which we both listen and speak. It is a reckoning we would be remiss to ignore, and one that dislodges the foundations upon which we think, perform, and analyse music. We have learnt – and we have been taught – that there are now new instruments with which to produce sound, and it is in the spirit of heeding these various calls emanating from this moment that this issue is rooted.

One of the pressing issues that requires focus and attention – in South Africa largely but in new music specifically – is the question of gender. Tied to matters of representation, equality, and intersectionality, gender is generative for a whole variety of conversations. Words that we once chose to only hear, such as ‘patriarchy’, ‘womxn’, and ‘gender’, now beckon us to listen. Issue 15, appropriately themed Music and Gender, is therefore concerned with the work of engendering sound. The term engender resonates; it is generate, to gender, and to call into existence. To engender sound is to imagine.

The featured pieces in this issue aim to do precisely that. Through Larissa Johnson, whose piece offers us a trajectory through which to navigate the relations of power and inscription in university music education, to Nkule Mabaso’s review of the process of arts outside the institution, we see the ways in which gender occupies a pertinent and crucial place in our discourse. Similarly, the conversation between Clare Loveday and Ceri Molewyn-Hughes grants us an insight into the ways in which music-making is textured with that which we often do not speak of.

Aside from its thematic, this issue also documents the work of New Music SA over the past year. The South African section of the International Society for Contemporary Music has continued its work in the promotion and support of contemporary music in South Africa. Indeed, the thematic that this issue puts forward is one shared by the various achievements of the organisation in 2016, evident in events and initiatives such as Unyazi and Soundings, as well as the various successes of our members.

news



2016 was an eventful year for New Music SA. The Unyazi Electronic Music Festival which was held at the University of Cape Town from 14-17 July brought a diverse cast of composers, performers and mixed-media artists together. The festival held various evening and lunch hour concerts alongside workshops and talks. Its great success can be attributed to curator, William Fourie.

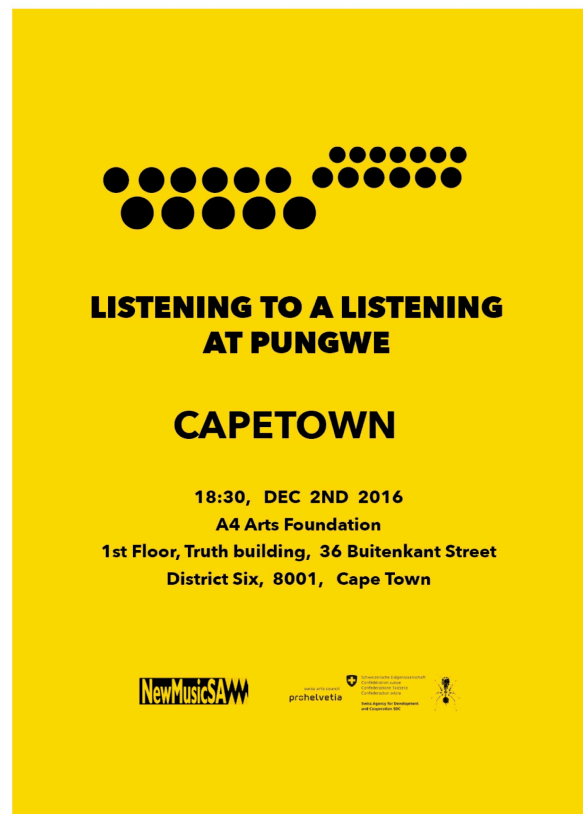
In August 2016 various concerts were held to celebrate the centenary of Arnold van Wyk. Pianist Liza Joubert and film artist/director Pluto Panoussis presented a concert on the 19th of August at the Sax Arena, Open Window Campus, Southdowns, Centurion, featuring Arnold van Wyk's iconic piece for solo piano, *Nagmusiek* to a contemporary audience with a live performance of the work, augmented by a series of visual tone poems, closely matched to

the music, to be screened as accompaniment to the live music played by Liza Joubert. A short pre-concert talk/discussion provided the audience with the appropriate tools to access both the music and the visuals. Original film footage and animations were created by the 2016 Honours group at the Open Window School of Film Arts under the direction of Pluto Panoussis.

The SASRIM 10th annual conference held at the University of the Free State/Odeion School of Music from 25-27 August featuring South African born, Kevin Volans as composer in residence, a gala concert tributed to the works of Arnold van Wyk was equally complimented by an exquisite solo recital by pianist Benjamin Fourie, featuring works by Arnold van Wyk and Henri Dutilleux on the 1st of September at the Planetarium in Bloemfontein.

In September 2016 the International Symposium on Electronic Art, which is an international non-profit organization furthering interdisciplinary academic discourse and diversity amongst organizations and individuals working with art, science and technology announced that the 2018 symposium will be held in Durban, South Africa, focusing on the topic of the „Here and Now“.

On the 2 of December the first Soundings Project, "Listening to a Listening at Pungwe Nights" by Memory Biwa and Robert Machiri was presented at the A4 Art Foundation, 1st floor, Truth Building, 36 Buitenkant Street in District Six, Cape Town. The artist's statement reads: "Listening at Pungwe' explores the relationship between the sound of language and the language of sound. We re-imagine the transnational phonographic cultures of Namibia and Zimbabwe by listening to Memory Biwa's curatorial inputs of *Ernst and Ruth Dammann Sound Collection* and Robert Machiri's *Tribute to the Original Lamellas* recordings. The overall composition of the work will gather its form through a live recording of an unbounded sonic remix of Khoekhoegowab orature and Mbira tongues."



To conclude we announce the outcome for the results of the submissions by our members for the World Music Days, to be held on Vancouver, 2017. The selection panel who was selected by invitation, comprised of:

- Prof. Marc Duby
- Mr. Paul Hanmer
- Mr. Mokale Koapeng

In successfully selecting the following works, which were submitted to the WMD 2017 Host for consideration, we would like to thank the panel for their contribution and also congratulate the following members, appearing in no particular order **Composer - Work Title** for their successful submissions:

- Avril Kinsey „**Beneath the Waves**“ for Orchestra
- Jaco Meyer „**Du bist mein Herzschlag**“ for Orchestra
- Pierre-Henri Wicomb „**Four Real**“ for String Quartet
- Malcolm Dedman „**Eventful Journey**“ for Wind Quintet
- Maike Watson „**Prälüd**“ for solo piano
- Douglas Scott „**Music for Three**“ for three players

features



Towards New Music in South Africa

Larissa Johnson

The following short essay has been adapted from an earlier paper titled, 'A Case for Critical Black Conscious Formal Music Education in South African Universities,' and presented at the South African Society for Research in Music conference in August 2016. Here I use a section that dealt with the social theory of Intersectionality as an attempt at encouraging a framework of feminist thought and practise in South African art music that responds critically to the particular complexities of the experiences of womxn in this country. I apply it here to advocate that as art music spaces - from first lessons to professional performance - in South Africa are beginning to grapple seriously with gender and the hegemony of cisgender men in the discipline, and as these spaces are being overtly critiqued by feminist practitioners and academics, that the process of attempted inclusion does not itself become exclusionary. That is, I write to appeal to the feminist thought that is being considered in our field - explicitly so in this issue of New Music South Africa - to respond to its South African context, where womxn's experiences of patriarchal and misogynist oppression are intricately connected to oppressive experiences established on bases of race, heteronormativity, sexual identity, and class.

To begin to speak on Intersectionality,¹ I must refer to bell hooks, whose work first introduced me to a feminism that speaks to black womxn and women of colour (WOC),² and introduced me to the concept of 'white-supremacist capitalist patriarchy' that has strongly shaped my personal-political outlook. In a highly accessible format of presentation, hooks speaks about it in a wonderful videotape series, also available in seven parts on YouTube called, 'Cultural Criticism and Transformation.'³ It is a description of the social theory of Intersectionality and refers to interlocking systems

¹ For the text in which Intersectionality was coined, see Kimberlé Crenshaw, 1991, 'Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color,' in *Stanford Law Review* 43(6), 1241-1299.

² I use black person and person of colour to acknowledge the political, social and cultural complexities and internal power dynamics of people marginalised on the basis of race.

³ *bell hooks: Cultural Criticism and Transformation*. Directed by Jhally Sut. 1997. Northampton, MA: Media Education Foundation, 1997. VHS. Accessed on YouTube, posted by 'leocine,' December 10, 2006, https://www.youtube.com/watch?v=KLMVqnyTo_0.

that shape our oppression. It is not about a person, or even a group of people but rather about social-political-cultural-economic structures that various people, in various historical actions have built to elevate and maintain a particular position of power and privilege over others. The concept allows us to unpack race, gender, sexuality and class as experiences not separate from one another, and it gives us the language to understand our experiences by giving us a framework of oppression.

I particularly like the term because as much as it is a valuable tool for analysing the construction and maintenance of power, it also allows for a complex reflection of ourselves: how we exist, and how we see others existing. When understood – beyond the shock of the term – it is a powerful tool for unpacking our privilege, just as we unpack power built on oppression. As an example: I am a so-called ‘light-skinned’ WOC, middle class woman. I am private school educated, and currently an undergraduate university student. I am also cisgender, and heterosexual. I am able-bodied. So though I am a WOC and a womxn who experiences racist, misogynist discrimination, I am economically privileged in a way that the majority of black womxn and WOC in this country are not. Similarly, though I regularly experience a hyper-sexualisation of my body because it is close enough to white to be beautiful but with just enough black to be exotic, I have not and will not experience the extreme violent masculinity that polices and harms those black people and people of colour (POC) who are transgender, nonbinary, and so on.

When we talk about or aspire towards a feminist approach and practise in art music in South Africa, we must acknowledge that the population of this discipline is predominantly white, the inverse of the racial profile of the country. There is then the danger that the womxn who are considered, who come to mind when one hears ‘womxn in (contemporary) art music,’ are white and that consequently black womxn and WOC are excluded from the conversation. When black womxn and WOC are not considered and included in the conversation, those experiences that are common amongst black womxn and WOC are not included in frameworks put in place to support musicians. For example, where class and race intersect, a challenge that faces many black and POC students is that of ‘black tax’ – the necessity to financially support one’s family as soon as you are able.⁴ This commonly presents in brilliant black and POC students choosing not to undertake post-graduate study, and often not because scholarships are not available but because of the need to support others. If further study does not allow room to also work, it is often rejected. In the performing arts discipline I see this manifesting in black

⁴ See Mosibudi Ratlebjane, 2015, ‘How ‘black tax’ cripples our youth’s aspirations,’ in Mail and Guardian, <http://mg.co.za/article/2015-10-29-how-black-tax-cripples-our-youths-aspirations>.

and POC students choosing performance or teaching specialisations, even if they are gifted composers or writers. The implications of this are dire. What it ultimately means is that those areas of creative and intellectual production in art music, those areas that shape what music means and should be in this country, and that represent South African art music internationally, are dominated by white people, which is not a true representation of the South African cultural makeup.

Similarly, when we talk about womxn in the feminist context, we are referring to all people who systemic patriarchy disempowers. In the same way that black womxn and WOC must be considered in this discussion, so must womxn who are not cisgender and heterosexual. Though the art music industry is generally very accepting of cisgender gay men, there is no overt acceptance of lesbian womxn or transgender, or non-binary people, and the experiences of black people and POC who lie beyond the gender binary, or do not conventionally sexual identify, are largely made invisible.

Finally - and this discussion is by no means exhaustive - beyond the critique of the discipline as regards to who makes or is practicably supported to make art music, and who performs in what format, the intersectional discussion must extend to who consumes the new music we are attempting to make. If we continue to perform in spaces in the centre of town, at 8pm on a week night, audiences will never change from the current white, middle class, middle aged constitution who have cars and expendable income for concert tickets and babysitters. If we are not active about sourcing funding that allows for economically inclusive performances, then these discussions on drawing womxn equitably into the centre of the discipline become a practice of realising privilege for those womxn who are systemically centred, except in terms of gender and sexuality, rather than dismantling oppression for those womxn in the margins. If the latter is undertaken then a feminism that responds to and works for all womxn can be achieved.

So, 'white- supremacist capitalist patriarchy' simply provides nuance, or complexity to what tend to be reductionist labels. What they do is shape how we can, and should navigate different spaces. Acknowledging them not only helps to understand what is happening, and how to address it when being discriminated against, but also helps to understand the ways in which each of our words or our presence, or even silence can be violent towards others. If the music industry, the art music industry in particular, is serious about establishing itself as contextually relevant in this country, learning to respond to these complexities is essential. Thinking about womxn in South African art music is necessary, its time has come, and it is certainly a good starting point as the industry

begins to grapple with its position in this society. I hope that it will be an inclusive process.

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A Review of the Newcastle Creative Network

Nkule Mabaso

This is a rare and honest reflective moment for me to be writing about the Newcastle Creative Network away from the cycle of funding proposals, narrative reports, and searching for financial support opportunities to make this project grow. Newcastle Creative Network is geared up to inspire people of all ages to embrace a positive cultural identity. The flagship of the network is our annual Newcastle Township Arts Festival, hosted in Madadeni Township, Section 4. This year – 2016 – will see the 5th edition of the festival. Section 4 has become the cultural epicentre of the Madadeni Townships and it is no small measure that as a result the annual Newcastle Township Arts Festival has become a much-anticipated highlight.

I have founded the organization exactly for this purpose. The Newcastle Creative Network was born in 2011 with the premise of art as an asset, social capital and recognizing the need for cultural infrastructure. The Network and its projects were and in most part continue to be idealistic in nature. We set to create a database and disseminate vital information and current opportunities to creative who might have limited access to web resources and the skills it takes to convert information into opportunities and further into real projects.

In order to reach as many people as possible from all ends of the spectrum – from the funding, the audience, the partners, the creators/ exhibitors and so – the organization process is a delicate dance that starts far before each event. Besides the creative look and identity of the festival are all the legal considerations of having to acquire permissions each year, to be compliant with all legislation, it requires orchestrating a well oiled team, without with elements and parts of the project suffer. Knowing that one has a reliable team that plays their part makes it more possible to be able to dedicate time and effort to the creative aspects of the festival, finding the works and artists that share or work within the thematic of the given years festival.

After all the administration and management, the exciting part of the festival is still conceptualizing the creative elements and thematic components. This too presents its own challenges because the theme must reach across varying knowledge levels to encompass a wide section of the intended audience and still satisfy the needs of the exhibitors.

Over the last five years the network has enjoyed steady and albeit slow paced growth. In the middle of all this growth we have had plenty of ironing out to do. From questions of

continuity and relevance; to charting and reorientation direction of the organization; to real questions of sustainability - both social and financial; and yet here we are. Still without concrete answers to these questions and with a shifting flag pole in the horizon which functions as our self-reflexive axis. On this journey making this organization sustainable and in my role as an "artistic-entrepreneur", I don't feel that my gender somehow has entered into it. Instead I think these challenges have been as a result of the natural growth of the network the journey to sustainability. Later on profitability is just a process, and we have laid down the ground work and take direction from both the way that the organization is growing and also the direction we would like it to go; without forcing either direction but being very open to new influences and information.

Working at the intersections of arts and community development at grassroots level presents me with many interrelated challenges, such as the challenges of defining our community of artists and not creating hierarchies between the various art forms, while also remaining cognizant of the varying levels of entry for the different genders and age groups. The senses of incongruity between what we hope to do and the expectations of our assumed and supposed audience.

The artists in our network are all at differing ages, levels of training and education, from amateur to professional. One of the main ways that we work with our grassroots based creators is to find out their interest and desires and then align our projects towards that end. For example, some artists desire to be more professional, and as such we host workshops with national and international artists who arrive to Newcastle in the weeks before the festival. Here they share non-prescriptive information on various aspects as directed by the local artists to take up the task of hosting the visiting artists and workshop facilitators. I think one of the key challenges that we faced initially was one of distrust, the community and artists distrusted the initiative because they felt that it might only come to exploit and there will be no benefit for them. Once we had broken down this barriers, and also it was very important that the network not disappear, or this would somehow make this fear true, we have had more buy in and support from the community members and artists who all round actively participate and work on building the festival together with the larger network.

I have however had negative experience with middle aged men who attempt to gate keep and unfortunately for them I just tend to bypass them and get to the important people directly. I think the real fear that they have is that funds that they used to receive will be diverted to our project and somehow they will lose out on something and they really do not see the value of collaborating. But I am a bull dozer, I really do not entertain their insecurities and we grow in spite of that. Until eventually, they decide to come on board.

One point however we are sure of is that music is by far the totalising expression that is understood and both young and old and is indiscriminately enjoyed, from the choral form to hip hop and local variations of dubstep. It is the one genre that most feel equipped to enjoy without reservation, with total contentment. The best example that was memorable was a international web based collaboration between Milenko Lazic and a local poet Lindelwa Tshabalala who recited live in Newcastle her poem over noise/music that Milenko made over Skype in Zurich and it was projected outside before the fashion show in 2014.

The annual festival occurs in Newcastle, South Africa and is based on Collaborative Performance and production of (visual arts/theatre/music/food) through Exhibition/Discussion platforms that occur through facilitated cultural exchanges with national and international partners. At this stage the festival has not reached its possible interdisciplinary potential and remains instead very much multi-disciplinary. This is really due to its developmental nature, and definitely in the future we look forward to collapsing these boundaries.

It should be noted that, with the exception of economic impact studies, almost all other research focuses on the benefits that accrue to individuals and organizations involved in the arts, rather than the direct impact of the arts on a community as such. We find ourselves in this trap. The trap of narrative reports and their explicating mechanisms that connect well-defined arts activities to well-defined outcomes. Sometimes we question what we are doing at all, whether the network is actually just a self indulgent exercise and if we really have any social impact, because any possible economic impact at the this stage is negligible.

The question of gender is very important when writing funding applications and when supporting artists at grassroots level where it is especially difficult for women and females to be artists because they also have to support their children, families and extended families. So we make it a point to work with women as part of the team and to make contributions towards the expenses they incur in while at the service of the Network.

interview



The Challenges Facing Female Musicians in Popular Music Making

Clare Loveday in conversation with Ceri Moelwyn-Hughes

“The problem is not women, not our empty internal spaces or our menstrual cycles. The problem is in our institutions and our education. That's where the change needs to happen.”

Clare Loveday (CL): We're here today to talk about your experiences of working as a woman in the world of popular music making, more specifically the work for your Masters degree on women working in music. Your Masters thesis generated a lot of interest and discussion – it is, as far as I am aware, the most extensive and in-depth study of women in music making in South Africa – so perhaps we could start with that.⁵ The title is clear “Women, Gender and Identity in Popular Music Making in Gauteng, 1994-2012”. Why did you choose this topic and, given what a potentially big topic it is, how did you define it?

Ceri Moelwyn-Hughes (CMH): I wanted to write about women, and it was obviously about gender, but it also became very much about the identity of the individuals. I called it popular music making rather than jazz specifically – what I was really doing was about excluding classical music.

CL: So how did you choose the women you included in your study?

CMH: It was quite organic. It started with women I had worked with and women I knew, and it grew from there. I was aiming to interview as many female instrumentalists as possible.

CL: As opposed to female singers ...

CMH: Yes, I did interview singers at the beginning. There was some decision-making

⁵ Moelwyn-Hughes, C. 2013. “Women, Gender and Identity in Popular Music Making, 1994 – 2012.” Unpublished Masters thesis, University of the Witwatersrand. (Available at

during the Masters process. One of the major decisions I made early on was not just to interview the famous, although I interviewed some major women in the popular sphere. I did limit it though to professional women musicians, so I didn't interview amateurs or part-time musicians. I focused on professional women musicians, at any stage of their career, and I tried for a spread of race, styles – jazz, pop rock, stages of career. The one area I didn't cover was Afrikaans music. I couldn't cover all bases.

CL: In your interviews was there anything common to the experience of women in music?

CMH: I think there were common themes. What I tried to do was have a set of questions that asked about areas of experience. For example, “What was your experience getting into music”, or asking about teachers who supported them, or if their education was formal or informal. I would try to have areas of questioning and from there it would develop into an conversation. And some would lead me very directly into specific areas of discussion, and some I would have to prompt a bit more.

When it came to writing up the thesis I looked for common areas of experience. Some of that came about my questioning about the early years, their educational experiences. And then from women talking about their experience in the work place there were arising themes. Some became predominant themes which many women spoke about. Sometimes some women would have had a particular experience, or notably in the field of jazz instrumentalists, they would have had a very different experience to other women. Maybe the genre has different thing about it.

CL: Perhaps you could talk more about that ...

CMH: In pop, for example, you see more and more women on stage. It's not that shocking these days to see a woman guitarist. We've become used to having women front a band for many many decades. But when you have a female bass player, or female drummer or female saxophone player, in the professional arena you are very much in the minority. And so, there is a dual edged thing. A lot of women don't want to talk about gender issues or areas of challenge or difficulty around their gender in the working world. It doesn't enhance the career to be spouting feminist ideology.

In the interviews we would get to a certain level of trust. The fact that I had been on stages with these women, and was to some degree an insider with similar experiences, there was level of trust. This helped, particularly women in jazz, to open up and say “there are issues”. For example, someone I didn't interview, Ingrid Jensen, who is a brilliant Canadian trumpet player, if you read a lot of interviews with her she just knocks gender aside and doesn't talk about it. But if you get to know her, she is very uncontained about it. And I think that there's a pragmatic decision about not spouting feminist ideas. It doesn't necessarily enhance your career. But there are these areas of experience that are difficult for women to talk to.

I suppose I wanted to find out what other women's' experiences were. I was led by my own experience of having my own areas of challenge and wanted to find out if other women had them too.

CL: And what were those areas of challenge shared by the women in your study?

CMH: I think a particular area of challenge is education. So finding people who will teach them, especially for black women. Who will teach you maskanda guitar? There are more and more female instrumentalists [than there used to be], but it's difficult in certain informal teaching situations to find the teacher who will encourage you, who maybe won't be stereotypically prejudiced against women learning in a certain field of interest. So education comes into it a lot.

As a satellite point: women need role models. The women who have succeeded haven't had people who've pointed out the difficulties. They are making the new paths, and that's terribly difficult.

One of the reasons I didn't include women in classical music is that it seemed to me a more legislated area of music making. Most of the time you have a contractual agreement with an orchestra, or a concert situation. You're working in large numbers, you come in for a three hour session, etc etc. In my experience, in popular music making - and I include jazz in that - you are often working for cash, you often on tour. It was just a bit less legislated and I thought that might have been where more areas of difficulty might come up, and I think that it true.

Sexual harassment was a very big area of challenge for women, which took me by surprise. I imagined there would be instances of women having a difficult time, but there were so many who talked about it.

So women on tour, women staying in unideal situations ... Mostly it's in the area of power relations. Powerful men ... for example, couch auditions. There were young singers in particular who were confronted with producers or someone recording them, or someone in a position of power early on their career, offering a break in exchange for sexual favours. There were women who did it, and women who wouldn't. And they looked back on career choices and wondered how the decisions they made affected them.

One woman who had her first big break with a really famous musician. And she wouldn't sleep with him, and she was kicked out the band. Then she developed a reputation, of course, which wasn't true, but other stories were attached to her because she had ousted him.

Another woman I interviewed tells of being on stage, doing a big theatre show on tour, and being in a very awkward situation with a sound engineer who subsequently played havoc with her sound, and she ended up having a nervous breakdown.

This area of challenge of men in powerful positions and the sexual harassment that comes from that - I don't mention this challenge lightly. Of the 28 women I interviewed,

far more than 50% mentioned incidents of sexual harassment. They might have dealt with it differently – some better than others – but almost all of them had some kind of story to tell.

And of course, whether they were willing to tell that story, and to what extent they were willing to tell it, relied on the relationship with me. In the end, I suppose, I felt a responsibility to those women, who had opened up to speak about it.

As I mentioned, I think it's very difficult in a musical career to speak about it because you'll be prejudiced against the jobs you get.

CL: In the classical music world, I have heard people talking about women performers purely in terms of how they appear: “So-and-so is such a graceful player, so-and-so looks so beautiful behind the piano” etc. Is there a similar experience among the women you interviewed?

CMH: A large number of the women I spoke to find work in the corporate market in Johannesburg particularly – corporate functions etc – which relies very heavily on sexualised performance. So there was a large theme that arose: that this is a way that women can find a niche in the music industry. It's not necessarily a very feminist or empowered or comforting one, but it is one in which women can find jobs. Women spoke with anxiety that their careers start to fade around 40, about the need for plastic surgery.

There were quite a few women who spoke about put downs about their femaleness or their look or their sexuality. There's a lesbian saxophone I interviewed and I imagined that she'd be strident, outspoken. But not at all: she interviewed as having had no areas of challenge, she was a delight to speak to, and she was a closed book. I thought because of the way people spoke about her, and her reputation in the industry, that she would have more to say. Fair enough, she didn't know me that well. That's a telling tale in itself.

Another theme that came up was the idea of a male protector. It could be the older musician in the band who protects women from rape or harassment, or a male person in the band who protects you from difficulties with other men. It's not a very satisfactory solution that you need a man around who can protect and buffer you; that's a great shame. Many of the women talked about someone in their career who had shielded them, who had provided a buffer.

CL: As we are doing this interview on November 8, US election day, it might be useful to think about differing levels of required competency. As Barbara Kingsolver said recently of the election: “If anyone still doubts that the inexperienced man gets promoted ahead of the qualified woman, you can wake up now.”⁶ Was there every any mention in your research of women having to be better to be treated with the same respect?

⁶ <https://www.theguardian.com/commentisfree/2016/nov/06/hillary-clinton-white-house-donald-trump-bullying-barbara-kingsolver>. Accessed 9 November 2016.

CMH: There's certainly a perceived pressure that women have to be better than the men to have the same level of respect, especially in jazz. Although we must also remember that in jazz this is where the most freedom existed for women. And probably it's to do with the lack of emphasis on look, whereas in pop and rock, there is an emphasis on image. Possibly in jazz, it's more about artistry. Some of the most profoundly creative and daring work by women is probably in jazz and we're slowly starting to see more women on jazz stages.

CL: Are there women composers in jazz?

CMH: This was one of the big disappointments in my research: women composers are by far in the minority. A few accoladed and good ones, but very few. This seems particularly bad in popular music - it's far harder to break into composition than into performance.

CL: Certainly classical music composition is powerfully sexist, particularly in South Africa, and it's very hard for young women to break into the field. Did you encounter young women in popular music handling difficulties like this?

CMH: One of the interesting things that emerged in my research is that these women, if not currently, had at some point in their careers played or led all-female bands. The corporate scene is an area in which women have a niche on stages, in Johannesburg at any rate. There are definitely quite a lot of these all-female ensembles and they succeed in a niche novelty field. There are also those women who have that experience and who reject it, they don't want to be seen as novelties. They want to be seen as good musicians, they want to be respected and treated as good artists in their own right. There are stereotypes about where women fit into the music industry. They are not composers; they are performers. But more than that, they are performers of feminine instruments. This is historical. Women can play the piano, the flute, the violin. But they are a little more awkward when they decide to play the trombone or the double bass, or a tenor saxophone. It doesn't fit the mould so well.

And that's where the teachers come in. I think without thinking about it men and women fall into stereotypical patterns about what areas of music - even in primary school - around gender in music. Unless we question it and shake it up, consciously - the same way we're thinking and questioning racial stereotypes and the way we think about it and practice it in the classroom - things will potter on much the same. It's hard for those ground breakers. It's also hard to think that some of those top women have left this country because of their struggle with gender stereotyping.

CL: Perhaps we could talk about gender stereotypes for women who have children. Did you encounter this as an issue in your research or professional experience?

CMH: The women you have succeeded in musical careers while having children tended

to have a supportive partner. One woman I spoke to had difficulties while she was pregnant with men smoking in the room, with traveling, rehearsal times. Things that could have been easily negotiated to make them work, were not easily negotiable after all. There wasn't a lot of kindness. There it is again: an un-legislated environment. Just a little bit more sensitivity and pragmatism around the demands of a new baby. Having children and negotiating the demanding hours is very difficult - night performances, the late afternoon/early evening time with children - it's just practically very difficult. This is a problem of institutions, of work and relationships and the role of women in both these.

CL: Given your insight into women's experiences in music, how do you think this change might happen?

Change has to be effected from the ground up in rethinking our stereotypes about what women can do in the music field. There is a movement in the US for blind auditions in jazz. The Lincoln Centre, for example, has been heavily criticised for featuring mostly black male musicians. There is an argument that if there were blind auditions, how would that change. The powers that be, of course, defend their systems and processes of choosing. But it is a good point.

Linda Nochlin is an art historian who has talked about the lack of women in art and it resonates powerfully with music too. She talks about how there are less women artists. We might wish it to be otherwise, we might wish it to be different, but the fact of the matter is that there are more men. And the problem is not women, not our empty internal spaces or our menstrual cycles. The problem is in our institutions and our education. That's where the change needs to happen.

Interview with Ceri Moelwyn-Hughes
by Clare Loveday
Johannesburg, November 2016

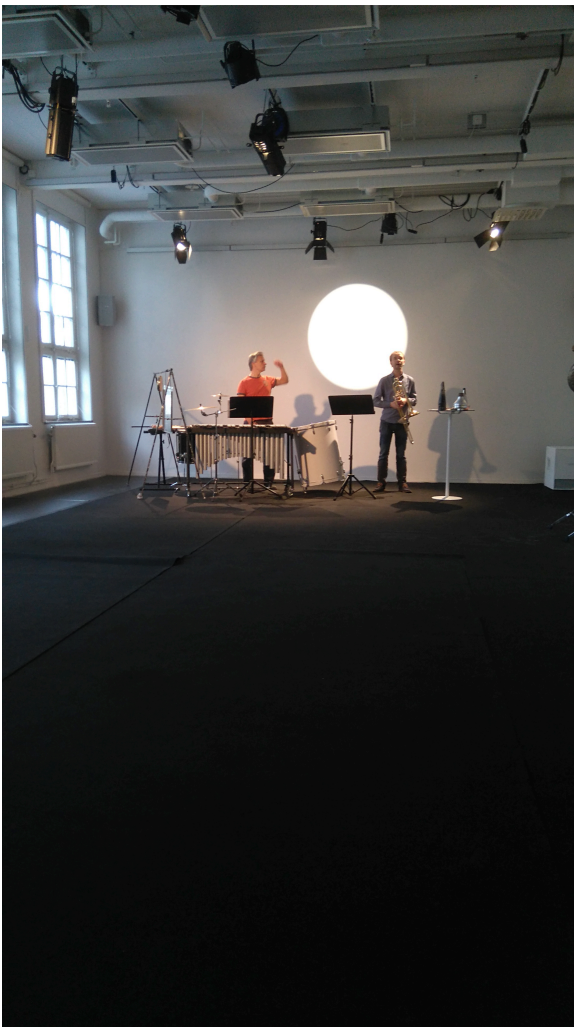
selected reports



Report on Visby Composers' Residency

William Fourie

Project Co-ordinator for Visby Residency Programme



Jonny Axelsson and Ivo Nilsson rehearse works by Wicomb and Ntsebeza

In 2014, NewMusicSA in partnership with Sterkfontein Composers Meeting (SCM) re-established NewMusicSA's composer residency programme at the Visby International Centre for Composers (VICC) in Sweden. The project aimed to provide two South African composers four-week residencies during which they could make use of VICC's world-class facilities and serene location to stimulate and focus their compositional processes. The high demand for residencies at VICC, however, meant that the first slots for our composers would only be available during September 2015. This allowed us ample time to choose the best candidates from numerous applicants and to further develop opportunities during the residency such as concerts and meetings with other composers. In the end a joint committee between SCM and NewMusicSA selected Samora Ntsebeza and Pierre-Henri Wicomb as two composers in residency. Ntsebeza attended the residency from 22 September - 21 October and Wicomb attended the residency a week later from 29 September - 28 October.

During the preparation phase of the project (from October 2014 - July 2015), I (William Fourie, NewMusicSA's Visby Liaison) had frequent contact with Sten Melin, director of VICC. Through our negotiations we managed to secure extra funding from the Swedish

Arts Committee - the Swedish governmental arts funding body - for the South African Composers' flight tickets. We also managed to organise two concerts which would feature music of the resident composers. The first took place in Stockholm and the second in was held at VICC. Lastly, thanks to Mr Melin's strong network of Swedish composers, we could also give each composer a day of meeting Swedish composers and musicians in Stockholm on the day before they left Sweden. The opportunity was very important as it allowed our South African composers to grow their international networks.

The main outcome of this project was being able to send two South African composers on a fully-funded composers' residency at VICC for four weeks. During the residency both composers produced a vast amount of music and had a chance to immerse themselves in the opportunities made available through the use of the world -class facilities at VICC. While this opportunity is primarily very important for composers' creative development, it is also important for their professional development if one considers that being awarded a four-week residency at a world-class institution is a hugely prestigious achievement in the career of a composer. A secondary outcome is that both Ntsebeza and Wicomb had the opportunity to have their music performed both in Stockholm and in Visby. They also met with Swedish composers and musicians to build their international networks.

International Society for Contemporary Music

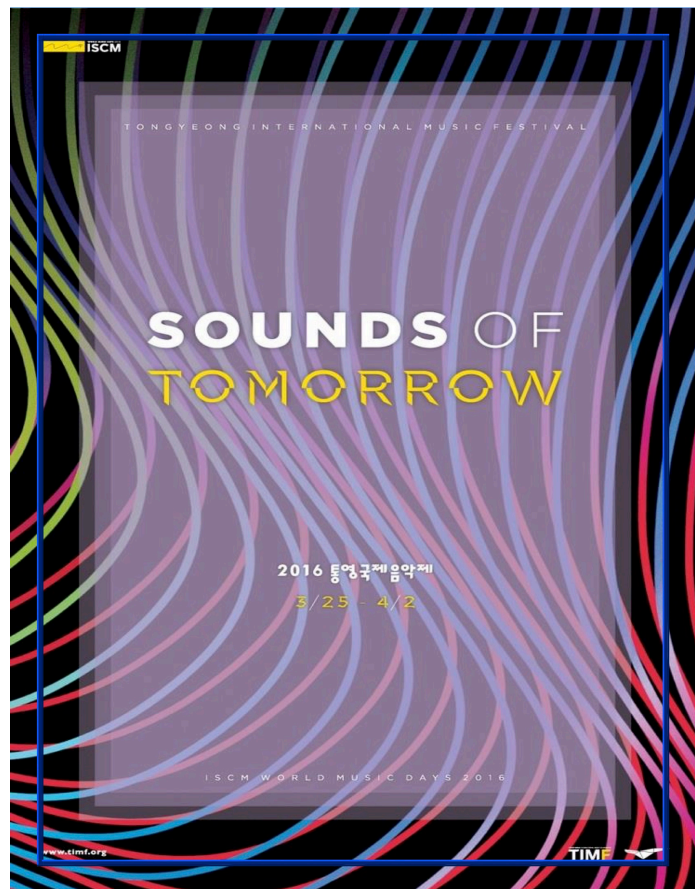
2016 World Music Days

S'fisokuhle Jiba Xulu

Current Chair, New Music SA Board

Hosted concurrently with the Tongyeong International Music Festival, in Tongyeong (South Korea), the 2016 World Music Days (March 29th - April 3rd) presented a full and exciting programme highlighting music works by composers from different walks of life.

NewMusicSA celebrates the work of Roche van Tiddens (a member of NMSA), which was staged at the WMDs. I am happy to report that 'Praying Mantis III' (Title of piece), was well received and the fact that Mr van Tiddens was present made it possible for people to engage him on the piece. I attended as the delegate for NMSA as we are section members of ISCM, representing NMSA at the General Assembly where all meetings were conducted successfully. It was



reported that ISCM ExComm appointed Olga Smetanov as Secretary General and Walter De Schepper as Treasurer, this was supported by all members present. An addition to the ExComm was made, where Frank J Oteri of NMUSA received an undisputed vote onto the committee.

New Music South/Southeastern Turkey, was voted in as members, and the Bulgarian Section was excluded (NMSA abstained, as I was not given sufficient information) however, it was said that the exclusion was due to the absence of the Bulgarian Section for years as well as not paying their membership to date. Their case will be reviewed in 2017 at the World Music Days general assembly.

Financially, all finances were approved from the previous years, however with regards to the 2015/16 finances, it was asked that we put them up at the 2017 GA meeting, as they were still with the auditors and also the financial year had not ended.

Honorary membership was discussed and as a result ISCM ExComm raised their point to the sections that:

- We need to come up with ways that are different in honouring Honorary members. It is said that our HM should be people who are actively involved and we should also use their works and experience to the benefit of our members.
- They encourage the “use” ISCM Honorary members in our festivals. They also stated that if we do use ISCM Honorary members, there could be funding that can be provided by ISCM in supporting the “collaborations” linked.
- They encouraged members to list ISCM Honorary members on our home websites and wherever relevant to list them.
- The ExComm also raise a very interesting point where they encouraged us as members to use the ISCM Logo as part of our branding and marketing. This is just so that the audience of ISCM grows.

Working groups:

Different groups delivered their reports and as a result, it was discussed that there was a need for additions to the groups. Two working groups were added in addition to the current working groups: working groups that will be working with the Statutes and another that will be working on the centenary of which NMSA is part of.

World Music Days 2017-2022

2017

David Pay and Jim Hiscott gave an update, which was very energetic with the use of video presentation, which gave us a full understanding of what they have planned for the 2017 festival. They stated that they are planning to include works from over 50 countries, which will feature in over 25 concerts, outreach events, and other events, which they promise, will be cohesive, relevant, and daring. The festival is scheduled to be hosted from the 2nd of November 2017 - 08th of November 2017. The festival is jointly presented by:

The International Society for Contemporary Music

The International Society for Contemporary Music Canadian Section The Canadian League of Composers

Music on Main

2018

An update was given by the ISCM Chinese Section Representative, where they

explained that not all of their plans have been confirmed yet, however, they are close to concluding, after which they will convey the information. They plan on given a full presentation of finalised plans in Vancouver 2017. It is however, confirmed that the festival will happen concurrently with the Beijing Modern Music Festival (19 May - 25 May 2018).

2019

Estonia as the prospective hosts for 2019 where given a chance to present their plans after which, their eligibility was put to a vote and they won the bid with a majority vote of 36 of the eligible voters. They have also promised a mind blowing update in the next two years and are very excited to have been entrusted with this task of hosting 2019.

2020

Our friends from New Zealand (Auckland/ Christchurch) candidates for hosting 2020 will present in 2017 and a vote will follow at the same assembly.

2021

China expressed their willingness to host 2021 and this will be put to a vote in the coming years after they have presented a formal bid to host.

2022

In this year, ISCM will be celebrating its 100th year of contemporary music internationally. With this being said, NMSA has been greatly received after having proposed that the centenary be hosted in South African; members of the GA supported this motion, and are very excited for when NMSA presents their plans in Vancouver 2017.

Perhaps it is worth noting, that we also got a chance to unwind and network, networking events were made possible by the TIMF, ISCM British Section, and Swedish Section. We were also taken out for lunch with the Mayor of Tongyeong Kim Dong Jin, which was a great experience where we got to try and experience South Korean food at a local restaurant. On the last day of the assembly, we had representatives from the department of Arts and Culture (Tongyeong, SK) also come and express their appreciation and how grateful they are to us, having visited their Country.

Drawing your attention to the words of Plato where he states, "Music gives a soul to the universe, wings to the mind, flight to the imagination and life to everything" - This is how this whole experience felt to me and I am rather grateful that the NMSA board awarded me with this opportunity. Apart from experiencing an expected culture shock, I must say that South Korea is one beautiful country, which I plan to return to. I also think that it was a great move that was taken by ISCM in allowing Tongyeong to host us. This is because the city itself is musically gifted with a long music history. I found it rather difficult to articulate my thoughts in the first bit of meetings of the general assembly, however this

got better. There was an instance though, where I was faced with the challenge of having to prove myself and worth to some members of the general assemble, especially those who have been part of the GA for years. I did not feel at all uncomfortable, as I have dealt with situations of this nature before - so I rather used those situations to learn and ultimately understand the whole institution and its "stakeholders".

Overall, I do believe that this is the start of greater things for NMSA as I have made "friends" with most if not all the sections, and most of them are very excited about "South Africa", this hopefully will bring us more recognition and expand our international "friend list" as NMSA.

featured contributors



Larissa Johnson is a final year BMus student specialising in Musicology at the South African College of Music, University of Cape Town. She performs violin and various Southern African musical bows, in and across multiple genres. She is concerned with practises of decolonisation in musical interactions, with a particular interest in community based re-curating, and performance of musical archives. Larissa has played in the UCT Symphony Orchestra, South African National Youth Orchestra, and the Youth Philharmonic International Program in New York City. She currently performs with the Alfred Street Quartet, and is working on a collaborative curatorial performance project 'Warra Warras' with Garth Erasmus and Jethro Louw.

Nkule Mabaso graduated with a Fine Arts degree from the University of Cape Town and received a Masters in Curating at the Zurich University of the Arts. She has worked as Assistant Editor of the journal OnCurating.org and founded the Newcastle Creative Network in Kwazulu Natal in 2011. As an artist she has shown work in Denmark, Switzerland, South Africa, Germany and Zimbabwe. She has curated shows and organized public talks in Switzerland, Malawi, Tanzania and South Africa and currently is the curator of the Michaelis Galleries, University of Cape Town.

Ceri Moelwyn-Hughes graduated *cum laude* in 1996 with a Bachelor of Music from The University of the Witwatersrand (Wits), achieved her Licentiate in Saxophone Performance (ABRSM) with distinction in 2002, and in 2013 graduated with her Masters degree with distinction (Wits). Ceri works both as a performing musician and a music educator at St Mary's School in Waverley. She has worked as a saxophonist in many of South Africa's orchestras, has premiered numerous compositions, including by Robert Rollin, Clare Loveday and Isak Roux, and performs regularly as a session musician, in recitals, and in jazz and popular music bands and musical theatre productions. In 2014 she formed the Moya Saxophone Quartet, a relatively rare ensemble in the South African music scene. She has lectured on Gwen Ansell's *Lady Porcupine* journalism course and spoken at the Standard Bank National Arts Festival, MOSHITO Music Conference and on SABC television on the topic of women in music.

