Hoofstraat Conceptual & AOF present

An African Festivity

New Music from Africa by Justinian Tamusuza (Uganda) and Michael Blake (South Africa)

played by

Duo Infinite
Cherilee Adams marimba & Dylan Tabisher vibraphone

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Marietjie Pauw flute and alto flute

Stephanus Muller in Conversation with Justinian Tamusuza and Michael Blake
(by kind permission of Stellenbosch Institute for Advanced Study)

Sunday 27 January 2019 at 10h30
The Kerksaal, Hoofstraat Conceptual
52 Hoofstraat, Riebeek Kasteel.
Tickets R50 at the door

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THE RUPERT ART FOUNDATION
PROGRAMME

* First performance  ** First performance in SA

1 Justinian Tamusuza (*1951)
Okwanjula Kw’Endere (Introduction of the Flute) (1995) for solo flute (12 minutes)  **

Okwanjula Kw’Endere is the solo flute soliloquy that serves as the first section of the larger work, Ekivvulu Ky’Endere (The African Festivity for Flute) scored for endere (flute), endingidi ( viola), ennanga (prepared harp), amadinda (marimba) and ensaasi (maracas). The entire work depicts an African celebratory procession led by the ndere, who is the focal point of the festival, the host and main celebrant. However Okwanjula Kw’Endere can be played independently as a solo piece. (JT)

2 Michael Blake (*1951)
Shoowa Panel (2007) for vibraphone and marimba (12 minutes)

My enthusiasm for traditional African weaving developed in the 1970s at the same time as I was discovering the world of traditional African music. I was asked to create some music for an early SABC documentary film on weaving, and came up with a piece for harpsichord based on mbira patterns, which I subsequently orchestrated as Ground Weave.

In his book on African textiles, John Gillow describes how the Shoowa, a northern group of the Kuba, in the Congo, decorated their skirts with cut-pile details:

“In the early 20th century Catholic nuns encouraged Shoowa women to use this technique more extensively; in addition to details on skirts, they sewed a large number of panels, usually square, which were used as dowry payments, shrouds, chair and floor coverings, and as symbols of wealth and status. Each geometric design — whether rectilinear, crosses and crotchets, chevrons or squares — is embroidered on a raphia panel and grows, almost organically, across the fabric. Nothing is drawn on the raphia panel before stitching commences. All the patterns come from the imagination of the embroideress and can change as the work progresses...Although there may be one dominant motif, which defines that part of the embroidery, it is likely that the motif will change as it spreads across the panel.”

This description of weaving by Gillow resonates uncannily with the way I like to approach composition, while the actual patterning and asymmetry of these panels is something I've tried to absorb into my work over a number of years. Shoowa Panel was commissioned by Frank Mallows who gave the first performance with Magda de Vries in the Baxter Concert Hall, Cape Town on 25 September 2007. (MB)

3 Justinian Tamusuza and Michael Blake in conversation with Stephanus Muller
I think the flute came into its own in the 20th century, when it embarked on a new life as a solo instrument. While there had been some solo pieces in the 18th century, Debussy’s *Syrinx*, Varèse’s *Density 21.5* and Berio’s *Sequenza 1* redefined the instrument’s unique palette of colours and opened up new soundworlds for modern composers. Notable among these is Justinian Tamusuza (b. 1951, Uganda) whose *Okwanjula Kw’Endere* – the first part of *An African Festivity for Flute* – is probably the most significant solo flute piece by an African composer to date. It was this piece that inspired me to write a solo work for alto flute, but whereas Tamusuza found his customary inspiration in the Kiganda traditional music of Uganda, I found mine in the bow music of the Xhosa in the Eastern Cape. Overtones, which are a feature of this music, became the essence of my piece titled *Umngqokolo*. ‘Umngqokolo’ is a style of gruff overtone singing researched and documented by Dave Dargie in his 1988 book *Xhosa Music*, the most important source of information about ‘umngqokolo’. (MB)

*Naakutendanga Emirembe Gyonna* (I will praise you [God] for ever) for vibraphone and marimba (2015) (12 minutes) *

*Naakutendanga Emirembe Gyonna* is a duo for vibraphone and marimba commissioned and inspired by Michael Blake. Each instrument employs a percussion to make the music sound percussive at some points, an element common in most ethnic music of Africa. The music has an underlying feeling of the Baakisimba folk dance from the Baganda people of Uganda. The main theme of the piece is derived from the composer’s daily meditation about God’s mercy towards the human race; and most specifically to the Devine Providence God has bestowed upon the composer’s life. (JT)
Marietjie Pauw is an Andrew W. Mellon-funded postdoctoral researcher with Africa Open Institute for Music, Research and Innovation at Stellenbosch University. She teaches flute at the Johnman Music Centre in Stellenbosch where she administrates the Éva Tamássy Collection of sheet music and the Tamássy Flute Hour. Marietjie’s PhD in artistic research (under supervision of Stephanus Muller) was documented as ‘Curating South African flute compositions: Landscape as theme of exhibition’ in 2015 (Stellenbosch University). She has published articles in Oxford Artistic Research (forthcoming), Acta Academica, LitNet Akademies, Journal of the Musical Arts in Africa, South African Music Studies and in NewMusicSA Bulletin. She has premiered numerous South African compositions, and performed at several national festivals. She has recorded solos on the Afrimusik and Southernbuzz labels. The short films ‘Kreu’n (Aryan Kaganof, 2016) and ‘Khoisan ghost kreu’n’ (Kaganof, 2016) and ‘Nege fragmente uit ses khoi’npsalms’ (Kaganof, 2018) portray Marietjie and Garth Erasmus in their recent investigative music collaborations.

Duo Infinite...
Both Cherilee Adams and Dylan Tabisher began their percussion studies with Suzette Brits in 2002 at the Hugo Lambrechts Music Centre. Both completed their B Mus and M Mus degrees (cum laude) at the University of Stellenbosch in 2015. Cherilee Adams has performed as soloist with the KZN Philharmonic, Cape Town Philharmonic and Stellenbosch University Orchestras. She has won prizes at national and international competitions including overall winner of the National Stellenbosch Ensemble Competition (2005 & 2006), FMR Pick ‘n Pay and FMR Study Award Competitions (2009), ATKV- Muziq Competition (2012, as a member of the US Percussion Duo) and the National Grahamstown Music Competition (2013). Internationally she participated in the 6th World Marimba Competition in
Stuttgart (2012) and the Universal Marimba Competition in Belgium (2013). She was invited to join the Britten-Pears Orchestra for Britten’s ‘Death in Venice’ (UK, 2007) and to tour with the Cape Philharmonic Orchestra (USA, 2011).

**Dylan Tabisher** has established himself as soloist and ensemble member both nationally and internationally, performing as soloist with the Cape Philharmonic Orchestra, KZN Philharmonic Orchestra and Stellenbosch University Orchestra. He has also participated in numerous national and international competitions, notably overall winner of the FMR Music Competition, ATKV-Muziq Competition and SAMRO Overseas Scholarship Competition. He was also selected as a semi-finalist in the World Marimba Competition, Germany and Universal Marimba Competition, Belgium. From 2014 to 2017 **Cherilee Adams** and **Dylan Tabisher** toured worldwide to Europe, Asia, North and South America and Australasia with Third World Bunfight’s adaptation of Verdi’s ‘Macbeth’, as members of the No Borders Orchestra from the Balkans. In 2018 both toured through Europe with the MIAGI Orchestra conducted by Duncan Ward, playing in major festivals and venues including the Verbier Festival and the Elbphilharmonie. Most recently, **Dylan Tabisher** travelled to Tokyo, Japan for masterclasses with the legendary marimba artist Keiko Abe.

**Stephanus Muller** holds masters degrees in musicology from the University of South Africa and Oxford University. In 2001 he was awarded a DPhil from Oxford University before returning to South Africa in the same year. Elected as the chairperson of the Musicalological Society of Southern Africa in 2004, he was instrumental in merging this society with the Ethnomusicology Symposium in 2006. After his appointment as lecturer at Stellenbosch University in 2005, he created the Documentation Centre for Music (DOMUS) as a research and music heritage conservation initiative. Since then, DOMUS has acquired some of the most important and valuable archives of individuals and institutions pertaining to South African music, making it a unique repository of recorded music, scores and archival documents on the African continent. Since his appointment at Stellenbosch University, Muller has supervised groundbreaking studies by a new generation of South African music scholars, many of whom have gone on to study at prestigious universities abroad or occupy teaching positions at South African universities. He is currently Professor of Musicology at Stellenbosch University and Director of Africa Open – Institute for Music, Research and Innovation, an ambitious institutional project that responds to the challenges and opportunities of music studies in South Africa. He is also the Principal Investigator of the Andrew W. Mellon Delinking Encounters Project and the South African holder of the British Academy Newton Advanced Fellowship for the project South African Jazz Cultures and the Archive. In these capacities he manages, funds and supervises a range of important research initiatives. In 2015 he was awarded the prestigious Fowler-Hamilton Visiting Research Fellowship at Christ Church, University of Oxford. Muller has published widely locally and internationally and received Stellenbosch University’s Chancellor’s Award for Research in 2015. His most recent book, *Nagmusiek*, was awarded the Eugène Marais Prize by the Suid-Afrikaanse Akademie vir Wetenskap en Kuns, the Jan Rabie Rapport Prize, the kykNET-Rapport Prize and the University of Johannesburg Debut Prize for Creative Writing in Afrikaans.
Justinian Tamusuza (b. 1951, Kbisi, Uganda) is Professor of Music in the Department of Performing Arts and Film, PAF, Makerere University in Uganda. His musical language was greatly influenced by the Ganda ethnic music, and the western music composition techniques he acquired while pursuing both the undergraduate and graduate degrees in music. From his childhood, Tamusuza practiced Kiganda/Ganda music with traditional musicians who used to play traditional musical instruments at his parents’ home; he believes he has never graduated from the school of traditional musicians, as he always learns new musical aspects from that school. Tamusuza studied western music composition techniques with Rev Dr Anthony Okelo, Kevin Volans, Michael Pisaro, Jay Yim, and Alan Stout. He came to world prominence when his string quartet, featured on the Album Pieces of Africa (recorded by the world famous Kronos Quartet), was number one on Billboard Chart for both classical music and jazz in the USA, in 1992. Tamusuza has served on a number of international music bodies, namely the International Society of Contemporary Music (ISCM) as jury member, artistic director of africa95 contemporary composers, Africa’s International Representative, Composers Guild of New Jersey, USA and Composer-in-Residence, New Music Indaba 2005 at the National Arts Festival, Grahamstown, South Africa.

Michael Blake (b. 1951, Cape Town) is largely self-taught as a composer; his work is associated with conceptual art and the beginning of an experimental music movement in South Africa in the 1970s. In 1976 he began a series of pieces based on African composition techniques, continuing more recently to explore a postmodern aesthetic in a range of different styles. After spending twenty years in London, he returned to South Africa in 1998, establishing the ISCM South Africa and Sterkfontein Composers Meeting. Blake’s music has been played on five continents, including recently at Festival d’Automne à Paris, Ars Musica Belgium and the ISCM World Music Days in Slovenia, and a Wergo recording of his cello music with Friedrich Gauwerky and Daan Vandewalle was released in April 2018. He has been a lecturer at Goldsmiths College London, Rhodes University and Unisa, and given masterclasses worldwide. He currently divides his time between his home, in France, and South Africa where he is Honorary Professor of Experimental Composition in the Africa Open Institute, Stellenbosch University.

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